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VOLUME LIV
May to October, 1928

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GARDEN CITY AND NEW YORK



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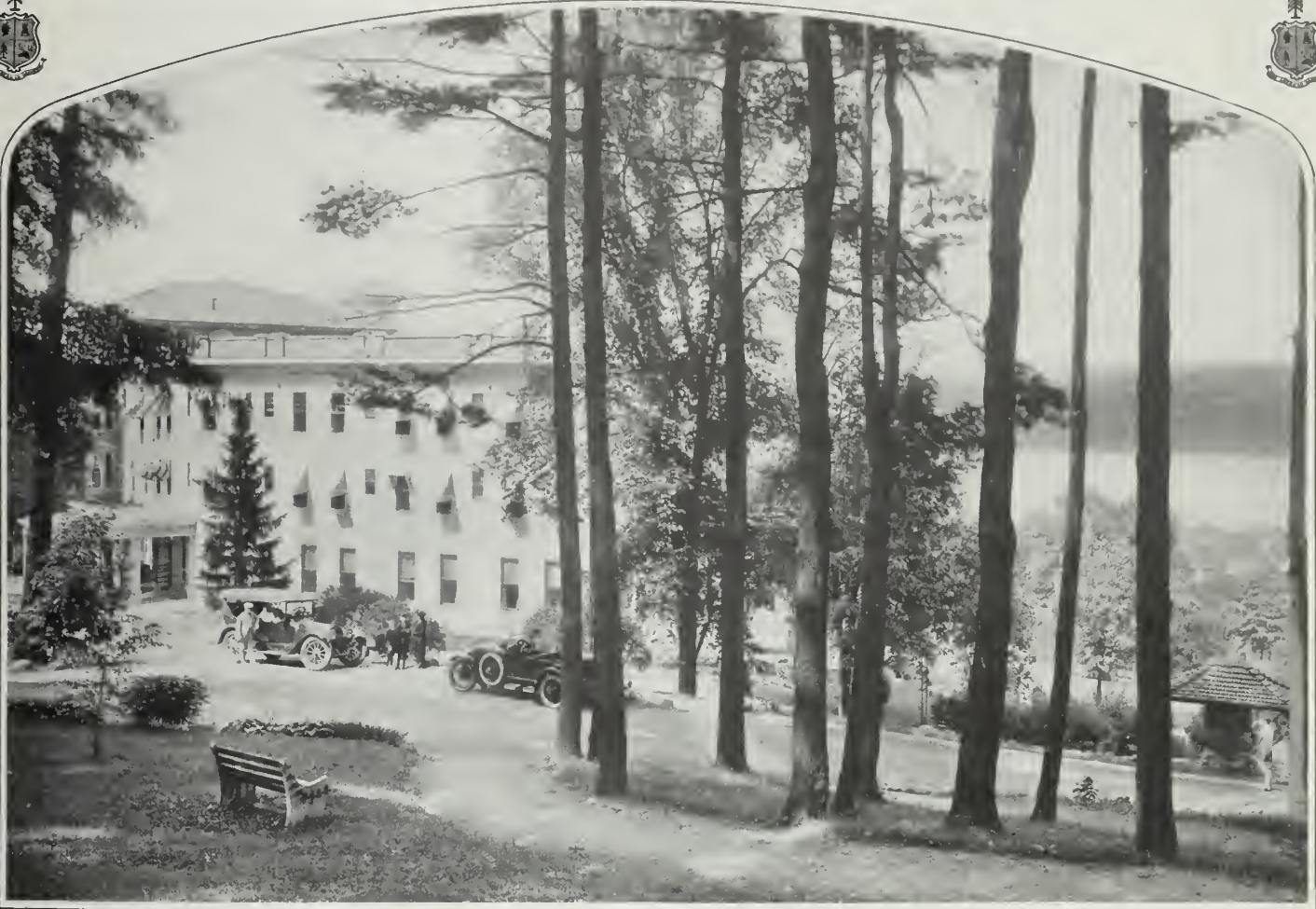


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Entrance of the main building at Glen Springs, high above Lake Seneca and overlooking the head of the Lake at Watkins Glen, N. Y.

THE GLEN SPRINGS ESTATE

The Story of the Famous Mineral Springs Health Resort, its Luxurious Accommodations, Baths, Golf Links and Farm

By HAROLD G. GULLIVER

THE very pleasant and salubrious habit of "taking the baths" has been indulged in by European royalty for many years. Lately many wealthy and prominent Americans have taken to this custom enthusiastically, especially since they have found in their own country the most complete and finest resort of its kind in the world. This is the Glen Springs, situated at the famous Watkins Glen in the heart of the beautiful Finger Lake section of New York and overlooking Lake Seneca.

This may seem at first blush an extravagant statement but, when one comprehends all the advantages of this resort, the reasonableness of it is apparent. It is the only place on this continent where Nauheim baths are given with a natural brine. Considering the climate, the topography, the natural scenery, the accommodations, the manifold kinds of recreation, the med-

ical attention and the big farm which supplies the finest of foodstuffs for the table, you will find the Glen Springs unsurpassed.

The Glen Springs property is located on a lofty hill overlooking the little village of Watkins Glen, New York, which nestles at the foot of lovely Lake Seneca. The Glen Springs is easy to reach from all the big centers of population. It is two hundred and seventy-six miles by automobile from New York City by way of the Delaware Water Gap where one strikes one hundred and thirteen miles of perfect road called the Lackawanna Trail. From where the trail ends at Binghamton one drives to Owego whence two roads lead to the Glen Springs, one via Elmira, and the other via Candor, Spencer, and Cayuta.

The road from Philadelphia and Southern cities may follow either the Lackawanna or the Susquehanna



Glen Kissinger, one of the five mineral springs



THE GLEN SPRINGS ESTATE

trails. Visitors from New England may cross the Hudson River at Bear Mountain, Kingston, or Albany and pick up either the Liberty Highway or the Iroquois Trail. Coming from Buffalo and Rochester there are good roads on either the Onondaga or the Iroquois Trail:

No fewer than five railroads serve the visitor to Watkins Glen. The Pennsylvania runs through trains direct to the Glen from Philadelphia, Baltimore, and Washington. The New York Central has a station there, connection being made with the main line at Geneva and Lyons. Three miles from the Glen is Burdett, a station on the main line of the Lehigh Valley. You may go via either the Lackawanna or the Erie to Elmira, transferring there to the Elmira division of the Pennsylvania or taking a bus direct to the Glen. Or, if guests desire to be met at Elmira, Ithaca, or any other point, the management will gladly send a Pierce-Arrow limousine at a reasonable charge.

Because of its most extraordinary healthful climate the Glen Springs has no "season" and is open the year round. The temperature is mild and the air is dry.

Its nearness to Lake Seneca gives the Glen Springs climatic advantages of inestimable value. This is the coldest lake in North America, and one of the deepest. Because of its great depth it was frozen over but twice in the last century. The water is so cold that evaporation is slight. For that reason there is little humidity and no fog. Seneca is the largest of the Finger Lakes, being thirty-six miles long and from two to five miles wide. It is fed from deep, high-pressure springs and, at a depth of two hundred feet, has a uniform temperature of 7° above freezing. Its open waters make the Glen Springs an ideal year-round resort, for it is always cool in the summer and mild in the winter. Over a period of twenty years the mean temperature of mid-winter has been 23°, and for mid-summer 69.8°. The mean monthly total precipitation during the same period and for the same seasons was respectively 2.5 and 3.9 inches. All these figures are taken from the records of the United States Weather Bureau Station in this vicinity. It has been further observed that, unlike most lake regions, this locality has a remarkably large number of clear, sunny days during the autumn, winter, and spring.

Watkins Glen

Within a few miles are Hector Falls and Sullivan Falls, named after General Sullivan of Revolutionary War fame. Within five minutes walk of Glen Springs is Watkins Glen, an unusually interesting geological phenomenon and one of the scenic wonders of the world. The Glen is the product of centuries of slow erosion. It cuts through a large hill on the shore of Seneca Lake. It is a succession of high waterfalls, lace-like cascades, roaring cataracts and deep, quiet pools. Cement paths and railings have been built so that the stream may be followed in all its vagaries. Some years ago the Glen became the property of the State of New York and is maintained as a public park.

Large Private Park

The Glen Springs Estate includes one thousand acres of which over two hundred constitute one of the finest parks imaginable, with huge trees, a wide variety of shrubs and a carefully tended expanse of lawn. There are many miles of carefully constructed walks and trails. The woods are posted against shooting as are a thousand acres of the adjoining terrain. All the paths are graded and measured, with signs at frequent intervals indicating the elevation and distance from the hotel. The park is a haven for birds and other varieties of wild life. At frequent intervals along the cool, shaded paths are benches and kiosks for those who desire to rest or admire any one of the countless views of the greensward, the gorge, or Lake Seneca and the opposite shore with its pattern of woodland, cleared fields, and orchards.



Another part of the famous Watkins Glen

THE AMERICAN NAUHEIM



The Main Building

Of the group of buildings housing the activities at Glen Springs, the main one furnishes accommodations for several hundred guests. In this building over one hundred rooms have private baths and every room has a long distance telephone. Built at a period when spaciousness was in order, all the rooms are generously proportioned and high ceiled.

The first floor is devoted to reception and lounging rooms and these are so many in number and so spacious as to ensure the utmost of freedom and comfort for the guests. Besides the main lounge with its great wood fireplace, there is a music room, fern room, office, lobby, card room, writing room, and billiard and pool room.

Besides the main building there are cottages for guests who desire the utmost privacy. These cottages are in direct communication with the main building and occupants have the same degree of service.

Perfectly Appointed

The Glen Springs Estate has been constructed with thorough-going craftsmanship. This is no more apparent than in its appointments for the comfort of guests. The menus are prepared by an expert in such a way that the dietary requirements of each guest are met in the most pleasant and healthful manner, and with a great variety of foodstuffs. From the big Terryberry Farm comes golden Guernsey milk, cream, and butter, rich in vitamins and food value, appetizing and palatable. Succulent, fresh vegetables in great abundance and variety are brought directly from the farm to the table. The highest quality of fresh fruits and berries, both home grown and tropical, are served continuously in season. The famous Seneca Lake trout makes a dainty and welcome addition to the menu. Eggs never more than 24 hours old, and fresh killed poultry are supplied by the Poultry Farm.

In the spacious, airy dining room the tables are placed at intervals to ensure privacy for the guests. Spotless napery, gleaming silver and glassware, bright colored flowers from the Estate gardens form a cheery and attractive setting. The quality and variety of foods and the cuisine make it comparable only to a complete and well-ordered country estate. The Glen Springs Estate is as nearly self-sustaining as possible in the way of foodstuffs.

Recreation Facilities

The Glen Springs offers a diversity of recreation to satisfy every need and mood. The park affords secluded trails both for walking and riding. In addition to the well-kept tennis courts there is a golf course with velvet-like putting greens. The course has enough traps and hazards to make it interesting to the expert, and still it is not too difficult for the average player. It lies within the park and the first tee is only two hundred feet from the main entrance. It is an undulating course against a background of wooded hills, and from nearly every part of it there are beautiful vistas of Lake



Watkins Glen is one of the world's most famous show places. Caused by the erosion of a stream through strata of rock of varying degrees of hardness

*"This is a wondrous sight
And mocks all human grandeur."
—Percy Bysshe Shelley*



THE GLEN SPRINGS ESTATE

Seneca. Nearby are neatly kept greens for putting, clock golf, and miniature golf; also a croquet ground. Lake Seneca provides boating and fishing and one may swim in the spring water of the Glen Springs pool. Lovers of such winter sports as coasting, skating, and skiing may enjoy these to their utmost.

A Famous Health Resort

As delightful as the Glen Springs is as a place for rest and recreation its real significance is as a health resort. With a resident medical staff of three highly skilled physicians and expert attendants, with the waters of five springs whose therapeutic value has been attested to by leading medical authorities, with the elaborately complete equipment for all kinds of diagnoses and treatments and with its natural environmental advantages, it is not surprising that the Glen Springs has a most enviable record of results accomplished in the treatment of difficult cases. To the layman, it is at first somewhat bewildering in its complexity of detail. Every modern therapy of sound and proven value is made use of. The main method of treat-



The coming of spring on the Glen Springs Estate

ment, of course, is the Nauheim baths, to which the others are accessory.

Glen Springs Preferable to Foreign Resorts

With such a perfectly equipped establishment easily accessible to inhabitants of North America it would be unwise for them to go abroad for this treatment. Aside from the hardships of the trip there is the difficulty in language and customs. Moreover, when one is not well it eases the mind to be near home, in the familiar American environment and with the kind of food and cooking to which one is accustomed.

At the Glen Springs the baths are directly connected with the main building, thus obviating the necessity of walking a possibly fatiguing distance and of dressing in the baths. More-

over, the patient is under the constant and immediate supervision of the medical staff.

The Nauheim Spring, besides being so rich in salts, is constantly radioactive, and to a high degree according to the reports of Prof. John S. Shearer of the Department of Physics at Cornell University. When carbon-



Looking across Lake Seneca from Terryberry Farm showing the topography of the region

THE AMERICAN NAUHEIM



Number 3 Tee. Looking down the fairway of the Glen Springs Golf Course

ated baths are desired, artificial carbonation is resorted to by a method which ensures absolutely uniform results.

Besides the Nauheim Spring, there are four others with valuable medicinal properties and which are used for drinking purposes. The Deer Lick Spring brings forth clear, bright, sparkling waters, the therapeutic value of which has been recognized since it was discovered by the first settlers. It has all the valuable properties of the famous continental springs and, according to good authority, is superior to any of these for drinking purposes. There are waters richer in salts, but these have to be diluted to the salt content of the blood before using, whereas the Deer Lick Spring sparkles from the earth at just the proper strength and is besides rich in carbonic acid gas which is the foundation of every really good spring water. The waters of Deer Lick are used to correct disorders of the digestive tract and to increase the number of red corpuscles. It has proven a valuable tonic as well in chronic kidney diseases.

Experimental drilling in 1907 at the depth of 150 feet through rock brought in the Glen Kissingen Spring. The waters from this spring have been found valuable in the treatment of gout of a chronic nature. It is furthermore

proven beneficial in cases of chronic catarrhal conditions of the stomach, intestines, and bile passages.

The Salubria Spring comes out of the rock from a depth of 250 feet and in mineral content resembles the famous springs of Europe such as Vichy, Tachingen, and Blin. It is even more like the waters of Kissingen, Wiesbaden, Baden-Baden, Mondorf, Constatt, and

Sedan. It is also useful in catarrhal conditions of the digestive system and is also used in constipation and congestive conditions, obesity, gout, and rheumatism.

Situated on the grounds 200 feet higher than the buildings, is Senega Spring with a flow of more than 100,000 gallons a day. This supplies all water for general purposes to all the buildings, to which it is conducted from two large reservoirs. Senega Spring gives further a delightful, pure, cold water in such abundance that all the ice used is made from it exclusively. With the incomparable Nauheim Spring for bathing, the Deer Lick, Salubria, and Glen Kissingen for drinking, the Glen Springs is able to offer a matchless array of mineral waters.

The Glen Springs numbers many prominent members of the medical profession among its best friends. Its own medical staff in residence makes the services of a physician available at any hour of the



Apple tree in blossom in Glen Springs Park



THE GLEN SPRINGS ESTATE



WOODLAND
GOLDEN
PRINCE
OF SUNNY
GABLES
88457

Born Jan. 8, 1923. Sire, Woodland's Kind Noble A.R.; Dam, Golden Princess of Sunny Gables A.R. 14741. 15,496 lbs. milk, 716.51 lbs. of butterfat 7th place Class EE when made.

day or night. These doctors observe the proper ethics of the medical profession in dealing with their patients and, indeed, regard them as still under the control of their regular doctor. When desired they keep the home physician constantly in touch with the condition of the patient and will gladly cooperate in every way possible. Their professional services are included in the rates.

The Glen Springs is a strictly and exclusively American plan establishment with the rates varying with the size and location of the room. For persons taking the cure, baths and treatments are included in the rate as well as the use of the golf course. Extra charges are made for the pharmacy, night attendants, meals served in the room and also for Fluoro-scopic, radiographic, electrocardiographic, and certain laboratory examinations. The rates for those not taking the cure are different and do not include medical attention or treatment.

Terryberry Farm

It has been the aim of the management from the very outset to leave nothing undone to complete the perfection of the Glen Springs, and it was this desire that led to the establishment of Terryberry Farm. This is a property of six hundred acres of large, fertile fields adjoining the Glen Springs. It is devoted entirely to supplying the Glen Springs with an abundance of the finest quality of

fruits, vegetables, flowers, berries, and every foodstuff that may be grown in this climate. It makes it possible to serve a wide variety of top quality, fresh vegetables from the Farm to the table at all times.

With quality in mind, the Guernsey breed was chosen, and a herd of about sixty is maintained. These cows give a milk averaging over 5% butterfat, of fine taste and flavor and of a beautiful golden color, this latter a characteristic only of the Guernsey breed. It is inspected regularly for tuberculosis and other bovine diseases and has a certificate from the Federal Government which makes it accredited free from tuberculosis.

Considered from the viewpoint of the livestock fancier, the Terryberry herd is a collection of individuals which, from the standpoint of pedigree, size, production, and type, are representative of the best in the Guernsey breed. The herd as a whole is outstanding for its large size, ruggedness, and constitutional vigor. In blood lines the predominating strain is the May Rose, by all odds the world's leading family of Guernsey cattle. Advanced Register testing is carried on in a most sensible manner. Its object is to determine the production of the animal under healthful and practical farm conditions rather than forcing her by over-feeding and pampering into making a large and meaningless record and with the possibility of breaking down the cow's health in the process of so doing.



Ruby of Terryberry



The Bulrushes Peg O' My Heart

TERRYBERRY GUERNSEYS



TERRYBERRY

WARRIOR

106831

Dropped Dec. 3, 1924. Sire, Redrock Topsy Boy; Dam, Highland Heiress which in Class G—203 days produced 6,311.4 lbs. of milk, 248.9 lbs. of butterfat



The Farm supplies the best quality of hay and other roughage and two big, hollow tile silos ensure a supply of succulent feed during the winter months.

The Guernsey Herd is managed along sound and conservative policies. The beginner's mistakes have been made, the losses written off and forgotten, but not forgotten are the lessons learned. Constant improvement has been brought about by culling, selection, and breeding. The reproductive vigor and breeding health of the animals is safeguarded with the greatest care. Every cow is milked twice a day and is bred without undue waiting after lactation which is Nature's way, and the best one, after all, for the health of the animal. Cows showing promise of high production are put on Advanced Register test in the Triple Letter or Farmer's Class of the American Guernsey Cattle Club. Besides the milking herd, there are a lot of very attractive heifers coming along from calf size up. Most of these are daughters of the senior herd sire, Woodland Prince of Sunny Gables. They are characterized by straight backs, long level rumps, capacious middles, strong "feeding" heads, and growthiness. Environmental conditions here make for the growth of large, strong, and vigorous animals. There is an abundance of good pasture which, with plenty of home grown alfalfa, gives strong bone and substance to the growing ones. The cattle are kept out of doors as much as possible and when in the barn

are protected from foul air and drafts alike by a patented ventilating system.

This is a herd of "working" Guernseys and the ones that do not produce at a reasonable profit are rigidly eliminated. You will find quite a few remarkably good udders as you walk along through the barn. They are "milky" looking cows and while not in show condition are thrifty and sleek in appearance.

The senior herd sire, Woodland Prince of Sunny Gables, is a good representative specimen of the breed. Of good size, he has a straight top line, good heart girth, and is specially good at both ends. His long neck and strong crest give an air of impressive masculinity.

It is planned to maintain a milking herd of around thirty cows. These, with the herd bull and young stock, bring the total to between fifty-five and sixty. The blood lines predominating in this herd are those which come through the senior herd sire, Woodland Golden Prince of Sunny Gables, and he is represented by about twenty daughters. It might be well, therefore, to note something of the breeding of this bull. On both sides of his pedigree he is line bred May Rose tracing three times to Imp. King of the May, twice to Dolly Dimple's May King of Langwater, twice to Imp. Golden Secret, and four times to Imp. Itchen Daisy III, and he traces to all four of these animals on both sides. His sire is



Bridget of Terryberry



The Bulrushes Mary

THE GLEN SPRINGS ESTATES



Haying time at Terryberry Farm. The cattle are fed the best of home grown roughage

Woodland's King Noble A.R. among whose daughters is Jenny Robena of Dunferline who made a record among the class leaders of 14,105.1 lbs. of milk, 655.75 lbs. of fat, Class CC. Woodland's King Noble is by Itchen Daisy's May King of Langwater which sold for \$20,000. He was a son of Imp. Itchen Daisy III and a full brother to Ne Plus Ultra A.R. Itchen Daisy's May King of Langwater had twenty-three A.R. daughters and twelve A.R. sons. The dam of Woodland Golden Prince of Sunny Gables is Golden Princess of Sunny Gables A. R. 14741. She made the seventh highest record in Class EE, producing 15,496 lbs. of milk, 716.51 lbs. of butterfat. She is a granddaughter of Langwater Pencoyd A.R., 17 A.R. daughters and 7 A.R. sons. Langwater Pencoyd is a half brother to Itchen Daisy's May King of Langwater, both being by Dolly Dimple's May King of Langwater. So you see that Woodland Golden Prince of Sunny Gables is really bred in the purple, tracing as he does to some of the very greatest of the Langwater May Rose Guernseys, cows that have made Guernsey history at the pail and in the sale ring, and bulls famous the world over where Guernsey cattle are bred. He was

dropped January 8, 1923, and was bred by H. E. Babcock, Ithaca, New York.

The junior herd sire, Terryberry Warrior, was dropped on the place December 3, 1924. On his dam's side he traces to such famous animals as Langwater Warrior which sold for \$15,000, Langwater Monarch A.R., Pride of Birth, one of the greatest cows of the breed who made 12,943.5 lbs. of milk, 641.12 lbs. of fat and gave birth to no less than eight A.R. daughters and two A.R. sons, and Imp. Billy's France, seven A.R. daughters. On his sire's side Terryberry Warrior is a grandson of that famous imported cow, Topsy of Goodnestone, which made 8,036.9 lbs. of milk, 465.07 lbs. of fat, Class C, 13,104.1 lbs. of milk, 713.26 lbs. of fat, Class A. She was a granddaughter of Galaxy's Sequel, 54 A.R. daughters, 34 A.R. sons. The very top line of the pedigree traces to the well-known English cow, Rose des Houards 36th, dam of three A. R. daughters.



Terryberry Registered Guernseys in pasture. The herd is Federal Accredited for Tuberculosis

For information concerning rates, prices, and pedigrees for animals write

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WATKINS GLEN Wm. M. Leffingwell, President NEW YORK

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A fine old stone house, with spacious grounds—ready to respond to the genius of the architect and the landscape artist.

On this farm close to Manor House stands the original quaint fort where in Colonial days was stationed the garrison to protect Baltimore against the Indians.

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2½ Miles from Ogunquit. Most desirable neighborhood, adjoining land of Episcopal Church and Bald Head Cliff, near golf links. 3½ acres of land, delightful garden, garage. House has handsome paneling, hardwood floors, 2 baths, electric lights, telephone, wide veranda, and 2 screened porches. Address

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PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER

THE annual meeting of the American Guernsey Cattle Club will be held at the Hotel Congress, Chicago, Ill., on May 16th. On the day following the National Guernsey sale will be held at Hinsdale, Ill. Charles L. Hill of Rosendale, Wis., is sales manager and writes me that the following gentlemen have consigned cattle: F. L. Ames, North Easton, Mass., W. H. Williams, Lyon Mountain, N. Y., Emmadine Farm, Hopewell Jct., N. Y., W. W. Marsh, Waterloo, Ia., Janon Fisher, Eccleston, Md., Louis Merryman, Sparks, Md., R. A. Turlington, Melfa, Va., W. A. Hill, 730 17th St., Washington, D. C., P. W. Browning, Riverdale, Md., L. W. Benedict, Marengo, O., Mrs. J. F. Miller, Sharon Center, O., Mrs. Minnie W. Miller, Wendell, Ida., Louis Emmons, Swarthmore, Pa., Ward Acre Farm, New Rochelle, N. Y., Birchfield Farm, South Dartmouth, Mass., Dellwood Farm, Mt. Kisco, N. Y., F. W. Corey & Son, Newburgh, N. Y., George White, Cossackie, N. Y., L. S. White, Cairo, N. Y., Harry Bailey, Mt. Tremper, N. Y., John W. Hollis, Hornell, N. Y., George W. Barrett, Andover, N. Y., Taber & Mignin, Castile, N. Y., St. James Farm, Naperville, Ill., Chicago Guernsey Farm, Hinsdale, Ill., Four Pine Farm, Hinsdale, Ill., Paul Dunsha, Medina, O., Myron A. Wick, Chagrin Falls, O., Corium Farm, Fond du Lac, Wis., L. E. Gordon, Nelsonville, Wis., Matt Domaszek, Amherst Jct., Wis., Aug. Johank, Moquah, Wis., Shorewood Farm, Crystal Bay, Minn., Brooklandwood Farm, Brooklandville, Md., Burnside Farm, Eccleston, Md., A. L. Gile, Chinook, Wash., Larson Canning Co., Green Bay, Wis., Elgercon Farm, Willoughby, O., Gayoso Farm, Horn Lake, Miss., G. A. Cluett, Williamstown, Mass., Walter Matthys, Barron, Wis., A. C. Wadley, New Market, N. J., Halfred Farms, Chagrin Falls, O., Martindale Farms, St. Catharines, Ont., John L. Waddell, Deerfield, Ill.

ON THURSDAY, May 24th, Louis Merryman disperses the Penncrest Farm Guernseys, property of Walter Smedley, Esq., Media, Pa. This will change the date of Mr. Merryman's semi-annual sale at Trenton, N. J., and he reports that the following breeders will consign: H. F. Andrus, Millerton, N. Y., Miss Caroline Archer, Reading, Pa., Charles Cleveland, Eatontown, N. J., Mrs. Chas. P. Davis, Berwyn, Pa., A. J. Fell, Lansdale, Pa., Stanley Frazier, Earleville, Md., Howard Heinz, Sharpsburg, Pa., Mrs. Paul Moore,



Purebred Hereford cattle in pasture at Brookfield Farm, Durham, Connecticut



Left to right, Gay Sumac, eighteen years old, has had a calf every year and is the dam of three A. R. cows and two A. R. sons; next, her daughter Bell of Rockingham, fourteen years old, three A. R. daughters and one A. R. son; next, two of Bell's calves which are brother and sister to Rockingham May which sold for \$6,800. Owned by D. G. Tenney, New York

Convent, N. J., Elmer Neice, Frenchtown, N. J., S. C. Price, Hazelton, Pa., I. W. Roberts, Bala, Pa., N. A. Sherman, Plympton, Mass., F. G. Tomson, Devon, Pa., Willow Brook Farm, Churchville, Pa., Louis Emmons, Swarthmore Pa., H. W. Leeds, Haddon Hall, Atlantic City, N. J.

ON WEDNESDAY, May 23rd, there will be a consignment sale at Trenton at the Interstate Fair Grounds, and drafts have been made from the herds of Mr. R. Lawrence Benson, of Coventry Farm, Princeton, N. J., Mr. J. L. Hope, Madison, N. J., Mr. Daniel G. Tenney of New York City, and Mr. Arthur H. Wadley of New York City. Mr. Benson is putting in sixteen head including three young A. R. cows, bred and open heifers, and three young bulls. Of special interest is a young bull out of Blossom of Bowwod, she being highest tested daughter of Ne Plus Ultra. The sire is Imp. Coventry Valentine's Honour. Another bull is by Honoria's Sequel Slogan out of Florham Bright, another daughter of Ne Plus Ultra with a 746-pound record. The third youngster is a son of Heaume's Myrtle and is by Sailor Lad V of the Fontaines and he out of Fanny of Le Port, which has an Island record of 740 pounds. Heaume's Myrtle is now on re-test and will make around 700 pounds. There will be two A. R. Daughters of Imp. Coventry Valentine's Honour, daughters of Sailor Lad V of the Fontaines. Mr. Tenney is sending about ten of the best breeding and type. There will be daughters and line-bred grand-daughters of his great breeding bull

Langwater Holliston and breeders will have an opportunity to get some of this extremely valuable blood at their own prices.

Mr. J. L. Hope is consigning eighteen head of which fifteen are of his own breeding. Of the five mature cows, four either have records or are on test. Of the fifteen females there is one daughter of Noble Peer, Mr. Hope's son of Ne Plus Ultra. There are four daughters of Majesty of Linda Vista and two daughters of Florham Ultra Don. There will be three young bulls sold, one a son of Langwater Archer, another a grandson of the leading cow in DD, and the third is by Mr. Hope's imported sire, Maybell Souvenir. Mr. Hope is considered by many to have bred more good Guernsey cattle than any other man. Some of the greatest blood of the breed has come from Florham Farm. Mr. Hope's offering this year will be up to his usual high standard of excellence. Just what Mr. Wadley



Left. Rilma of Baycliffs, a Guernsey cow with a splendid A. R. record, the property of Laura G. Kaufman, New York City

Right. Waynedale King, grand champion Belgian stallion at the International; owned by Evert King



Quality Guernseys At Auction

MAY 22nd to 25th Inclusive

48 BULLS

123 COWS

111 HEIFERS



DAYLO Yule-tide 126293

Advanced Register Records: 11,353.3 lbs. milk, 644.1 lbs fat (Class D). on re-entry test and in 295 days has produced 9,964.9 lbs. milk, 539.21 lbs. fat (Class A). Reserve Jr. Champion National Dairy Show, 1925. Her full sister will be offered at Trenton, N. J. on May 22nd.



GERAR CHALLENGER 122559

A son of Cherub's Royal Challenger of Shorewood and Gerar Fanny 102547 (727.2 lbs. fat Class A). Traces ten times to May Rose 2d, $\frac{3}{4}$ brother to Gerar Fanny 2d 157603, sold for \$7,600. He will be offered at Timonium, Maryland, on May 25th.



FLORHAM FANTASIA 189715

A Daughter of Florham Majestic and Florham Fantasy (A. R. 11337) 473.83 lbs. fat (Class FF). Now on Advanced Register Test in Class F and consigned by Joseph L. Hope to the Coventry-Florham-Rockingham-Wendmere Sale, Trenton, N. J., May 23rd.



BRANFORD FOREMOST FAITHFUL 89897 (A. R. 11787)

Advanced Register Records: 7,514.2 lbs. milk, 417.8 lbs. fat (Class G); 11,316.9 lbs. milk, 626.89 lbs. fat (Class D). Three quarters sister to Langwater Phyllis. She will be offered at the Penncrest Dispersal, Media, Penna., May 24th.

TRENTON, N. J.
MAY 22nd

A quality consignment sale—75 head: 16 bulls—30 cows—29 heifers—800 lb. A. R. cow—a daughter of Langwater Laughter—3 daughters of Langwater Foremost—3 daughters of Langwater Music's Dimple King including an own sister to Daylo Yule-tide.

TRENTON, N. J.
MAY 23rd

The Annual Coventry-Florham-Rockingham-Wendmere Sale—55 head offered all negative to the agglutination Blood Test for Contagious Abortion.

MEDIA, PENNA.
MAY 24th

Dispersal Sale of Penncrest Guernseys—Walter Smedley Prop.—62 head: 2 aged bulls (with 900 lb. dams)—4 bull calves—34 cows many A. R.—22 heifers.

TIMONIUM, MD.
MAY 25th

Louis Merryman's 18th Semi-Annual Sale—90 head: 17 bulls—33 cows—40 heifers. A feature the dispersal of the Laurel Brook Herd, Fallston, Maryland, descended from five heifers purchased in 1921—A son of Langwater Steadfast and 20 of his daughters.

For Catalogues Write:

The Herrick-Merryman Sales Co.

Sparks, Maryland

is sending to the sale, deponent not knowing cannot state. Mr. Benson tells me, however, that Mr. Wadley is putting in some very nice young imported females.

THERE will be another National Jersey sale this year on June 7th at Trenton, N. J., Mr. J. E. Morris, Westerville, O., is the sales manager and expects to have an even better offering than last year.

THE distinction of having more tested daughters than any other Jersey sire in the world belongs to Meridale Farms of Meredith, N. Y. Dairylike Majesty now has 125 daughters that have official production records which entitle them to entry in the Register of Merit of the American Jersey Cattle Club, New York. This breeders' association has awarded him both a gold and a silver medal in recognition of the outstanding records made by his daughters. Dairylike Majesty is the sire of Dairylike Madcap, the superb producer which holds the national championship for imported Jersey cows. She has two official 365-day records averaging 956.80 pounds of butterfat and 15,302 pounds of milk. The merit of Dairylike Majesty may be judged by the fact that his 125 daughters made records which average 525.85 pounds of butterfat. The average production of all dairy cows in the United States is 180 pounds of butterfat, so the daughters of Dairylike Majesty yield about three times as much as the average cow. This is a great achievement when we consider that almost all of his daughters have been tested. It is to sires of the calibre of Dairylike Majesty that we must look for improvement in the average dairy cattle of the United States. This remarkable bull will exert a profound influence for the better as his blood becomes widely disseminated through his offspring.

MR. WILLIAM B. WARD, owner of the famous Ward Acres Guernseys at New Rochelle, N. Y., made a gift of a herd of ten Guernseys consisting of a bull, two cows, and seven heifers to the Very Reverend Father C. M. Chambon, Pastor of the Ascension Catholic Church, Donaldsonville, La. This will be a foundation herd of the new dairy industry of Louisiana and the herd will be used for the welfare of the people in the state, and will foster the dairy industry in this section. It is a herd of superior ancestry and quality and includes a nice imported cow, Nellie of the Haut. The bull is Cheerful of Ward Acres, a son of Albamont Defender out of Sherwood Cheerful which made 10,998 pounds of milk and



Pedigreed Aberdeen-Angus cattle in pasture at Mr. Oakleigh Thorne's Briarcliff Farm, Pine Plains, N. Y.

566 pounds of fat. Such philanthropy will have a practical and far reaching effect, spreading out and becoming more and more valuable as the years go on.

THE purebred Jersey cow, Idaho Diamond Lily, has completed another official production test and has established a new junior four-year-old 305-day record for Idaho. Lily's owner, Ambrose P. Johnson of Meridian, Ida., started her on this latest test when she was four years and five months of age. In 305 days she yielded 462.86 pounds of butterfat and 9,561 pounds of milk on two milkings per day. In her best month her production reached 66.38 pounds of butterfat. With this record she supersedes Lady's Sophie Winona, which held this age class championship with a record of 403.34 pounds of butterfat and 8,071 pounds of milk. Idaho Diamond Lily won a silver medal and the junior three-year-old 365-day championship for Idaho when



The grand champion steer at the International—a Short-horn cross-bred owned by the University of California

she produced, with calf, 603.74 pounds of butterfat and 12,431 pounds of milk in a test started when she was three years and two months of age. Her sire is Jewel's Bertha's Torono and her dam is Dolly's Diamond Lily.

MR. ROBERT HAFER, of Hebron, Ky., is the owner of Nelliedale, a purebred Jersey cow which has completed a splendid 365-day official production record. In 365 days she produced 810.15 pounds of butterfat and 15,627 pounds of milk. Her yield was uniformly high throughout the test, falling below the 60 pounds of butterfat in only one complete month of the test. In her best month her yield was 83.27 pounds of butterfat. When she was tested in junior two-year-old form, Nelliedale produced 427.70

pounds of butterfat and 7,917 pounds of milk in 365 days. Her sire is Fancy's Red Flag, and her dam is the Register of Merit cow, Nellie of Locustdale.

PEBBLE Hill Plantation at Thomasville is the owner of Plain Gertie, a purebred Jersey cow which in 305 days produced 616.98 pounds of butterfat and 13,681 pounds of milk. She carried calf for 194 days of the test and she qualified for a gold medal in Class AAA. During the test her yield ran as high as 81.48 pounds of butterfat in one month. Plain Gertie was first tested when she was in junior four-year-old form and at that time she produced 546.83 pounds of butterfat and 12,778 pounds of milk in 268 days. She was again tested when she was five years and nine months of age, at which time she produced, with calf, 664.36 pounds of butterfat and 15,433 pounds of milk in 365 days. Plain Gertie was sired by Dora's Raleigh of A. D., and her dam is Esme's Eminent Gertie.

APUREBRED Ayrshire steer bred and fed by Dr. Dickinson Gorsuch at Kilmarnock Farm, Timonium, Md., recently sold on the Baltimore market for thirteen cents per pound, making a gross return of \$140.40. This steer was used to clean up the bushes and sedge grass on one of the low meadows at Kilmarnock. He had never been crowded or even put on full feed, but had simply been used as a scavenger by Dr. Gorsuch. "Our stock buyers and butchers always like the Ayrshire," stated Dr. Gorsuch. "They have learned from experience that they are the smoothest and thickest fleshed of all the dairy breeds and that they kill out with a very superior quality of meat."



Left. Jersey bull, Dairylike Majesty, a leading Register of Merit sire of the breed, with 125 tested daughters; owned by Meridale Farms, Meredith, N. Y.

Right. Bonnie Queen, grand champion Milking Shorthorn cow at the International; owned by Hudson & Sons, Mason, O.



THE POULTRY DIRECTORY

We recommend that you mention COUNTRY LIFE when answering these advertisements. It will insure your getting the best possible service. We will send to readers any information about poultry which they may desire. Address C. Kircher, Manager, POULTRY DIRECTORY, COUNTRY LIFE, 244 Madison Avenue, New York.

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There are Hodgson bird houses for every kind of bird. The above is for bluebirds. Price \$6.

HODGSON poultry-houses are scientifically ventilated. Neat in appearance, vermin-proof and weather-proof. Those who desire the very finest in lawn and garden furnishings will be interested in Hodgson-built equipment. Hodgson trellises, arbors, etc., are artistic and durable. Made of cedar, well painted. New booklet No. W shows

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Above. One of the greatest Airedales living, Flying Queen of Shelterock, international champion. Owned by S. M. Stewart, Esq., of Montclair, N. J.



Right. Champion Beau Brummel, an outstanding Old English sheepdog owned by Mr. and Mrs. Wilbur Kirby Hitchcock, Pleasantville, N. Y.



Above. The leading Irish terrier, Champion Danara Aon, the property of Mr. and Mrs. Joseph B. Hoyt, Jr., Beverly Farms, Mass.

Left. Best in show at New York—Talavera Margaret, international champion wire-haired foxterrier, owned by Reginald Lewis, Esq., Ridgefield Conn.

THE DOG FANCIER'S CORNER

THE COST OF BREEDING A PUPPY

by GEORGE W. R. ANDRADE

FEW people realize how expensive an operation is the breeding of the better sort of puppies.

In fact even the owners of many large kennels are unable to give accurately their production costs. As the matter is of more than passing interest to the buyer and seller alike, perhaps it will not be amiss to outline in a general way the results of some rather careful statistical work on the subject.

It must of necessity be the case that under varying conditions the costs will differ. However, the figures here used are based on an average of twenty different breeds: Great Danes, St. Bernards, shepherds, Old English sheepdogs, Doberman pinschers, Sealyham terriers, wire-haired foxterriers, Scotch terriers, schnauzers, pointers, English and Irish setters, beagles, cocker spaniels, Irish wolfhounds, Boston terriers, chow-chows, Pekingese, Pomeranians, and English bulldogs.

First, in figuring costs I have assumed that it is the aim of the breeder to produce puppies of the highest type. I have taken it for granted that the dogs will be fed and housed under first-class conditions and cared for by an attendant who knows his business.

As it is usual for those owning high-class specimens to show them, I have set aside \$75 per dog per year for that purpose, a very moderate amount for show expenses. Furthermore, since I believe that at least 10 per cent. of the total value of the grown stock should be spent on some other form of advertising each year, I have set aside \$46 per dog per year for this item.

My figures assume the following: that each bitch is bred every time she comes in season, and I have figured eight puppies per bitch per year to reach the age of three months; that each bitch will be bred twice each year and that the owner must pay a stud fee to a leading dog. We should bear in mind that occasionally some disease may take an entire litter or some part of it before reaching three months of age and sometimes a bitch may fail to whelp; all in all, from the twenty breeds above listed an average of four puppies per bitch per breeding is reasonable.

I have assumed further that \$10 each month must be charged to the upkeep of every dog for its proportionate share of rent and for salary and food of a kennel man. This figure is based on the fact that a man cannot properly care for more than twenty bitches at one time where each is being bred regularly, and that a rental of \$75 per month is average for a well located properly equipped kennel.

The average price of a first-class bitch about two years old is \$464. This price of course does not mean a flyer at all but simply a first-class one of leading blood lines. We must charge off 20 per cent. each year for depreciation in our bitches; that amounts approximately to \$93. We must charge off 6 per cent. or approximately \$14 more to return on investment.

Here are some other items that may be of interest. Bedding, disinfecting materials, incidentals including veterinary bills, medicines, collars, chains, stationery, replacement on pots, pans, feeding dishes, etc. (to mention just a few), \$7 per dog per month. I have allowed \$25 per month to feed a dog, including in this amount the extra food required to raise the various puppies to three months of age. This item of cost is based on proper feeding at the average market price and is on the low rather than on the high side. To sum up then, we have the following expenses per year for a bitch of high quality:

Annual show expenses.....	\$75
Advertising.....	46
Stud fees (2).....	130
Annual kennel rental (\$900) divided among 20 bitches.....	45
Annual salary and upkeep of kennelman (\$1,500) divided among 20.....	75
Depreciation.....	93
6 per cent. on average net dog investment....	14
Incidentals.....	84
Feeding.....	300
	<hr/>
	\$862

With an average output of eight puppies per year per bitch we show a very conservative cost figure of

\$107.75 per puppy at three months of age. In order to hold these costs down to that figure for real quality breeding the most careful management is necessary.

Of course these figures are an average. Furthermore they assume that what amounts practically to \$15 per puppy is set aside for labor and rent. The man who keeps just a bitch or two in his own back yard obviously avoids this outlay. Furthermore since some scraps from the table help mightily in feeding, this item of \$300 may be cut to some extent—perhaps even in half. So almost \$20 per puppy can be saved there. These are about the only items that can be cut.

Some of the breeds above listed may fall as much as 20 per cent. below this average cost of \$108. This means that if a man raises his dogs himself as a hobby and so has no labor bill, and feeds them partly from table scraps, he may be able to produce a puppy for as little as \$50 in some breeds. Certainly such a man is entitled to a small profit for his labor.

The man who desires to purchase a puppy as a pet should bear in mind that certain considerations are involved in such a matter which are not encountered in any other sort of buying. We can trade in an automobile for another, we are able to improve a home by adding to it, we can make our furniture more pleasing by a different finish or different covering, but once purchased, the dog remains much the same until he is sold or dies. In raising him we become attached to him and so must put up with his shortcomings. The cost of caring for him, the time and effort it takes are too great to spend on anything except a really bright prospect. You will have your dog, provided he proves his worth, for years. You will become attached to him and he in turn will give you the fullest devotion and companionship. A good well-bred puppy, produced by a reliable breeder, will be a source of satisfaction and pleasure throughout his life. The aristocrat of dogdom, the well-bred worth-while dog, stands out in character, intelligence, beauty, and stamina above the nondescript, and is just as desirable to the man who wishes a pet as to the man who requires a show dog.

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TALK OF THE OFFICE

WE SPREAD A MAGIC CARPET

SOME years ago a young man was told by his physicians that if he took up a business career which confined him to an office he might expect to live but a few years at most. Not a bit discouraged, the young man looked about and decided to make the world his office, with the result that he died only a few years ago at the ripe age of seventy leaving a fortune of almost a million dollars, amassed from royalties on lectures and books, and after having visited almost every country in the world. Who is there who does not envy him? Few, we'll wager, for most of us are wanderers at heart.

But alas, we can't always get away when we want to, and often when we can go we are perplexed about where to go. So we've builded the June issue of COUNTRY LIFE with just such contingencies in view. We've made it a travel number and filled it with material that will delight not only the fortunate ones who have visited the places described, but more than this, urge a return visit and open new vistas to those who have never been there.

The leading article, by the Editor himself, is on Venice—lovely immortal Venice, still as romantic and unspoiled as in the days of the Doges. To illustrate the article in a manner worthy of such a fascinating subject we are reproducing in full color several paintings by the celebrated Italian artist Gennaro Favai, as well as some lovely etchings by William Heyer.

And speaking of etchings, you will enjoy the charming sketches of old inns in England that accompany Edward Wenham's article on a fascinating motor tour through some lovely old English towns—a tour that anyone can follow easily and inexpensively. But possibly you prefer the Continent, like Louis Golding the celebrated author. His happy hunting ground is the Austrian Tyrol and after reading his story of his life among the quaint peasants of the Tyrol in this issue you may be inclined to agree with him.

However you may not care to roam so far afield as Europe. If so, there are countless places to tempt you right here at home. For instance how many people know of Newfoundland? Yet there is no more charming and delightful spot on this continent. If you don't believe us, this June issue should convince you. Or possibly the West calls. Well, S. M. Gow is a great champion of the West, and his article on "Oregon the Golden" gives good grounds for his enthusiasm. The same may be said of H. Armstrong Roberts's stunning photographs of the Canyon country.

But while this number is essentially a travelogue, we have not forgotten COUNTRY LIFE's other interests. Sol Metzger begins a series of golf articles on the proper use of each of the clubs, starting in this issue with the putter; while John L. Travis, celebrated sports writer, begins a series of articles on tennis with one on the net stars in our midst and abroad. Florence T. Eaton writes of perennials, and C. T. Ramsey of orchids. Eric Hatch writes of automobiles and H. C. Lust tells of a highly successful experiment with a dog "farm." Then there are pages of lovely gardens, and houses both inside and out, but the reader can discover all this for himself much better than we can describe it. We know, though, that you will enjoy the June issue of COUNTRY LIFE.



The June frontispiece

THE FRONTISPIECE

The frontispiece of this, the May number, is by that celebrated artist Lilian Genth, which hangs in the Brooklyn Museum of Art, whose Directors very kindly gave us permission for its reproduction. Next month's frontispiece, also in full color, will be Velasquez's celebrated painting "The Man With The Wine Glass" from the permanent collection of The Toledo Museum of Art, to whom we are indebted for its use in the magazine.

THIS MONTH'S COVER

Our cover this month—appropriate for a summer furnishing number—is taken from a delightful chintz old in subject and charming in design manufactured by F. Schumacher & Company, to whom we are indebted for its use.

Old English Furniture



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PHOTOGRAPH BY GABRIEL MOULIN

Spring attired prune trees in California's lovely Santa Clara Valley, since laid waste by the tragic breaking of the great St. Francis Dam in March

C O U N T R Y L I F E

C O U N T R Y L I F E I N A M E R I C A

C O N T E N T S

M A Y 1 9 2 8

Summer Furnishing Number

REGINALD T. TOWNSEND
Editor

R. A. STURDEVANT
Managing Editor

VOLUME LIV

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COUNTRY LIFE

MAY 1928

New Fabrics for the Summer Home

by ELLEN D. WANGNER

Illustrations by courtesy of F. Schumacher & Co., Lehman-Connor Co., S. Karpen & Bros., and Armstrong Cork Co.

THE story of cotton and linen fabrics, the chintzes, cretonnes, hand-blocked and printed linens, toiles and crewel-embroidered materials, that we use so decoratively to-day might well begin "Once upon a time," for from ancient Egypt came the earliest examples of linens—"painted linens" as they were called—while in Babylon four thousand years B. C. the art of weaving was carried on.

To-day as we hold in our hands a piece of linen or cotton, its threads, if we could but follow them, would carry us back through design and texture and methods until the story of mankind unrolls before us. Here we see the embroidered or painted linens of Egypt, in purple and gold, there the cotton cloths of India before the dawn of Christianity. Here come the trading ships of the Portuguese, Dutch and English merchants bringing back to Europe those "chints" so beloved in England that there was a ban placed upon them to protect the English weavers. We see artisans fleeing before the Edict of Nantes, the making of toiles at Jouy, the beginning of weaving in the New World. Pictured in cloth we see the whims and caprices of this queen, that favorite, this style of decoration, that bit of history, and these picture fabrics pass before our eyes first as paintings, then as hand-blocked materials, and lastly, to meet the increasing demand, printed by rollers in the big factories. And we see the work of some of the great artists who did not consider it beneath them to design flowers and birds for fabrics, and who went even farther—as in the Vauxhall linen—actually portraying real people, Goldsmith, Boswell, Johnson, and the "exquisite Perdita" (oh shade of modesty!) in the company of Angelica Kaufman! And then we come to the modern textiles,

finding them as beautiful, as artistic in design and color, and, more than all, even more durable in their texture, because the modern manufacturer has all the experiments and experience of bygone artisans to guide him, combined with modern chemistry that has taught him how to make many of these cloths sun-fast and tub-fast—terms which are fast becoming obsolete; we now speak of such fabrics as super-dyed.

We can still use these terms, however, for, while any color may pale slightly, these new cloths will hold against sun and water for a score or more of years, and who wants the same hangings for a longer time anyway? In saying "sun-fast" and "tub-fast," we know, too, even while speaking, that climate and atmosphere in different localities will affect fabrics differently and what might be sun- and tub-proof in cool New England might not be in the torrid zone. But for many years they *will* hold true, thus deserving their name under very trying conditions. Right here comes a disturbing thought—what havoc, if any, is the new glass with violet ray propensities going to play with our curtains? Food for thought there!

In any home nothing can play a more important part in creating its beauty and charm than its fabrics if they be wisely chosen. Houses and rooms are like people—they can not all wear the same colors or design. Some rooms need slenderizing, even as humans: some are cold and need warm colors; others are of Spanish, Italian, English, or Colonial ancestry and need the textiles of that land and time, so that the choosing of the hangings and upholstery of a room can not be left to chance or passing whim if the room is to present a completed picture.

Through the range of fabrics spread out before the home-maker and decorator of to-day there run designs, colors, textures, and weaves to fit every style of room and furnishing. Where a room is planned to carry out the furnishings of any particular period, these modern craftsmen have provided for it suitable fabrics of just the proper design, so that to-day there is no excuse for a room with ill-chosen draperies or upholstery. Never in all the history of the fabric-world has art gone so closely hand in hand with utility and practicality as to-day. There has come into the present-day making of these materials a craftsmanship that places these artisans along with the silversmith or the maker of fine porcelains and we are beginning to understand that we can now go to a shop and ask for fabrics by the name of their maker as we can ask for certain makes of glassware or china.

Once, to secure the most beautiful fabrics they must be imported, and that, in many cases, is still true; particularly does this apply to those that are hand-blocked, this being due entirely to the fact that the cost of labor is so high here. To have a cloth painstakingly blocked by hand in America makes the cost extremely high. However, there are several American firms now making these materials



Fit accompaniment to Jacobean furniture is this cotton brocade that holds all the charm of the fabrics of that earlier day. On its cream background the design stands out in clear-cut beauty, and though richly colored in tones of blue, red, yellow, and green, these are in such soft hues as to preclude any suggestion of vivid contrast. Rather does it hold the mellow loveliness of crewel-embroidered linens, those delightful fabrics that lend themselves both to hangings and to upholstery



Glazed Chintz of early American inspiration was used here with blue as the dominant tone, bringing to this simple little Colonial room an air of homelike livability and charm. The rich blue color in the chintz is picked up by the hooked rug before the fireplace and by the

books in the recessed bookcase, so that the color spreads from window to window and from floor to chair. The large design of the chintz is particularly charming in curtains hung in this simple manner, and especially when the walls are plain as in this room

at prices considerably lower than the imported fabrics, and in exquisite designs and colorings—a most encouraging bit of news. There is another reason, nevertheless, why the imported stuffs are so beautiful and so greatly to be desired, for in many countries the hand-printing of textiles, like the art of glass blowing, is a family craft, passed down from father to son through the generations, so that it becomes an art. In these textiles of to-day one finds the products of the finest looms and artists of the textile world, reproductions of old designs copied from picture tapestries and famous fabrics centuries old, so lovely that they are actually pictures themselves, veritable works of art. They come, too, in such variety of color as to meet every demand of the home of to-day.

In our search for modern chintzes we learned all about hand-blocking, as we held in our hands a gorgeous piece with the Tree of Life design, a pattern that used 357 blocks to every three yards of material! While in some of the simpler

patterns, a whole day would be required to fashion eight or ten yards, and this with blocks! What eons of time must have gone into the making of such cloths in those earlier days when the design was painted in entirely by hand, or even later, when the outlines of the pattern were put in by blocks with the other colors brushed in! One marvels at the infinite patience of that older day.

Then, even as now, however, good materials were worth their price. To-day, even mechanically made textiles, if they be of high quality, can not be bought for a mere song—a lesson that the average home-maker would do well to learn and learn thoroughly. Worth must be paid for to-day as in older times and we cannot expect to secure for a few dollars materials that hold intrinsic value of texture, design, and color. It is well to remember this and to realize that chintz at a very low price and perhaps even so-called “glazed”, at such price will neither hold its color nor its glaze. It is the curse of modern days that there is such miscalling

of names as to confuse even the well-intentioned buyer into thinking that he is securing something genuine at a bargain, when in reality he is but finding the name of a real rose given to a paper flower. For example, what is “tapestry cretonne”? Surely not a tapestry; merely an ordinary—and apt to be very ordinary indeed—cretonne covered with a printed pattern copied from some tapestry. When a fabric is offered as “linenized” you may be sure there isn’t a thread of linen in it. It is as misleading as to speak of a mohair-velour, one being a wool fabric and the other cotton, and yet this misnomer is actually used! Nor is “rayon” an imitation of silk; it is as distinct a product as is gold or silver. There is even misunderstanding of the words “chintz” and “cretonne”, many believing that they are different materials, whereas these names are synonymous. The word “chintz” is a corruption of the Indian word *chint*, the printed cloth of India, which is exactly the same as the French *creton* called by us “cretonne.” A still further distinction



Could anything be lovelier than the use made of this window? By placing the bed in this alcove and framing the opening with chintz in an old French pattern, all the beauty and charm of a Provencal bed-nook is secured. This suggestion of a French room is carried

out in the unusual powder table and low bookstand. The bed is covered with a glazed chintz that contrasts pleasingly with the hangings around bed and window, its edge being in plain blue of the same shade as the flowers in the old French chintz

that has almost grown to the point of being a differentiation, is that a small dainty pattern is held to indicate that it is chintz, while large, boldly colored patterns are usually thought of as cretonne. Chintz is cretonne and glazed chintz is merely cretonne that has been starched and given body and gloss by being passed over heated rollers. This must be well and carefully done if it is to give service—an indication of why it is as important to know whose linens and chintzes one buys as to have the name or hallmark of the maker on one's silver. Unless good dyes and craftsmanship have been used, such textiles will hold neither color, body, nor design very long and consequently will not wear into the beautiful mellowness of those old fabrics that we prize so highly.

Among the most satisfactory of modern methods in treating drapery cloths is that of "weather proofing" them or making them moisture-proof so that one's bath and kitchen curtains will withstand all the moisture of these rooms. So impervi-

ous to water are such materials that they may be fearlessly used on a yacht, that greatest test of textiles. For porch cushions such materials are invaluable, and while they are not guaranteed to last indefinitely, they will stand up well for several seasons.

Among the quaintest of new decorative fabrics are the quilted skirts of Brittany now used as upholstery material or to make chair pads and cushions. Usually these come in small-flowered designs on mellow-toned fabrics so dyed that they bid fair to last forever, all finely quilted so that they are quaint beyond description. Of course, as soon as their value was realized, some enterprising manufacturers at once conceived the idea of quilting padded chintz by machinery, and while it is true that these are serviceable and extremely attractive withal, yet they do not quite hold the irregularity and intimate charm that is found in hand-made products. It was, then, with the greatest interest that I learned that these materials were now being hand-quilted

right in our own land, this work being done in Kentucky mountain homes where there has been such a re-awakening of interest in the old arts and crafts of the home.

Nor do we longer have to see in our toiles only French materials and scenes, for again American industry has come to the fore and scenes from American history are being pictured—Monticello, Mt. Vernon, the sale of New York to the Indians being a few of the scenes to be had in every conceivable tone of loveliness.

As to what designs are most used by decorators to-day, that is a difficult question to answer, since it all depends on the room. It is safe to say, however, that there is a most unusual demand for color in every kind of material and that the large-figured fabrics are more generally used than those with smaller motifs, since we find very pleasing the natural-sized flowers and urns and birds that have been put on our curtains and couches and chairs. If we should find these too large and dominant for a whole room, there are to offset



COLOR IN THE FORMAL ROOM

Formal rooms demand hangings in keeping with the rich note of the room. In this room, that holds so markedly the impress of Chippendale and the artisans of his day, the chairs and curtains are of heavy hand-blocked linens and crevel-embroidered fabrics of such good design and color as to lend not only dignity but a sense of warmth as well. The room has obviously been studied as a whole, and the chairs, books, walls, and curtains hold complementary tones, so that there is a definite harmony and unity throughout. It is one of the triumphs of the modern craftsman that these fabrics hold all the fine quality of texture, color, and pattern of their prototypes



Simplicity is the keynote of this house throughout—a simplicity that is exemplified in the curtains and chair coverings. At the windows the light is tempered by plain washable voiles so hung as to be easily drawn over the whole window. In contrasting color, the wing chair in glazed chintz is most inviting, while the curtains of heavy hand-blocked linen tie up all the colors of walls, floors, and hangings into a complete picture of home comfort. All these materials are sun-fast and tub-fast, making of the little home a picture not easily marred or spoiled

them the delightful plain materials in some one of the colors of the figured goods, and we find a chair in plain chintz in pleasing relief near curtains or couch done in large design. These plain materials are often used to bind their gaily figured sister-fabrics and it is now possible to buy plain glazed or unglazed chintz in softest pastel colors, knife-plaited in one-inch wide strips ready to sew to curtain or chair covering. Or these as well as sateen and organdie may be had in strips like bias banding ready to be used as a finish. Especially is this a pleasing end to a perfect curtain if said curtain be a roller shade of glazed chintz now so commonly used on sun porches and in either plain or figured materials.

The modern organdies or voiles typify perhaps more vividly than any other fabric the strides made by the weavers of to-day, for these sheer stuffs are as usable and durable as heavier materials. Not only are they practically sun-fast, holding their colors under most conditions, but they are so treated that when laundered they will hold their dressing and be as fresh and crisp as when new.

As to the designs of these modern cottons and linens, we are not only copying old motifs but are devising new ones.

The influence of the delicate ironwork of modern France is shown in one of the new fabrics, while out of the welter of modernistic design and art are coming gradually new patterns that reflect our times quite as accurately as did the fabrics of the days of Queen Anne or Napoleon. Skyscrapers, tacks, and loaf sugar may not be art but if our times be founded on skyscrapers, if we do get down to brass tacks to-day more than ever before, and if we find loaf sugar a dominant example of industry, why, probably they should be portrayed quite as should Helen Wills and her famous racquet.

However, there is more to modern art than tacks and tennis racquets, and gradually, slowly, there are coming to us good designs and lovely colorings by the modern artists and craftsmen who are finding in fabrics a fine medium for expression. Just as the toiles de Jouy were designed by that talented group of artists that included Huet and Boucher, so are present-day artists of note devoting themselves to this phase of design. And just as those toiles of old reflected the interests of the day so that they have actually become historical documents, so will these modern fabrics in time to come be found to hold the story of this age, and in their fine

texture and fadeless colors be quite as worthy of preservation.

So unusual are some of the motifs on chintzes and cretonnes to-day that these fabrics have this past year been made into shoes. *Shoes?* Shoes! And parasols and coats. And they were sensible in appearance and very colorful and comfortable, wore well, and were, in fact, altogether pleasing. Such is present-day good sense.

To such uses are these modern fruits of the loom put that even our lamp shades are made of them, while the beauty of these new fabrics has changed our slip covers from mere anti-dust articles (that once turned a room into a sort of morgue) into a fine decorative feature. The slip cover of to-day is no longer only utilitarian; it has become part of the furnishings of the room, providing contrast where contrast is needed, lending gaiety, color, design, to warm up the too-formal apartment and to temper with a suggestion of homely comfort any note of too-great lavishness.

Reborn, indeed, for us are the old Chinese, Jacobean, and Elizabethan motifs and patterns. Rewoven for us are the crewel-embroidered linens of old, fabrics that bring to chair or couch or draperies the whiff of another day and atmosphere.



A brilliant curtain material printed in a gay floral design is especially lovely when used in sun room or breakfast room. In this the pattern is carried out in various tones of bright red and blue that do not clash with the background of pale green, but oddly enough make for a pleasing harmony



The beauty of present-day fabrics is exemplified in this sun-fast, tub-fast material that holds in its texture and color the beauty of hand-blocked linens. The design, though modernistic in color and size of motif, suggests the early wallpapers, making it pleasing to use with furniture of American inspiration

For us and our homes are stripes, flowers, birds, figures, historic scenes carefully designed, exquisitely woven and colored. We can find fine linen crash in palest greens and browns with ships sailing away on dim horizons. Or perhaps they are richly woven nets which, hung against the windows, hold all the beauty and design of stained glass. Still others there be of odd geometrical lines and figures, carefully toned overlapping circles in such gradations of color as to sweep one from

deepest orange to a pale ivory in the space of one yard. There are hand-blocked, hand-printed, embroidered linens with spirited

An American print so interesting and well done as to be an "heirloom of tomorrow" is this toile that shows the old practical days of some of the good citizens of New York. It depicts the purchase of New York from the Indians, and all this in colors that are as fine and lovely as in any toile that ever came from Jouy

borders, rectangular blocks, fabrics from Rodier, silver and gold threaded, absolutely new weaves and materials made to harmonize with new wallpapers so that one can now select the two in one shop, a bewildering array of materials and colors, a very "galaxy of loomings more varied than the rainbow", so that the modern shop is gayer than the Street of the Dyers. And all this so that our homes may hold charm and cheer and be—oh blessed note of this modern time—livable and usable.





This corner of a smoking room is done by Sue et Mare in the most simple style applicable to masculine needs. Probably the most modern feature is the coffee table, which stands about a foot high. It shows the classical influence and is of heavy red lacquer. The tobacco jar of black ceramic, also by Sue et Mare, is unique in design and will accommodate at least nine pipes. It is a strik-

ing note in the color scheme and is further accentuated by the great light green leather armchair whose mahogany matches that of the pedestal at the rear. Upon this pedestal is the statue "Le Jeune Bacchus" by Auguste Gunot. The rug, which was designed to go with the furniture, was done by Mybor after a design created by the artist, Lurcat

The Future of Furniture

by GEORGE J. COX

Drawings by the Author

THE majority of the readers of an article such as this undoubtedly belong to that worthy strata of society where cultured tastes and esthetic yearnings are not invariably supported by a correspondingly expansive pocketbook. Such readers desire to furnish their summer homes or winter apartments with presentable furniture that shall be a happy extension of their personality. At any rate it is addressed to those who cannot afford the luxury of a Lady Castlemaine atmosphere in one room, a Horace Walpole setting in the next, and a Pompadour ensemble in yet another; to those who may indeed faintly query the appropriateness of that sort of thing in a moderate sized country "cottage" or a twenty-story apartment house in the twentieth century.

There must be many who are not altogether satisfied with the faultlessly reproduced and expensive masterpieces of the eighteenth century cabinetmakers, or the more reasonably priced but somewhat frigid Colonial Carvers, Connecticut chests, and Carolean tavern-tables now available. And they may not be so fortunately placed that they may boldly order, from a Gimson or a Renouvin, a costly suite of which it is just possible they will soon tire.

Taken collectively, there must be an imposing body of people who are modern without being mad, who can respect the past without making a fetish of it, and who suspect that, faced with the swift-winged life of to-day and all its innumerable appurtenances, the Pilgrim fathers would have scrapped their lanterns and

evolved something less forbidding than a wooden seat.

But the twentieth century citizen, egged on by the intelligentsia to live valiantly in a wholly modern atmosphere, looks around in vain for suitable support among the *ameublements* of the great stores.

At the Paris Exposition three years ago he saw extraordinarily fine craftsmanship, and noted the exhilarating flair for original design and cunning placement. But not seldom these qualities were expressed in ways more unique than enduring.

In one instance an interior, labeled "*chamber à coucher*," presented an ensemble suggestive of a set piece from a Soviet ballet in combination with an operating theatre in a hospital. Other rooms, lovely as they were, struck an

exotic note not to be sustained by the average man or woman interested in a family, golf, and the ordinary social amenities. Never in history was there seen such a perversion of the natural instinct that is at the core of all sound development—that is, the healthy desire for “constant slight change.”

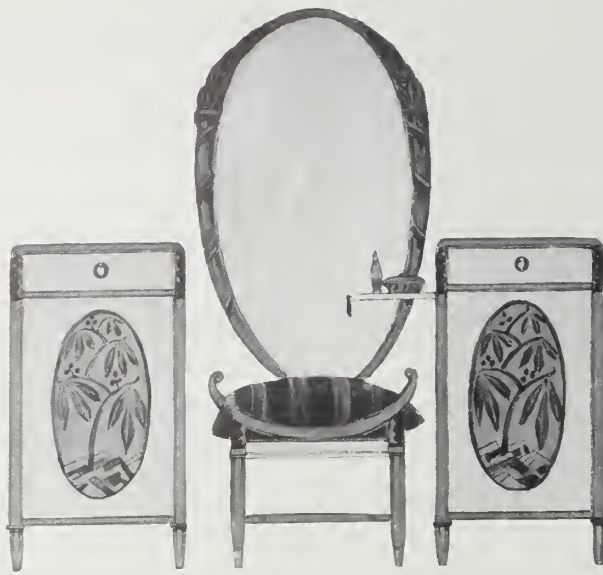
On the other hand he sees the craze for antiques cut strange capers that are equally fatal to a moderate bank balance.

To what lengths this reversal of the normal growth can extend may be measured by the sale at Hamptons of eight Queen Anne chairs for \$5,560. They were of the type depicted by the original Dickens illustrator “Phiz” in his drawing of the “bare, pinched, spare-looking” room in which Uriah Heep was living in comparative penury when visited by David Copperfield. The artist had selected chairs which at that period had been long discarded by the fashionable

world, and relegated to the servants’ quarters or the humble cottages of the poor.

Let us concede that they deserved better housing, and that a fine Queen Anne chair is an enviable possession. Yet if Hamilton and Burr, Pitt and Burke, had displayed a queer penchant for Elizabethan furniture there would have been no Sheraton or Phyfe.

Happily the average reader is unable to indulge in either extremity of taste. For him, at \$700 per chair, Queen Anne is dead indeed; and the modern French taste a little too lively. Less happily he must be content with reproductions, which, excellent as they are, must lead him to ruminate upon the past instead of inspiring him constructively to shape the present. But, if we read the signs aright, he will not much longer be confronted with this dilemma. Having resurrected every known style, the designers are faced with the necessity



The dressing table group of a bedroom suite designed by the author



The matching commode



The bedside lamp stand



The bed is especially pleasing in conception, the headboard repeating in modified form the mirror frame decoration. Developed in ivory, amber, green, and gold, with upholstery in gold, green, and black



The side chair



Lacquer of various kinds plays a prominent part in all the modern furniture, the two chairs (above) and the screen being remarkable examples of its application. The rug is one of the most stunning



examples of the Mybor atelier and was designed by Lurcat. Above. An inlaid writing table and desk chair of polisander wood and goat hide, the former designed by Ole Wanscher, the latter by Kaare Klint

of a second revival, or they must turn to Sumerian stone benches, Tutankhamen thrones, or Merovingian bronze chairs for inspiration.

We should, of course, be thankful that the cult of the antique killed off the ridiculous fashions of the late nineteenth century. But having gone to the past for instruction, we are too content to sleep there. The rich legacy of the past must be the common heritage of every designer. Unfortunately, instead of using it as a splendid background against which to project his own creations, these creations are commonly discovered only by the most careful scrutiny. It is of course easy to measure up and reproduce an ancient model. It needs no painful cerebration. We subside into a lazy eclecticism. We borrow from every period and style in a sustained endeavor to pauperize ourselves of all ideas. We forget that nothing is more sterilizing to the mind than constant copying, and that the ability to reproduce faultlessly is never acquired until all native originality is stifled.

To-day the more progressive manufacturer is casting about for styles that, retaining the indispensable features from the past, are adequate and compact, distinctive and up-to-date; in short, that are as *élégante* as the modern woman with her neat hair, clean-cut dress, and unaffected habits. At present his factory, crammed with expensive high-powered machinery and electrical appliances, produces few things that might not have been shaped by hand in the seventeenth or eighteenth centuries.

Some of them cannot be improved upon. Not to admit this is to overstate the modernist case. We have not changed quite so much as they would have us believe. Physically we are little different from the men and women who sat comfortably in the red morocco seats of Chippendale, or reclined gracefully on Empire sofas. Proportion is still the essence of style. Chairs will in all probability continue to be made with four legs, and seats seventeen to eighteen inches from the ground. We still sit, recline, read, eat, and sleep in much the same posture as our great-grandfathers.

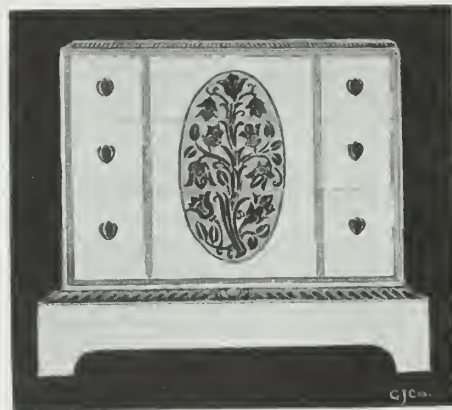
Where the modernist creed rings true is in its emphasis upon the rapidity of life to-day. The car and airplane, the radio and telephone and other impedimenta which Dolly Madison was, perhaps fortunately, spared—these things have left their obvious marks on our surroundings and our manners. On the skylines of our cities and the architecture of our suburbs, the plan and substance of our houses, the cut of our clothes; on the very cast of our minds, these things have left their seal; upon everything indeed but the style of our furniture.

We may as well acknowledge that it is often beyond our powers to make improvements upon certain traditional forms. The practicality and durability of the Jacobean, the delicacy of proportion, fine color, and adaptability of late

Georgian styles, alike lend themselves to modern purposes. Then the gracious contours, the comfort and *convenance* of a Queen Anne arm-chair or a Louis XV bergère have a permanence about them that was fashioned by generations of splendid craftsmanship. Yet to many these fastidious shapes, bland and tender as a pastoral by Watteau, call for patches and powder and perukes, jeweled swords and snuff-boxes, even a suggestion of sedan chairs.

At that, such limitations are infinitely better than some of the perversions fathered by the "styler" who departs from the original. What man or woman with any sense of history but resents the efforts of the "designer" who takes the noble proportions, dignified shapes, and vigorous carving of the Florentines and makes them over into an alleged Italian style, which in its sugary offensiveness is suggestive of a movie director let loose on Dante—or shall we say Boccaccio nicely edited for Sunday schools? Many authentic copies cannot escape ridicule. Even the case-hardened business man senses something indecorous when he hears the strains of "Red Hot Mamma" issuing from what is palpably a churchly credence of the Reformation period. Nor, after a round of golf is there much allure in an iron studded Spanish chair, which in its relentless authenticity calls up a vision of Torquemada.

To-day we doff our hats to Sarah Churchill who, instead of digging for Saxon relics, sent to Vienna for the latest



Chest of drawers on low stand, designed by the author, to be developed in ivory, green, and coral, with "Persian" panel

designs when she was furnishing Blenheim over two hundred years ago. Likewise we appreciate the spirit that prompted the Father of his Country to inquire about the *dernier cri* in London when he was about to purchase a coach. In short, a conviction prevails that furnishings should express something of their owner's personal tastes and ways of living, and be at least faintly redolent of our own times.

Even when we most respect the past a suspicion lingers that resurrected periods will always lack vitality and character. They were not evolved originally by men who delved into a remoter past. Their

past is safe enough. It has a hold upon the heartstrings of every civilized being capable of thought and emotion. The historic houses of New England, the treasures *in situ* at Knole, the proud shell of Versailles, even the Herrenhausen at Hanover—such places are the milestones of our cultural history, which only a vandal would ignore. Yet we seem a little loath to set up another appropriate to this century where furniture is concerned.

Perhaps our knowledge has made us a little afraid. We must not expect too much at first. We shall produce an authentic style only through sustained and at times maybe painful effort. But we shall never become like Heppelwhite by imitating him. Somebody has to make mistakes and take a chance; to risk being dubbed an eccentric by the general store customer, and a timid derivatist by the advance-guard of the new movement. Having suggested this much, we incontinently rushed in to supply the sketches scattered throughout the text. They are offered as a choice somewhere between the indurated traditionalist and the extravagant modernist.

But to conclude. No one with any appreciation of what is meant by fine craftsmanship and splendid design would be simple enough to disparage the work of the great cabinetmakers of the eighteenth century. The finest craftsmen of to-day, using their styles and working with their tools, would find it impossible to improve upon, even if they could equal, their creations. They would also starve. For gone, alas, are the patient craftsmen and the even more patient clientèle of those unhurried days, when Boston was as distant from New York in time as San Francisco is to-day.

Speed production, big overhead, intricate and expensive machinery, union hours, and wider horizons, all these things prohibit the production of pleasantly varied suites, of the affectionate little finishing touches that put individuality and soul into a chair or a cabinet, and make of it a joy to delight forever the connoisseur of old furniture.

To-day furniture must be made as automobiles are made, in quantity. It is even assembled; the turnery done here, the carving there, and the veneering and inlay in yet another place. Such methods obviously do not make for the personal creations of the past.

Yet it is not beyond the scope of the modern manufacturer to turn out something that is neither expensively traditional nor fantastically modern, or, worse still, only an eviscerated adaptation. For if only a little of the creative energy and skill that produced the myriad gracefully lined cars that crowd our streets were directed toward the production of comely modern furniture, then the shade of Chippendale, which hovers behind each chair, might be seen to smile again in approbation, for, in his time, he was a modernist too.



The antique oak paneling in the Guggenheim living room is a splendid example of the work of the Elizabethan period, the panel molds having dentil enrichment and the centers being inlaid with geometrical motifs. The plaster frieze and ceiling were reproduced from de-

signs in old documents and finished in old plaster effect to harmonize with the walls, and the fine antique furniture completes a most interesting period treatment. This picture was taken from the library door, looking through the living room to the dining room



Above. The dining room, adjoining the living room, is Georgian, the chimneypiece and overmantel—originals, even to the painting in the panel—forming the inspiration for the entire treatment and decoration of the room

OLD ENGLISH INTERIORS

in the

NEW YORK HOME OF

MRS. SIMON GUGGENHEIM

ARTHUR S. VERNAY, INC.,

Decorators



Left. One of the Tudor bedrooms. The paneled oak doors and stone lintels, and the leaded casement windows are fitting accompaniments to the fine antique furniture and equally fine reproductions



The finely carved oak chimneypiece in the living room and the carved stone facing are part of the original old room, and worthy of note. The casement windows of this room, specially designed, are in wrought iron with diamond panes leaded

PHOTOGRAPHS BY
KENNETH CLARK

Health *via* the Bridle Path

by WAYNE DINSMORE

ONE hundred and fifty years ago horseback riding was one of the principal means of transportation of passengers from place to place. Men rode not for pleasure but for business. To-day men ride for pleasure and to prepare themselves for business; women ride for pleasure and to perpetuate or to recover the beauty, figure, and animation of a *débutante*; children ride because they like it and because far-seeing parents realize that children who become proficient riders, well qualified in horsemanship, have acquired not only strong bodies but the valuable additional traits of self-reliance, self-confidence, balance, and poise. They also realize that children who ride attain powers of quick perception and instantaneous coordination between mind and muscle that are of inestimable value.

Altogether, it is conservatively estimated that the increase in horseback riding has been from 300 to 500 per cent. during the last seven years, although in some individual suburban districts the increase has been fifty-fold. There is no guesswork about these statements, for in 1920 and 1921 the Horse Association of America made a comprehensive survey of riding in all principal cities of the United States. It was found that the first and most important essential was that there should be adequate and satisfactory facilities for riding—which means in cities, good bridle paths in the principal parks; near the cities good riding trails; and in suburban districts, particularly in regions where wealthy men have large estates, working arrangements whereby the trails on one estate are open to riders from other estates, swinging gates or panels permitting passage of riders from one group of farm trails to those on the next farm or estate. The value of this lies in the fact that in riding, variety has been found to be one of the most essential things, for men and women who must ride over the same trail day after day become weary of the sameness of the route.

Complete variety cannot be secured in large cities, but if a park has seven or eight miles of good riding paths, well-graded, drained, and surfaced with fine-sifted sand or cinders which are dressed down with a light oil once or twice a year, the footing is good for riding the year round, regardless of weather conditions.

Chicago has the best of all bridle paths; they are broader, better constructed, and better maintained than those of any other city in America and are apparently sur-

passed only by those of Rotten Row, Hyde Park, London. Boston and New York have good bridle paths through the public parks, and distinct improvements have been made therein within the last two years. Washington's bridle paths are



One of the beautiful riding trails in Union County Park, New Jersey

good but could be wider. Those in Philadelphia are excellent in places, but at other points the rider is forced out upon the paved highway in direct proximity to fast-speeding motor cars—which makes these particular portions of the bridle path a menace. The upper end of the Philadelphia paths, which extends through the Wissahickon natural park area, is very beautiful, and this particular portion of the public park area is restricted to riders and pedestrians, no motor cars being allowed in the Wissahickon.

St. Louis has good bridle paths about twelve miles in extent, and San Francisco has made considerable progress in furnishing more extended mileage of bridle paths through connecting up heretofore separated areas, the connecting links having been completed only recently. The bridle paths in Los Angeles, within the city parks, are limited in extent, but there are more than 125 miles of good riding trails in the mountains back of Beverly Hills, Hollywood, and Pasadena. Many of these riding trails have been graded so that they are almost as adequate for riders as the old-fashioned dirt roads.

The development of riding trails—which are distinguished from bridle paths

through the fact they are merely natural trails leading over a right-of-way—has been carried on to the greatest extent about Piping Rock, Long Island, around Greenwich, Connecticut, and in Westchester County, New York, and Union and Essex counties, New Jersey. These riding trails are of two distinct types, representing two possible lines of development, a brief explanation of which will be helpful to riders in other areas.

The Piping Rock trails are private, developed by connecting the trails on one estate with those on adjacent areas. In the beginning a few men, each of whom owned several hundred acres, created riding trails on their own estates by the simple procedure of riding along field sides, across pastures and meadows, or through the woods on their own property. As the riders on one estate frequently rode over to a neighboring estate, gates were put in place between the properties and, by tacit consent, the riders were permitted to use the trails not only on their own property but also on their neighbors' property. Eventually the property owners about Piping Rock had available nearly 400 miles of riding trails which passed over privately owned property, belonging to the estate owners who met both in business and in social affairs.

As time went on, however, some outsiders came into the picture. These riders often got off the trails, rode across meadows or lawns, left gates open, and did other things they should not do, thereby exasperating the property owners, some of whom threatened to close the trails to all riders; others endeavored to educate these outside riders to the customs and conditions which should prevail among those who ride. Some of the paths were closed entirely to outside riders, and on others privileges have been restricted. The ultimate solution will probably be found in guarded gates at the entrance to the trails and a refusal to allow any to pass who do not hold membership in a bridle trails association, the members of which shall pay dues to maintain the trails and gates and shall agree to observe the same good judgment and care with respect to the use of the bridle trails as the owners themselves observe; with a further provision that anyone found violating the rules of the road in any way shall have his card of membership revoked and shall be denied further riding privileges.

Piping Rock is not the only district where such private bridle trails have been developed. Around Aiken, South Caro-

lina, Oconomowoc, Wisconsin, and in many other sections, neighboring estate owners who ride have developed similar systems of trails.

The other type of riding trail is the one that is developed on public domain, as in Essex and Union counties, New Jersey, and in Westchester County, New York. In all three instances the county owns park property acquired under laws permitting the county commissioners to acquire and improve public domain for playground purposes. In all three instances land of little value for other purposes has been acquired, such as low-lying land along rivers which frequently overflow, or high land along tops of hills or mountains. Timber grows both along streams and on hillsides or mountain tops. Dirt roads have been made through such park areas on which holiday seekers may penetrate to their picnic points in automobiles, wagons, or carriages, and hiking trails have been established.

Separate from either the roads or hiking trails are the riding trails, which usually wind along the sides of the hills, dipping occasionally into the valleys, fording streams at certain set points, and rising again through the canyons to the hilltops, affording riders a never-ending variety of scenery and footing. The expense of creating these trails is very slight indeed. They are for the most part natural paths across the old farms, which were acquired by the county park commissioners when the county parks came into being.

Riding stables, riding clubs, and riding horses speedily come into existence wherever good riding facilities exist. In the Union County park no good riding stable or building that could be used for this purpose was available, so on the recommendation of H. S. Chatfield, Chairman, the country park commissioners (who secured their money at $4\frac{1}{2}$ per cent. through a bond issue) built a stable large enough to house twenty-five horses, with an office, locker rooms, showers, etc., and rented it out to a responsible riding master at a rental which returns $6\frac{1}{2}$ per cent. upon the investment, thereby justifying such expenditure on the part of the park commissioners.

The stable was speedily filled by riders who sent their horses out there to board and be schooled, and by the riding master himself who kept horses for people who desired to ride but did not own horses. Demand for space was so great that at the end of a year's time the commissioners found it necessary to build an addition to the stable to accommodate twenty-five more horses.

A similar plan may be followed in other sections where park commissioners can be prevailed upon to include riding trails and a stable as part of the all-around

development of park areas under their control.

A really pleasurable ride requires not only good trails and good footing but a good mount also. Those who have been reared among five-gaited saddle horses want a horse of this type, while those who have been brought up in a hunting country invariably want a horse of good hunting type; but whether the horse selected be of the hunting type, the three-gaited saddle type, the five-gaited saddle type,

Right. Nancy Highland, a superb type of three-gaited registered saddle horse, with the high action and animation so much desired by park riders



Above. The Arab stallion Kyrat. Because of their finish, quality, and docility Arabs are favorites with many

Left. Mountain Laurel, an excellent type of five-gaited park hack, taken in three-year-old form

or just a polo pony used for riding when the polo season is not in progress, the essential thing is to get a good horse, sure-footed, light-mouthed, that will give the rider a pleasurable and safe ride.

Sloping shoulders, well-defined withers, strong backs and loins, with deep chests, full barrels, legs well set on, sloping pasterns, and good feet are all essential; with them we desire good length of neck and a level head, for a hot-headed, nervous, irritable horse that is constantly seeking to break away and race is not to be desired, either in the hunting field or on the bridle path.

Training, of course, has a great deal to do with this, and horses that have been raced as two- or three-year-olds seldom qualify subsequently as hunters unless they are very level headed and well schooled, in which event their early racing experiences may not cause trouble. Lightweight hunters will do admirably as mounts for riders not over 140 pounds in weight, but the middleweight hunter, which is a little heavier and larger, is needed for riders who weigh from 150 to 180 pounds. Those who are above that

weight will need heavyweight hunters, if much hunting over stiff jumping country is to be done; but where riders hunt only once a week a good strong middleweight hunter will often carry a man weighing up to 200 pounds and at the same time serve as a good three-gaited saddle horse on other days of the week.

An hour's ride in the parks at varying gaits is no harder on a polo mount than two chukkers of hard, fast polo in a hotly contested game. Hence, there is no good reason why polo players should not use their polo mounts for general riding purposes, and this is very frequently done.

Those who do not hunt nor play polo usually select three- or five-gaited horses for pleasure riding. Some lean to the hunter type of three-gaited saddle horse, selecting riding horses that conform pretty closely to the hunter pattern but that have not had special training as jumpers. Others prefer the high-headed,

peacocky type of three-gaited saddle horse, which is found among horses that are bred in the American Saddle strains; for it must be remembered that the registered American Saddle horses developed in Kentucky, Tennessee, and Missouri—which have been developed as a distinct breed purely for riding purposes—are registered as such in the American Saddle Horse registry, and these registered saddle horses include both those that are ridden at the three gaits, walk, trot, and canter, and those that by inheritance or training, or both, become five-gaited saddle horses, showing the slow gait and the rack in addition to the three gaits specified above.

Of course three-gaited saddle horses of this type and breeding are usually smaller in size, finer in quality, with more slope of shoulder and a higher carriage of head and neck than horses of the hunter type. They are, as has often been said, peacocky in appearance on the bridle path, high-headed, with high knee and hock action, and a great deal of snap, verve, and animation, causing the majority of people who see these horses in action to comment upon their beauty, style, symmetry, and life.

The five-gaited saddle horse is trained to use two additional gaits—one the slow gait which is intermediate between the walk and trot, and the rack, which is a distinct "four-beat" gait in which each foot strikes the ground at a different time.

Each rider must select the type of horse which best suits his tastes and needs. The essential thing is to pick one that is not above the rider's skill. A beginner should always select a quiet, steady, well-mannered horse that is entirely dependable and should progress by degrees.

THE old alchemists, it has always seemed to us, wasted a lot of time trying to find a means of transmuting the base metals into gold. They were always doddering about trying one experiment after another, wasting away lifetimes and often blowing themselves up in their futile efforts to find the elusive solution.

And all the time the miracle was being performed daily, or rather nightly, about them, Right before their eyes Nature performed the feat for which they sought eagerly and they were too blind to see it.

For moonlight turns dross into pure gold if anything ever did, you'll readily agree. Nothing, even the ugliest and dreariest, but assumes new shapes and new forms under the magic of moonlight. Old familiar objects that you've seen every day of your life and never noticed twice because of their being so commonplace, assume a dignity and a mystery that make them seem fantastic and unreal.

And as it changes inanimate objects, the moon seems to exert a powerful influence on the animate. The animal kingdom is sensibly affected by it and its influence on man and his destiny is too well known to comment upon. Cases of moon-stroke in medieval days were as numerous as cases of sunstroke nowadays, and Shakespeare is full of references to moon madness. While this theory of lunar insanity is discredited to-day, still there are few, I'll venture to say, who'd care to sleep with the rays of the moon falling upon them.

Now we recognize Her Majesty the Moon as a beneficent goddess. As an aid to Cupid she has no peer, for moonlight makes us all a little sentimental and it is a fairly hardened nature that does not come under the witchery of her rays.

Somewhat sentimental by nature, a full moon affects us deeply. It fills us—and we suppose this is common to all mankind—with a sweet melancholy, accompanied, however, by great peace of mind. Under its rays we fall into deep reveries. We dream great dreams; the trivial, petty business of living slips from our shoulders like a mantle abandoned.

Unconsciously our mind reverts to the past—the great days of the ages pass in review before us. A new humbleness en-



THE EDITOR LOOKS ABOUT

Moonlight and Magic

velops us. We are conscious of the infinitesimal rôle we play in the cosmos. Then, ambition stirring, we make all sorts of brave resolutions for the future and yet all the while a sweet melancholy pervades and we despair of the futility of mankind.

We have fond memories of moonlight nights, memories etched deeply upon our consciousness. We recall clear winter nights in the Far North where the moon cast her beams over a silent world and the cold was so intense that the breath froze on one's lips. On such nights as these we used to wander to the top of a near-by hill and gaze at the sleeping world at our feet. All around us the mountains raised lofty snow-clad summits against a cloudless sky. Below us lay the sombre pine-clad forests with the lordly Saguenay River, a broad black sinister ribbon, winding its way through the snow and ice to the St. Lawrence. And all the while the aurora borealis flung its fantastic beams in a canopy of glory over our head.



Hours we'd spend in contemplation until the cold drove us within.

Nights such as this are difficult to forget. Nor can we forget summer nights, paddling along quietly in a canoe on wilderness lakes, far from the haunts of man, with the moon making a broad beam of silver on the water up which we slowly paddled, while the only sounds that broke the stillness were the mournful cries of the owl from the depths of the forest.

And the beauty of Paris by moonlight! If ever the lily were painted, it is when a full moon rises over the lovely old city. Walk along the banks of the Seine. Was there ever such a sight! The pont Alexandre III is a gossamer fairy thing and even the solid bulk of Notre Dame takes on new and unearthly splendor.

And when you've done with Paris, come with me to Rome. Climb one of the seven hills of this city on a night when Luna is in full splendor. What a sight for mere mortals! All around you, spread in jeweled splendor, lies the Eternal City. In the distance, St. Peter's raises its lofty dome over the surrounding houses. The cy-

presses of the Borghese Gardens make a dark note in the golden picture.

Faintly you can discern the Coliseum and Hadrian's Tomb, and all the while, the Tiber flows on, a sheet of silver through the glory that is Rome.

But of all of the sights we recall, and they have been many, the most perfect was a night of full moon in Venice. Our gondola shot us through the molten silver of the Grand Canal to the Ciudecca whereon was moored a large, flat decked barge. Gaily trapped out in bright lanterns, the deck of the barge had been cleared for dancing, and guests sat at small tables while an orchestra played soft airs.

About midnight, when the moon was most nearly perfect, the lanterns and all the lights on the barge were extinguished. The orchestra began softly playing an old and lovely waltz of Strauss. Mechanically almost, as if bewitched, the couples moved gracefully over the floor in the moonlight and as they danced, the barge moved slowly up the Giudecca Canal, propelled by some unseen force. That for us was the hour of hours. Never shall we forget it, never shall we relive it. The image of the scene, the soft music, the balmy air, the moon on the old palazzos as we moved slowly by them, those are things that time, adversity, or other evils can never, never obliterate.

Do you wonder then, that we are a humble votary of Diana?





PHOTOGRAPH BY G. W. HARTING

An unusual but highly pleasing wedding of living room (in foreground) and library is effected in this charming home, without any loss of the individual characteristics that inhere in either room. The color scheme includes ivory-colored roughcast plaster walls, linen curtains embroidered in rose, gold, and blue, and chairs covered in needle-work

THE ROOM OF THE MONTH

McBURNIEY & UNDERWOOD, *Decorators*

Kennels for Terriers

by JOHN R. THORNDIKE

Readers of COUNTRY LIFE need scarcely be told of the joy of owning a dog, but not all of them know how much pleasure and profit there is in showing him. Competition at dog shows leads to better dogs, that are the result of selection and care, and in the care of the dog the kennel plays an important rôle. This article covers some of the practical points to be considered in planning and building a kennel.—THE EDITOR.

THE majority of people who own and show terriers have to be content to transform such buildings as they have at their disposal into a kennel. They rearrange a stable or a barn, or are content to keep one or two dogs in the house and confine themselves to breeding a litter or so a year, which, if the owners are wise, are born in the spring. But let us imagine a person who has no place available, and wishes to build a kennel for terriers; what type of building would be suitable?

The building should be so arranged as to be not only comfortable for the dogs, but also convenient for the person or persons in charge. The more steps saved, the more time the manager will have to work on the dogs. There is a limit to the number of show dogs that one person can properly keep in condition, and I should put that number, if there are good exercising yards, at ten. As a matter of fact, no end of time can be spent on one or two good ones, and therefore the best method is to keep the numbers down as low as possible. Get rid of the dogs that are not quite up to top form. There are a great many people who will buy a decent looking terrier at a reasonable price even if he is not a show dog, but a really poor specimen should be destroyed.

The kennel should be built on dry, level ground, facing south, and very near, or joined to, the house of the manager, so that, in bad weather it can be easily reached. It should have a good dry cellar with concrete floor. A kennel should not be an expensive structure and therefore should be a frame building, with the largest amount of windows on the south side, and as few as possible on the northern exposure. All window and door openings should be fitted, if possible, with screens for warm weather. Flies, wasps, and mosquitoes annoy dogs exceedingly, and carry disease as well.

The exterior sides of the building should be boarded, papered, and clapboarded, while the interior walls should be boarded, papered, and sheathed. Either a pitch or a shed roof may be used. The pitch roof leaves an air-space above the ceiling, which makes the building cooler in summer and also prevents the gathering of heavy snow in winter. If a pitch roof is used, there should be gutters running the

entire length of the north and south sides and connected with conductors, which should empty into dry wells.

It is generally conceded that a hot-water system is the best form of heat for a kennel. The cellar is the best place for the heater, from which pipes may be brought up to the main floor and connected with wall radiators fastened high up on the sheathing of the north side. The ceiling should be sheathed and should be about eight feet and a half above the floor, which should be double, with building paper between the rough and the finished floor, which latter should be left unvarnished, as slippery floors cause many a strain or sprain in a dog's legs or shoulders.

Twenty feet, inside measurement, is a very convenient width for a kennel. The length may vary with the requirements, but it is safe to assume that the building should be divided into four sections. The tops of doors between sections should have glass lights. The first section may contain small stalls for visiting matrons, a cooking stove, dog biscuit (which should be kept in galvanized barrels safe from

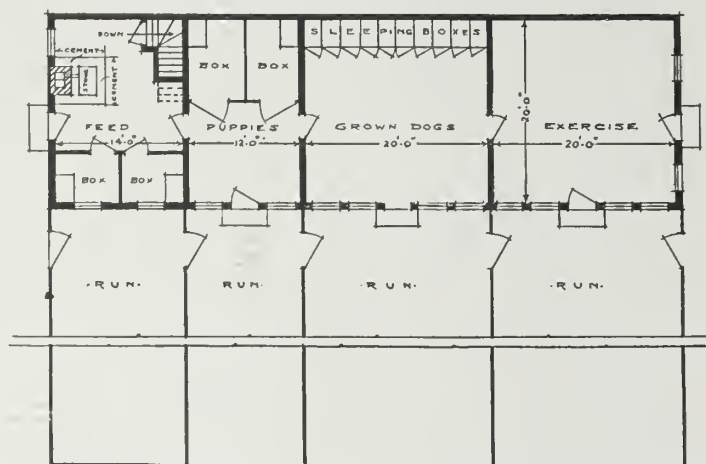
of such a height as to allow the dogs to stand upright and look out without crouching. The tops of these boxes should be boarded. In many kennels two tiers of boxes are used, but this is inadvisable, unless absolutely necessary on account of space. Many owners prefer small box stalls for their dogs, but it has been proved that it is better for the dogs to be kept in individual boxes, and let out for exercise at regular intervals during the day, and again at eight or nine in the evening. The bottoms of the boxes should be removable and raised about sixteen inches above the floor. The dogs should be let out for exercise four or five times a day.

The fourth division in the kennel is for an indoor exercising room, without which no kennel can be run conveniently. Its advantages are thoroughly appreciated by both the dogs and the attendant, particularly during the winter, when there is much snow on the ground. Deep snow wears off the hair from the legs, feet, and faces of the rough-coated terriers and this ruins their appearance, so that, until the deep snow can be removed from the outside runs, the dogs that are being prepared for exhibition should take their exercise in the indoor run, the floor of which should be covered with sawdust.

The plan submitted may be easily changed to suit the requirements of the owner, but the idea of the author has been to furnish the plan of a building that will be comfortable for the dogs, convenient for the attendant, and as economical as possible to build.

Only four outside exercising runs have been shown on the plan, but others may easily be added. A board fence six feet high, with two feet of wire above that, should surround the exercising grounds and the divisions separating one yard from another. The boards should be

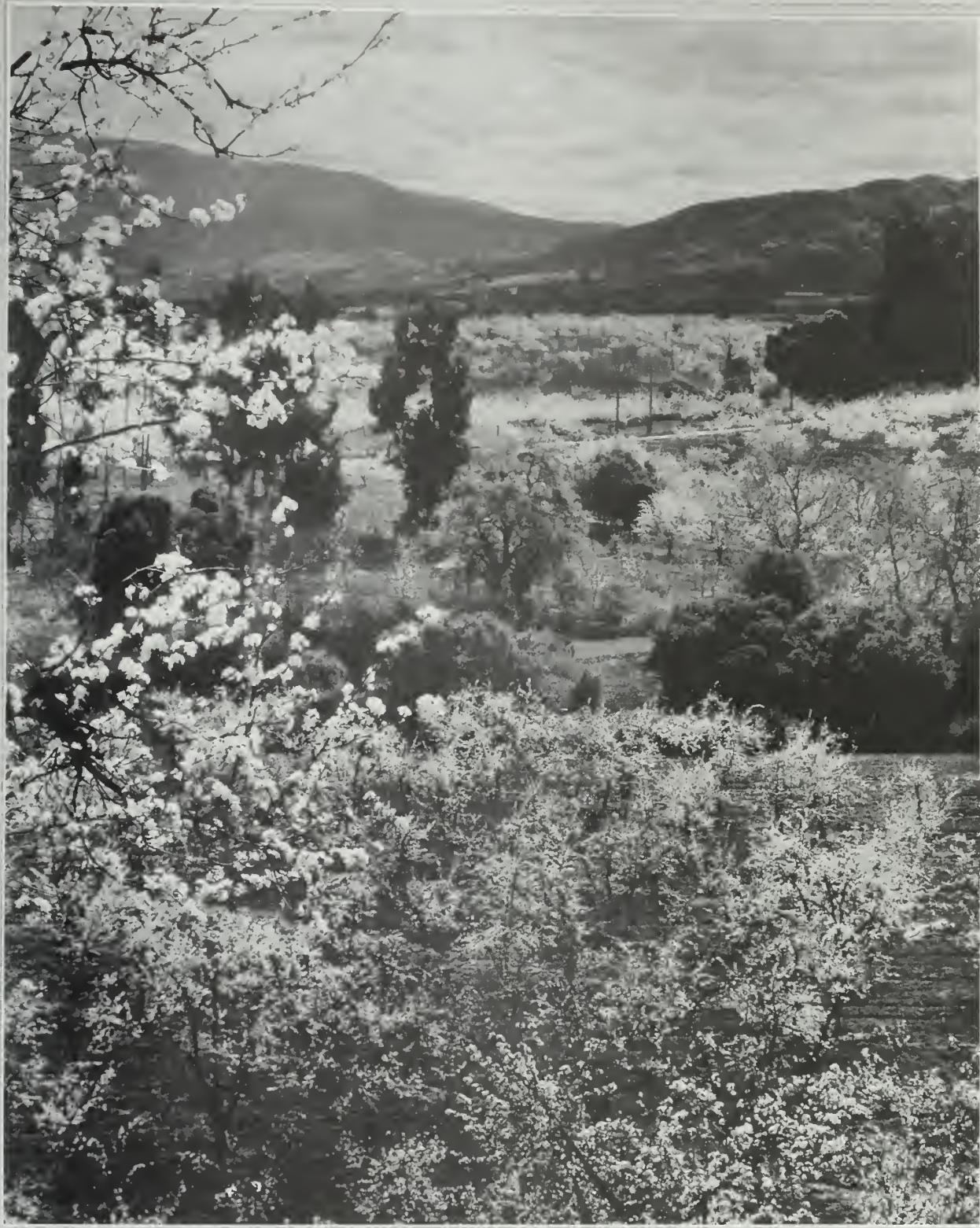
nailed vertically. There should be gates, as indicated on the plan, to permit of access from one yard to another. The length of the runs, which should be kept mowed and clean, is entirely a matter of the owner's idea, but one hundred feet is a desirable length. When the dogs are tired of running, and begin to lie down, they should be put back in their boxes to rest and another lot let out. In this way, all the dogs have their share of exercise, and keep in the best of condition.



Suggested plan of an economically built kennel for terriers that provides the maximum of comfort for the dogs and convenience for the kennelman

mice and rats), and the stairs to the cellar. The second section may be fitted with box stalls for puppies or brood matrons. The stall doors should be screened with heavy square half-inch mesh wire such as is used in cellar windows. Each stall should have a sleeping box in it and sawdust should be sprinkled on the floor.

The third section is for the grown dogs, which may be kept in individual boxes, fitted with doors screened with heavy half-inch mesh wire. The doors should be



PHOTOGRAPH BY GABRIEL MOULIN

THE APOGEE OF SPRING

That unknown quantity, an houri's dream of Paradise, might well be something like this enchanting glimpse of one of California's lovely valleys when the thousands of acres of prune trees were in bloom

One of the handsomest cars to be seen anywhere is the new five-passenger Marmon 68 sedan



All's Quiet in the Motor World

by ERIC HATCH

EVERY now and then things get to a certain point in the world of motors where absolutely nothing new is on the ways; all the existing speed records have been broken, and in order to get any interest alive at all one has to delve into history; but history doesn't quite do in this case because long before one's car could possibly get historic one trades it in for a worse one.

There is to be thought of, however, the still new Graham Paige, which has an amazingly large engine for such a normal size car—also it has four speeds forward, something the American public has needed for years and has never dared use because they were so extensively employed on the cars that first frightened the horses on our early motor roads, when one never thought of going out unaccompanied by a mechanic. Or did the four-speed transmission come into vogue after the horses had gotten used to seeing Wintons, Stevens-Duryeas, and such?

While in retrospect it is nice to realize that the little and near little Marmon have decided to follow in the tread of their forefathers and now operate on a standard width from tire to tire, whereas last year the width was some two to four inches under, which meant all sorts of not being able to keep in the springtime ruts with which our roads are endowed. The little Marmon has also grown in itself, why, no one can understand, considering the amount of experimental work that went into the building of the original baby eight, but it has, and has grown into a very nice car indeed, the four passenger Victoria coupé being one of the prettiest things obtainable.

Both in this car and in the Graham Paige there is noticeable a peculiar artistic and somewhat meaningless trend which finds its main outlet in the form of multi-scrolled instrument panels with majestic heads, fleur-de-lis, and tri-horsed chariots. These jiggers distinctly add to the general appearance of the cars as they rest in luxury on the floors of their salons, but it would seem to me that they would serve as a distinct handicap when driving, for, were the pictures worth looking at they would take the eye off the instruments, and if unattractive they would keep one from looking at the instrument board at all.

Among the very few new features

observable at this time of year is the Hupmobile Century Eight coupé's back window. This is the only back window I have ever seen that went up and down, although I believe there are others. No stress need be put on the many draft creating advantages accruing to this movable back window that are of strong appeal for summertime work.

Incidentally this Hup has much to recommend it. Imprimis, it looks like a La Salle, but a very superior sort of La Salle, and it is supposed to do things in the way of high speed. To combat this tendency to romp excessively fast it has rather large four wheel brakes which are called "steeldraulic," meaning good old-fashioned pieces of wire hooked on to the operating mechanism. That word should add thousands to the price of the car, for no other car has brakes like that. For the rest of it, the Hup this year is of the same sturdy quality it has always been and is certainly a most useful all-around vehicle.

A more or less alarming factor has thrust itself into the motor world in the last few months. This is the increased speed, claimed and actual, of the 1928 cars. Where a year or so ago cars like Chrysler were supposed to do seventy-five and would frequently reach a real sixty-three, to-day the allegation has leaped to nigh a hundred—Auburns are clipping off speeds in the nineties, Graham Paige claims above eighty-eight, and so forth. This is alarming for a very simple reason which may or may not carry weight. In the first place, if the cars will go that fast a lot of people who at present have no musical inclinations whatever have got to learn how to play harps; in the second, it seems very odd and pathetic that cars like Bentley, Mercedes, Isotta, built primarily for speed and costing from ten to twenty thousand dollars, cannot, except for special models, go over

eighty-five to ninety-five miles an hour. To me this proves that there is certainly dirty work in Denmark somewhere.

Among the speed demons of the current year, Frank Lockhart has achieved a most notable distinction with his Black Hawk Stutz, which of course bears little relationship to its sleek and beautiful namesake sold around New York. Where Segrave came over with a veritable juggernaut of a car, and Campbell's Bluebird, topping world marks of motored velocity, was also a tremendous sort of a thing, Lockhart has sallied forth in a car, big to be sure, but an infant in arms compared with the engineering of these others. That is a nice thing, because it is by the compression of tremendous speed into small and efficient compass that the ordinary pleasure car profits; it has been the basic theory behind American motor racing for many years and it is proving its worth—Lockhart's Daytona Beach records have proved it.

An amusing little stunt for the motorist who spends his summers in the country chauffeurless, has just been recalled to me. It is sometimes more than convenient when one has a closed car and is going to the theatre and all that sort of thing to have a chauffeur in town—permanently in town—but the cost is often prohibitive.

There is a garage in New York from which can be obtained chauffeurs who will drive one most expertly for the meagre sum of a dollar an hour, with a small tip at the end of the journey. These men have, usually, trim uniforms and are exceedingly reliable and, as I said, most expert drivers.

It seems that quite a few of our "best pipples" both in summer and winter have a habit of putting up their Rolls Royces, Hispanos, etcetera, when they leave town. Having good drivers who have been with them for years, these people naturally keep their men on the payroll, which leaves the men for weeks and months with nothing to do. Is it not a perfectly natural thing that they should be glad to pick up a few dollars for an evening's work? A few dollars are not beneath their notice; after all, the mighty Pennsylvania Railroad sells many a fifty-cent ticket to commuters who have forgotten their commutation ticket—and these itinerant chauffeurs have most beautiful uniforms!

The still new Graham-Paige has an amazingly large engine for such a normal size car





Starting with the advantage of a side hill site, the architects have turned it to good advantage in developing the plan of this delightful Long Island home. The front of the house (on the upper level) is designed in the spirit of the Early Renaissance, and gives the low, rambling effect that is so difficult to achieve in the house of more than one story

THE RESIDENCE OF WILLIAM A. GREER, Esq.

at Locust Valley, L. I.

NOËL & MILLER, *Architects*

Below. Two views of the lower level at the rear of the house, where a dallage of bluestone, lead figures, and a small fountain add to the

Photographs by Drix Duryea

charm. There are two staircases leading down from the upper level, one from the sun porch (at left) and one from the living room terrace





Above. A corner of the principal bedroom, showing the Colonial mantel and fine old pieces of furniture



Comfort is the keynote of the small sitting room opening from the owners' bedroom, where plain walls set off to advantage the colorful chintz in window hangings and furniture coverings

The fireplace corner of the living room, with its Early Renaissance paneling of pine. The trussed ceiling, with indirect lighting in the cornice, gives the room an unusual quality of distinction



Above. Strictly Colonial—a guest room, with its pictorial wall paper and canopied four-posters

The hallway between dining room and living room, paved in black and green marble, is given added interest by a small fountain and murals in the Pompeian style by Violet Twachtman



The bay window in the living room (shown at left of entrance in the picture at top of page 53). The two floor lamps were cleverly evolved from a couple of old wig stands



Above. The beautifully proportioned doorway leading to the entrance hall from the living room, showing in the background on the hall wall an old painting of a French hunting scene. Like the fireplace paneling, this door and adjoining woodwork is of pine



Left. The stone paved terrace above the dining room, that opens off the living room and overlooks the garden. A bell hanging in the little belfry on the chimney is used to call the owner when he is out in the gardens and his presence is needed indoors

The extensive gardens that form a setting for the Greer home will be shown in an early issue of COUNTRY LIFE



PHOTOGRAPHS BY S. H. GOTTSCHO

NEW YORK GALLERIES, DECORATORS

We are not all of the opinion—yet—that an interior like this is a “hopeless anachronism.” Although in no sense a period room, it has a decided Georgian feeling. The walls are painted in Georgian green, glazed and striped with gold, making an effective background for the fine Georgian mantel

The Modernistic Mode in Decoration

by HORACE WESLEY OTT

AN INTERESTING commentary on our national temperament is the fact that America's absence from the *Exposition des Arts Decoratifs* in Paris in 1925 probably did more to stimulate subsequent ultra modern art than the Exposition itself. It was a decided blow to our pride and not a little embarrassing to play the rôle of mere spectator, and in spite of many comforting assurances that the failure to exhibit was due only to tardiness in making the necessary appropriations and in appointing committees, the terrible possibility that perhaps we had nothing worth exhibiting was never quite out of our minds. At any rate we came home eager to discover what we had done that might have passed muster abroad, and in general inclined to look much more cordially on modern art.

Although the movement has affected practically everything even remotely associated with interior decoration, it is the

furniture as the basic medium in the decoration of our homes which has come in for special attention.

We have no quarrel either with the aims or the attainments of the modernists. It is only when they declare all period furniture and its derivatives to be hopeless anachronisms and set forth their work as the twentieth century solution to all artistic difficulties—in short, force a choice between the old and the new—that we are unable to concur. For, although certain temperaments will find ultra modern furniture [exhilarating and interesting to live with, there are others of us who are not quite sure that the substitutes offered us for the period models are capable of filling their place.

The basis for modernistic furniture is almost suspiciously sound. In all the historical periods, say its proponents, furniture has been a definite reflection of architecture, conceived in the same spirit as the architectural background for which it

was designed, and to some extent dependent upon it for effectiveness. Now if the twentieth century has made one contribution to architecture, surely it is the skyscraper, and so, with it as a criterion, they have attempted to catch something of its austere beauty and cleanness of line in their productions. In at least one instance, the designer has gone so far as to create pieces which, by the utilization of different planes and set-backs, suggests more than remotely the skyscraper. But in the main, they ask no more than that their work be somehow an expression of efficiency and rhythm, and as characteristic of this mechanical age as the streamline motor car, the radio, or the telephone. And so it follows that modern furniture counts for its appeal largely upon line, unsoftened by carving, and unusual effects in woods and color combinations.

The modernists do not make entirely clear the field which the new furniture is designed to occupy. Since the architecture

of the countryside consists mainly of adaptations of the historical styles it would seem that the new furniture would be as incongruous in country houses as period furniture in a modern setting. The inference is that it is intended primarily for use in the city, more particularly in the modern apartment, as in itself most expressive of the spirit of the age. Thus, those dismayed at the prospect of a revolutionized countryside may rest secure in the knowledge that for them the Colonial and transplanted Continental traditions will prevail.

It is undoubtedly true that in the past, architecture, by which we also mean the architectural interior, has influenced concomitant furniture both in form and decoration. The relation between exterior and interior has heretofore been of the closest kind, and the use of furniture designed in the same spirit has been a necessity. But to-day, in the skyscraper apartment buildings, there may exist no kinship whatsoever between exterior and interior, which is likely to be anything from Gothic to Directoire, depending upon the wishes of the tenant. All of which is important only in so far as it means that when historical forms are used it does not follow that the background, even in the modern apartment, is necessarily out of key with the furnishings.

It is precisely this gulf between the exterior and interior which the modernists decry and have attempted to bridge in

their work. Let the interior, they say, as well as the exterior be an expression of our twentieth century ideals of simplicity and efficiency; let us make the most of its distinctive modern qualities, frankly acknowledging the fact that it has its definite limitations and cease from our attempt

vantage of being much more adaptable to the average apartment interior than any of the period styles. The severity and lack of ornamentation in modern furniture is precisely what is required: both interior and furniture are of the twentieth century, and both are an expression of the same ideals.

Despite the logic of ultra-modern furniture and its adaptability to the modern interior, we wonder if it is destined to fill the crying need its advocates predict. Since it is primarily designed for the apartment, does it not presuppose a whole-hearted acceptance of the apartment in modern society? As a matter of fact, the apartment, although it fills a definite place in life to-day, is far from being an unqualified blessing. It is at best a makeshift sort of twentieth century arrangement to which we philosophically submit. But the important result as

regards our decoration is that we attempt in it to escape in every possible way from the very efficiency and simplicity which have called ultra modern furniture into being. Feeling that unavoidably the world is too much with us, we set about recreating for ourselves as much as possible of the romance and lure of a past more picturesque and leisurely than the present. And so our decoration has become what might be called a "decoration of escape" and to many of us it goes far indeed toward making life tolerable.



NEW YORK GALLERIES, DECORATORS

A delightful bedroom in the Spanish mode, which is free of any attempt to relate it to the exterior of the apartment building which houses it

to conceal its origin with trappings of an outgrown past.

It cannot be gainsaid that the new decoration possesses the important ad-

Sturdy Spanish and English furniture is effective against the rough plaster walls and hand-hewn beams of this dining room. The wrought iron sconces and gates are interesting features



NEW YORK GALLERIES, DECORATORS



The exquisitely perfumed white moccasin (*Cypripedium candidum*) has the air of a true aristocrat

Adventuring in Orchids

by C. T. RAMSEY

II—A Spring Pilgrimage

EARLY spring in "Paradise" is essentially an amphibian celebration. A seething frogginess has pervaded it from early history. Through centuries, ever since the ancient lake-bottom gathered its peat and finally became reduced to a bog by planing glacier and slow erosive process in the landscape, the frog and the salamander have slipped into its soft darkness each autumn to sleep until spring. Before the ice has melted fully from its pools and runlets, in February, among the crimped orchid roots, amblystoma, newt, and salamander—countless millions of them, I fancy—are having their love blessed by the gaily cowled skunk cabbage priests. And soon their gelatinous egg masses are strewn in bundles and festoons about the submerged débris.

About the time the first pussy willows peep through their silver veils, the raspy, satyr-laugh of the wood frog (*Rana sylvaticus*) fills the land; like a million demons in pagan glee, their hoarse sucking song-waves roll through the valley and are heard for miles around. Were they awakened by the downy woodpecker's persistent drum? Were they ever discouraged? How many hapless ones had the snake, wild duck, heron, hawk, and stake-driver gulped all summer long, way into October? No. The lusty jingle of the hylas mingles with the laugh of the wood frog each spring as ever. Life is cheap—a million losses in life's battle do not matter.

While the maples and the willows take on their pink and yellow veils, hepatica, spring beauty, and the pale gold of round-

leaved violets emerge from the thick carpet of leaves covering the islands and warm hillsides; the first snakes come out to bask in the spring sunlight. Meanwhile the marsh marigold has gilded the bog with great clouds of bloom. As the main chorus of frogs and toads subsides, the golden-club lifts itself from the mire and



Hooker's orchid, green spiked and unattractive, is a plebeian relative of the round-leaved orchid

the first telegraph-ticking of the cricket-frog is heard. Migratory duck, heron, and hawk have returned from the South; the fox, mink, weasel, and bobcat steal forth to ply their ancient trade among those who feed upon the amphibian horde. The spring drama in Paradise is on.

Before the tree foliage was full blown, I had made several trips to the bog to study its topographical features. After I had established a few landmarks, it was comparatively easy to get about the vast expanse of bog and travel in it with safety; though it was necessary to be careful always, for there were great areas of sphagnum woven into the matted roots of willow, alder, andromeda, buck bean, and other aquatic plants that looked to the eye at first glance like solid footing, but on poking a six-foot staff into it, one soon found it hardly stopping in its downward course. This is true of the open places, flanking the stream that winds through the whole length of the swamp. While this mat in places is quite adequate in its support, muskrats had riddled it with their holes and runways, that several times sent me floundering in water well over my middle. To walk on these mats was like playing "tickly bender" on the ice, for it trembled and heaved to one's steps for many yards around. I had a few narrow escapes, as did my friend the professor, but that made Paradise more attractive than if it had been paved with biblical gold, for there was cypripedium gold massed in a beauty and abundance such as few mortals will ever see again.

The first orchids of Paradise come



Left. "In the underbrush flourished a dashing bed of wake-robin trilliums"

Above. Yellow moccasins more than fifty blossoms in less than twenty feet square



on the crest of the migratory bird wave, i.e., about the middle of May. Paradise is then not only a wild garden decked with orchids but its woods ring with the song of countless birds. The veery and the wood thrush are singing their best. In the rushes the red-wing is gurgling; the kingfisher goes rattling by; thousands of warblers flit in wild ecstasy about the half-blown greenery of the trees. Indeed I was kept so busy watching these flashing bits of bright feathers that it was difficult to concentrate on orchids. And it is this jubilant song of birds that alleviates the tragedy going on in the swamp constantly. The screen of new leaves—golden green, shot with sunlight—and snowy clouds of dogwood hovering here and there hide much of the harsh predaciousness that lurks among the hemlocks and cedars. Fiddle-head ferns were pushing up everywhere among the lush skunk-cabbages, the larch shooting its tufts of silver green, and there stood the shy white cypripedium. It was for me walking in Paradise, indeed. A garden untamed by

rake and spade—a wild garden par excellence—in which only the daring would venture. I flattered myself. Eventually commercialism found it out.

Ah, the joy of that bright May day when for the first time I trod its wild domain! Few indeed are favored thus. I entered by a cove on the north side of the bog where a brook trickles from the adjoining slope. The piercing song of a Louisiana water thrush fairly startled me as I pushed through the dense spicebush border hedging the bog. What virility! What unbounded joy! He trembled with excitement. This was no ordinary day in Paradise, and he was announcing it accordingly. In the underbrush flourished a dashing bed of wake-robin trilliums—thousands—the air was permeated with their pungent odor. I could hardly crouch long enough in their midst to locate the singer. Soon he shook out another song and then I saw him curtsying on a log that was wedged between two trees, at the base of which was a golden mass of the small cypripedium—more than fifty blossoms altogether in an area less than twenty feet square. Flooded with the May sunlight, it was a wildwood picture such as no orchid show in the city could display. On first flash I had a deep sense of gratitude to the water-thrush for having drawn my attention in that direction. However, my manner may not have indicated as much. With a bound, I was beside the golden bed of tiny sabots. What a contrast their delightful lavender-like perfume to the ill-scented trillium!

While crouching among the wake-robins my attention was drawn to some extra large maroon rosettes, a rather singular group of plants in which the

stamens of the trillium had taken a petal form. They made a spectacular showing, for they had withdrawn from the main company and stood among some ferns at the base of a tree draped with glistening copper-colored Virginia creeper.

It requires no ordinary botanical eye to locate the whorled pogonia (*Pogonia verticillata*) standing among the Indian cucumber root. But what a joy these fantastic flowers afford the orchid lover as he comes upon a colony in the late May woods. After the last cypripedium has been brought into the confines of the garden, it may be safely said that these wild children of the moist woods will survive the onslaught of man's acquisitive instinct. Untrained eyes see them only by accident. It is one of those fortunate experiments of Nature for which some of us feel grateful. The flower shoots from a whorl of leaves and is poised in a triangular setting of dusky-brown sepals—a druidic symbol—cream-colored lip, crimped, lined, and serrated with enticement for cupid-bees. Somehow this pogonia suggests a culture related to the red man, as does the Indian moccasin, which grew in bright red ballooning companies wherever I went in the bog—at least where there was no limestone influence. Both of these orchids require acid soil apparently.

Along the dry hillsides and the many islands that hump themselves out of the bog, stood numerous plants of the Hooker's orchid (*Habenaria hookeriana*) a plebeian relative of the round-leaved orchid. It is a green spiked, unattractive plant that for unknown reasons must have lost caste among the more illustrious clan. But not with certain moths, for the local spiders gave ample evidence that they



Above. "Wherever I went I saw the downy silver-green shoots of my Brunnhilde"

Right. The pink-purple, darker veined blossom of *Cypripedium acaule*



still maintain a sentimental relationship. They had draped their webs about the greenish, hooked inflorescence, with the express purpose of stopping some of their flirtations and revelry.

Nor was the bracted orchid (*H. bracteata*) missing from the realm. On the edge of the bog and the dry knolls, with the Hooker's orchid and the yellow moccasin, they stood in pairs or groups of a half dozen. But it could never be said that they thrived with dandelion prolificness; and while their little ovaries produced thousands more seeds than the lowly composite, there was a manifest process of birth control checking them.

The major show of the first spring pilgrimage was the yellow moccasins. At a conservative guess, I should say, that I saw at least thirty thousand of them in the bog. They were there by the carload, that was certain. The bulk of the plants grew in the wet portion of the swamp, and these were always smaller in size than those growing on the dry knolls. Personally I have always questioned the authenticity of a distinct species between that of the large and small varieties, i.e., *Cypripedium hirsutum* and *C. parviflorum*, for here within only a few yards one could see a contrast in size. Habitat certainly had its influence. By transplanting to the dry hillside the ones that had their feet in the water I noticed in a few years that their vegetation and blooms assumed the characteristics of those that grew there originally. However, the bog blossoms seemed to have a richer perfume—at least a spicier penetration. Whether this was a soil condition, an adaptation to a specific variety of bee, or to its environment, it would be difficult to say. Cer-

tainly it was an intoxicating sight to see them tossing by the thousands like so many golden spiders moored to the hummocks, graced with ferns and grasses.

Late in the afternoon, out of the wild polyphony of birds, I became attracted by the busy call of a white-eyed vireo: "Quick! Kut-cha come here! . . . Kut-cha come here! . . . Kut-cha come here!" Somehow my fancy kept building a lot of possibilities on this apparently forced invitation. Having no specific route, I decided to work in the singer's direction, though I had to cross one of the many brooks that branch into the main stream. He seemed to move away from me as I approached, though this may have been imaginary on account of the ventriloquistic quality of his song. Still, I failed to see the little rascal for some time. I kept dodging into the undergrowth of willows and rushes on the edge of an open marsh which looked anything but promising. For a time he became quiet. Some distance ahead, he broke out with fresh gusto: "D'you write about it! Go right about it! D'you write about it! Go right about it! Quick! Kut-cha come here. Kut-cha come here!" It was annoyingly humorous, and while I'm sure the bird would have preferred me in limbo, I drew up closer in an effort to see the little minstrel. Strange as it may seem, I found myself led to the first white cypripediums I had ever seen. They were a rare sight, in a bed of ferns on the very brink of the algae-covered runlet. On searching the locality I found several colonies of these rare orchids. The bees had not been too exclusive, for there were cream-colored hybrids among them, indicating that they had been cross-pollinated with the yellow

variety which grew near by. But the pure white species (*Cypripedium candidum*) had the air of the true aristocrat, with a perfume exquisitely rare, which none other of our native orchids affords, excepting the reginae. The pure white labellum, like a bit of carved alabaster inlaid with converging amethyst lines that faintly show through the translucent shell, must make an attractive loving-cup for the bee.

Showy orchids! First of our native orchids to unfold their purple and white loveliness in the May woods. To orchid lovers a name with associations like that of arbutus. Every few yards along the drier bog border, in the rich woods, they huddle together among the brown leaves like so many transformed elves.

But the evidence of a still more gorgeous orchid show—that of the reginae—was really the exciting feature of the day. Wherever I went, I saw the downy silver-green shoots of my Brunnhilde pushing toward that great day which I so anxiously awaited.

(To be continued)



Above. The entrance front, with its wide Dutch door opening on a terrace framed by hedges and century old trees, possesses to a high degree the homelike feeling that gives the house of Colonial lines such wide appeal



Left. The paved court at one end of the house (page 63) is reached from the garden side through this circular opening, patterned after a portal in the enclosure around the Lake of the Great Light at Tsinan-fu, China

THE RESIDENCE OF DAVID H. McALPIN PYLE, ESQ.,
at Far Hills, N. J.



Above. The shady paved court with its enclosing high brick wall provides an ideal place for afternoon tea. Steps lead down through the circular archway (see also page 62) to the garden



Above. The hall, showing the elliptical free-standing stair, behind which French doors provide access to the paved court

Below. Walls of roughcast plaster with woodwork of natural oak give the living room an attractive air of permanence that is eminently satisfying. At the end of the room steps lead up through an arched opening to the study



In the pine-walled study the mantel, posts, and ceiling summers are hand-hewn chestnut from an old barn on the place



HYDE & SHEPHERD
Architects

PHOTOGRAPHS BY
DRIX DURYEA



RUTH COLLINS, DECORATOR

The soft green walls of this sun porch (residence of Mrs. William A. Read, Katonah, N. Y.) make a charming background for the iron tree's branches. These carry pots of ivy which furnish the living green that makes perfect the illusion of a growing tree

Trees Made to Order

by RUTH COLLINS

Drawings by Seymour Snyder

GARDEN and court walls, roof terraces, open air sun porches, in these days of gas laden air in our large cities present a most perplexing problem to their owners. There are many feet of bare wall that should be, must be, treated decoratively if there is to be the slightest resemblance to the beauty and attractiveness they should contain. How can it be accomplished? Shrubs, vines, and trees will last but one season. As each time of refreshing the garden comes about, this fact spells entire replacement—an expensive and rather discouraging prospect. Yet the city house should have its little garden of green, and its long boundary wall should be more than a mere matter of stones, bricks, and mortar. The value of green and growing things, decoratively as well as from the standpoint of human refreshment, cannot be overestimated.

It was in an effort to overcome this seemingly insurmountable obstacle in our own garden that the "living

iron tree" was first evolved. Why not make wrought iron trees to simulate the growing trees, or it might be the vines, that refused to grow? We could get the real live green by means of pots of ivy placed in its branches to serve as foliage! We experimented. The tree grew; it was admired; and it lived—a fascinating solution of an exceedingly perplexing problem.

Why shouldn't the old gnarled tree

trunk be made of wrought iron? It is wholly appropriate in its garden setting, and it meanders over the wall in fascinating fashion holding aloft its crowning foliage of ivy. The long drooping sprays give the massed green effect of the so-much-desired trees. Each branch has its rings, in which are placed the potted plants at intervals to simulate the proper foliage mass. Wind or weather, gases or oil cannot harm them, for they can be easily refreshed by renewal of their earth food or by watering. It is such a simple means of overcoming an obstacle with the beauty of real growing greens that it seems strange it has never been thought of before.

These iron substitutes have many uses. They may trail over the entire wall of the roof terrace or town garden as vines. Or they may be arranged in tree form, one on each side of a door in a town house or a country house foyer. The sturdier spreading trees show particularly well where it is desired to break a long wall space. The effect



Suggestion for an iron substitute for wistaria or grape vines to clamber over a boundary wall or court

of the soft gray-brown of the trunks and the charm of the terra cotta pots showing in the shadows through the leaves against mellow weathered brick or stone, is very delightful.

The problem may not be a garden; it may be a long wall—the boundary wall or a court. The tree, or vine, whichever form is preferred, can be used anywhere that a touch of living green with its delightful freshness of color and form, and its pleasant play of light and shade, will break the monotony.

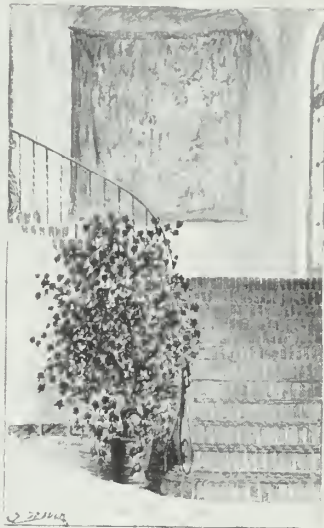
Out-of-doors, the rings which hold the pots require no pan for the drip. When the trees are used indoors, however, ample provision is made to care for this necessity without in any way affecting the decorative quality of the tree.

Sun porches offer many knotty problems with their big stretches of bare wall, which looms as a distinct difficulty that must be conquered before the wall space can do its part in setting proper atmosphere and balancing the bright-hued furniture and floorings. The tree is a happy solution and I have used it with great success.

As shown in the picture of the sun porch, the effect is particularly pleasing. The wall area is large, and the wide, wandering spread of the branches fills the space with somewhat the effect that one gets from the flattened trees in rural France against the old weather-beaten barns and houses. It makes perfect balance for the brown marbled composition floor, the soft green walls, and the brilliant notes of chintz. Sun porches, with their lovely country vistas, are so often in need of just such touches of green. Often, too, there are the walls where little or no sun comes. The ivy gives the life touch, and it can be preserved by being taken from the rings and placed in the sunlight for an hour daily.



Above. The sturdier, spreading trees show particularly well where it is desired to break a long wall space



Below. Arranged in tree form on each side of a door in a town house or in a country house foyer

Above. Placed in a pot and used as an isolated bit of decoration away from the wall, the result is equally pleasing

The trees may also be placed in pots and used as isolated bits of decoration away from the walls with equally interesting effect. Such a use is well illustrated in the picture of the plant shown at the foot of the stairs. The softening effect of the little green leaves against the iron railing is most pleasant. There are so many halls where living green adds a note of both ease and distinction—the dark hallways where no green may grow, but where living iron trees can, with a little attention to sunlight for a short time each day.

Some foyers have wall spaces where, for want of something better, height is given by means of panels or hangings. The living tree could be the solution for this, just as it solved the problem in our garden.





Above. The contrast of virgin forest with delicate bloom—a marvelous blending of artistry and nature—is so satisfying and restful that the word “peace” instinctively comes to mind, and this is the meaning of the Galic name “Kewen” which Mrs. Duffy has given to her home. Here a native yew marks the divergence of the grassy path, the marble bench beneath inviting one to rest and dream of the days when Indians peopled these forest aisles

A GARDEN OF THE NORTHWEST

ON THE ESTATE OF
MRS. GILBERT Le BARON DUFFY

Seattle, Washington

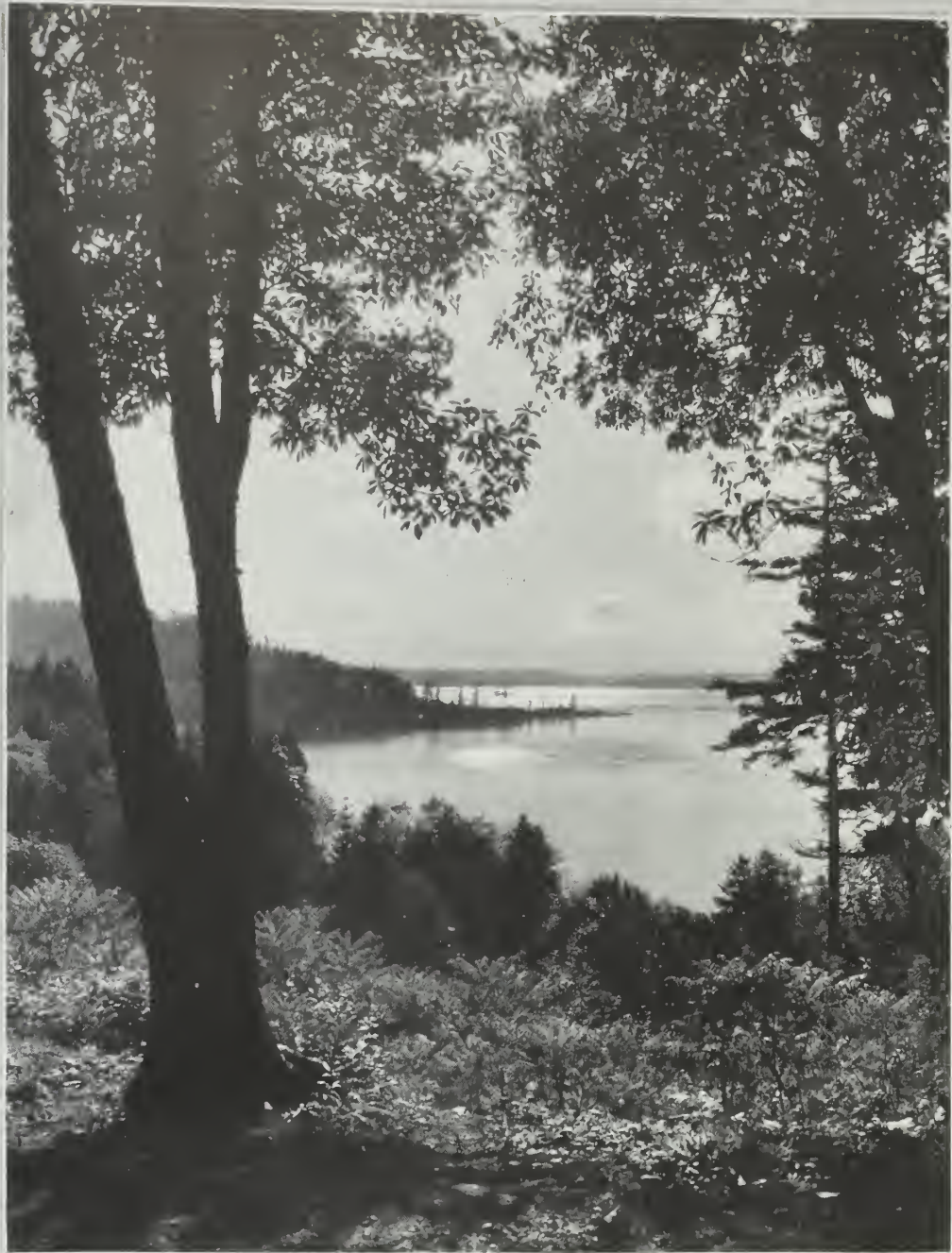
PHOTOGRAPHS BY ASAHEL CURTIS

DESCRIPTION BY A. K. LEONARD

The long, low-lying house, embowered in vines, is so much a part of garden and site that it might well have grown there along with the trees. On the side toward the sea is a long lanai from which is an inspiring view out across Puget Sound to the snow-clad Olympics beyond



This view from above the pine tree tops, looking down upon the sundial shown in the first picture on page 66, gives some idea of the elevations and distances that constitute in part the garden's unique charm



A view of Puget Sound from the garden, framed by the red-brown trunks of glossy leaved madrona trees, with their grape-like clusters of red berries. Sumac and evergreen shrubs carpet the slope to the beach



Looking east from the main driveway. The use of countless imported shrubs and dwarf trees gives an exquisite gradation of shades and forms an enduring background for the successive beds of tulips, gladiolus, lilies, and rare dahlias. Rose gardens, drifts of daisies, long flights of steps leading to higher levels where new beauties and wider-sweeping views are disclosed, broad grassy paths, waves of hydrangeas, fascinating borders of blending colors—these are a few of the memories that one bears away from this enchanting garden

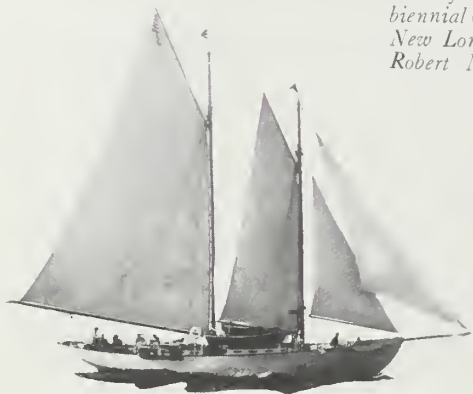


Most famous of ocean races, this biennial 600-mile straightaway from New London to Bermuda includes Robert N. Bavier's 67-foot ketch-rigged Dragoon

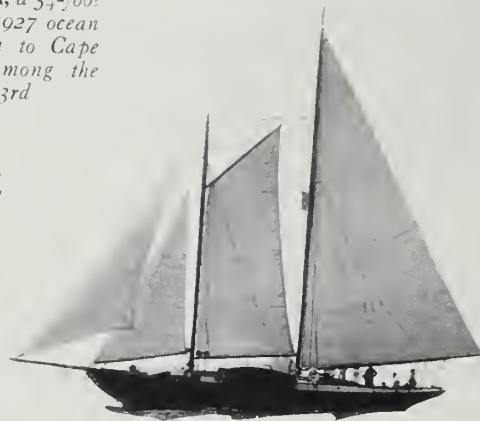
R. Graham Biglow's Teal, a 54-foot schooner, winner of the 1927 ocean race from New London to Cape May, will surely be among the starters on June 23rd

THE BERMUDA RACE

Photographs by Morris Rosenfeld



A. M. Lindsay of Rochester will represent the Great Lakes with the 55-foot schooner Sea Hawk, ex-Flying Cloud



The 57-foot schooner Windjammer, owned by Vice-Commodore Crabbe of the Cruising Club of America, who is sponsor of the race



Malabar VII, a 54-foot schooner, winner of the 1927 cruising race from Cape May to Gibson Island, will have as a worthy competitor a new Malabar, No. IX, a 58-foot schooner



The residence of the owner at Meadow Farm. The development of the farm's commercial possibilities has made the place a source of pleasure to the owner, instead of a heavy expense

Making a Suburban Farm Pay

by GEORGE M. ROMMEL

Photographs by John Wallace Gillies, Inc.

THE profitable utilization of the open land adjacent to most large American cities is a standing challenge to American ingenuity and skill in business organization. Between the twilight of commercial farming, forced back farther and farther from the cities by the competition of the industrial demand for labor, and the dawn of suburban settlement, lies a darkness zone of inactivity, lighted here and there by the bright spots of golf and country clubs and private estates or illuminated in broad rays by public parks. There is no doubt that all of this land would be in use if it paid to use it.

This article is the story of a farm within twenty miles of New York City whose present owner bought it twenty-two years ago for two clear reasons—to give his family a home in the country and to invest in a property which could be made to carry itself from the sales of farm products until it was ready for the suburban real estate market. Both objects are being accomplished, and the owner also has the satisfaction of having made it possible for other families to live in the country and, instead of having a tract of land lying unused for a quarter of a century, growing up to weeds and brush, harboring all the plant diseases and insect pests in the catalogue, he has a beautiful, well-kept farm which is an asset to himself and to the community.

The place is Meadow Farm, comprising somewhat less than a hundred acres on a well-traveled highway near Hartsdale, N. Y., not far from the city of White Plains, the county seat of Westchester County. The owner is Charles W. Leavitt, one of America's best-known landscape engineers, who knew exactly what he wanted to do with the property when he got it. He had a definite purpose and plan: fair treatment of help, with wages and living conditions that attract men of intelligence and character; production in such quantity that unit costs are low and of such quality as to avoid competition with the average run of farm products; and a sales policy that commands top prices on the market.

In spite of this careful planning, all did not go well at first. Production was not satisfactory, sales were not up to expectations, and costs ran so high that the Leavitts seriously considered scrapping the whole project and relinquishing their idea of a country home.

Then Mr. Leavitt got hold of Charles E. Prescott and found in him a man whose ideas ran on all fours with his own. Mr. Prescott came to Meadow Farm to have charge of the poultry plant, but he was soon given full control, and the owner now rather proudly boasts that Mr. Prescott is the last man he has hired at Meadow Farm. Together, these two men, with the advice, helpful interest, and

whole-hearted coöperation of Mrs. Leavitt, have worked out their problem of farm management.

It was in February, 1906, that the Leavitt-Prescott combination got under way at Meadow Farm, and it is still in operation. And when both owner and manager can look back over a period of more than two decades of intimate association with mutual satisfaction and perfect willingness to do it all over again if they could, their work unfolds a tale that is certainly worth telling.

Meadow Farm is run strictly as a business institution, with a thorough system of accounting. While the owner has his home there, a sharp line is drawn between the maintenance of his home and the operation of the farm, and the owner is charged with what he gets from the commercial end of the farm for his personal use, whether it is produce or labor. This is the first fundamental principle to be established in planning a cost-accounting system for a country place. The owner would not think of charging the cost of running his town house to his business or profession. No more should he charge the upkeep of his country house and grounds to the farm that may go with his country home.

There are four commercial departments at Meadow Farm, and a separate account is kept with each. These are (1) a squab plant; (2) orchards, including

inter-crops and cover-crops grown there; (3) farm, including forage and field crops produced; and (4) a small dairy.

When the war came and wages rose rapidly, a unique plan of profit-sharing was worked out which has been highly satisfactory. An employee shares in profits after he has been on the payroll for six months and continues at the farm until the end of the fiscal year (December 1st). If a man serves six months but leaves before the year is up, the amount which would have been due him as profits goes into a special "employees' welfare fund," which is used to pay for medical attention for employees, to provide reading matter for the men, for entertainment, and so on.

Married men are paid by the month and are given improved cottages which are kept in good repair and which would rent for \$75 to \$100 a month in White Plains. Each cottager is allowed ground for his own garden; coal and produce that he may wish to buy are furnished from the farm at wholesale rates. Single men are paid fully the average farm wage in the neighborhood, with board.

The earnings of the men at Meadow Farm compare favorably with those of men of similar grade in town, and the men seem to realize it, for some of them have been regularly employed there for more than fifteen years. Here, then, is proof that Meadow Farm has taken the first big hurdle in the conduct of such an enterprise. The human problem has been solved. Good team work is evident, and the same spirit of coöperation which prevails between owner and manager is seen between the manager and the men who work with him. The men take pride in doing their work well and have a lively interest in everything done on the farm. It is not too much to say that a great deal of the success of the farm is due to the goodwill, interest, and coöperation which goes all down the line.

When Mr. Prescott went to Meadow Farm twenty-two years ago to take charge of the poultry plant, which included hens, ducks, and pigeons, he soon found that the ducks were unprofitable and they were disposed of. Later the hens were abandoned on account of local conditions, and the squabs were steadily increased until at the present time the plant has 4,000 pairs of breeding pigeons, all of them Homers.

Five or six years ago it was decided to enlarge the orchards, and this department has grown to 2,500 trees, most of them peaches and apples. There are some cherries, plums, and quinces, and several hundred grape vines. The peach orchards have been greatly enlarged and apple trees have been planted every year, both new and as replacements, so that the orchard is in no danger of deterioration from obsolescence.

The farm department is important, for not only is hay grown for the horses, but a considerable quantity of vegeta-

bles is produced for sale. Grain growing was given up long ago. In Westchester County grain can be bought cheaper than it can be raised.

The dairy at Meadow Farm is small and its products are consumed on the farm or by friends, but it adds a comfortable sum to the farm proceeds.

The sales policy at the farm is one of the secrets of its success. The farm slogan—"We produce everything we sell"—is a guarantee to the buyer of the source of what he buys, and he is then usually willing to pay a fair price for what he gets. Mrs. Leavitt is responsible for an innovation in packing which has had much to do with the reputation of Meadow Farm's products for quality and dependability. You know the old story—the best fruit on top and any old thing below. The lady of Meadow Farm insisted until she had her way that if there was any variation in the fruit to be sold, the least attractive should be on the top of the basket and the finest at the bottom. It so happened that the very first customer at the roadside stand drove up in a big limousine and asked for apples. A large basket was showed him, but he did not want a basket; it might scratch the car. Could he have half a basket and take them in a bag? Yes. So he proceeded to fill the bag from the top of the basket. The further down he went, the better the apples became. "Why, I would rather have the bottom half," said the customer. The salesman refused, explaining that the rule was that when a customer asked to have a basket split, he must take the first half. Salesmanship worked. "Well," said the buyer, "if that's the case, I'll take the whole basket and risk scratching the car." That man has been a regular week-end customer at Meadow Farm ever since.

All of the peaches so far, most of the apples, and nearly half of the squabs are sold at the roadside market to customers who come for them. The squabs which are not sold at the farm go alive to the Jewish trade in New York City. It is interesting to note the development of the trade from the farm to persons who call for what they want, but it is evident that the consumptive capacity of this trade, even in such an advantageous location, although constantly growing, is not in proportion to the productive possibilities of the farm, and an outlet has had to be found through established commercial

channels. This will continue as more young trees come into bearing.

Selling at the farm has its own difficulties. It began about eight years ago when fruit and vegetables were placed on the stone wall near the farm entrance to attract the attention of passers-by. The plan became so popular and so many automobiles began to stop that traffic congestion became dangerous. The market was then moved into the farm grounds, a shed was arranged to serve as a selling room, and an additional gateway provided as an exit. Now the farm has a traffic problem all its own, for thirty-five to forty cars may be standing about the market at one time on Saturdays, and parking space is becoming inadequate.

In the larger aspects, Mr. Prescott points out that the success of Meadow Farm demonstrates a principle which applies to any type of farming—it must be adapted to the region in which it is conducted. If the estate owner attempts to put into practice a system of farming adapted to a strictly rural section, he will fail, just as a plan of farming and the intensive methods which are practical and successful on a near-by estate will fail if attempted on a commercial farm a long distance from the market. The machinery of the near-by farm must be geared to meet high operating costs. It must produce something which does not meet competition from a distance, something which, on account of quality or freshness, will accord with the most exacting demands of a discriminating market, and which, by reason of the close proximity of the farm to the market, can be sold in large part direct to the consumer without middlemen's costs.

If the owner of near-by land who contemplates farming it, or the estate owner who wishes to make his land produce revenue, will draw a parallel between his own situation and that of a well-managed golf club, he may see his way out. Against the cost of a club manager or a golfing professional let him put the salary of a competent farm manager. Instead of the wages of greenskeepers and laborers, pay farm workmen. For the dues of members, substitute the sale of farm products. Why not? This article tells how one man has done it without trouble, in fact with much pleasure and with the comforting contemplation that he is making the land carry itself while he looks forward, like the happy governors of a successful golf club, to the time when he, too, may be able to turn his handsome farm into building sites for a hungry market.

Meadow Farm is accomplishing this, and thus, instead of this country home being a heavy liability as are so many such properties, it is becoming self-sustaining and is thus relieving the owner of a burden which at first was out of proportion to its value as a residence.

The open-air market at Meadow Farm. The slogan "We produce everything we sell" indicates a policy which has been a large factor in its success as a commercial venture





In Seventeenth Century England, fair ladies vied with each other in crewel work embroidery in bright twisted wools

This striking Schumacher reproduction of a Seventeenth Century embroidery flashes the brilliance of dramatic design and color against a background of buff twill



Crewel Work of rare loveliness with the fantastic motifs of Jacobean days

IN Seventeenth Century England, when embroidery was rated with the fine Arts, ladies of high lineage and accomplishment diligently plied their needles.

They worked in crewels—bright twisted wools, on bold neutral surfaces, heavy twilled linens or cottons mixed with flax.

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Only a few years ago regarded as a purely utilitarian protection from dust in summer, slip covers are now made of the handsomest materials and used as permanent coverings for davenports and chairs

Permanent Slip Covers

by LEONTINE HENRY SANDERS

IT IS in the nature of American house decoration, as of American social life, for the plain and humble of one generation to be the valued ornaments of the next. Thus the kitchen pewter of our forefathers has moved into the drawing room, the kitchen table and kitchen dresser hold proud positions in the dining room, and the fireplace has graduated from being a necessity to a luxury.

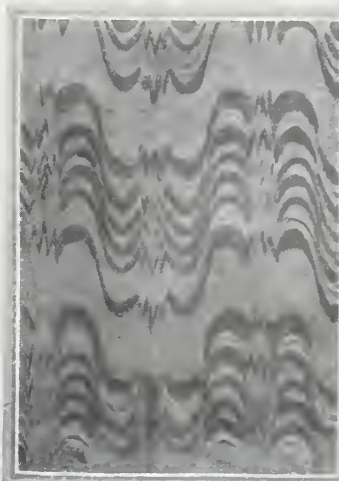
No social rise, however, has been more rapid than that of the slip cover. A few years ago it was regarded as a purely utilitarian protection against dust, and made its appearance only in summer, when the family was away and there was nobody around to be depressed by its ugliness. Now it is a year round ornament in even the most formal rooms and has become one of the chief influences for color, lightness, and beauty in the decorative scheme. Instead of being made only of white or striped linen or crash, causing the

parlor of the Naughty Nineties to look for all the world like a graveyard full of new tombstones, slip covers are now constructed of the handsomest materials and used more and more as permanent coverings for davenports and chairs of almost every type.

The reasons for this rise to popularity are twofold: first, slip covers can be taken off and cleaned as easily and as often as desired, whereas the cleaning of an upholstered piece of furniture is a much more difficult matter; secondly, fabric designers

are now, artistically speaking, in the very forefront of the decorative trades. Probably because it costs less to experiment with fabrics than with furniture, more art is now put into the designing of materials than into the designing of furniture. The modernist note in art was sounded in silks and prints long before the furniture makers caught the tune. Fabrics may now be bought which have been decorated by some of the best known artists of the day; even the cartoonists have turned their satirical pencils to this use, as witness the recent jazz band silk design by John Held, Jr.

Not only do materials carry the latest in American and foreign design; the fabric makers are now reproducing, with great skill, in cretonne, chintz, and toile de Jouy, many of the charming and whimsical patterns of the seventeenth and eighteenth centuries, when such masters as Boucher, Greuze, and Prudhon did not



Ship-and-mill design, hand-blocked in all colors on bleached and natural-colored linen



Much in demand for slip covers—pheasant design, printed in France from old blocks



Imported toile de Jouy printed in red, blue, green, and brown on ivory background

Satin Shilsi damask, a modern importation particularly suitable for permanent slip covers

For slip covers in large rooms—hand-blocked on heavy imported linen

QUEEN ANNE WALNUT

OTHER important specimens include several cabinets, a rare settee with old tapestry covering, arm, wing and side chairs, a card table with carved cabriole legs, chests on chests, lowboys, and stools.

VERNAX—A new furniture cream, perfected by Mr. Vernay for use on his own collection of furniture, is now on sale.



A superb Queen Anne secretaire bookcase with original mirror doors in beautifully figured veneers of burl Walnut. An unusually fine example reflecting a distinguished phase of early craftsmanship. 1705-1710. Height 7' 9", width 3' 2½", depth 1' 10½"

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

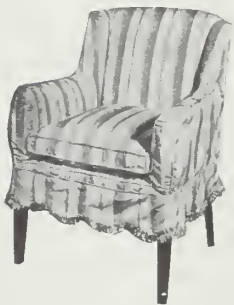
NEW YORK, 19 EAST FIFTY-FOURTH STREET

scorn to lend their art to prints and wallpapers.

An old or shabby piece of furniture, one of ugly or uninteresting design, or one whose period or color does not harmonize with the rest of the room, may therefore be made individual and beautiful by a well-chosen slip cover. The note of this may also be echoed in the draperies or the wall covering, since paper can be bought to match many of the designs in cretonne, chintz, and damask. Thus the slip covers help not only to give the room color, interest, and personality, but may also be used to give it unity, since they can follow a changing color scheme with greater ease and less expense.

Though a person who is quite clever with her needle can make her own slip covers, thus greatly reducing their expense, it does not seem wise to risk an amateurish result in such a conspicuous, and now permanent, part of the furnishing. To look well, they must be exactly fitted and carefully tailored, and the opening—down the center back if the back

is straight, down the side of the back if the back is curved—must be neat and inconspicuous.



Attractive slip cover of gentian blue and cream striped silk, the scalloped bottom finished with pinked ruffle of the silk



Slip covers may be of as handsome material as the upholstery they protect—and sometimes conceal—with the added advantage that they can be taken off and cleaned whenever desired

The materials and the combinations which may be used are almost endless; in fact, practically anything is possible which hasn't a raised pile, such as velvet. Interesting copies of English linens may be found in cretonnes and toile de Jouy; one of the reasons for the increasing popularity of slip covers is that beautiful cretonnes may now be bought at a price which is only a fraction of what they cost a few years ago; fabric makers have performed that miracle—an increase in beauty with a decrease in price. As popular as the linens and cretonnes are the glazed chintzes. More formal and more expensive are the brocatelles, silk reps, armures, damasks (which come in many

combinations of silk, rayon, cotton, and linen), the upholstery satins, and—especially appropriate for boudoirs, though not possessing good wearing qualities—the dainty all-silks, satins, and taffetas. In choosing which of these materials you will use, the nature of the chair or davenport as well as the nature of the room must of course be considered. Damask and English linens in Jacobean designs are particularly suitable for the English lounging chairs. Cretonnes, glazed chintzes, English prints, brocatelles, armures (which are silk-like brocades, only thinner and flatter), silk and cotton reps, upholstery satins, and even plain and striped poplins all look well on large pieces of furniture. For the

lighter pieces, including boudoir chairs and stools, sateens, silks, and taffetas, especially in striped designs, upholstery satin, French, English and India prints, glazed chintz, and heavy-weight ginghams and percales are appropriate.

If the wallpaper and rugs show large and conspicuous designs, the slip covers should be plain or self-striped; if the rest of the room is more or less drab and uninteresting,



Simple checked gingham slip cover, with two-inch ruffle inset in the seam, and bottom finished with three-inch ruffle

PHILIP SUVAL inc.

823-25 MADISON AVENUE 145 EAST 57 STREET

MODERN

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MAHOGANY SHERATON BOOKCASE WITH DRAWERS BELOW. FINE COLOR, ORIGINAL CONDITION.

CIRCA 1795

OLD

ENGLISH

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NEW YORK

Established 1896



New York Galleries, Inc., Decorators

HERE is "personality" and interest about an interior which draws its inspiration from sources of foreign yet sympathetic character, rather than from a strict interpretation of some "period." ~

☐ The sleeping room here visualizes the very essence of this idea . . . the exuberant color of the satin-wood desk and chair of English design contrasts happily with the background in subdued tones, which are repeated in

the lovely bed and other French pieces of contemporaneous origin. ~ ~

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Madison Avenue, 48th and 49th Streets

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XVI Century Brussels Tapestry

Fine Brussels Tapestry of the XVI Century now in the Valiant collection. The design depicts Caesar addressing his Legions, and is a panel of one of the original sets of Caesar tapestries woven during this period.

The size of the tapestry is 8' 7" wide by 11' 9" deep. It is in excellent condition and woven in warm, rich colors.

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Decorations-Furniture

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Philadelphia Baltimore Paris



Sleepy Hollow chair cover of chintz with floral motif centered



A handsome slip cover of rayon damask in brown and gold

the owner can let her inhibitions loose on the covers.

This may include quite an elaborate use of trimming. The seams may be bound or welted in contrasting colors; or one-inch pleated ruffles of the same or a different material may be inserted in them. If this last style, more suitable for boudoirs and summer homes than for formal rooms, is followed, care should of course be taken that the ruffles are not inserted in seams at or near the top of the arms, or anywhere that they might be rubbed. Ruffles of glazed chintz, already hemmed and pleated, may be bought in almost any color. Another form of trimming is to put one or more gathered or pleated ruffles around the bottom of the slip cover, set on either straight or in scallops. For binding or welted the silk or satin slip covers, one generally uses ribbons or bands of the material, though they do not wear particularly well; for the other materials, cotton and linen tape may be purchased in a wide variety of colors.

The possible combinations of material are almost endless. One of the illustrations shows a small, upholstered arm chair slip-covered in gentian blue and cream striped silk. The scalloped bottom is finished with a narrow pinked ruffle of the same material.

Another chair of somewhat the same type, though designed for a summer bedroom, was slip-covered with green and white checked gingham.

For small French provincial chairs and the New England farmhouse chairs, slip-covered pads for the back and seat are particularly appropriate. These are cut carefully to follow the lines of the wood, are generally taped in a contrasting color, and fastened in three or four places with buttons to match either the tape or the material. They have an extremely neat and tailored appearance. Materials may well be of red or blue linen in plaids or large checks, like the old handwoven materials; or they could be of gray linen welted in blue, blue linen welted in yellow, or green with yellow. Cushions for the backs of such chairs are sometimes made with a flap, like the back of a baseball glove, which fits tightly over the back and holds it in place.

Many beautiful combinations are possible among the more expensive materials; for instance, for light chairs, absinthe green satin, bound in gold grograin ribbon; flame-colored damask, self-welted; or dark blue satin, bound with gold. For modernistic interiors one may now buy silk reps which carry out the theme appropriately.



Jacobean design hand-blocked in autumn colors on a heavy rep—a durable and practical slip-cover material



A Bronze, "The Dancing Lesson," by Lehman

Jewels for the bride. An important marquise diamond ring. A circle of diamond baguettes. A brooch of baguette and round diamonds. Each jewel an exclusive accomplishment and a specimen of finest quality.

J. E. CALDWELL & CO.
Philadelphia

Brass HARDWARE in *the* American Tradition

For Colonial doorways like those in the Metropolitan Museum there is correct hardware by Sargent

MARMION was built early in the seven-teen hundreds for the Fitzhughs of Virginia. Tradition has it that its mural decorations were painted by a befriend- ed Hessian prisoner. The hardware on its well-preserved door is of brass.

The Metropolitan's exhibitions of Colonial interiors are treasure mines for those who build in the American tradition. Sargent also has come to their aid . . . with standard sets of correct hardware in solid brass or bronze for the complete house . . . with rim locks, entrance handles and knockers similar to Early American originals. This hardware by Sargent is exactly made. It operates quietly and smoothly. It will outlast generations of users.

A helpful booklet is "Hardware for Utility and Ornamentation." A post-card will bring it to you free. Select Sargent Hardware with your architect. Sargent & Company, 35 Water Street, New Haven, Connecticut.



The rich brown-red tones of the Marmion room are set off by the gleaming hardware on its door. On the inside is a heavy, brass rim lock. On the outside, a small knob and bright keyplate. Designs similar to these are manufactured by Sargent in present-day New England.



This plain brass knob and keyplate is similar to that on the Marmion door. Ask for knob No. 1602 and keyplate 711. Sargent makes a brass rim lock, too, No. B3525B in the list of designs. The door knob of cut glass and the quaint tear-drop keyplate are unostentatiously decorative, and give a trim appearance to interior Colonial doors. Knob No. 2018. Keyplate No. 817.



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PEARL Wire Cloth is a health as well as a comfort necessity. Due to its special process metallic coating it is cleanest, most beautiful, and most economical—for it is longer lasting. Buy only the Genuine, which has two copper wires in the selvage and our red tag on every roll.

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PEARL is made in two weights—regular and extra heavy
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Dreer's Dozen Hybrid TEA ROSES

An ideal selection for those not familiar with the relative merit of the hundreds of varieties offered in the Dreer Garden Book. All do well wherever Roses grow, are free flowering, beautiful in color and afford ample cut flowers for the home. This is, perhaps, the Greatest "Dreer Dozen" we have ever offered:—

- Duchess of Wellington.** Saffron-yellow stained crimson.
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- Mme. Jules Bouche.** White, tinted blush.
- Mrs. Wm. C. Egan.** Light pink with deeper center.
- Mme. Edouard Herriot.** A superb color combination of coral red, yellow and shrimp red. The famous Daily Mail Rose.
- Padre.** Coppery scarlet flushed yellow.
- Radiance.** Carmine-pink with salmon and yellow shadings.
- Red Radiance.** Bright cerise red.
- Souvenir de Claudius Pernet.** An unrivaled yellow garden rose.
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Any of above, strong, two-year-old, field-grown plants, \$1.00 each; \$11.00 per doz.; \$90.00 per 100. One each of the Dreer Dozen for \$11.00.

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A 224-page book which offers the best garden materials the world affords, at prices within reach of all. It also tells how to get the most out of every article—Seeds, Bulbs or Plants. Get the benefit of almost a century's experience in the horticultural field by writing for the book today, mentioning this publication.

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The Milam Building —first of its kind in the world

—to be entirely equipped with an air conditioning plant to supply tenants with washed refrigerated air in summer and warmed air in winter. So they may keep windows closed all the year, and be comfortable, without noise and dust from the street.

The building is twenty-one stories high. Faced with granite, stone and tapestry brick. Polished cork tile floors. Elevator doors of hand etched bronze. Elevator cabs paneled in apple green leather and curly walnut. Entrance lobby paneled in curly walnut and on its floor a richly colored rug.

This is one of the most beautifully appointed office buildings in the country and is equipped throughout with Russwin Hardware. Its owners wrote: "Although Russwin cost more than others which were offered, we decided it was worth the difference."

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 Harry H. Rogers, Pres. Russell C. Hill, Vice-Pres.
 San Antonio, Texas
- Architect**—George Willis, San Antonio, Texas
- General Contractors**—L. T. Wright & Co.
 San Antonio, Texas
- Russwin Dealer**—Builders Supply Co.
 San Antonio, Texas

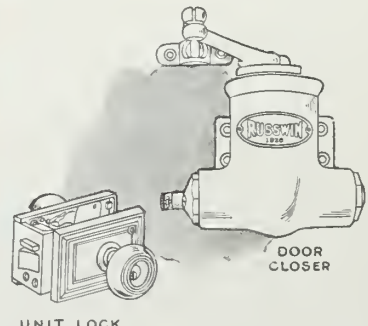
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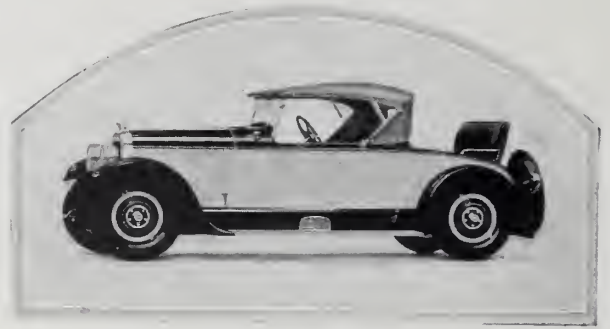
CHICAGO

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KELLY
SPRINGFIELD

A TWOSOME if you prefer, but a four-some by all means when it comes to Kelly - Springfield Tires. Then your only concern is your game!



Nash's answer to spring's call to the open road is this smart Special Six roadster, which with the rumble seat can carry four passengers comfortably

WHEN PAN PIPES IN MOTORDOM



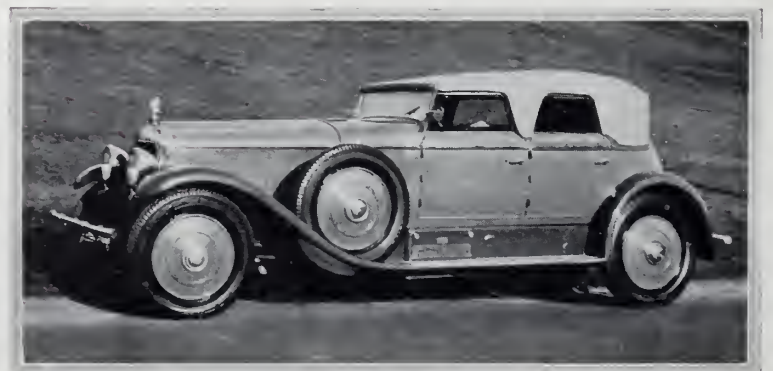
The arrival of spring brings the fleet roadster to the fore, and one of the popular favorites is Cadillac's sport model



The one time that motoring approximates flying is when, with top and windshield down, you sit behind the wheel of a roadster and step on the gas. Try it in Buick's 1928 model



Franklin's handsome new town car proves that the vernal urge is felt in town as well as in the country



The Minerva convertible body caters to country driving as an open touring car, but for city use it can assume at a moment's notice the character of a substantial sedan



THE Cantrell Suburban body has many exclusive, patented features which add much to its distinction, comfort and utility. It is designed for hard usage and easy riding and is available for the Buick, Cadillac, Dodge, Ford and Chrysler chassis. It may be relied upon to give satisfaction under all conditions.

We shall be pleased to send you upon request our folder "C" giving details and specifications

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Makers of Suburban Bodies
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Hampton Shops



IN this stately corner are grouped a luxurious wing chair covered in needlepoint, a four-fold screen and an octagonal table in walnut with a charming lamp made from an important old celadon vase. A complete livableness pervades the formality of this grouping and at once suggests a homelike living-room . . . yet this is in reality an arrangement at the Hampton Shops, where each lovely antique or superb reproduction is displayed in a milieu at once correct and sympathetic, just as it would be if we had created such an interior for you in your home.

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 ANTIQUE AND MODERN FURNITURE

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*We have a very fine collection
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*Here is a pattern which we owe to the
 flaming bands of the Northern Lights so
 often seen in New England*

STERLING SILVER GOES
 MODERNIST

by LEE McCANN

*Photographs from International Silver Co., Reed & Barton, Frank W. Smith & Co.,
 Towle Mfg. Co., The Gorham Co., and J. E. Caldwell & Co.*

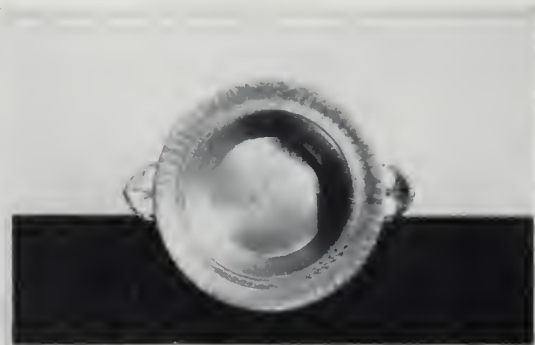
WE HAVE in New York a modern city that is unlike anything the Old World ever dreamed. It has become the rallying cry of the new art expression in America. Americans did not evolve this movement. It came out of art-conscious Europe, but New York has hailed it as belonging to its skyscraper city. It is really the other half of our new architecture. Our skyscrapers we produced conscious only of their necessity, discovering their beauty in the wake of their achievement. Now that we are frankly enjoying their magnificence there is a demand for furniture, textiles, and silver to harmonize with them and blend their

feeling with our more personal surroundings.

A revolution has taken place in art, and while there are many who still decry or ignore the fact, the irresistible force of the new feeling is expressing itself with increased momentum. There is constant production and plenty of fine craftsmanship to be noted. There is work of dashing, radical originality, compromise types which posterity will call transitional, and the utterly simple primitive styles which are both modern and timeless. All three trends belong. They are natural and logical and they answer the demands of taste, which should not be too standardized, and



*A New England silversmith, watching the
 receding tides of the Atlantic ocean and the
 silvery ridges of sand in their wake, re-
 corded his impression of the scene in this
 exquisitely beautiful design*



*The resplendence of sunrise in the tropics was the
 exotic inspiration of this particularly fine silver dish*

The well planned home expresses ease an atmosphere of content luxurious comfort. When its furnishings are from W. & J. Sloane it combines these qualities with character grace unalloyed good taste.



W. & J. SLOANE



Fifth Avenue at Forty Seventh Street
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An exceptionally good George I bureau bookcase and Queen Anne roundabout chair recently added to the Colby Collection.



Above. A striking example of the best of the modern spirit in which the designer has sought to state the elements of function in the simplest possible way



Left. Spoons have at all times displayed special sensitiveness to variations in design. This one shows a delicate, spirited use of new abstract design

WE invite your inquiry about any antique furniture in which you may be interested. Our collection of European antiques is one of the largest and most interesting in America

*Antiques
Period furniture
Interior decoration*

Since 1866

JOHN A COLBY & SONS
129 NORTH WABASH AVENUE
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are all three to be noted in the new sterling silver, much of which is interestingly modernistic in character.

A sound modernistic art must combine, if it is to be lasting, the newest creative art impulse with the oldest one. What is new about it must embody the beauty that we as an era have to offer out of our experience and achievements. But before we can present this in the full strength of a new expression we have to erase the slate of our esthetic consciousness and clear away the confused, outworn, meaningless marks which are always the leftovers of past and passing art modes. In doing this we return to primitive conceptions, basic forms, and essential elements. That is why simplicity always marks the early phases of a new and significant art

expression. On such a foundation wholly new patterns may be built up in a free creative way, and there is no limit to the variety, elaboration, and sophistication which may characterize the effort of the artist in searching to interpret the spirit of his time.

An art which has never departed too far from the basic fundamentals of form is always surest in expression, and makes the adjustment to a new manner with less revolutionary confusion than those committed too strongly to elaborate superficialities which must be discarded. The silversmith has resisted many temptations toward design that was new but not significant. Silver itself encourages conservatism. Its slow, resistant temper makes it arduous material to



It is pleasant to contribute to the art of dining appointments that have the charm of the old modes and the freshness of new ideas, as do these pieces

ESTABLISHED 1846

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Walnut Commode, Louis XVI

A presentation of beautiful period pieces—recent importations from France and England.

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BEDS and their fittings should hold promise of restful hours. Lustrous rayon spreads in many exquisite color combinations, single bed size, are priced from \$13.50 up. The hand-quilted silk comfortable is \$42.50. And the quaint maple bed itself may be had for \$47.50.

McGibbon

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Bowl, vase, and pepper caster illustrating the gradations of light for which the angular treatment is well adapted



shape to the artist's will. He must be very sure, therefore, of what he wants from it before beginning a labor of such length. Silver has been the silver-smith's greatest protection from false gods. It is therefore something in the nature of a *cachet* for modern art that silver has already accepted it and is creating distinguished examples in the modern manner.

Modernism is by no means a series of designs or a school of art. It is a point of view. Its expressions are vital comments on our day which is electric, turbulent, and dynamic. The associations of our times are so manifold and complex and the tension so great that a literal use of realistic themes in design is difficult and often undesirable, so we turn to abstract rhythms which we may contemplate serenely, in the same way in which we listen to music. Sterling silver makes of these a statement that is both decorative and living, and shows us new designs in which urgent angles and triangles, aspiring straight lines and rhythmic swirls, are full of meaning and expression.

A great deal of creative artistic effort has always developed along lines which we now class as modern because it is the spirit uppermost at the present time—that is to say, work that was wholly sincere, simple, and sometimes naive in expression. Such work is being done to-day in some communities where there is little knowledge of the modern movement,

so-called, or concern with it. Here is an instance.

Land-locked among green New England hills, one of the smaller silver houses is situated remotely, outside the main lines of traffic. Time has forgotten this valley and left its charm unchanged. There, year after year silver is made as the early craftsmen made it, guided by a sense of the metal, an instinct for right form, and a complete independence of the world at large.

A critic of silver passed that way, and greatly admiring what he saw, inquired the style of a particular silver service of a finely simple character which he did not quite identify. He was told that it was Early English. The critic, wise in the ways of his day, brought this silver to New York, but he did not introduce it there as Early English. Every one who saw it thought it beautiful, and readily accepted it as the interesting and worthy contribution to silver in the modernistic manner, which is what he told them that it was.

Interesting gradations of light carefully calculated as a part of the design, instead of accidental as heretofore, are seen in the new silver. Forecast in this is a tendency toward a finer realization of plastic art on the part of the silver designer and more sculptural possibilities in his work than the early makers ever dreamed of. Visualizations of mathematical abstractions have been most successfully used



Certainly it is more logical to have a cocktail service in the modern manner than in the style of an age which knew not the cocktail

MINUET



PINE TREE

FIRST AND SECOND PATTERNS in the AMERICAN SERIES



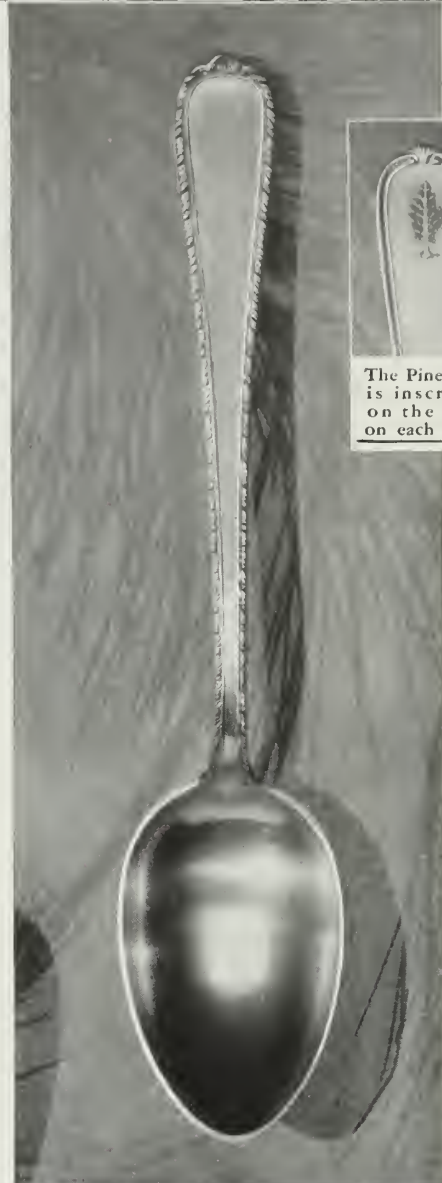
THE American Series embodies, in sterling silver, representative phases of American life. The designs are and will be of purely native inspiration . . . Two patterns only have been completed; for, out of a century and a half of national life, but two American "periods" of artistic consequence have emerged . . . Succeeding patterns are a matter, perhaps, for future generations of International silver-smiths. Their issuance will be dictated only by the further development of an original American art.

MINUET, the first pattern, has already received some of the highest honors ever accorded an American silver design. A famous decorator terms it the only sterling pattern in perfect accord with the authentic Early American interior. Yet so gracefully does Minuet express a deathless period's lovely simplicity that it is equally charming in any American home, regardless of its setting.

PINE TREE, the new second pattern, portrays an America just awakening to the artistic possibilities within her everyday life. In this strikingly modern design, swift-flowing outlines symbolize the upward sweep of pine branches. Pine cones make a delicate clear-cut border. On the back of each piece appears the rough-hewn image of the pine that was America's original identification of sterling silver.



IN THE SPIRIT OF EARLY AMERICA



The Pine Tree is inscribed on the back on each piece



IN THE SPIRIT OF MODERN AMERICA



These are patterns that will be as precious, generations from now, as the immortal metal from which they are so exquisitely wrought.

INTERNATIONAL STERLING

FINE ARTS DIVISION, MERIDEN, CONN.



More information about this silver:

6 teaspoons in either Minuet or Pine Tree design, \$11. Twenty-six piece set (8 teaspoons, 4 knives, 4 forks, 4 bouillon spoons, 4 individual salad forks, 2 tablespoons), \$73.35. A lavishly illustrated brochure describing either pattern and its origin in detail, will be mailed for 15c and coupon.

INTERNATIONAL SILVER CO., Meriden, Conn.

Enclosed is 15c (coin or stamps) to cover cost of mailing Minuet or Pine Tree brochure.

Name.....Address.....

City.....State.....



THIS genuine antique Console is guaranteed of the Transition period of Louis XIV-Louis XV. It is beautifully carved and gilded, and its top is of dark red and beige marble. The dimensions are: height $30\frac{1}{8}$ inches, depth $14\frac{3}{4}$ inches, width $27\frac{3}{4}$ inches.

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Silky Mull Quilts
for Year 'Round Use



Gay and brilliant colored quilts of closely woven and lustrous Silky Mull of the finest available quality. These are filled with the purest lamb's wool. The stitching is executed in the same manner as is found in higher priced quilts. Warm and yet not burdensome, they are suitable for all year use.

Price per Quilt \$18.50
Delivery Prepaid

MOSSE
INCORPORATED
730 FIFTH AVE
NEW YORK, N.Y.

SAN FRANCISCO STORE AT 451 POST STREET



The crenellated walls of a feudal castle furnished a border motif for this new silver service which is not too modern for conservative surroundings, yet not too conservative for modern associations

to create such effects, but there is no reason why it should be confined to the angular types of design.

Already we have had a skyscraper silver service, a *tour de force* in its way, and important in focusing attention on the new manner. But designers need not—and few will—seek inspiration in these dramatically beautiful buildings, for there are too many themes that are more suitable in silver destined for the intimate daily contacts of breakfast, lunch, and

dinner. The ethereal bands of the Northern Lights, the rippling ridges of sand left by receding ocean tides, these and kindred themes are closer to the heart of the artist, and contain material that is new and decorative.

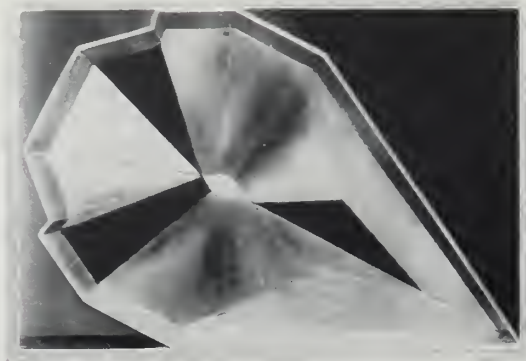
Indeed this release from old conventions, permitting the creator of silver to bring forth his dreams long smothered by prescribed historical modes of design, may be depended on to produce an art that is valuable because it is sincere.



Above. This modern centerpiece groups as a unit or divides into five units to the advantage of variety in setting the table



Left. One of American silver's representatives that did us credit at the Paris Exposition of Modern Industrial Art



The tray of the well-known service designed by Magnussen to represent the lights and shades of our skyscraper civilization



The Goddard—Early American

BUREAU TAKEN FROM AN ORIGINAL IN THE METROPOLITAN MUSEUM. THE BEDS AND HIGHBOY FROM WILLIAM SAVERY MODELS. CARVINGS SHOW CHIPPENDALE INFLUENCE. LACQUER TOILET MIRROR. BUILT OF SOLID MAHOOGANY.



Furniture's Proudest Coat-of-Arms

LOOK FOR THIS SHOP MARK INSET IN EVERY BERKEY & GAY SUITE. ALSO ON BERKEY & GAY DEALERS' WINDOWS. IT IS YOUR PROTECTION WHEN BUYING, AND SHOULD BE YOUR PRIDE IN POSSESSION FOR EVER AFTER.

Is Good Furniture Ever Out of Style?

"STYLES IN DRESS," says Baron Lyemare, "change by the season; styles in motor cars, by the year; styles in furniture, by the decade."

This is essentially true.

One has only to recall that today many of Berkey & Gay's most distinguished suites are fashioned in the classic modes of Old Spain, Early English, Italian Renaissance and American Colonial to realize that genuine beauty in furniture design is perennially correct.

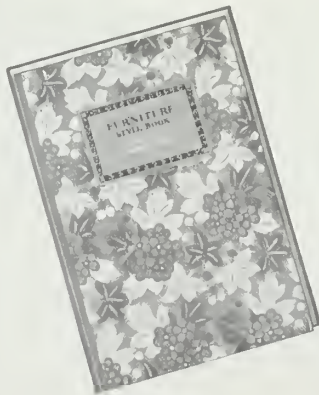
Berkey & Gay's interpretations of these classic styles are modern. There are numberless refinements of detail—many conveniences and comforts unknown

to the past—yet the spirit of the past is always charmingly preserved.

Commonplace furniture is soon out of date—good furniture never. That's why it pays to buy the best, and why Berkey & Gay's style leadership has not been challenged for seventy-five years.

This year's offerings—for our 75th anniversary—cover the widest range of styles and prices in our history. Write for the address of your nearest Berkey & Gay dealer—and consult The Furniture Style Book for the latest ideas on furniture selection and arrangement.

THE FURNITURE STYLE BOOK
SENT Postpaid for \$1.00. Ideas for interior decoration by Mary Fanton Roberts, editor of "Arts & Decoration." Popular styles for 1928. Gives room arrangements, color schemes. Suggests draperies and floor coverings for each period. Tells about woods, finishes, convenience features—care



of furniture. Fully illustrated with charts, diagrams, drawings, and actual photographs. Clear, understandable, and authoritative. Saves its cost many times over, by protecting against disappointments in furniture and decorative selections. Address Department 65, Berkey & Gay Furniture Company, Grand Rapids, Michigan

BERKEY & GAY FURNITURE

BERKEY & GAY FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN — FOUNDED 1853 — NEW YORK WHOLESALE SHOWROOM 115 W. 40TH STREET—GRAND RAPIDS UPHOLSTERING CO.—LIVING ROOM FURNITURE—CREATED BY BERKEY & GAY DESIGNERS



SHOP WINDOWS OF MAYFAIR

By
Shirley Paine



With the trees starting to bud everyone thinks of slip covers, garden furniture, curtains, summer home decorations generally. You will find several this month. Everything has been personally passed upon by Shirley Paine and each article was included because of some special merit which placed

it above the average What I would like now is to have readers write in suggesting things to show. What have I been neglecting! Have I shown too many of anything? This is your section and it will be made, as nearly as possible, to suit your needs.

I wonder how many readers realize what fun it is looking up new things to show here every month! The response has been overwhelming and I have been treated to many delightful letters of appreciation. In return, let me emphasize one point which may aid our many purchasers—no one

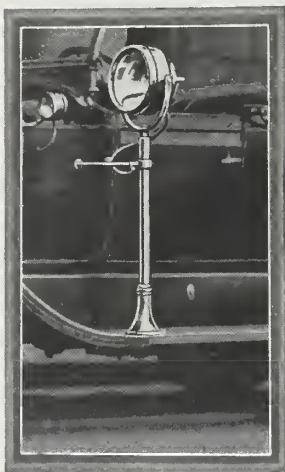
need hesitate on the items with higher prices. Every item shown, regardless of cost, has been keenly censored for beauty, smartness, and utility. The Section is in no way a bargain counter, but in every case values are more than fair, and often priced especially low for our readers.

This refreshing Queen Anne occasional table duck-foot model blends beautifully with any Early American schemes. Its size fits many uses—an end or side table, or a wall table beneath a gilded mirror. In the latter case the group may be tied together by using a pair of brass candlesticks on



the table. Many reproductions use inferior material and narrow strips instead of sound widths. I personally vouch for the painstaking care and craft going into this one. At \$32 in maple base with pine top, and \$30 in mahogany, do not hesitate. Free delivery greater Boston

Some of us who take long motor trips during spring and summer will be glad to find a running board search lamp of fine construction and adjustment. This Aga lamp is chromium plated—the hardest known metal—it never needs polishing and does not rain spot. An accurate reflector makes possible a power beam to illuminate details far ahead. For night driving it spares the other driver but never misses a ditch or detour sign. Turns at a touch of the hand. Complete, ready to install, \$75



And now one can have a Smokador ash-stand in Italian Renaissance design to blend in with the most luxurious surroundings. Ashes, cigarettes, and cigar stubs drop down the patented hollow stem into the hidden jar at the base which lifts out for emptying. No smoke or odor is possible; no longer is it necessary to sweep up the result of a turned over ash-stand of the usual type. Finish is either statuary bronze or mahogany. The \$15 price includes delivery 100 miles N. Y. Check to Shirley Paine

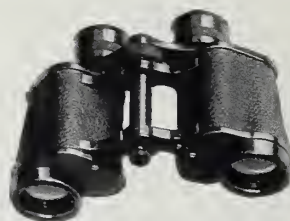


At last one can have the glorious old *Constitution* perpetuated for all time in a plaque of wrought iron. This is being cast from the actual iron in the famous frigate by special permission of the Boston Navy Yard. Not only has it great sentimental value, but is as good a bit of decoration for the seaside home or man's quarters as I have ever found. Best of all comes the news that the price is \$3.50 postpaid in America

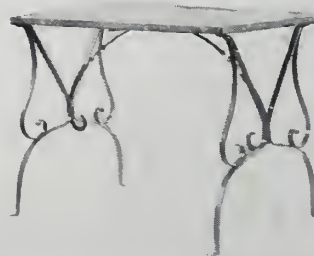
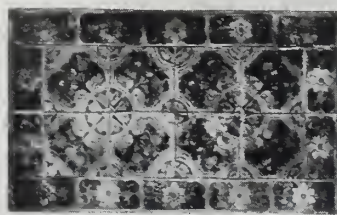
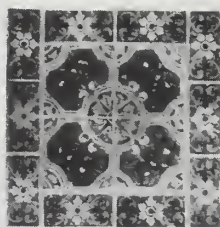
A new style flower pot holder which combines good looks with usefulness, and at prices which are hardly believable. It is made of heavy metal green enameled, and in several styles besides the one shown here. The outstanding



feature is a water receptacle which can be removed by a turn of the hand, and which holds excess drainage. For 4" pots, \$1.75; 5", \$1.90; 6", \$2.10; 7", \$2.35; 8", \$2.60; 9", \$3.10; 10", \$3.50. Write me for prices per dozen and folder



The very practical Carl Zeiss Deltrintem, pictured above are probably the most popular prism binoculars ever made by that famous house. They are 8 power, and the wide angle embraces a large area without having to center constantly upon a moving object. With exceedingly fine light-gathering capacity they are useful at twilight and at night. They are absolutely dust and moisture proof. In a leather carrying case, \$72, delivered 100 miles N. Y. I have a catalogue showing 28 different models from 3 to 18 power



Grace, beauty, warmth, and color in Spanish tile top tables to grace your terrace, veranda, or solarium. Yellow and blue-greens predominate and the sizes are ample, being 17" square x 21" high and 17" x 29" x 22" high. They fairly breathe of the sunny orange groves of old

Seville, and must not be confused with commercial imitations turned out by mass production in this country. There is no packing charge, and the importer bringing these to you has a world-wide reputation. Price, \$35 and \$50, F. O. B. Springfield, Mass.



Beauty



Graceful beauty . . . delicate colors . . . unusual patterns . . . you will find them all in our shop—importers since 1798 of china and decorative wares for America's most exclusive hostesses.



Candlesticks and bowl pictured above are a delightful shade of green crystal glass, beautifully engraved with sprays of flowers. Candlesticks \$40 the pair; bowl \$28; comports to match are \$32 the pair.

The dinner plate is a very old Spode design, characteristic of early American ware with contemporary scenes of that period. One of our many sets carried in stock.

Any piece gladly sent for your approval.

R I C H A R D
W I L L I A M S INC.
 32 NEWBURY STREET
 68 SCHOOL STREET
B O S T O N



FINEST 18th CENTURY
 Furniture and Decorative Objects

French—Italian—English

Floor plans, Interior Architectural details: Schemes for the complete house.

McMILLEN INC

148 East 55th St. New York
 Telephone Plaza 1207

AGA

A subtle touch of sporty swank . . . identifies Aga custom-built Running Board Search-lamps. Chromium plated . . . will neither tarnish nor rain spot . . . Retains its gleaming surface indefinitely. . . . For the car owner demanding beauty and smartness.

Priced from \$37.50 to \$90.00
 Not sold by average dealers.

AGA Auto Lamp Company, Inc.
 Amesbury, Mass., U. S. A.

May we send you our attractive illustrated brochure.

Lamp shown on left \$75.00.
 Chromium plated.



AGA—The powerful, penetrating beam.



The Welcome Light

" . . . It's the third house from the corner—you'll recognize it by the iron lantern over the door" . . . How much better to be able to describe your home by personality rather than number. And there is nothing which keeps the personality of your home shining forth so clearly, even after the sun goes down, as a lantern or two of genuine forged iron. McKinney has produced the "Welcome Light" in six characteristic designs—each made of enduring Armco Ingot Iron, rust-proofed and protected by Duco. The glass cylinder is of genuine Antique Crackle Glass. Brackets or chains are furnished without additional cost.

McKinney lanterns carry the spirit of McKinney Forged Iron Hardware far into the night. You will find these artistic lanterns at Hardware, Electrical and Department Stores. McKinney Mfg. Co., Pittsburgh, Pa.

McKINNEY
FORGED IRON
LANTERNS



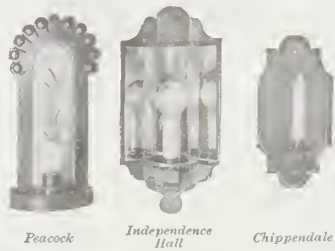
Forge Division, McKinney Mfg. Co., Pittsburgh, Pa.
 Please send me, without obligation, the items I have checked:—

- Folio on Lanterns
- Brochure on Forged Iron Hardware

Name _____
 Address _____ CL 5-28

Out-of-the-Ordinary — Beautiful — Inexpensive

Hand
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Lighting
Fixtures



Tin
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DISTINCTIVE SCONCES

These Sconces are faithful hand-made reproductions of exceptionally fine original antiques. They preserve all of the distinctive beauty and charm of the originals and add greatly to the tasteful atmosphere of any home. They are furnished in tin (bright or painted), copper, pewter or brass, completely electrified.

Send for illustrated catalogue showing over 35 models of distinctive lighting fixtures

INDUSTRIAL ARTS SHOP, 120F Mt. Vernon St., Boston, Mass.

SHOP WINDOWS
OF
MAYFAIR



America's most complete playthings store has asked me to feature their special Pathex movie camera outfit using 10 mm. film at an expense about 1/3 that of any other movie camera in the world. A full library is available of all the leading film hits at \$1.75 a roll. The camera is only \$28.50 in black leather case; the projector, \$38.50; folding screen, \$5.00. Delivered 100 miles N. Y. Check to Shirley Paine



This new and improved Vegetable Binet does many things; preserves vegetables and fruits by free circulation of air; the supply is always in sight—a glance tells you what to order. *Kitchenette*, 22" high x 16" wide x 8" deep; *Apartment*, 27 x 18 x 10; *Family*, 32 x 20 x 12; *Special Extra*, 42 x 22 1/2 x 15. Heavy perforated steel in aluminum bronze, or baked in enamel in all colors. Prices: \$6, \$7.50, \$9.50, \$15

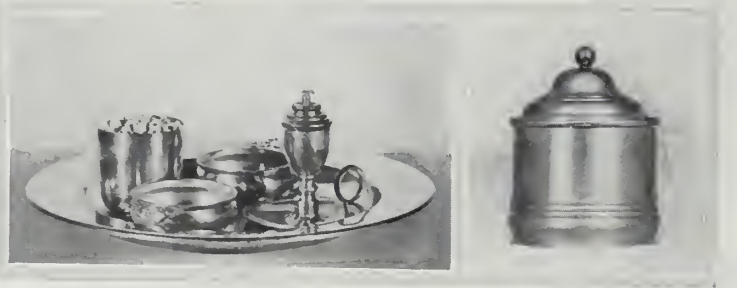


YANG KUEI FEI

by **ALLAN CLARK, Sculptor**

Finished in Silver and mounted on black Belgian marble

THE GORHAM COMPANY
Providence, R. I. New York, N. Y.



We announce another Boston source for fine pewter this month. Here is the Old Colony special smoking set, and an improved tobacco jar—all of solid pewter. An old drachm measure for matches, an old-time courting lamp for the lighter, a chemist's porringer for ash-receiver. The 12" plate is \$9.45, porringers \$2.65

each, alcohol lighter, \$5.25, cigarette breaker \$2.10. Complete set, \$21, postpaid. . . . The humidor is a faithful reproduction of an old herb jar; space in top for sponge. These two make a wonderful combination for the discriminating. Humidor 5 1/2" high, 4" diameter, \$10.50 postpaid



GARDEN FURNITURE

Pompeian Stone, Lead, Terra Cotta, Marble
Illustrated Catalog Sent on Request
THE ERKINS STUDIO
257 Lexington Ave. at 35th St. New York

**For Quaint Charm
at the Fireside**

An antique pipe box has been reproduced in solid walnut, as a holder for your Fireside Matches. It is 15 1/2" high. Natural rubbed finish. Its drawer contains a package of "Balsam Blaze" Powder to dash on the fire for colorful blazes. Holder, Powder and 160 Giant Fireside Matches, complete for \$8.50. Plus Express Charges.



AT BETTER SHOPS
OR DIRECT

The TREASURE CHEST
Asheville, North Carolina



In this glazed chintz the columns are in soft yellow shaded with brown and twined with flowers in mellow, faded tones of yellow and rose accented by green foliage. 31 inches wide, \$2.35. In piquant contrast is the black-ground

cretonne in a design that while unquestionably modernist in spirit, is graceful and whimsical rather than bizarre. 31 inches wide, \$1.65. Samples of these or of any other fabrics for hanging, upholstery, or slip covers will be sent on request

SHOP WINDOWS
OF
MAYFAIR



Etchings and original drawings are high priced always; for this reason a fine Boston firm now offers photo-etchings on beautiful paper which are so perfect that even artists find it hard to tell them from

originals. Many artists are included in the series similar to the two above by Francis Gretty, and the price of 50c each in size 10½ x 12½ is good news. Write Shirley Paine for catalogues



And now one of America's finest household supply stores announces something else new and different—Melotex, the "mystery tray." In 10" x 18", blue

border with ship, \$8.50; green border with ship in 12" x 20", \$10.50; flower panel in warm colors with red border 12" x 16", \$10.50. Delivered 100 miles N. Y.



A stunning idea, direct from memories of the glamorous days of Old Russia has just come through the customs, for making delicious drip coffee. Put in finely ground (not pulverized) coffee, pour on boiling water, swing it upside down

and there you are. In 3 cup size, burnished copper, silver lined, and brass frame, \$14; 4 cup size, \$16.25. Coffee or tea caddy to match, solid copper, silver lined, \$8. Delivered 100 miles N. Y.

In July, 1928, a small pottery started in the cellar of a little house in Brookline, Mass. Through sheer merit it has grown until it now fills a beautiful building. Besides a regular pottery school there is offered a special summer course from July 10 to August 2; 12 lessons for \$24. Write Shirley Paine at once for complete catalogues and price lists



IMPORTED ROOM PANELLINGS



Louis XV Provincial Pine Panelled Room with Stone Fireplace

One English Pine panelled room—Two French Louis XV Provincial half panelled rooms—Antique furniture from all parts of Europe—Interior decorations.

Write for particulars—Prices moderate

COURTRIGHT HOUSE Nine Charles St., Boston, Mass.

TODHUNTER
HAND FORGED METALWORK

EARLY AMERICAN
and ENGLISH
LIGHTS

Reproductions of old designs adapted to modern use, suitable for either the city or country residence.

They are carefully made by hand in brass, wrought iron and pewter.

We also have a large and interesting collection of lanterns for both inside and outside use.

Illustrated Booklets
Upon Request



119 East 57th Street, New York

Totem Studios

ATTRACT BIRDS TO YOUR GARDEN

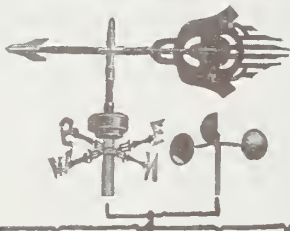
Animate your garden, pool, etc., with artistic—life-like—life size Carefully wrought metal

BIRD TOTEMS

Each in natural hand-painted colors. Guaranteed for 15 years against rusting or deterioration from the elements. The new colorful note in garden decoration.

For information, prices, etc. write to

THE TOTEM STUDIOS
105 W. Monroe St. Chicago, Ill.



**A WATCHER
WITHIN
THE WALLS**



**The Lord Electric
Wind Indicator**

FLASHING lights show the direction and velocity of the wind. It is an absolutely accurate instrument, at once instructive, practical, entertaining, useful and interesting.

The wind's message to you shown instantly in any room in your house, or at any distance.

Send for descriptive folder

CHARLES E. LORD

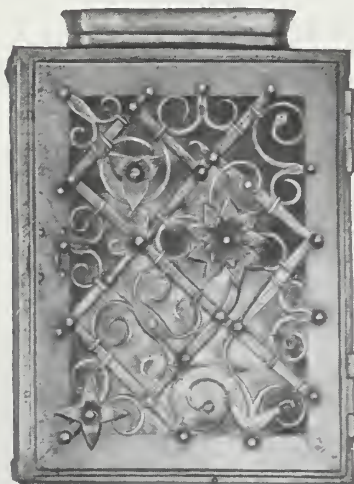
24 Milk Street · Boston, Mass.



ye IRON Shoppe

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*A Choice Collection of
Letter Boxes*



ye IRON Shoppe

Write for our booklet
"Wrought Iron Things"

Name.....
Street.....
City.....
State.....

**SHOP WINDOWS
OF
MAYFAIR**



Swedish glassware is rapidly coming into its own. Decorators everywhere were quick to appreciate the artistic merit of it. The few choice pieces shown here are but a tiny group chosen out of a catalogue showing hundreds of patterns. These pieces are smoky color and of every conceivable shape. The bowl at left is \$2.50; glass, \$1.20; oval decanter \$14; round decanter, \$13.25; glass, \$1.75; compote, \$4.50

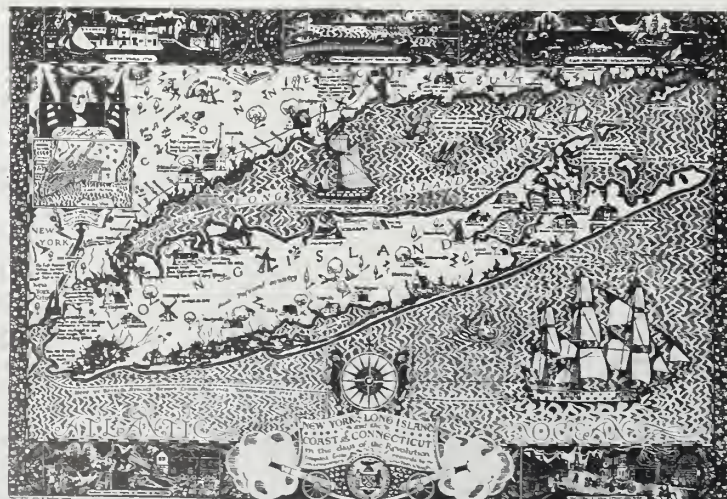


Fairly large lanterns for porch, lodge gate, porte-cochère, or driveway entrances are often hard to find just when you want them. With spring hard upon us I sought for something suitable, and proudly announce this Italian monastery lantern reproduced in heavy wrought iron and properly wired. It is entirely hand-made by a forge in Connecticut, and will carry you back to old Certosa outside Florence. The price, \$30



Another Boston house offers an exceptionally complete line of Colonial hardware and lamp reproduction, and their elaborate catalogue will be available early in May. Write Shirley Paine for this. This month they are featuring a charming authentic reproduction of

an Old Heart Lamp in hand blown and hand cut glass. I inspect every reproduction written into this section, and you will not be shown any mid-Victorian horrors. This lamp is tall, being 18" overall. Price electrified \$20, prepaid anywhere



At last comes a map which does not depend solely upon dull facts or doubtful humor for its charm. Coulton Waugh is not only a talented artist but he has a balanced sense of humor. This map

faithfully shows a locality of great historical importance, the Boston Post Road. Size 18" x 24", beautifully hand colored, ready for framing, \$3; shellacked, \$4; de luxe on special stock, \$5

**IMPROVE
YOUR BRIDGE
WITHOUT
MUCH EFFORT**

(A new idea endorsed by Work, Firestone, Coffin and other leading authorities)

**SHORT-CUT
TO STANDARD
AUCTION
BRIDGE**

(Including rules for Contract)

A set of 69 cards—The questions that continually come up in play in plain language on the face of the cards; their answers clearly and fully printed on the backs.

By eliminating each time the cards you know, you soon learn all the standard plays.

Leading Book and Dept. Stores

or

Edward F Woods 40 Broad St Boston

\$1.50 per Set Post Paid

FRANKLIN STOVE

(Lexington Pattern)



Reproduction of Lexington Franklin Stove in Clark House at Lexington, Mass. Ideal for summer cottages, portable buildings, etc., where no fireplace is available.

Grate openings 20" high, 21" wide
Balls and rosettes of cast brass
Stove only—\$42.50; andirons \$13.50

B. F. MACY CO.

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**SMOKY
FIREPLACES**

*made to
DRAW*

No payment accepted unless successful
Also consulting service available to owners, architects and builders in connection with the designing and erection of new work.

FREDERIC N. WHITLEY, Inc.
Engineers and Contractors
211 Fulton St., Brooklyn, N. Y.



Checking dandruff in children

If your children are attending school watch out for dandruff (epithelial debris). There, thousands of cases get their start. The cause: contact with others.

At the first sign of dandruff, douse Listerine full strength on the hair and scalp. With

fingers about an inch apart, thoroughly massage the scalp with a firm rotary motion. Keep this treatment up systematically for several days.

LISTERINE

—the safe antiseptic

You will be amazed to find how quickly you get results.

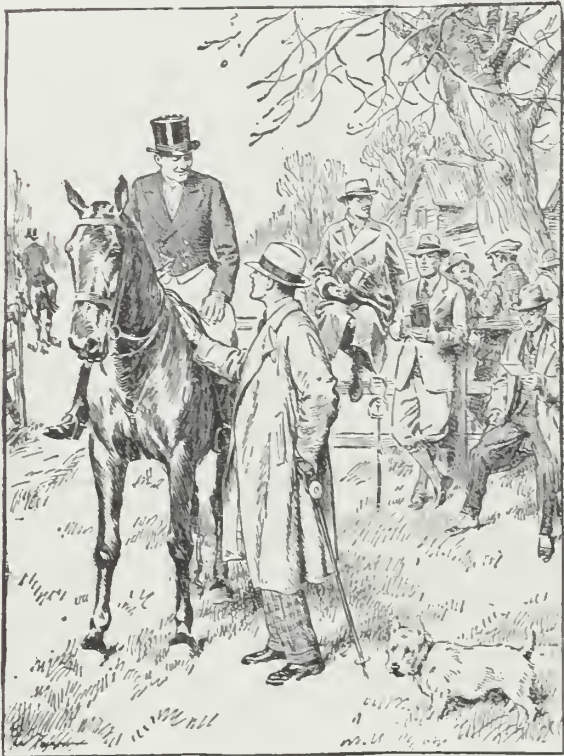
It is a curious fact that often, after costly and complicated "cures" have failed to check dandruff, Listerine has done the trick. Lambert Pharmaceutical Company, St. Louis, Mo., U. S. A.

TRIED IT YET? New and different!
LISTERINE SHAVING CREAM
 Your skin feels marvelously cool long after Shaving.



Brooks Brothers,
CLOTHING,
Gentlemen's Furnishing Goods,
MADISON AVENUE COR. FORTY-FOURTH STREET
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Telephone Murray Hill 8800



© BROOKS BROTHERS

Clothes for the Sportsman

Send for HUNTING HINTS for the
NOVICE

BOSTON
LITTLE BUILDING
TREMONT COR. BOYLSTON

PALM BEACH
PLAZA BUILDING
COUNTY ROAD

NEWPORT
AUDRAIN BUILDING
220 BELLEVUE AVENUE



A white knitted golf suit with bands of yellow and blue, from Abercrombie & Fitch. The sweater coat is French blue and the hat white stitched felt

CLOTHES FOR THE SPORTSWOMAN

by ANNE SHIRLEY MOLLOY

The purpose of this department, conducted by COUNTRY LIFE's Readers' Service, is to give information regarding articles of any sort shown here. It will gladly furnish the names and addresses of establishments where they may be found. Write, telephone, or consult Miss Molloy personally at COUNTRY LIFE's New York office, 244 Madison Avenue

TO BE correctly outfitted is as important to the true sportswoman as to be correct in form. Not only is it important so far as style is concerned, for practicability is a most important feature, and the correct sports outfit combines these two essentials without sacrificing either. The photographs shown here indicate what is smart and at the same time very good form for riding, golfing, or playing tennis.

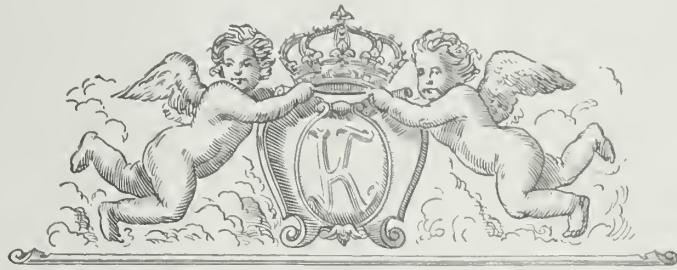
Perhaps in no form of sport is cor-

rect attire more important than in riding, and the true sportswoman will make sacrifices in any other phase of her wardrobe rather than wear an ill-made or incorrectly fitted habit. In England where riding and hunting take such a prominent place it is inevitable that English habit-makers who outfit many of the noted horsewomen of that country should have only the most correct habits.

Williams & Cleaver, London, habits, examples of which are pictured



A smart Williams & Cleaver (London) habit of checked angola, from Saks-Fifth Avenue

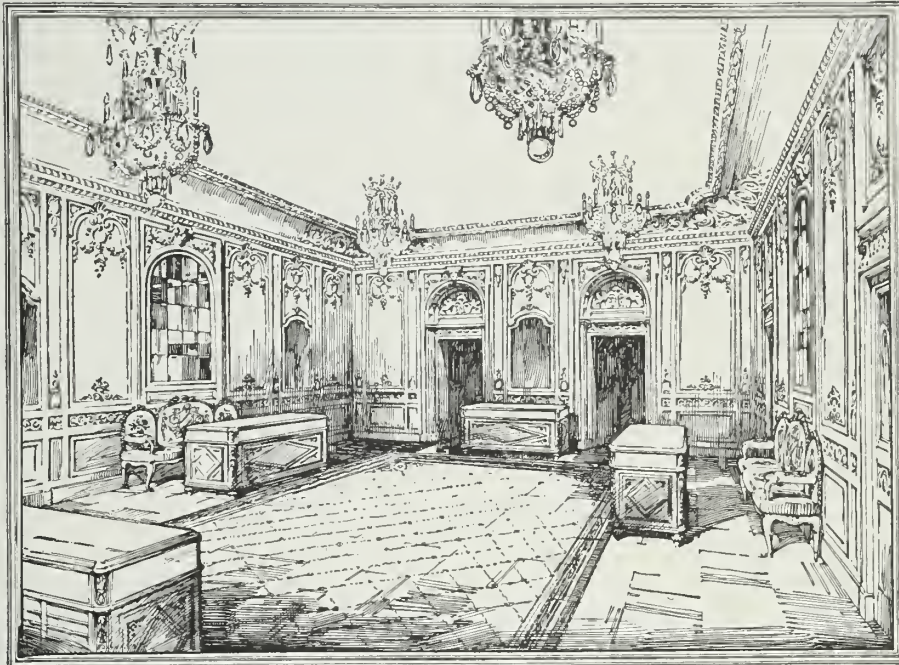


KIRKPATRICK

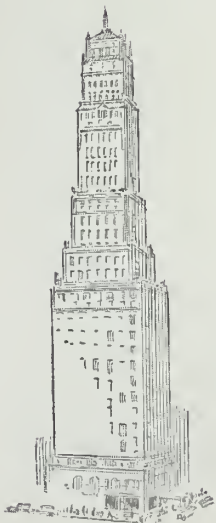
Pearls Silverware Jewelry

RITZ TOWER

PARK AVENUE at 57th STREET
New York



*ANNOUNCE, with the opening,
 A May second, of their new Salon
 at Park Avenue and 57th Street, the
 exhibition of a collection of Precious
 Gems assembled from all parts of the
 World and artistic Jewelry designed
 exclusively in their Paris ateliers.*



15, RUE FÉNELON
Paris

James W. Bell, Son & Co., INC.

Gentlemen's Tailors



Men who appreciate the Advantages of having Clothes of Exceptional Character for Formal, Business and Sport wear compose our Patronage.

Our Representatives visit Principal Cities in the Middle West—dates will be sent upon application.

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GUNTHER FUR STORAGE SERVICE

Is Protective

OUR moderate storage rates are based upon customers' valuations and include insurance coverage.

Special Full Coverage Insurance for a period of one year against any loss or damage anywhere at any time while furs are in your possession may be issued for a small additional charge.

FIFTH AVENUE at 36th STREET
Telephone—CALedonia 8780



Fionnet tennis frock of white silk with polka dot scarf and belt of blue and white; imported by Bonwit, Teller & Co.

in the accompanying pages, may now be purchased at Saks-Fifth Avenue. According to their representative, there are only very slight changes made from time to time in the cut of a habit. Of course the fabrics chosen and the workmanship are most important. Whipcord, checked or plain angola, and Donegal tweed are some of the woolen materials favored, and for the lighter weight habits for summer riding or polo, shantung is much used. A slight innovation is the linked button coat which is noted on the habits of lighter weight, sometimes in preference to the one- or-two buttoned arrangement. Jodphurs, the long rather close fitting breeches, are favored for the young and slender riders and are shown with or without cuffs.

Abercrombie & Fitch, long noted

for their sports attire, are showing many smart and practical models for tennis and golf. In the design of these complete outfits the comfort of the tennis player or the golfer is well considered. The little tennis outfit allows ample room for much freedom of movement in its full pleated white silk skirt, and the short sleeved sweater with the bands of black and white angora knitted in tweed effect makes a very smart effect. The imported golf suit is white knitted, with contrasting bands of bright yellow and blue with long sleeves, while the coat is of plain blue. White stitched felt makes the hat that affords ample shade for the eyes and completes a very fetching ensemble.

Paris couturiers have not neglected the sportswoman in their designs for the spring and summer season, and

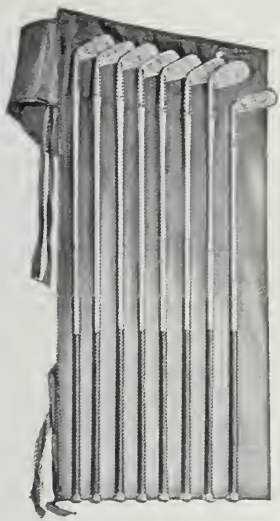


Tennis frock from Abercrombie & Fitch. The skirt is white silk, and the sweater bands of black and white are knitted in tweed effect. A French-blue eye shield completes the ensemble



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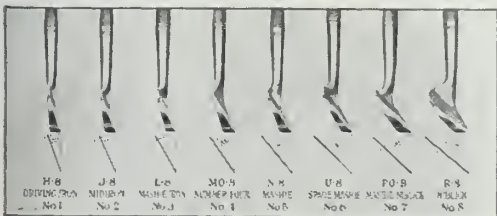
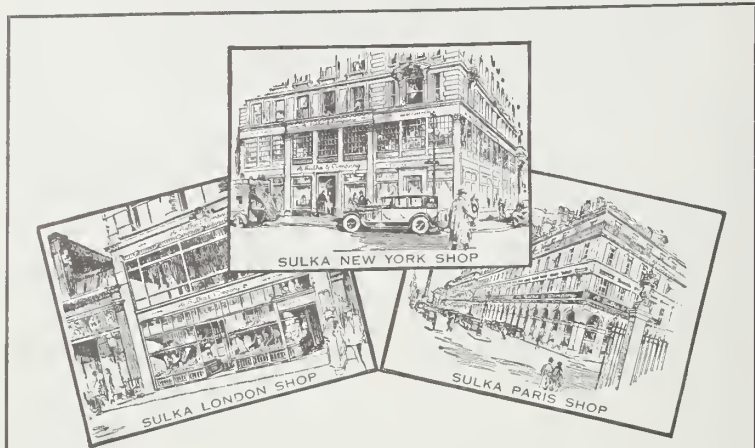


Illustration shows the carefully graded RELATIONSHIP between Kroydon Irons. There is just enough difference in loft between one club and the next for uniformly good results.

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Yellow golf costume from Drécoll. The skirt is silk, with knitted overblouse and sleeveless jacket banded in navy blue; the scarf is blue. Imported by Bonwit, Teller & Co.

some of our most successful outfits are copies or adaptations of their designs. Two charming examples are shown here, one from Drécoll and one from Vionnet. They were imported by Bonwit, Teller & Co. and while the photographs are of the originals, when this article appears exact copies will have been made by this shop.

The diagonal line, which continues to be a decorative feature of sports as well as of more formal clothes, adds interest to the golf costume designed by Drécoll. The skirt is of yellow silk while the knitted overblouse has bands of navy blue silk which are repeated on the sleeveless jacket.

Vionnet contributes an attractive

version of the tennis frock in white silk. The skirt gives ample fullness with tiny pleats between the box pleats, and the overblouse (sleeveless) has a series of curved tucks. The polka dot (one of the style features of the season) appears in the scarf and in the narrow belt.

Naturally, white, which can be subjected to many tubbings, is the medium usually chosen for the tennis frocks, and in those pictured the little touch of contrast adds interest.

An elaborated version of the eye shield, so favored by Miss Wills, is shown with the tennis frock from Abercrombie & Fitch. This particular one is of brilliant blue and is most becoming as well as practical.

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At left, a side saddle habit of blue whipcord with waistcoat of yellow tattersall. Right, a Donegal tweed coat, with jodphurs of fancy whipcord. Both habits are by Williams & Cleaver (London), Saks-Fifth Avenue, exclusive agents



*Coconut rafts
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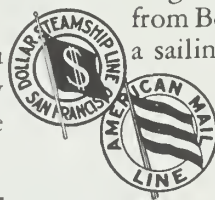
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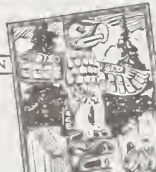
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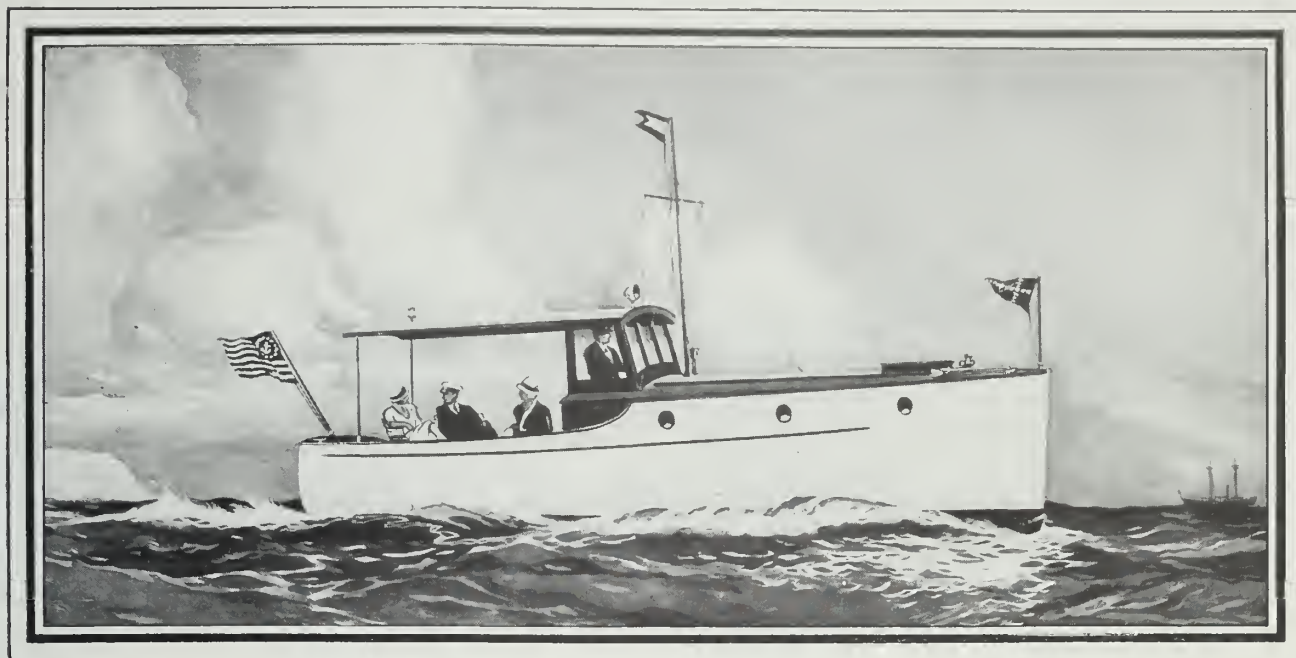
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PACIFIC COAST RACING



MORRIS ROSENFELD

Left. In the six meter class the winner was W. A. W. Stewart's Priscilla, a Long Island Sound yacht designed by Clinton H. Crane and sailed by Ralph Ellis. Built in 1927, she contested unsuccessfully for the honor of defending the Seawanhaka Cup



MORRIS ROSENFELD

Right. Second among the Sixes was H. F. Whittton's Lanai, famous for having, in 1925, wrested the Seawanhaka Cup from Britain. Third place went to the Swedish-built May-Be, holder of the Scandinavian Gold Cup; now owned and sailed by Arthur Rousseau of San Francisco

Country Life



THE 1928 SUMMER
COUNTRY
MAGAZINE

TRAVEL NUMBER

June, 1928

Published by Doran & Company, Inc.

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PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER

MRS. E. R. FRITSCHÉ, Douglasville, well-known breeder of Berkshire hogs and Ayrshire cattle, has recently purchased from Penshurst Farms, Narberth, Pa., seven daughters of Penshurst Man O' War. Four of these heifers are out of daughters of Penshurst Rising Star, one of the leading sires of record cows. Penshurst Man O' War has sired twenty-one daughters that have made herd test records averaging, 9,626 pounds of 4.12 per cent. milk and 396 pounds of butterfat. This combination gives an enviable concentration of high-record ancestry in the latest Sycamore purchase. Mrs. Fritsche has been assembling in a business-like manner a herd of genuine merit, marketing the milk under special contract with the Horn & Hardardt chain of restaurants in Philadelphia.

THAT there has been a steadily increasing scale of values for Ayrshires is found in the prices that are being received for the better class of cattle at private sales, according to a letter from Secretary C. T. Conklin of the Ayrshire Breeders' Association. Within the past few weeks a yearling bull has changed hands for \$1,500 and another has been sold for \$1,200. Several bull calves have sold at from \$500 to \$600, and still another has been reported at \$1,000. A three weeks old heifer calf recently brought \$500, and six bred heifers sold for \$6,000, an average of \$1,000 each. An offer of \$2,000 has lately been refused for a two-year-old bull, and offers of from \$1,000 to \$2,500 have been made without success for quite a number of cows. There are dozens of instances where farmer breeders have reported sales at profitable prices and far in excess of a few years ago. At the recent dispersal of the Za-Omagh herd of McPherson Bros. at Clinton, Pa., local buyers paid an average of \$350 for twelve first-calf heifers. Five cows sold for an excess of \$400, with one at \$500. This herd had been bred and developed under ordinary dairy-farm conditions. Although the cattle were of good type, they had never been shown nor extensively advertised, but had made excellent records in the local cow-testing association.

AN EXCELLENT trade in young bulls is reported from Penshurst Farm, Narberth, Pa., according to Dr. E. S. Deubler, manager of this well known establishment. Sons of Penshurst Man O' War have been shipped to Sycamore Farms, Douglasville, Pa., Castle Hill Farm, Whitinsville, Mass. G. H. Foster, Cherry Creek, N. Y., and Cocumcuscoc Farm, Wickford, R. I. Sons of Penshurst Charming Prince have been selected by Wood Ford Farm, Avon, Conn., and C. S. Kriebel & Son, Doylestown, Pa. Sons of Penshurst Peter The Great have been purchased by A. H. Craig, Rome, N. Y., Roy Bream, Gettysburg, Pa., and Frank H. Brown, Antwerp, N. Y. All of these bulls are from dams with herd test records.

STRATHGLASS Right Stamp, a son of the well-known grand champion, Barr Flapper, has been sold by Strathglass Farms, Port Chester, N. Y., to the Edgerstoune herd of Mrs. John G. Winant, Concord, N. H. Strathglass Right Stamp is a son of Auchenbrain Ben Bo that has been used with considerable success at Strathglass. Barr Flapper was grand champion at the Sesqui-Centennial Livestock Exposition and both the 1926 and 1927 Eastern States Expositions. On herd test she has



Wilfred W. Frey, the genial sportsman and squire of Meridale Farms, who as a leading Jersey breeder has done much in producing excellent stock

just completed a 309-day record of 10,174 pounds of milk.

ANNA FAYNE PIEBE, a California Holstein-Friesian cow, is the new champion of the United States in butterfat production as a senior two-year-old for over a period of 305 days. According to the authority of the Advanced Registry office of The Holstein-Friesian Association of America, this great cow produced 794.32 pounds of butterfat, equivalent to 923 pounds of butter, from 23,208.3 pounds of milk. This amount of butter according to to-day's market value is worth \$415.35. Anna Fayne Piebe was bred by H. O. Niemann of Avoca, Ia., but was owned by Mrs. F. Stenzel of San Lorenzo, Cal., when the record was made. She was sired by King Piebe 290549 and her dam is Anna Seward Fayne 448879. During her best seven days she produced 727 pounds of milk containing 28,518 pounds of butterfat, while in thirty days she was credited with 2,923.8 pounds of milk and 119.38 pounds of



A peaceful scene at Strathglass, showing a portion of the splendid herd of Ayrshires owned by A. H. Tryon, at Port Chester, N. Y.

butterfat. With this production she displaces Pietze Butter Girl of Berks in the senior two-year-old class of the 305-days division.

THE following is a list of consignors to the National Jersey sale to be held at Trenton, N. J., June 7th: P. A. Dutton, Mgr., Meridale Farms, Meredith, N. Y.; J. M. Anderson, Many Springs Farm, New Centreville, Pa.; Edw. A. Stanford, Mgr., Erdenheim Farms, Inc., Chestnut Hill, Pa.; Luke B. Carter, The Oakwood Farm, Titusville, Pa.; J. T. Rowland, Hempstead Farms, Spring Valley, N. Y.; Ted Fansher, Mgr. Jersey Cattle Dept., Longview Farm, Lee's Summit, Mo.; Wallace McMonnies, Morristown, N. J.; O. W. Means, Elm Hill Farm, Brookfield, Mass.; Eleanor Fitzgibbon St. George, Sybilholme, Inc., Queechee, Vt.; T. S. Cooper, Jr., Linden Grove Farm, Coopersburg, Pa.; Carll Tucker, Pennwood Farm, Mt. Kisco, N. Y.; Michael Kennedy, Mt. Kisco, N. Y.; B. H. Bull & Sons, Brampton Jerseys, Brampton, Ontario, Canada.

AN EVENT of unusual interest to Jersey breeders took place late last month, when Mr. and Mrs. F. Eugene Dixon inspected the Meridale Farms importation at Athenia, N. J. After going over the shipment of seventy head, they selected fourteen young cows and a high-class young bull for their Jersey herd at Elkins Park. You'll Do's Stylish Lad, the bull chosen to head the herd, is a three-year-old flashily marked son of the great sire of prize winners, You'll Do's Volunteer. He has already been a prominent winner in the leading show rings on the Island. With his background of prize-winning ancestry, supported by his own outstanding individuality, he should make a most impressive sire. To go with this most attractive young bull, Mr. and Mrs. Dixon selected some very likely females, among them Gamboge's Oxford Sybil, a six-year-old daughter of Imp. Sybil's Gamboge 4th, out of Gamboge's Oxford Sybil, a full sister to Sybil's Gamboge, making her one of the richest Oxford Majesty bred cows in this country.

MR. J. M. ANDERSON, of Many Springs Farm, writes: "It is with great regret that we record the passing of our junior herd sire, S. A.'s Golden Gamboge, which occurred April 1st. In his death, Many Springs Farm has suffered an irreparable loss. Those who knew his individual merit and faultless breeding counted upon him to impress the breed with the exceptional dairy qualities which he inherited in such a large measure from his noted sire, Sybil's Gamboge 3rd, and with the breed type and show ring attributes which were his heritage from his dam, that wonderful cow, Golden Fern's S. A. He was a worthy representative of the combination of two great families, and his sons and daughters are highly prized in whatever herd they are located, both for their individual merit and for the blood lines they carry. There may be little sentiment in this work-a-day world of ours, but it will be a long time before we pass his empty box without feeling the loss we have sustained in the death of this great bull."

BEAUTY Girl Gerben Re-Becky, a Holstein-Friesian cow owned by the University of Nebraska, at North Platte, has for the third time produced more than 1,000 pounds of butterfat in 365 days. This most

The best blood of the Island, and the best Jerseys of the blood will be represented at the Meridale Sale this year



Perennial Lobelia—A show cow with a Register of Merit record of 691 pounds of butter. Imported by Meridale Farms. She topped the 1923 annual sale to Dr. O. W. Means, of Elm Hill Farm.



Rosebay's Golden Wanted—A famous show cow sold at one of the Meridale Farms annual sales for \$4,100.



Beechside's Squire's Camilla—An Island winner and butter-test cow of note. Was imported by Meridale Farms and sold in its annual sale.

THE Meridale Farms 1928 annual sale of imported and Meridale Farms bred Jerseys will offer an exceptional opportunity for owners of country estates to reinforce their dairy herds, or to lay the foundation for a high-class Jersey herd that will give added satisfaction to country life.

All the cattle to be offered in this interesting event have been selected for outstanding Jersey type and dairy qualities. They represent the best that can be found in the herds of the leading Island breeders, and the choicest of those bred in the great herd at Meridale Farms.

The cows are close to calving to the service of leading present-day Island sires. Buyers will get "two-in-one" at the Meridale Farms sale, a feature which proved so popular with the fraternity last year.

The offering this year contains a goodly number of high-class show cows and heifers. Breeders planning to make the round of the leading show circuits will not find it difficult to fill out their strings at this sale at their own price. They will also be able to get an idea of some of the competition they are likely to meet at the strong shows next fall.

Snow's Pansy 3d, one of the greatest stars the breed has produced in twenty years or more, will be an attraction of this great offering. She is one of the very few cows that have the distinction of winning the Theatre Cup at the Royal Show, the

Sybil's Bayleaf—A great daughter of Sybil's Gamboge. Sold at the annual Meridale Farms sale. Subsequently, she made an official record of 11,950 pounds of milk and 700.5 pounds of butter-fat at two years and one month, for her new owner.



Pinkstone Cup and the Blythwood Bowl at the August Show of the same year. She is in beautiful condition, and is bred to calve just right for the shows this fall.

One of the two outstanding daughters of Sybil's Gamboge 4th included in this sale is Heart's Ease, Imp. Her dam, Heart's Content, was imported by Meridale Farms and sold in the 1923 sale to A. H. Henderson, of Louisiana. She has a good Island record, and her sire is a half-brother of Perennial Lobelia, illustrated on this page. Heart's Ease's dam, Rosell's Pretty, is a half-sister to Fontaine's Consent, also illustrated here. This is beautiful breeding and Heart's Ease is a distinct credit to the blood lines she carries.

Another cow in the sale that will pique the interest of constructive breeders is La Sente's Boutilliere, Imp. She is a four-year-old by that good breeding bull, La Sente's Royal Prince, a son of Morny Cannon 2d, Champion over the Island and out of La Sente's Sybil Boutilliere, a winner of the Blythwood Bowl as a three-year-old, Reserve for the Wheadon Cup for tested cows and was also Second Prize over Jersey (young cow class).

La Sente's Boutilliere, Imp., has a wonderful inheritance for type as well as for production, and should make a distinctive contribution as a breeding cow in any herd.

A three-year-old heifer that is worthy

of special mention at this time is the wonderfully bred Volunteer's Dream Cowslip. She is by that great sire of prize winning Jerseys, You'll Do's Volunteer. Her dam, Imp. Day Dream, is a Certificate of Merit daughter of General Cowslip, out of Day Dream 4th, a tested cow that was First over the Island and who is the dam of the noted sires, Jersey Volunteer and The Sweep.

Many of the country's thoughtful breeders will be especially interested in Meridale Farms bred heifer, Alligator Pearl. She is a two-year-old by Alligator Pearl. She is a two-year-old by Alligator Pearl, the Meridale Farms popular Noble bred sire. He is now on his way to a Gold Medal. His calves, especially those out of Dairylike cows, are in great demand. Those that are for sale find new homes almost as soon as they are ready to be shipped.

Alligator Pearl is out of Majesty's Pearl Princess, a good tested daughter of Dairylike Majesty, a Gold Medal bull and the breed's greatest Register of Merit sire. This is outstanding breeding, and, individually, Alligator Pearl is a credit to the blood lines she represents.

The above are typical representatives of the class of Jerseys that Meridale Farms will offer at its annual sale on June 22nd.

(Reserve the day. Make reservations at Meredith Inn by writing Mrs. M. M. Hollenbeck direct. Send for the sale book, etc.)

Fontaine's Consent—A noted daughter of You'll Do's Fontaine. She has an Island butter record of 769.9 pounds. Imported and sold in an annual Meridale Farms sale to T. S. Cooper, of Linden Grove.



MERIDALE FARMS

A great breeding, testing and importing establishment

Meredith, Delaware County, New York

P. A. DUTTON, *Manager*

Herd Fully Accredited — No. 158343

remarkable cow last freshened at the age of eight years eleven months eighteen days, thus finishing her record at almost ten years of age. She is credited with having produced 91,137.5 pounds of milk containing 1,104.54 pounds of fat, equivalent to 1,375.6 pounds of butter. She thus attains the great honor of being the second Holstein-Friesian cow in the world to produce 1,000 pounds of butterfat in three successive lactations, her average for the three periods being 30,354 pounds of milk and 1,072.18 pounds of butterfat. The sire of this splendid animal is King Phebe Pennac Segis 174308 and the dam is Gerben Re-Becky Segis 652807. Her largest fat production in short-time tests is 81.795 pounds of fat from 714 pounds of milk in seven days and 117.408 pounds of fat from 5,132.8 pounds of milk in thirty days.

Her best long-time record is 1,106.6 pounds of fat from 32,173.8 pounds of milk.

A NUMBER of purebred Jersey cows have recently been tested in the herd owned by Dr. O. W. Means of Brookfield, Mass. Six of these excellent producers have yielded over 500 pounds of butterfat and four of the records were made in 305 days.

THREE more Maine cows have finished official production records with splendid records and all three have been awarded medals by the American Jersey Cattle Club, of New York, as follows:

Raleigh's Flying Maid, a purebred Jersey in the notable herd at Clovercrest Farm, at Charleston, Me., a gold medal for producing with calf, 646.95 pounds of butterfat and 12,604 pounds of milk in 305 days. Her yield was above 71 pounds of butterfat per month for four months of the test. Her milk averaged 5.13 per cent. butterfat.

Oxford's Gisland Roxanna, a young purebred Jersey owned by David E. Moulton of Portland, Me., made a record of 561.96 pounds of butterfat and 12,000 pounds of milk in 305 days in a test started when she was three years and six months of age. She carried calf while making this record, and qualified for a silver medal.

W. W. & R. S. Pine of Cornish, tested Francille Pogis, a three-year-old purebred Jersey with the result:



Diana Lodge Princess, the grand champion Cypriote mare at the International, being in Mrs. W. H. Bruce, Acicola, Saxe., Canada

that she qualified for a silver medal by producing 548.99 pounds of butterfat and 11,113 pounds of milk in 305 days. She was with calf for 302 days while making this record. In one of the months of the test she yielded 71.60 pounds of butterfat.

THE senior three-year-old 305-day Jersey record for California has been broken by the purebred cow, Sybil's Precious Gem, owned by D. Eymann Huff of Orange, Cal. Mr. Huff started this cow on test when she was three years and nine months of age and in the following 305 days she

is Nellie's Chief Fern.

THE Holstein-Friesian cow, Carnation Walker Hazelwood, owned by Carnation Milk Farms, Seattle, Wash., has broken the butterfat production record for senior four-year-olds in seven days with 598.9 pounds of milk containing 34.663 pounds of butterfat.

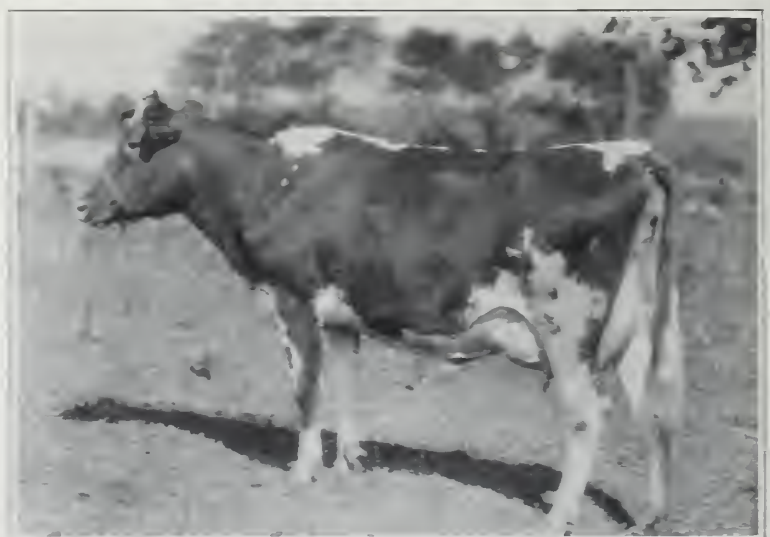
OBSERVER'S Rose, a purebred Jersey cow, owned by P. H. B. Frelinghuysen of Twin Oaks Farm, Morristown, N. J., has completed an official 305-day production test with a record of 541.57 pounds of butterfat and 9,235 pounds of milk. Her milk averaged 5.86 per cent. butterfat for the test. She presented her owner with a beautiful calf shortly after making this record and she has been awarded a silver medal by the American Jersey Cattle Club, New York City. For three successive months of the test Rose's yield was above 61 pounds of butterfat. Mr. Frelinghuysen's herd is conceded to be one of the outstanding dairy herds in the United States. At the leading cattle shows each year the Frelinghuysen entries are usually at, or near, the top. Bulls from this herd have won the grand championship at the National Dairy show for the last six years.



Barnes' Butter Lad, an excellent Jersey bull from below the Main-Danville, La., is the property of The Ram Cottage Farms at Columbia, Ga.



Deborah's Princess, a worthy representative of the Jersey breed, owned by the Pennsylvania Farm at Denver, Pa.



Birchfield's Selma, a splendid specimen, typical of The Birchfield Farm's herd, South Dartmouth, Mass.

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Fine, well-bred black Scottish puppies, country-raised. Airedale, Champion On Guard breeding, 11 months old, fine individual. Also young stock for sale.

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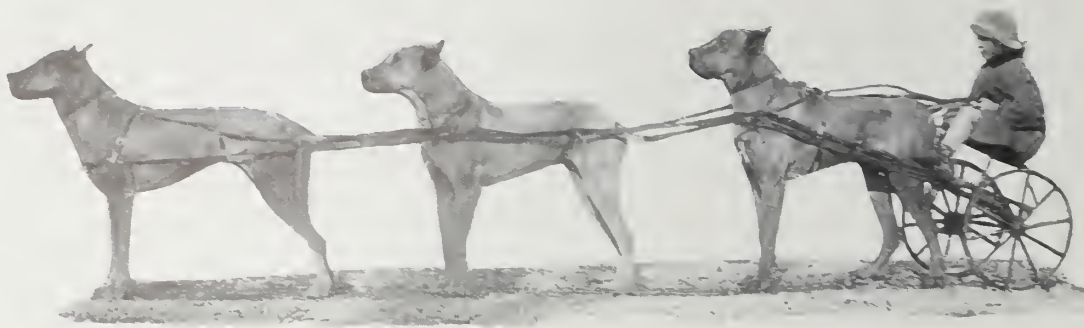


FOR SALE. Black Male dog, 2½ years old, excellent pal, winner of many first prizes; also brindle full brother, 1½ years old, best blood lines.

My puppies, finest breeding and Country raised, \$50.00 up. Reservations for later delivery.

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Red Crosses for the Constance Bird, a dog driving three Great Danes. These dogs are owned by The Erie Dane Kennel, Bryn Mawr, Pa.

THE DOG FANCIER'S CORNER

WHY OWN A WELL-BRED DOG?

by GEORGE W. R. ANDRADE

BARON GEORGE LEOPOLD CHRISTIAN FREDERICK DAGOBERT CUVIER was born at Montbeliard in the duchy of Wurtemberg in 1769. From youth on he devoted himself industriously to the study of natural history and earned a reputation as the leader in his line. So illustrious did he become that he was delegated by Napoleon Bonaparte to fill most important positions in the department of public instruction. Cuvier's studies were very extensive and through his efforts many new fields in the fascinating study of natural history were explored. His discoveries brought him great fame and he was highly honored by the scientific world. A few lines concerning his views on the dog are of more than passing interest.

"The domestic dog is the most complete, the most singular, and the most useful conquest that man has gained in the animal world. The whole species has become our property, each individual belongs entirely to his master, acquires his disposition, knows and defends his property, and remains attached to him until death, and all this not through constraint or necessity, but purely by the influences of gratitude and real attachment. The swiftness, the strength, the sharp scent of the dog, have rendered him a powerful ally to man against the lower tribes, and were, perhaps, necessary for the establishment of the dominion of mankind over the whole animal creation. The dog is the only animal which has followed man over the whole earth."

This was written by a student of natural history. They were his conclusions reached as a result of scientific investigation. While they undoubtedly are a great tribute to man's staunchest friend, the statements contained must be accepted as logical deductions, not simply pleasant idle conversation lacking in value.

The saying almost as old as the hills, "Every dog has his day," may once have been quite true. To-day it seems that every day is the dog's day. Investigation reveals that there are more than half a million dogs in New York City—more than fifteen hundred kennels in New York State. Man's truest friend—the only friend man can buy, but the one who will never sell him—is coming into his own. The great wave of dog popularity that is sweeping the world is not hard to understand. The human race enjoys sympathy, devotion, and understanding. These traits are found to their fullest extent in the dog.

As an example to children the value of a good dog cannot be over-estimated. His unselfishness, his complete lack of a grasping nature, his application to duty, are qualities which we all love and admire. The dog is a child's natural playmate and oftentimes his guardian. Toys may be broken or as a child grows older cease to interest him, games may lose their charm because they are played too often, the neighbor's child may cease to be enjoyable as a playmate because of some ill considered act, but a dog, always devoted and always new, will be a joy until he dies. Every child wants the companionship of a good dog. He should have it!

As a servant the dog is willing at all hours of the

day or night. It is true that in the average American home there is not a great deal of a really helpful nature that he can do except keep out burglars. However, dogs are most useful for sheep herding, Red Cross work, leading the blind, hunting, etc. Some breeds make excellent ratters. In a great many instances dogs have saved the lives of entire families by giving a warning in case of fire.

In this day and age most people spend for amusements, in a very short time, a sum equal to the purchase price of a well-bred puppy or young dog. In

very rare instances is it possible to purchase for a like amount as much enjoyment in any other way as can be gained in acquiring a dog. He will quickly adjust himself to new surroundings and can be counted on to fit into almost any picture, and any picture will be improved by a dog's presence.

Last year there were almost three hundred licensed American Kennel Club Dog Shows in the United States. These were pretty well scattered so that almost every district had its share. The showing of dogs is a most interesting and enjoyable pastime. Thousands of people get no end of fun in attending these shows and bringing their own dogs to compete for the various cups and ribbons offered. The sport on the whole is remarkably clean, and in the vast majority of instances the judges are honest, sincere individuals who have a sound knowledge of the breeds which they are judging. They welcome an opportunity to instruct and assist the newcomer. Undoubtedly the person who owns a dog and who has never shown should do so simply to realize the enjoyment which can be derived from this source.

There is one matter which apparently is not entirely clear to many prospective dog purchasers. A high quality dog is much to be preferred to the mediocre. That he is merely pedigreed does not place the stamp of approval on him. That his pedigree may be either "as long as your arm" or "a mile long" means but little. The records of dogs are carefully kept and have been for a great many generations. It is a safe statement that sufficient is known about the ancestors of 99 per cent. of the pedigreed dogs of to-day to write a pedigree which would cover a sheet of paper six feet square! So you see that the length of the pedigree may be misleading. But the question of the quality of the ancestors and whether the bloodlines "reck" here are major considerations! The novice can know nothing of these all-important matters. Therefore he must purchase through a reputable reliable breeder who will advise him truthfully and sincerely.

He who purchases a dog is purchasing a constant associate. Choose him carefully. Good breeding can be as readily distinguished in the dog world as it can among human beings, and it is just as important. The well-bred dog—the dog typical of his breed—the worth-while specimen, is so much more desirable from every angle, that none but the best should be purchased by the man who can afford to pay the price.

Lord Byron owned a dog—Boatswain. It was a well-bred typical specimen, a gentleman, and at its death Byron erected a marble monument with the following inscription:

"Near this spot are deposited the remains of one who possessed beauty without vanity, strength without insolence, courage without ferocity, and all the virtues of man without his vices. This praise, which would be unmeaning flattery if inscribed over human ashes, is but a just tribute to the memory of Boatswain, a dog who was born at Newfoundland, May, 1803, and died at Newstead Abbey, November, 8, 1808."



This outstanding Blue Pomeranian—Tiny II—is one of the few breeds ever to win Best in Show. He is owned by Mrs. Mabel Baxter Great Neck, Long Island.



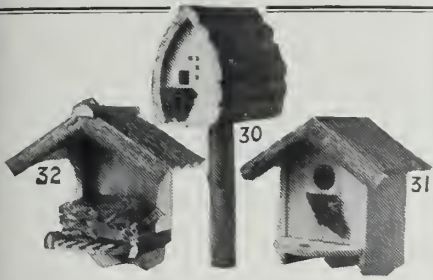
One of the exceptional Kerry Blue terriers, Outpost Leader, owned by The Outpost Farms, Ridgefield, Conn. Leader has won many first prizes, including the American breed class at Westminster, 1928.



Champion Burns Mac Broom, one of the leading Scotch Collie terriers. Broom was winner's dog, Westminster, 1928, and best of the breed at Newark, 1928. He is owned by The Sherburne Kennel, Bedford Hills, N. Y.

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HODGSON poultry-houses are made of sturdy weather-proof cedar. Painted outside, stained inside. Shipped to you in carefully finished sections all ready to erect.

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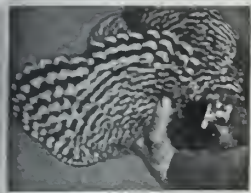
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TURKEY POULTS

from the famous Interlachen Turkeys (Mammoth bronze). \$87.00. a hundred, 95 cents each.

INTERLACHEN FARM

Tel. Fall River 5127W Fall River, Mass.

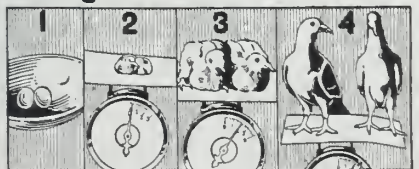
WILD DUCK EGGS

I have now for sale Wild Mallard eggs; also the pure-bred small tame variety of English Grey Call Duck eggs. These are the celebrated W. E. decoys. Nearly every variety of wild duck responds to their soft, enticing call. Full instructions with shipment how to set eggs and raise young successfully. Established 1895.

WALLACE EVANS GAME FARM St. Charles, Illinois

Country Life's Poultry Directory carries the advertising of only the most reliable breeders.

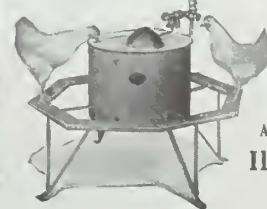
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1, eggs in nest. 2, squabs just hatched. 3, two weeks old. 4, four weeks old, ready for market. Breed squabs and make money. Sold by millions at higher prices than chickens. Write at once for two free books telling how to do it. One is 40 pages printed in colors, other 32 pages. Ask for Books 3 and 4. You will be surprised. PLYMOUTH ROCK Squab Company, 322 H Street, Melrose Highlands, Massachusetts. Established 27 years. Founder of the Squab Industry 27 Years Ago. Largest Business in the World in Pigeons and Pigeon Supplies. We ship breeding stock everywhere on three months trial. Reference, any bank or trust company.

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Best fountain on 'the market! Superior, life-time features. Sanitary, easily-cleaned white enameled pan. Compound, double-acting bronze valve. Copper float. Individual control valve—1/2 lb. to 85 lbs. pressure. Stand and legs heavy galvanized iron, electrically welded. Shipped K. D. with oil heater, weight 12 lbs. \$8.85. With electric heater, wt. 12 lbs. \$9.15. Without heater, wt. 11 lbs. \$8.00. Order today!



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Everything in wild animals, game, fancy birds for parks, menageries, private preserves and collections of fancy fowl.

WM. J. MACKENSEN, Yardley, Pa.

TALK OF THE OFFICE

COLOR RUNS RIOT

IT IS an amazing thing how in recent years the use of color has increased, particularly in the home. Not only have rooms, like the bathroom and the kitchen, which one always thought of as being finished in a severe white, become flooded with color, but individual pieces of furniture and house furnishings as well. One can buy colored pots and pans, stoves, sinks, refrigerators, bread-boxes, clocks, and even mops. Why, the humble black typewriter can now be purchased in a variety of pastel shades! Truly remarkable.

In the summer kitchen, which should by all means be light and cheerful, color is almost a necessity. The most satisfying results can be obtained by painting the walls in some soft pastel shade, with gay flowered curtains, and floors of soft-colored cork, linoleum, or rubber. And colored pots and pans on the cupboard shelves make a pleasing note. To show how far our ideas on kitchens have changed in the last few years, our Decorating Editor has written a very informing article on "The New Kitchen," which is illustrated in full color with sketches of some really charming and practical kitchens. This article will be a feature of the July issue of COUNTRY LIFE.

SUMMERTIME DIVERSIONS

From the gay cheerful kitchen we step out of doors into the sunshine of full summer with a host of articles on the joys and activities of country living in the summertime. The amateur gardener will relish Anderson McCully's article on "Dianthus in the Rock Garden" and in the many pages of lovely gardens, while the sportsman will find much of interest in John R. Tunis's tennis article on "The Women at Wimbledon" and in Sol Metzger's helpful and authoritative article on golf, one of a series of which this is the second and which takes up "Playing the Pitch Shots."

Then if you are nautically inclined Alfred F. Loomis, in his article entitled "The Golden Age of Sail" will take you on an ocean voyage that will give you all the thrills of yachting without your leaving your chair. If you're a country dweller the year round—or if you only want to be one—you'll be interested in the article "Contentment in the Country," the story of how one family found peace and prosperity far from the madding crowd; or maybe you'll be interested in the new objective of summer recreation known as the "dude" ranch, which is becoming increasingly popular. Then there are articles on building—houses planned and houses altered, interiors done by the leading decorators, a comprehensive pictorial presentation of an architectural gem at Pittsburg, Pa., the residence of Mr. E. J. Kauffmann, designed by the well-known architects, Janssen & Cocken; to say nothing of articles on motor, and even on cows—the Brown Swiss breed.

Surely some of the color and the sunshine of summer has been transferred to the pages of the July COUNTRY LIFE.

THE FRONTISPIECE



The July frontispiece

Continuing our series of reproductions in full color of famous paintings in American museums, the frontispiece of this issue, "The Man with the Wine Glass" by the celebrated Spanish artist, Velasquez, is reproduced through the courtesy of the Toledo Museum of Art, in the permanent collection of which the painting belongs.

The frontispiece of the July issue will be "Alexander the Great and the Daughters of Darius," by Giovanni Battista Tiepolo, which is in the collection of the Detroit Institute of Arts.

THE COVER

The cover of this month's issue is from a painting by W. G. Kriehoff of lovely Zermatt nestling at the foot of the lordly Matterhorn in Switzerland.



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C O U N T R Y L I F E

C O U N T R Y L I F E I N A M E R I C A

C O N T E N T S

J U N E 1 9 2 8

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REGINALD T. TOWNSEND

Travel Number

Managing Editor
R. A. STURDEVANT

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COUNTRY LIFE

JUNE 1928

Memories of Venice

by REGINALD T. TOWNSEND

Paintings by Gennaro Favai

Etchings by William Heyer

WE DEFY any traveler who visits Venice for the first time not to feel some sort of a thrill of pleasurable excitement as he draws near the city of the lagoons. We were so entranced at the thought of our first gondola ride that we forgot all about our hand luggage and drifted away in the gondola, only to have to go back all the way to the railway station where, fortunately, we found our impedimenta safe and untampered with, which speaks volumes for Mussolini's régime in Italy, for in the old days unlocked valises were almost, you might say, legitimate prey.

Before we go any farther let us understand the situation clearly. First, let it be said that while we are great admirers of Italy and the Italian people, we dislike Italian cooking intensely—or rather it dislikes us. We start out gaily enough but after a second week's consumption of fish and everything else cooked in oil, not to mention garlic, we are apt to go on a rampage unless we fasten a clothespin to our nose every time we pass a restaurant. In fact, the well-known *bouquet de Venise* is as attar of roses to our way of thinking in comparison with the smell of frying oil.

The second point we want to bring out is that we hate mosquitoes. One of these pests in our room and we work ourselves into such a nervous state that sleep is banished for the entire night.

We found both Italian cooking and mosquitoes in Venice. In fact, the latter were so bad that though the nights were hot—it was midsummer, August—we preferred, for the first time in our life, to sleep with the windows tight shut.

Yet despite these two handicaps we are

prepared to state that the month spent in Venice was the most delightful and enjoyable period we've spent anywhere. What greater tribute could we pay to the city of the Doges than that?

Life in Venice, it seems to us, is a continual kaleidoscope; the hotels, the Grand, the Royal Danieli, the Europa, the Luna, all are situated on the Grand Canal, which winds its way through the city, and one can sit at one's window all day long and never grow tired of the colorful life that flows along it. But much as we loved the Grand Canal, we loved better to poke through the little canals—the *piccoli canali*—at random.

Here to us was romance with a capital R and mystery with a capital M. You never could tell what fascinating vista would be waiting for you around the next

past the grim ogre-like palazzos whose stern façades have history written all over them. Suddenly you pass a little restaurant full of life and gayety where couples sit and sip their asti spumanti and chatter gaily. Occasionally you may pass a gay square full of life and people, and finally you sooner or later emerge from the darkness of the *piccoli canali* to the gay brilliance of the Grand Canal. For the Grand Canal, picturesque at all times, is particularly so at night.

The Rialto is all bustle and laughter, and as you pass by on your way to the Piazza San Marco, the palazzos flanking it are brilliant with lights. From the canal, St. Mark's Square (or the Piazza San Marco) is a fascinating spectacle. Crowds surge about the water front, gondolas shunt back and forth, and the busy little *vapori*—little steamers that go from point to point like the subway or elevated railroad, picking up and discharging passengers—ply their busy trade. In the harbor great yachts and coastal steamers lie at anchor, while hundreds of fishing boats, with their gay sails of burnt umber furled for the night, bob up and down on the tide. Anchored opposite the Doge's Palace are the *serenate*—barges gaily festooned with colored lights, on which musicians and singers are stationed. Scores of gondolas are tied to these barges for hours at a

time while their occupants listen to the music. You'll find new delight in your old favorites "Santa Lucia" and "Funiculi, Funicula" and all in return for an occasional copper dropped into a hat which a nimble member of the orchestra passes about the waiting gondolas. These are



The Grand Canal, the main artery of Venice and the most picturesque of all Venetian waterways

corner. What fun to drift silently at night through the quiet waterways with the gurgling sound of the oars in the water alone breaking the silence. Then the occasional musical cry of warning from the gondolier as he warps his craft around a dangerous corner. Silently you glide along



Desdemona's palace on the Grand Canal is said to be the actual scene of the grim tragedy which Shakespeare made famous

COURTESY OF MRS. FERCY M. CHANDLER

evenings worth remembering—it seems a real pity to go to bed at all.

But don't imagine that the charm of Venice lies in its canals. There is so much to see and do that it is a wonder there is any time at all to spend on its canals. First of all you'll want to visit the Piazza—the center of Venetian life—on which is situated the Campanile, St. Mark's Cathedral, and the Doge's Palace. These three will take you several days, for you mustn't hurry in Venice. Calm, leisurely visits—that is the way to enjoy the beauties of Venice—with many a halt at a café for refreshments and of course long pauses in the Piazza to study the beauties of the façade of St. Mark's and Bartholomeo's four historic bronze horses. You'll want to feed the pigeons and more than likely have your picture taken while so doing. And you'll want to be in St. Mark's Square when the noonday cannon is fired and watch the myriad pigeons whirl aloft in momentary confusion. You must have a cocktail at Florian's on the Piazza—the most famous café in Venice, and one of the most famous in Europe, which for

centuries has been the rendezvous of the smart world, just as it is to-day, in the late afternoon. What a gay sight the Piazza is at that moment, and later on at night when darkness has fallen and the square is all alight. Old flower women move about thrusting the most delicious smelling gardenias or other blooms under your nose, so that you cannot refrain from buying. Smart, dashing Italian army officers move about escorting charming signoras, all wearing the lovely brilliant-hued Venetian shawls. Venice weaves her spell then if ever, and you are content to sit for hours dreaming and sipping a liqueur and watching the gay throng.

Behind the Piazza San Marco are all sorts of fascinating shops. One can spend days wandering down the Merceria, the shopping street. We used to love to get "lost"—as much as one can in Venice—in the back streets and wander aimlessly about. Other days we'd take a *trageto* and crossing the Grand Canal visit the celebrated Church of the Frari where Titian's masterpiece "The Assumption of the

Virgin Mary" now hangs. There are so many historic churches full of such lovely paintings and statuary that one must be sure to allow ample time for a leisurely study of them. And speaking of paintings and sculpture, the collection of Titians, Tintoretos, and other famous artists, housed in the Academia delli Belle Arti, is second to none in the world.

We took one afternoon off to visit by gondola the celebrated glass works on the adjacent isle of Murano. A fascinating visit it was, too, even though more expensive than we anticipated, for, unable to withstand the temptation of the lovely glass that is so widely known, we ordered a set of it. Evidently the Venetians are as splendid packers as they are glass blowers, for several months later the shipment arrived so beautifully packed that only three pieces out of the entire lot were broken. And they allow fourteen pieces to the dozen for just such a contingency. We couldn't help comparing ruefully the packing of a set of lovely antique china figures that we purchased in England on the same trip abroad, and which



The Bridge of Sighs, across which prisoners were led from the Doges' Palace (left) to prison, in the days of the old Venetian Republic

COURTESY OF ANDERSON GALLERIES

we received so totally smashed as to be utterly valueless.

In visiting Murano one passes a unique cemetery—unique to us at least, for it occupies the whole of an island. With its walls of white, its monuments, and its somber cypresses standing guard, it might well have been the inspiration for the famous painting "The Isle of the Dead." The Venetian makes the most of the islands surrounding Venice—on one of them is a monastery; on another is an asylum for the insane—surely an ideal spot for these unfortunates.

Of course, you'll want to visit the famous Lido Beach of which you have heard so much. Launches leave the Hotel Danieli almost hourly and a twenty minutes' spin across the lagoon brings you to the Hotel Excelsior—the smartest hotel at this famous beach. Somehow Americans always look on the Lido, or did formerly—we are fortunately becoming less provincial as more and more of us visit Europe—as a very racy, almost wicked, resort where gamblers, scarlet ladies, and degenerates gather together.

Possibly they did, undoubtedly they do, and you'll see all sorts of notorious people there, but they needn't bother you, and they won't. Furthermore, there are plenty of people enjoying the bathing and sunshine just as anyone does at any beach the world over, and furthermore, there are crowds of children. The only criterion is that one must be *chic*. For the Lido is one of the smartest beaches in Europe—even more so than Deauville or Biarritz. The ladies wear the now conventional one-piece suit while the men wear trunks only. We must confess that an inferiority or an esthetic complex made us keep the top of our suit on for two days. Becoming bolder one day we removed it, only to be horrified on finding our body like a fat white chestnut worm as compared with the mahogany tanned bodies of the habitués. So for two days we hid and lay out in the sun until we'd tanned and then we thought no more about it. In fact, so accustomed did we become to it that a few weeks later, at another resort, we suddenly discovered ourselves to be the only one among hundreds of bathers in

this abbreviated costume. Nevertheless, for sheer comfort, there is no costume like it and we're in favor of its being adopted by men everywhere.

At lunch time at the Lido everyone doffs his or her bathing suit and puts on a suit of gay pajamas—the gayer the colors and the more intricate the design the better—for remember these pajamas are not for sleeping in. It is a gay and informal sight to see the Taverna at the beach full of gaily pajamaed couples.

Only at Nassau, in the Bahama Islands, have we found beach and water to rival those of the Lido, and only once—in the Brione Islands—have we found water more delightful to swim in. One stays in for hours and then takes a siesta on a cot in front of one's *cabana* on the beach, where one dresses and undresses. It is a lazy life, this Lido life, but thoroughly delightful and healthful.

But back—by gondola perhaps this time—to Venice. One night—our last it happened to be—was a gala night, for in addition to its being a popular Saint's day, the Crown Prince of Italy was visit-



COURTESY OF HENRY J. WHIGHAM, ESQ.

The Lion of St. Marks stands guard over the heart of Venice—the Piazza San Marco. In the distance is the lovely church of Santa Maria della Salute



Carnival night in Venice. These festivals, of which there are several during the year, are among the world's most beautiful spectacles, and draw hundreds of visitors from every corner of the globe



Steamers, yachts, and sailing craft of every description help to make of the Giudecca Canal a picturesque and gay sight at all times of the year

ing Venice and the Finance Minister was having a great ball in his palazzo on the Grand Canal.

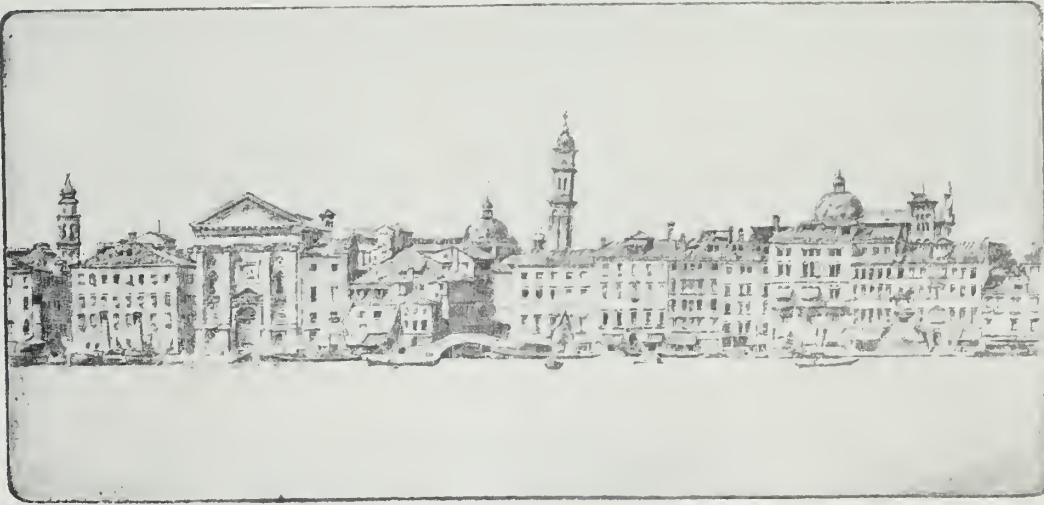
We set out early in our gondola to join the procession of gondolas that was to make the tour of the Grand Canal behind a gaily decorated barge on which famous opera singers were to sing at appointed intervals. Arturo, our gondolier, a huge strapping fellow and famous in all Venice for his prowess at the oars, sent our gondola skimming over the water at a fast clip. So we obtained a good place where we could hear the singing nicely. Soon we were wedged in tightly by such a mass of gondolas and other craft that it would be difficult to describe. From one side of the Grand Canal to the other, and up and down for half a mile the gondolas were wedged so closely that one could cross the canal dry shod. For more than four hours, from 10 P.M. to 2 A.M., we were wedged tightly in this mass of boats with

no possibility of escape. There were one or two anxious moments—passing under the Rialto bridge was one, for the boats crowded each other so thickly it seemed impossible that we should not perish; but Arturo, with much shouting and striving, found a passage for us. Another anxious moment came when our gondolier became engaged in argument with a group in another gondola. Not speaking Italian, we couldn't tell what it was all about. Probably it was just as well, for it didn't need a linguist to tell that the remarks were scarcely complimentary. Finally, Arturo, lithe as a cat, leaped across to the other gondola and delivered a hearty smack on the cheek of the belligerent gondolier. Now we are essentially a man of peace and we avoid brawls whenever possible, but when we saw the other gondolier, after his face had been slapped, reach into his belt for a stiletto, as we thought, it was time for us to take part

if bloodshed were to be avoided. So impulsively we leaped to our feet to foil the villain, only to sit down hurriedly, and we'll admit rather shamefacedly, as our adversary drew forth a pencil instead of a stiletto and jotted down the number of our gondola!

The climax of the evening came when the Prince of Piedmont appeared on a balcony of the palazzo where he was staying. What shouts rent the air, what bravos and vivas! How the red fires burnt with new fervor along the sides of the canal, and how the fireworks burst with new splendor in the heavens!

And a fitting climax to our story, as well. What a memory to take with us next morning as the train bore us away to Genoa and our steamer for home! Would that we could always have these precious memories of lovely Venice with us as sharp and fresh as they are with us today.



While the more imposing palazzos and public buildings are situated on the Grand Canal, the smaller winding canals—the piccoli canali—have a rare charm of their own



"The Throne," as the orchid hunters named a company of more than half a hundred reginae plants growing in a mass at the base of a clump of second growth red maples

Adventuring in Orchids

by C. T. RAMSEY

III—June Pilgrimage

NEAR half noon and twilight bathed the Traveler's Rest when the Professor and I arrived that late June week-end. It had rained for two days and was still raining when we hopped from the dairy express. Half way to the swamp a thundershower cleared the sky, and the air was thoroughly washed. Then our walk became a delightful passage from one group of bird rhapsodies to another, with perfumes emanating from the steaming wet woods and an animated conversation focusing itself about the reginae which we hoped to see on the morrow.

Before we came to the bridge near the barn, my farmer friend Asa, seeing us, shouted to his wife with characteristic jerky rising inflection:

"Hi, there, Fanny! Here—comes—the—Flower Man! Must—be hungry—after—that—long—walk. How's the—cake-batter? Put down an—extree—plate . . . he's got a friend—with him."

The Traveler's Rest has stood near the highway for nigh two centuries. It is not, as might be supposed, a public inn. Few indeed, notice the ancient ivy-clad hostelry on the farm where we were the only guests that night.

After the hot cakes with maple syrup and all the fresh strawberries and cream we could eat, we sauntered across the lawn to the road that winds itself through fields and hilly woods along the north side of the swamp. The moon had progressed toward the western hills.

The recent rain had a stimulating effect upon the frogs. The air was filled with their amorous din—toads, hylas, green frogs, bellowing "Brother Johns," the rhythmic ticking of millions of cricket frogs. A lusty amphibian bog-symphony, punctuated at intervals by the stake-driver's pumping, squawking night-herons, owl cries, killdeer, whistling yellow-breasted chats, and the constant recurrent song of many long-billed marsh wrens, suggesting the rusty creak and rattling clank of a lot of old cistern pumps working overtime to drain the great orchid haunt. Over the open marsh to the border of the woods—a mile westward—hung a flickering, rocketing veil of fireflies.

The Professor was quite enthralled with the beauty and mystery of it all. We sat on the roadside fence overlooking the bog for more than an hour. The marsh wren in particular appealed to my friend. He could hardly wait for the morning to get photographs for lantern slides of the moonlight serenader's nest and add a set of eggs to his biological collection.

But my interest became centered on the delicately scented wind which blew from the orchid realm. An indefinable, rare perfume mingled with the general wood brew came wafted on the breeze. It was a quality altogether new to me and affected me as flower-fragrance does a bee or the scent of game, a hunting dog; I became wildly enraptured. Every little while I caught myself drawing in a long breath and winding up with a fresh as-



No queen ever wore her vestments with more regal grace than does reginae. The crimped leaves give the plant a rhythmic harmony and stateliness not attained by any of its six thousand or more relatives

surance, "Ah . . . I tell you that's the queen's breath!"

After the moon had slipped over the horizon, one could almost feel the swamp's ancient murderers creep and prowl on velvet feet in the gathering darkness. Back among the ferns and heavy undergrowth eyes were dilating—fox, mink, and bobcat committing crime in the gorgeous palace of the queen.

We slipped back to our room, but to sleep was impossible so far as I was concerned. Through the open window came the bog-symphony. The hylas and toads had subsided considerably. An hour after midnight, even the cricket frogs' ticking came in waves of lassitude. The marsh wrens alone kept up courage all through the night. Their bubbling creak filled the outer air. A few killdeer plover also marked my dragging, sleepless hours with their cries.

When the robin-alarm went off at dawn, I awakened my friend.

We were soon among the blue clouds of wild iris and rushes by the dam where I had seen several nests of the wren. But the bird's habit of building false nests to baffle marauders made the problem of finding the real home not so easy. Of the quagmire danger, I warned my friend before proceeding to the other end of the open marsh, where I wished to photograph the calopogon and rose pogonia, growing among the beds of scarlet pitcher plant. We had agreed to meet in the road on the border of the woods, a mile beyond. It was still too wet to go into the wooded portion of the bog.

Once among the orchids, I was quite oblivious of anything else. All about the meadow bobolinks were soaring and singing madly, their rhapsody falling about me like a pleasant shower of tin-

kling glass. Can you see the clusters of grass-pinks, like gay crimson-purple butterflies, swinging together on slender grassy stalks in wild profusion? There too stood the delicate rose pogonias, spilling their violet-like fragrance upon the air. Coupled with its intoxication was a growing excitement. I fussed and fumed with the tripod in the undulating sphagnum; the wind delayed and added exasperation to my photography.

When the Professor finally arrived, he looked pale—very pale. Obviously he had indulged in a forced bath and there was considerable evidence of mud all over him. He had little to say and I didn't press the matter at the time. Months afterward he recounted his narrow escape in the mud. He had shouted at the top of his lungs. No help was in sight and he was sinking fast. By sheer force he managed to get a hold of a willow branch which saved his life. He failed to get the eggs.

In the brilliant June sunlight my friend's garments were soon dry. Our spirits rose on the wings of bird song—it seemed as if several million birds were giving a special concert in the surrounding woods. I suggested to my friend, since he is inclined to be sentimental, that they were celebrating our arrival in Paradise! It was bird music of the wildest extravagance—I had never heard anything like it. There was a strange absence of mosquitoes also, possibly due to the rain.

Along the timbered north border we went floundering, hopping from hummock to hummock, poking uncertain spots, knee-deep in muck, our heads often barely above the luxuriant royal ferns. As we rounded a jutting cliff, full tilt we came upon the queen! In unison we sang: "*reginae! reginae! reginae!*"

It is rather singular that the very first group of *reginae* plants should have been the most gorgeously beautiful of any I have ever seen. Ordinarily they have but one blossom. In that first group there were five plants: a blank, single, double, and two triple blossoms. By measurement, two of the larger labellums of the triple blossom plants were actually two and three-eighths inches in diameter. In height the larger plants stood three feet nine inches from the ground. The average height is about two feet.

Standing in the sifted sunlight, with the embellishment of royal ferns, it was without doubt the most extraordinarily beautiful sight I have ever seen. The satin-like foliage of the *reginae* is one of its most distinguishing qualities. No queen ever wore her vestments with more regal grace. The ovate, crimped leaves, have a pleasing, poised waviness, giving the plant a rhythmic harmony and stateliness hardly attained by any of its six thousand or more

relatives. There is a grotesqueness in all of the tropical varieties that somehow places them in a lower scale when compared for pure beauty. This is a personal point of view, of course. In describing the individual blossom, one feels a halting futility of words; music is the only medium by which so subjective a glory can be properly treated. To indulge in word pictures is hardly adequate, if not ridiculous. Yet, there is a temptation. The glistening pure white sepals and petals have a sail-like quality, and combined with the scalloped lip, varying from pure white to delicate shell-pink and purple, make of it a fairy's barque. This permits one's fancy to take untrammelled flight. There they were, poised like a gay flotilla of fairy boats, surmounting the crimped and wavy silken verdure, moored for some iridescent wild bee to sample their cargo of sweets within the delicately scented fairy hold.

From then on, we passed from one group to another. It was most exciting. In the dense undergrowth of ferns it was impossible to see a great distance, so we decided to separate a few yards and announce each group as we came upon them. For several hours, we entertained ourselves exultingly shouting: "*reginae! . . . reginae! . . . reginae!*" To be sure we had a few mishaps in calculating the hopping distance between the hummocks rising above the stygian mire. After an hour's work in that elysium of *Cypripedium reginae*, we were a sorry sight. But it was worth it! In spite of all the mud, it was like walking amid luminous, feathery fern clouds—a jade symphony, in which the countless *reginae*s stood in fragrant beauty. Have men or gods brewed anything more delightful than the perfume of the *reginae*? The aroma is incompara-



"A shrine of loveliness before which we stand as worshippers"

bly elusive, as is its beauty. It makes one marvel constantly by what will or evolutionary process this masterpiece has come to its present state of perfection. Ah, the memory of those many vistas through the trees: at the end of some leafy gallery, a royal purple company with snowy sails all set, yet they could not fly from treacherous hands; pictures in which one felt that Nature was the perfect model and the greatest artist.

We found quite a few albinos among the *reginae*s, pure white flowers with only a vestige of yellow spots on the waxy heart-shaped shield of the column. The foliage in these plants seemed to show a decidedly lighter shade of green, as if the plant were lacking in the capacity to gather certain pigments characteristic of the normal plant. A few Indian moccasin (*Cypripedium acaule*) albinos were also there. I have often wondered if the white form of the yellow moccasin (*C. candidum*) is, strictly speaking, a true species. However, I have never been a hair-splitting botanist. Seeing their pale beauty among the normal plants made one feel that they represented a rare unfinished experiment, to be completed after due deliberation of the local genie.

The *reginae* is an insect trap for uninvited guests and woe to the flies, bugs, and bees unfitted to perform the intricate function of pollen bearers! I found no end of flies caught between the sticky anthers, dead, just a little too large to pass through the portal into the open. Some insects had sense enough to gnaw their way through the thin labellum shell; others would buzz and bluster about the inside, imprisoned for days, finally to die there.

Eventually we came to the "throne," as we named a company of more than a half hundred plants growing in a mass at the base of some second growth red maples. To indulge in more superlatives would hardly supply the necessary color to the photographed reality. It came as a climax to a day of transcendent beauty. We stood spellbound before its loveliness—a sight that will never be seen again.

At a conservative estimate, I should say that we saw at least twelve to fifteen thousand plants in bloom, and doubtless there were many more growing in the vast area. For more than twenty years we have been making annual pilgrimages to the glorious realm: each year its glory has been growing less and less. It is safe to say that the vandals—whoever they are—must have removed carloads of *cypripedium*. Doubtless the devastation will continue—such beauty simply cannot survive. Because of acquisitiveness, stupidity, and the commercial orchid-root hunter the joy of seeing wild *cypripedium*s will soon be a matter of history. In Europe they would make much of their matchless loveliness—build a park about them. Japan would add another national holiday to its cherry-blossom celebration. In America, the queen of our wild flowers is being gathered into the stiff, dry beds of formal gardens, not only in pairs, but by the hundreds, to languish in the glaring sun. What a shame to our national heritage!



This unimposing but historical fifteenth century inn at Backden was at one time the refectory of an ecclesiastical building, much of the interior woodwork of which has been preserved in its original form.

In Search of Old English Inns

by EDWARD WENHAM

Sketches by Walter M. Keesev

(Courtesy of Trust Houses)

ALTHOUGH the staccato of ironshod hoofs no longer resounds on the cobbled streets of Old World towns and villages in England, and although with the coming of the mechanical age an atmosphere of modernism pervades the countryside, much of the erstwhile romance survives. For if the cheery sound of the coach horn and the calls of the post-boys have ceased, and the stables of the ancient inns and taverns reek with gasoline, the interiors of these ancient hostelries are those of long ago.

To the natives of England it is a cause for regret that their American friends, when visiting England, should always follow the crowded paths laid down by the guidebooks. Hence much of what might be termed "original England" remains unseen. Few, for example, arriving at Southampton for the first time would remain to find the Old World atmosphere in and around this bustling port. Yet it is there aplenty.

FOR MOST of us our view of this part of the island is restricted to that gained from the train as we are hurried to London. Yet far better were it to tarry in this ancient town. For here might commence an interesting itinerary that would carry the traveler from the swirling current of the main traffic routes to those almost unknown eddies where the incessant roar of modern speed is unknown; to

hamlets and villages slumbering in the traditions of their historic past, each with its inviting tavern, wherein the sojourner may forget the hurly-burly of great cities in the joy of dwelling among unhurried folk with whom "things are sure if a trifle slow, yet the world goes well with them."

Thus even at this portal to England we might well become imbued with the lure of English taverns. For the old

Dolphin posting house in Southampton is the Dolphin of the fifteenth century. Admittedly, it is more redolent of the eighteenth century than of the days when one Taylor visited Charles I, while the latter was imprisoned in the Isle of Wight, at which time Taylor composed a lengthy poem in which he perpetrated the following:

"With fiery speede, the foaming bit they champt on
And brought us to the Dolphin at Southampton."

To-day the hand of the Georgian architect is evident in the façade with its balcony and graceful semicircular bow windows. But to pass through the great arched gateway into the old inn-yard is to be transported to the mullioned windows and gabled roofs of Tudor times. For this part of the old hostelry, built about 1509, has been preserved to the present time.

THE motor car has eliminated distances, and allows us to penetrate into those forgotten communities which, after the passing of horse-drawn vehicles, receded into oblivion. From the Dolphin at Southampton we may fare forth to the surrounding villages, in many of which relics remain of the times when the country was beneath the heel of the Norman invaders. But that cultural advancement which these same conquerors



Map showing the route followed by the author. The counties crossed were Sussex, Kent, Essex, Suffolk, Cambridge, Huntingdon, Rutland, Lincoln, Leicestershire, Warwick, Oxford, and Buckingham.



The Red Lion Hotel at Colchester. That part of the house to the right of the gateway is Gothic of about 1470, although the vaults date from the previous century, while the gateway is late Tudor

brought to England is yet evident in such beautiful structures as the Norman Church at Romsey, some eight miles from Southampton.

Here, too, at one time was an important ecclesiastical center, the present village inn formerly being the guest house connected with the abbey. After the dissolution of the monasteries by Henry VIII many of the convents and other religious buildings became taverns, of which the White Horse at Romsey is an example. The original character of this old house is not apparent from the outside, for its timbered front fell a victim to the brick veneering of the Georgian period.

But its low-ceilinged rooms recall the days of the much-married king and the stirring times of Elizabeth; massive timbers and beams raised by the builders of four centuries ago; paneled walls with curiously carved moldings perpetuating the workmanship of the Tudor carpenters; old oak chests as window seats, and coaching clocks solemnly ticking away the moments as they did in the days before the coach horn had been replaced by the steam whistle, or the raucous shriek of the present-day motor shattered the quietude of the countryside.

In passing it might be well to mention that while, if time is limited, a motor car is an undoubted advantage, the same route may be traversed by means of the various lines of buses that now cross and recross the less frequented roads of England.

Some seventeen miles along the coast the early naval traditions of England and the memory of the great Horatio

Nelson are preserved at the George Inn, Portsmouth, now hidden behind a Georgian front, although actually this famous coaching tavern is composed of three old houses of a much earlier date. Mine host Boniface will probably stress the close relationship which his hostelry had with the famous admiral and his lady love. He will conduct you to the bedroom still furnished as it was when occupied by Nelson. Also to another known as the Hamilton room, that recalls the admiral's great romance. But the near-by homes of Charles Dickens, George Meredith, and Walter Besant are of even greater interest to many. And it is interesting to remember, too, that more than one of the famous Sherlock Holmes stories were written by Conan Doyle when he was practising as a doctor at Southsea.

So short are the distances between the villages and towns in England, that within the brief space of a few hours it is possible to visit several of the old taverns. By noon on the first day of this tour we were having lunch at the Anchor and Dolphin, Chichester. Admittedly, this house offers less than many others to the student of these early buildings; but within the precincts of the town there is one of the most famous medieval cathedrals in England. Yet few are there of the thousands who have crossed the Atlantic who are aware of the existence of this magnificent structure.

Although English weather has not earned an enviable reputation, no rural districts are more delightful to pass through than those of England. Everywhere the hedged and undulating mead-

ows give an impression of a mosaic picture, and there is a constantly changing panorama of lichened churches, gabled farmhouses, thatched cottages, and magnificent homes. Many of the latter contain priceless works of art, as is the case with Petworth House near Chichester, with its Titians, Rubens, Gainsboroughs, Turners, and other masterpieces. And as these mansions are open to the public on specified days, it is often possible to visit them en route.

TO CONTINUE along the seashore from Chichester, while a beautiful journey, would not offer the same attractions in our present search for ancient taverns. For while those of Kent and Sussex are undoubtedly historical and beautiful, to the lover of early architecture they lack the untouched originality of the inns of East Anglia. From Chichester, therefore, it is well to turn north and remain the night at The George at Crawley.

This unostentatious but once famous posting house offers its silent welcome as the stranger enters. The timbered hall no longer echoes to the laughter of Georgian dames and gallants, for whom it was once a trysting place. All around is the sense of an age past and forgotten. If the weather is chill a fire burns in the beautiful stone fireplace, the restless flames casting fitful shadows among the rough-hewn ceiling beams. The antiquarian will look with envy upon this fireplace with its depressed Gothic arch, for there is but little doubt that although the date, 1615, is carved above the arch, actually it is of a much earlier period,



The first record of the Dolphin at Southampton occurs in 1506, and part of the original building of that time is still preserved within the old inn-yard

these figures probably indicating the year in which it was placed in its present position.

There are few taverns in this part of England which contain a greater number of timbered rooms than this simple building. Certainly there are none in a finer state of preservation, for in one part of the house is a carved kingpost of the kind used in medieval mansions, this indicating that the present tavern is the remains of what was once a nobleman's house in the Middle Ages. Many are the vicissitudes that The George has seen come and go, and many are the famous people who have stayed beneath its roof. For a century ago, when the amorous Prince Regent of England brought Brighton to the attention of the fashionable world, the old Crawley posting house was the place at which the coaches from London to the sea changed horses.

So, as we sink to slumber between the lavender-scented sheets, with the moonlight shining through the quaint old windows, it may be that in our dreams we will pass back through the years to the days when crinolined ladies and beruffed gallants, like ourselves, made the old George tavern their resting place. Perhaps the ghosts of old barouches and gigs continue their journey through the village street o' nights. And perhaps, too, in the wind that gently touches the leaves of the great elm that Conan Doyle speaks of in his "Rodney Stone," we may hear the same old song of strife and love that stirred our ancestors in the long ago.

EARLY on the morrow the heights of Sussex were left behind and we had passed over the great common at Tunbridge Wells down into the valley of the Medway to the sleepy little town of Tun-

bridge. Here there are taverns aplenty, from the Three Loggerheads to the famous coaching inn, the Rose and Crown, of Jacobean England. Little is there, however, about the latter to recall the activity it knew in earlier times. No more does the cobbled yard ring to nervous hoofs, as the hissing ostler rubbed down some sweating mount. No longer is the clank of spurred heel heard within its charming old rooms. All is silent except for the sonorous tick of the Act of Parliament clock reverberating softly along the passages.

Massive beams and seventeenth-century paneling within this somnolent house recall the wood-craftsman of the days when the Stuarts reigned over England. Even part of the original grand staircase remains, although this is no longer used. But throughout the rooms are pieces of furniture which cause many a collector to bend badly, if not to break, the tenth commandment. Lunch in the low-ceilinged coffee room, a draught of Kentish brew from a glittering tankard, and then on through Kent to the ferry at Gravesend that is to carry us across the Thames to East Anglia. Each little village through which we pass has its gabled tavern, at some of which we stay awhile, but our course is set toward Maldon. Ten miles from Tunbridge we stop at Kemsing, in which forgotten hillside village is one of the few completely moated houses still existing in England. But after having our anticipation whetted by the taverns of Kent, the described beauty of those in Essex, Norfolk, and Suffolk stimulated us to press northward.

Throughout these counties are magnificent oak structures which through the ages have remained untouched by the iconoclastic hand of modern-

ism. To the uninitiated the Blue Boar at Maldon might at first sight offer little attraction other than as an example of a fine timbered building. Soon, however, the interest increases as the entire length of the medieval building with its flagstone and cobbled yard becomes clearer.

But within these weathered walls antiquity exercises an even greater charm. Roughly adzed oak beams, with the marks of the hewer of five centuries ago, support white-enameled bathrooms above. The doorways have arches shaped from solid timbers and the walls were paneled in Jacobean days. Other parts of this house date from the fourteenth century, the walls being largely composed of clay and chopped straw.

Later in the evening as the shadows were lengthening we added seventeen miles to the day's trip and approached the old Roman city of Colchester, for one of our objects was to remain a night under the roof of the celebrated Red Lion. Immediately this coaching house came into view it was patent that all that we had seen previously was entirely secondary to this magnificent old building.

Although mosaic pavements have been discovered under the building, and parts of it doubtless date from very early times, the present structure is mainly composed of architecture of the early Tudor period. Much might be written of its imposing beauty, but it must suffice to describe its charm briefly, in the hope that even that will be sufficiently inspiring to give others the desire to visit this famous old tavern.

All that is beautiful in the delicate tracery of its time is present in its imposing exterior timbers. The massive



The Angel and Royal at Grantham, with its fourteenth century gateway, is more reminiscent of a baronial home than of a coaching house. The present building is some hundred years later than the gateway and replaced the hostel of the Knights Templar, at which King John stayed in 1213

oaken gateway is carved with that magnificence that marks the Early Renaissance, while, within, the same splendid craftsmanship appears on the beams and paneling of its quaint old rooms. Even the bedrooms are timbered, and elaborate woodwork has recently been discovered hidden beneath coatings of plaster.

Perhaps one of the benefits derived from such an adventure as this is the enforced application of the early to bed rule. In any event it results in the corollary—early to rise. So, lulled to sleep in one of these timbered bedrooms, we awoke in what, for a moment, seemed the dreamland of Elizabethan England, but quickly realize that this was the twentieth century.

TRAVELERS may be forgiven for lingering in such an environment as Old World Colchester, for there is much of interest. Here the ubiquitous motor car displays its advantages, for we visited many of the other old buildings, before we turned toward Ipswich.

In this old market town is the Great White Horse tavern associated with Mr. Pickwick and the "middle-aged lady with the curl papers." But while much remains to recall the immortal Charles and the days of coaching, recent modernization has removed its Old World atmosphere. Possibly the most outstanding survival of Georgian days is the retention of the buffet with its display of cold viands in the coffee room, and the long row of bells in the now-covered courtyard. Yet if this old tavern has fallen a victim to present-day efficiency, in the streets of the town itself the antiquarian will find plenty to bring joy to his eyes. For here are timbered shop fronts, rarely seen elsewhere than in early prints.

From Ipswich, along devious country roads across Suffolk and through Cambridgeshire, we joined the Great North Road at the age-old village of Buckden. Here, near by the ruins of the once great palace built by the bishops in the fifteenth century, is the equally ancient Lion Inn.

Originally this building was the refectory of the monastic order, the kitchen, now the lounge, having a fifteenth-century beamed ceiling, with a center boss upon which is carved *Ecce Agnus Dei*. This old room with its great fireplace still retains several pieces of furniture probably constructed by the lay brothers under the direction of the old monks, although, unfortunately, it has been necessary to augment these with others of more recent times.

Such taverns as this are frequent along the Great North Road, but the Angel and Royal, at Grantham, some forty miles north of Buckden, is undoubtedly the finest specimen of the more magnificent ancient hostelries. Actually this has existed for seven centuries, the present house having been built more than five hundred years ago, while the imposing gateway undoubtedly dates a century before that.

Numerous historical incidents are connected with the great rooms, one of

which, now the coffee room, was at one time the *chambre du roi*. And here more than one death warrant was issued, that of the Duke of Buckingham, which Shakespeare describes, being signed here by Richard III. So fascinating are the upper chambers with their curiously slanting floors that it was impossible to resist the opportunity to remain the night, perhaps in the hope that ghosts of the past might walk and tell us of the deeds the old walls had known.

Early the following day saw us again faced to the south, resuming the cross-country run by the ever-alluring, if not so speedy, highways. Through Leicester with its curious old Town Hall and ancient churches into Warwickshire, for we were now on the last leg of our journey before turning east to London.

But while the Warwick Arms in that old town lured us, having satisfied our hunger we continued to Stratford-on-Avon for a brief stay at the White Swan. Here all those modern conveniences which we Americans demand are combined with Jacobean paneling and fireplaces. Cunning passages, mysterious corridors, and oak-timbered bedrooms rub shoulders with baths more redolent of a skyscraper apartment house. From this delightful temporary *pied à terre*, all that is of, or connected by tradition with, the great William, is ours to know by walking along the little winding streets. And here for two days we reveled in things that recalled Shakespearian Stratford.

THUS ended, for a time, our peregrinations through rural England, for we must on to London. Our host of the White Swan had suggested that we make our stay at the Roebuck Tavern at Buckhurst Hill. So this rambling old inn on the edge of the Epping Forest became our headquarters, from which we sallied forth to explore the intricate byways of the great city. For this *rus in urbe* is but ten miles from St. Paul's and the train service is almost equal to our subway.



The entrance of the Great White Horse, Ipswich, at which Charles Dickens stayed when he was a reporter on the Morning Chronicle in 1830



A bedroom (that of Mr. Maurice Chalom, New York) which exemplifies a charming treatment for the room of spacious dimensions. Pink satin walls, with moldings, doors, and trumeaux in blue green and

THE ROOM OF THE MONTH

PIERRE WATEL

Decorator

ivory, the whole being antique glazed, complement admirably the pinkish-gray carpet, the green taffeta draperies, and the velvet and blue and ivory chair coverings. Old Chinese panels flank the door (at left above)





A CALIFORNIA RANCH HOUSE

Above. Of the Spanish hacienda type, the long low lines of the house fit naturally into the tree-clad slopes that frame it. This is the front of the house as seen from the corral (at right, below)

THE HOME OF MAJOR LEIGH FRENCH
near Camarillo

JOHN BYERS, *Architect*

Below. Looking down the valley from the terrace in front of the house. At the right are the corral—that indispensable feature of the Western ranch—the Mexican quarters, and the stables

PHOTOGRAPHS BY PAUL T. SILVIUS



Right. Detail of the front terrace. A realistic touch that will appeal to the Eastern tenderfoot is the placing of hooks in the house wall upon which to hang riding equipment of bridles, lariats, etc.



Right. A shady corner of the rear patio given added picturesqueness by the loose-hanging tiled roof and wide casements that break the monotony of the stucco walls



A study of the floor plans shows how effectively the service portion is separated from the main house, without being completely detached. Only a small central part of the house is two stories high, this second floor consisting of a single suite of bedroom, bath, and closets



© R. J. GIFFORD

The beautiful Hood River Valley, famous throughout the world for its orchards and vineyards, is rendered fruitful by the melting snows from Mt. Hood, whose lofty summit dominates the landscape from whatever point of vantage one looks

Oregon the Beautiful

by R. M. GOW

OREGON, in its geological and human history, in its scenic beauty, in its settlement and development, excites romantic interest and intrigues the imagination to an unusual degree. Ages before its discovery Nature was preparing it for those hardy pioneers whose bravery and devotion first disclosed its possibilities, and for their descendants and followers whose industry and skill have made this new Promised Land literally a land overflowing with milk and honey.

The geological history of Oregon is about the most fascinating that science has ever revealed. It is written in its three mountain ranges, the Blue Mountains, the Cascade Range, and the Coast Range, in its numerous lakes and streams, and in its fossils—written in books of stone and lava, which the geologists read for us. They trace its history back through the geologic ages to the time when the surf of the Pacific Ocean beat upon the bases of the Rocky Mountains, the rivers from which laid in the Pacific a great

deposit of débris and silt, washed from their heights, to form a foundation for future world-building. The leaves of this great book of history have been laid open by the erosion of great rivers, the Snake, the Salmon, the Des Chutes, and the Columbia, its pages being in places, such as the Columbia River Canyon, 4,000 feet from top to bottom. The foundation laid by detritus from the Rockies finally became dry land, covered by forests, through which roamed the now extinct fauna of the cretaceous and tertiary periods. The fossilized stumps of its forests are often found, some of them more than twenty feet in diameter. Then came the great lava flow from the Cascade Mountains, the greatest known to geologists, covering an area of 200,000 square miles. This lava flood was greatest in northern Oregon and Washington, the original surface of which it buried several thousand feet deep. Its average depth is 2,000 feet; its greatest 4,000 feet, where the Columbia, Snake, and other rivers have cut through it in the course of the ages,

showing sections of the earth from the gravel of the old river beds to the present surface, with specimens of the ancient flora and fauna preserved for the geologist to read the changes that have come about.

“There rolls the deep where grew the tree.
O earth, what changes thou hast seen!
There, where the long street roars, hath
been
The stillness of the central sea.”

Time and weather have for the most part disintegrated this old lava, making that soil of great fertility which we see to-day. Smaller flows of lava have occurred in more recent times, and the road over the Mackenzie Pass in the Cascades passes through nine miles of it, great black heaps like furnace slag, which has not yet been so modified by the elements as to support any vegetation, and which tears the shoes and lacerates the hands of anyone who scrambles up their slopes. The craters from which this lava issued are still plainly visible on the mountain sides. The greatest crater is



© ARTHUR M. PRENTISS

Majestic Mt. Hood seems to hover over Portland like a beneficent spirit, giving a dreamlike quality to any comprehensive view of the city

that at the foot of Mt. Scott, a crater five miles long and three broad, now filled by the waters of Crater Lake, surrounded by an unbroken circle of cliff walls from 500 to 2,000 feet in height. Near here the Willamette River rises.

On the land thus prepared through the ages, before the coming of the red man and since, the twenty-four species of the larger wild animals still found in Oregon, its thirty-six or forty species of trees, and its scores of species of birds found a congenial habitat and multiplied; and then finally came civilized man to inherit the long work of the ages. Surely this is a marvelous story, necessarily but briefly and inadequately touched upon here.

A trip up the Columbia River Highway is to Oregon what the overture is to the opera: it introduces the motifs and suggests the sentiments to be afterward developed in the unfolding of the drama. It runs from Portland to the Dalles of the Columbia and to Hood River City, and the journey can be extended up the Hood River Valley and around Mt. Hood. In the spring the streams are running full, and the numerous falls which tumble from the crest of the cliffs, several hundred feet above the roadway, are at their fullest volume, the foliage is at its freshest, and the mosses which arabesque cliffs, rocks, and tree trunks are in their most vivid coloring. But the scenery is magnif-

icent at any season, and the construction of this driveway is a monument to the public spirit of the Portland citizens who conceived it and carried it out, a considerable number of them contributing liberally of their wealth, to make accessible to all the world the beauties of the Columbia.

The Hood River Valley is famous for its apples. The soil here is principally volcanic ash, and without the water supplied by the snows on Mt. Hood the valley would still be a wilderness.

Mt. Hood looked very peaceful and calm that afternoon, the westering sunshine sleeping upon its expanses of snow and ice, with nothing to indicate that earlier on the same day a tragedy was enacted on its innocent-looking slopes. A party of eight, roped together, led by an experienced mountain climber from Portland, were ascending the peak. The snow, probably softened by the hot sun, suddenly began to slide down the slope under their feet, and the whole party went with it, sliding down 800 feet and then falling into a crevasse. All were injured and their leader was killed.

Somewhere on the slopes of Mt. Hood we stopped to do a little fishing in one of the numerous streams descending its sides. Few trout were caught, but it was a great experience. The brook was at the bottom of a steep, thickly timbered slope (they always are), and surrounded by an

almost impassable jungle of fallen timber and brush. For every minute's fishing the tenderfoot has a half-hour's scrambling through alder and rhododendrons, acres of the latter along the brook, higher than one's head, too widely extended to be easily scrambled around, too thick to be easily penetrated; but what a sight, all crowned by immense clusters of pink blossoms! One forgave them the annoyance caused frequently by the line being caught on a twig which pulled off the reel some twenty or thirty feet of line, which meant retracing painful steps to disentangle it.

Mentioning fishing, I cannot boast of the number of fish we caught, nor of their prodigious size, our excuse being that it was not the right season, and we did not succeed in striking the right places; but I have gone on enough fishing trips in various parts of the world to know what fisherman's luck is. I have usually found that the best fishing, like the end of the rainbow, is always a little farther off. I shall not easily forget, however, the pretty spots where we stopped to wet our lines and usually to get enough trout for lunch or supper, cooked by the side of brook or river.

The Willamette (pronounced with accent on the *am*) Valley, over which we had a splendid outlook one evening, is about two-hundred miles long, with an average width of fifty miles, lying be-

tween the Cascade Mountains on the east and the Coast Range on the west, well watered by the Willamette and its affluents. The Cascade Range has many peaks seven to eight thousand feet in height; the Three Sisters run from 10,000 to 10,350 feet, Mt. Jefferson 10,300, and Mt. Hood 11,225, forming a rampart of grand mountain peaks above the snow line, and clothed on their lower slopes with magnificent woods, where one can see trees 100 to 300 feet in height, which will be preserved for posterity, as they are now owned and cared for by the Government. There is no fairer or more exquisite stretch of country anywhere, fanned by cool breezes which blow off the Pacific Ocean summer afternoons through gaps in the mountains. The snowy peaks of the Coast and the Cascade ranges form a fitting frame for the lovely picture presented by thousands of highly cultivated acres of fruit orchards, berry fields, grain fields, flax fields, and pastures, in which latter the frequent herds of beautiful and productive Jersey cattle delight the eye of the Jersey lover and of all admirers of good livestock. There are no deluging showers in the Willamette Valley to wash away the tilled soil. The rainfall is about forty-three inches per year, which is distributed from September until June, there being almost no rain in July and August; about 10 per cent. only of this rainfall occurs from June 1st to September 30th. The rain is mostly what is called "Oregon mist," perhaps akin to "Scotch mist," which is said to wet an Englishman to the skin. Oregon mist does not interfere much with outdoor work, and ploughing is done any time between November and May. A second crop of strawberries comes late in the fall, and roses are found in bloom at Christmas. The horticultural and agricultural variety and productiveness of this Willamette Valley are aptly expressed in a sign across the road at the entrance of one of its townships: "You name it. We grow it."

I was reminded of what the Irish poet, Tom Moore, wrote of a little spot in Ireland, which, with the alteration of a word or two, might well have been written of this superb Willamette Valley:

There is not in the wide world a valley so sweet
As that vale in whose bosom the cool waters meet.
Oh! the last rays of feeling and life must depart
Ere the bloom of that valley shall fade from my heart.
Sweet vale of Willamette! how calm could I rest
In thy bosom of shade with the friends I like best.

As for Tillamook County, and other

coast counties fanned by the cool, moist breezes from the ocean, no landscape could be fresher, fairer, or more verdant; nowhere the wild flowers more abundant, luxuriant, and glowing; nowhere prettier towns, in their settings of foliage and flowers. Here the mountains and hills rise directly from a shining beach, beaten so firm and hard by the long wash of the Pacific that the tires of the occasional automobile make hardly a dent on the sands. The salt-tanged, health-laden breezes of the Pacific, blowing across the great ocean expanse from far Japan, fan the shores and vivify all nature.

Notwithstanding the profusion of wild flowers in Oregon, I did not see any of those nature-robbers so common a sight now on our Eastern roads—the people who load their cars with everything, blossom and fruit, they can clutch, even the farmers' orchards and gardens not being spared, only later on to litter road and streets with their faded remains, so that many of our wild flowers, dogwood, and other flowering plants are on the point of extermination. In the West they are left to bloom for the enjoyment of the next comer and for future generations. May this spirit long prevail in Oregon!

In the Mackenzie River Valley there is an interesting boiling spring of considerable volume. The heat of the water is not attributed to volcanic fires, but to chemical reaction, the water being impregnated with sodium, magnesium, and other

fire and prepare meals, for the danger of fire is ever present in these coniferous woods. We were particularly struck by one sign, which read: "This is God's country. Do not set it on fire and make it look like hell."

Eastern Oregon is a quite different country from western Oregon. This is caused by the Cascade Range intercepting the cool winds, the mists, and the rains from the Pacific, making eastern Oregon an almost rainless region. It is the last retreat of the old Wild West of romance, where the range and the cowboy are still to be found. It takes all kinds of country to make a world, even the interminable stretches of jack-pines on the high desert, half of them dead from lack of moisture; but one sample of the jack-pine country was a little more than sufficient, due to the tortuousness of the road (many miles of which are not yet under the care of the State), which was made apparently without the use of the ax, as it turns around every tree.

Few realize the great extent of this State of Oregon, stretching for 345 miles from its prairies on the east to the ocean beaches of its western coast, and 276 miles from the Columbia River on the north, the second largest river in America, to the California and Nevada State lines on the south, an area of more than 96,000 square miles. This area is greater by 7,000 square miles than England, Scotland, and Wales, with less than one-sixtieth of the population of those countries. The states of New York and Pennsylvania could be placed in Oregon and leave an ample margin all around.

Oregon is still a delightfully rural state, especially to the denizen of the crowded East. Its population of 846,061 lives in 466 towns of under 1,000, in twenty-seven towns between 1,000 and 2,000, in seven between 2,000 and 3,000, in sixteen between 3,000 and 10,000, and there is only one city of more than 100,000. And they are such pretty, clean, happy looking towns, with their wide, tree-shaded streets, good shops and hotels, and squares of detached residences with their lawns, flower-gardens, and orchards! The state has the lowest mortality

rate of all the states in the Union.

Every kind of farm crop or fruit cannot be raised profitably anywhere in Oregon. There is a great variety of climatic and soil conditions, and the situation that favors one kind may not favor another, and then these fine farms, with their prolific crops, fruits, grains, flax, clover, etc., have not come into existence without agricultural and horticultural skill and hard, industrious work. As far as man has made it, Oregon is the product of human skill and industry, plus capital.

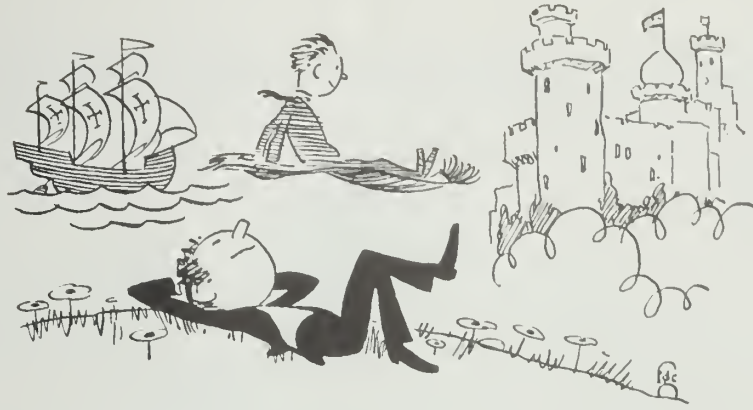


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A bit of the Columbia River Highway, one of the country's greatest achievements in road construction and a scenic feature of wonderful magnificence

minerals. It retains its heat for a surprisingly long time after being dipped out. It is not unpleasant to the taste, and has been found very curative in rheumatic cases, when used both for bathing purposes and for drinking. A few log houses near the spring provide shelter for patients while taking the cure.

As one drives along the fine roads of the forest preserves one sees numerous signs telling the motorist that there is spring water so many feet ahead, or a camping ground where it is quite safe to make a



THE EDITOR LOOKS ABOUT

An Idyl of To-day

WE ARE afraid that under a cynical and morose exterior we are an incurable romanticist. We go to a play to scoff, and remain to weep. The playing of an old familiar tune will cause us suddenly to blink furiously, and we're frankly fond of daydreaming. We enjoy the opera or a concert not so much for the music but for the mood it puts us in and for the opportunity it provides for our imagination to leave the dull routine of this mundane sphere and go skipping about at will, taking us, like the Magic Carpet, on the most fantastic voyages and weaving strange tales for our delectation. Furthermore, we regret to state that more often than not a sermon will put us into a not entirely dissimilar mood.

It would seem with the passing of the years that our belief in the fulfillment of our dreams might have been shattered on the cruel rocks of reality. But every now and then some odd adventure—unexpected and entirely unlooked for—befalls us which seems to keep the spark of credulousness alive and once more looses the bonds of imagination.

Not long since we had such an experience—so enjoyable and so utterly charming as to be almost an idyl—if such things exist in the hurry and bustle of the twentieth century.

Now we've found in life that it is the spontaneous rather than the carefully planned event that has the true flavor of adventure and romance. So it was with our idyl. One summer day we set out, just two of us there were, on a small steamer for a short trip to an unknown—at least to us—*island* whose name sounded intriguing and of whose charm we had heard rumors—rumors which later proved well founded.

The harbor to our enchanted isle was so small that the steamer could not approach closely, and a speedy launch took us and our bags—for we had come but for a few days and were not encumbered with impedimenta—to the green tree-covered shore where we found ourselves in what seemed another world. The hotel, shin-

ing white in the almost tropical sun, was situated directly on the harbor—a tiny body of turquoise blue enclosed in two arms of a jetty that encircled it and at whose end the red eye of a *phare* winked at intervals through the night. From our window was the loveliest view imaginable, and if we had done nothing save gaze from the window, the trip would have been worth while.

But the cool green depths of the sea called to us, so leisurely—it is a sin to hurry in Lotusland—we found our way to the bathing pavilion which like a Roman bath was set in a semicircle on the shore front. How clear the depths of the water and how cool as we plunged into it. And how delicious to lie on the raft and bask in the warm rays of the sun. Later, how refreshing to sit at one of the little tables under a gay little umbrella by the waterside and sip an *aperitif* as the sun slowly sank to rest. One evening just at sundown we stole away on bicycles through fragrant groves of pine and cypress, passing Roman ruins so old as to be almost prehistoric, and came out suddenly on the rugged coast at the other end of the island. How delicious it was, abandoning our wheels, to plunge once more into the waters and swim up the lane of fire into the disappearing sun. Shelley would have made poetry of that!

Then back in the gathering dusk to dine by the side of the water, for the

hotel boasted no dining room and the tables were set in the open air in a semicircle right by the waterside. One night they held a festival. It was the Queen's birthday, they said. The little maids had been busy putting lighted candles in each of the hotel windows, and the yachts in the tiny harbor were brilliantly illuminated with strings of colored lights. The effect was charming and, as we ate, a procession of gaily decorated and illuminated small boats wound its way over the waterside. The soft music of the guitars and the singing of the occu-



pants was so beautiful as to render the scene almost unreal.

Later in the evening we danced—but not in a stuffy, ill-ventilated ballroom. No. As was fitting, we danced out under the stars in a grove of Pan. The floor we danced on was of pure marble, set in a semicircle and sunk below the level of the ground. Between dances we sat at small tables in the semicircle overlooking the dancing floor and sipped cooling drinks not sanctioned by Mr. Volstead. Overhead the moon cast her soft beams on the scene and the whispering cypresses nodded among themselves in the scented breeze, casting long shadows on the couples gliding below. Do you wonder then that we lingered late and that Aurora dimmed the stars before we could leave the enchanted grove?

And do you wonder that we counted the hours spent on that happy island as blessed hours indeed? And do you wonder that we won't tell anyone where the magic isle is? For some day—some happy far-off day—we're going back. And we're going back reverently, hopefully, and perhaps just a little afraid—afraid, perchance, that some god, jealous of our idyl, may deny us such a gift a second time by turning loose hordes of swarming tourists to overrun our blessed isle.





Gardens on the Estate of
Mrs. Charles E. F. McCann

Oyster Bay, N. Y.

ANNETTE HOYT FLANDERS
Landscape Architect

PHOTOGRAPHS BY HARRY G. HEALY

The broad sweep of greensward, whose winding course is followed by wide perennial borders on either side, is an inspiring feature of the McCann garden. At top of the page is a section of the borders showing the early summer bloom of delphiniums, phlox, Japanese iris, Oriental poppies, etc. Below is the same

part of the border as it appears earlier in the season when Darwin tulips, in all shades from flesh to rose red and from lavender to deep violet, hold sway. The edging plants are tiarella, creeping white and lavender phlox, viola, arabis, iberis, and myosotis, with heuchera and early spirea among the tulips



Above. Views northward (in spring and in early summer) from one of the boxwood squares, looking along the double perennial border which joins it to a smaller square that is centered by an old Verona well-head. Incidentally, all of the delphiniums in these borders were individually selected for color and size

Left. Looking southward from the same vantage point as in the pictures above, when the borders were at the height of their spring bloom. The combined length of the borders in the gardens is 850 feet, and they have been so planned that always there is an effective background to set off their exquisite beauty

Diversified Dog Farming

by H. C. LUST

ALTHOUGH I had been breeding dogs off and on for more than a decade, it was about four years ago that I decided to turn a hobby into a business. Perhaps the willingness of friends to receive free puppies and criticize them afterward had something to do with this decision. At any rate, the stock in trade then consisted of eleven mediocre dogs, all pets, four rabbit hutches for kennels, and not a ribbon from a show. Today the Elenor Kennels has more than two hundred splendid show dogs in eleven different breeds, a main building accommodating one hundred and twenty-five medium size dogs, a puppy house with one hundred inhabitants, a hospital, whelping building, quarantine building, cook and feed house with a battery of pressure cookers, miles of fencing in the runs, ribbons from every big show in America—five winners out of seven dogs in five different breeds sent to the last Westminster show is typical of their quality—and people of national prominence as satisfied customers in every community in the United States. The kennels have been consistently built out of profits, with a business so increasing every year that it is generally conceded to be one of the largest show kennels in the world. At the same time it is successful commercially. And this has been primarily attained because of an idea.

When Elenor Kennels was started it was on the theory that any kennel that confined itself to just one breed of dog, no matter how prominent in that breed that kennel became, must inevitably face financial disaster. Remembering the Department of Agriculture's continuous propaganda on diversified farming, it was applied to Elenor Kennels as diversified dog farming.

Farms have found it expedient to diversify their crops into wheat, corn, and oats, with poultry, and frequently a dairy, to keep the wolf howling at a safe distance twelve months in the year. The reason is obvious. A farmer who had three hundred and twenty acres, and put all of it in wheat, or any one single crop, might come a cropper the first year. Inevitably he would, over a long period, when the hazards of nature and the market are considered.

On the other hand, breeders of blooded stock such as cattle and horses, usually stick to one breed. Thus the breeder

of Holsteins does not usually handle Jerseys, and the breeder of saddle horses does not generally raise racing thoroughbreds.

Even here, however, I think there is some question as to the wisdom of this policy. But at any rate there is an answer.



One of Elenor Kennels' aristocratic inmates, the Russian wolfhound Vishna of Elenor, adjudged the best of the breed at the 1927 Chicago show



Carlo of Elenor with his pet cat

There is a much larger and more consistent market for cattle than for dogs. In the case of horses, the breeder usually has only a few to sell. His stock does not multiply at the ratio of 1,000 per cent. per year.

One factor working against the one breed idea is the desire of people of fashion for the new and exclusive. We are all copycats. Civilization is built that way. Hence fashions in dogs change.

Another objection to the one breed idea is the question of overhead. A properly operated kennel should contain in its budget a goodly appropriation for advertising. The idea of investing \$10,000 in dogs and \$200 in advertising is the poorest of business judgment. Advertising is shotgun education, and the more kennels advertise, and advertise largely, educating the public as to the advisability of purchasing fine dogs, the more is every breeder of fine dogs benefited. The extensive automobile advertising quickly educated the public to the fact that an automobile is a necessity. So the advertising of one make has helped the sale of all the others.

A kennel should plan to spend every year at least one tenth of its investment in advertising.

Now, it costs no more to advertise five breeds of dogs than one. In this respect the automobile advertising affords an analogy.

Different types are explained in the same advertisement. The sedan, roadster, coupé, truck, each serves a different purpose. So do the various kinds of terriers and larger dogs. If we all had the same tastes, what a dreary old world it would be, to be sure.

Hence, like any prudent merchant, the up-to-date dog breeder, who intends to stick, should have more than one kind of ware to offer. And like every prudent merchant, he must foresee the future and be ready to satisfy the demands of his customers as fashions and demand change. At Elenor, we are buying dogs for five years ahead. Perhaps we are wrong.

But we hope to breed and sell fine dogs for many years. And we believe that the only practicable way to do this, the only way by which every day, in every way, we can get better and better dogs, is through diversified dog farming, which places the breeding of fine dogs on a substantial and businesslike basis, making it less of a fad. This results, through enormously increased facilities, in affording to the public an opportunity to obtain really worth-while dogs, real show dogs, on a reasonable basis, and improves every breed, through keeping interested in dog breeding people of sound business judgment, who will see that raising fine dogs can be made a substantial business and not merely a sport or fad of greater or less duration.



The valley of the Zillertal, the heart of the Austrian Tyrol. The traveler should leave the train at Jenbach, in this valley, and take the narrow gauge railway to Mayrhofen, where happy days await him

Summer in the Austrian Tyrol

by LOUIS GOLDING

I WILL make no pronouncement about the way a man shall spend his winters. Let the bathing belles of Florida or the skating belles of St. Moritz divide his loyalties. But I who, summer and summer again have beat the last bournes of the Tyrolese valleys—I know which summer's land is. Here are lovely and lusty people who are neither sweet-sweet nor commercialized like certain neighbors of theirs upon their western marches; here are peasants who hark back to the remotest of European folk-origins. Here are landscapes of such a freshness and limpidity that the stale eye can well believe that it beholds the world's first morning. Heigho for Tyrol in summer, say I!

I recall a post-war summer. Even in those doleful days Tyrol, by virtue of a certain aloofness and integrity, had the power to raise itself above the European miasma. Sunlight might have shone for you as you steamed up the Rhine, but you felt the gloom thickening; you felt it deepening between the broad banks of the Danube. Though the sharp east wind at Budapest cut the water whitely, so that the loose logs rolled like porpoises among the troughs, the subtler clouds

that impended over Europe had not been dispersed out of that cloudless sky. But in Tyrol, in Tyrol—nothing could compromise the greenness of those upland meadows, the whiteness of those skyline snows.

As the heart beat faster in those rarer airs and the body labored more slowly, so the spirit was freer to apprehend a dawn which only now is breaking. So my friend and I entered the heart of Tyrol, the valley of the Zillertal. So we climbed the peaks which engirdled that lovely valley, and faced the arduous mornings, the supreme moment of achievement, the return down darkening valleys to the mountain huts humming with music set faintly in the concord of falling waters.

AT NIGHT every wisp that earlier had been a glittering scarf of the sun was a coil of snow twisted among the rocks. And the moon would strike trancedly along the broken edges of glaciers, uncovering the secrets of their magic hollows.

Be very sure when you make your way into the Austrian Alps that you too, as we did then, leave the train at Jenbach

in this same valley of the Zillertal and take the narrow-gauge railway to Mayrhofen. Thence extend the profound upward thrusts of the radiating valleys against the stark breasts of the hills. You will spend happy days in Mayrhofen, among the patterned meadows, and those wooden houses which are as gay with frescoes as any medieval missal with gold and scarlet illuminations. The grasses there are greener than elsewhere upon earth, and the summer crocuses, the pansies, all the meadow flowers, have the radiance of gems. About Mayrhofen stretch dark pine woods as if to encompass the devotions of all earth's wandering spirits.

Beyond the foothills the colored rocks climb upward to the crooked line of sky. At the central point of midsummer the whole world seems to have been hurled upon a vast pyre and to be going up in a green smoke. The very air seems to be interfused with a golden greenness, so that you have but to close your hands tight on it to reduce it to a green gold-dust within your palms.

A man must be strong in that enchantment. He feels that it may enslave him like Circe. If you give him but half a



The very air here seems interfused with a golden greenness that gives an atmosphere of unreality to the Tyrolean houses, which are as gay with frescoes as medieval missals illuminated in gold and scarlet



"The whole landscape is . . . a pageant, the steep forest-clad hills soaring to the crude scars and the ultimate peaks." The melting snows of these hills and the cataracts of the upland passes go to swell the River Inn

chance, you'll find him hunting among the roots for golden acorns. And in very truth, Circe herself, in the guise of an apple-cheeked peasant maiden, might at any moment emerge from among the tree-trunks. She is attended by music. There is no gainsaying the music of zithers heard suddenly among Tyrolean pines. You find yourself in a clearing in the wood. A great blare of brass instruments overwhelms the zithers and your own ears. A superbly costumed peasant orchestra stands like stout pillars of flame in the crystal air. The feathers that curve upward from their broad black hats seem like a smoke from their burning. Their richly worked belts twinkle below massive chests, each belt tricked out with its owner's name—"Fleischhauer," "Schranz," "Feichlinger."

In a farther clearing they have set up a circular stage for the *schuhplattlers*. Do you see them defiling through the wood there? Soon the most virile and joyous of the world's dances begins. A glowing of bare knees, the unrolling of red and white banners. Then the loud swift slapping of strong hands upon knees and soles of boots, a rattle like musketry upon the boards, a yodeling, a shining of eyes, a throwing back of hair.

I warn you. You will not stay long outside that vortex of dancing and drinking and yodeling. Who are those two flushed and entirely unselfconscious gentlemen dancing with two Tyrolean girls, so shapely in their small black bodices

and velvet skirts? Not the two distinguished business gentlemen who bade me lunch with them in the Financiers' Club on Wall Street? No, no. I do one of them an injustice. He is an eminent realtor from Birmingham, in Alabama. Soon after, you behold them in a close log hut among a crowd of peasants, filling and emptying glasses of schnapps and caroling lustily forth the not too decorous song of Peppi the Woodcutter and Mariana his cowherd darling.

OH, Birmingham, and oh, Wall Street! Let us go forth again into the narrow valleys and into the broader valleys. Let us go northward, for instance, to Kufstein, that exquisite frontier city between Tyrol and Bavaria, especially if this be a day of pageant. For the Kugsteiners are noted for their sense of décor and ceremonial, among the remotest hillsmen. On such a day the whole peasant populace of these rifted mountains and these valleys seems to be streaming toward Kufstein like their own torrents. And the figure is no idle one. For just as all the snows of the topmost hills and the cataracts of the upland passes thrust their waters downward toward the River Inn, which then hurtles toward Kufstein and its later confluence with the Danube, so the farthest villages contribute their color and music, their stalwartest men and lustiest maidens, to swell this great meeting of the Tyrolean.

The whole landscape is in itself a pag-

eant, the steep forest-clad hills soaring to the crude scars and the ultimate peaks.

A magnificent medieval castle rises plumb from the heart of this tiny city, and here all day cannons are booming and all night the colored rockets illumine the sweltering precipices. Grandly the castle looks down upon the revelers. At the head of the contingent from each village marches its prettiest maiden, sometimes with a black or white witch's cap, sometimes with a sportsman's hat gay with a feather. Suspended from her shoulders and resting against her brocade apron is a small keg of rum. Gallantly she beats time with the small silver cup where there will be an exhibition of fierce competition to drink when the procession dissolves.

A many-sided peasantry are they who can carve a saint and his sorrows almost as quickly as they can swallow a gallon of wine.

High in the breeze over their heads float their silken banners. And so throughout the day the colorful villages deploy their beauty and strength. And when night falls, the youths and maidens surge into the hospitable inns. How room is found for them (and you and me) is beyond man's wits to declare, for earlier in the day you could enter an inn only over a heap of serried bodies.

All night long the river flows turbulently by, but methinks the river of beer and wine is not less turbulent.



"A superbly costumed peasant orchestra stands like stout pillars of flame in the crystal air. The feathers that curl upward from their broad black hats seem like a smoke from their burning. Their richly worked belts twinkle below massive chests, each belt tricked out with its owner's name"

It certainly must be three times as copious.

Woe is me—a heartbreaking night for a teetotaler!

Do not grieve too hopelessly. It may be that to-morrow is Midsummer's Day; if that be so, you shall be compensated with such a magnificence as you have never dreamed of. For upon the evening of that day there shall be such a skyey illumination as will convert all pyrotechnics you have ever gazed upon, from Broadway to Piccadilly, into the feeblest glimmerings of a taper. Whether or not those others from Birmingham and from the Financiers' Club, whom we left so busy away beyond the mountains in the Zillertal, be too occupied this evening, let us not for our part miss this bonfire, in a literal sense celestial, which is the climax of our summer in Tyrol. For the whole of the Alps is its stadium, its spectators are myriads of townsmen and villagers scattered from valley to valley westward to Switzerland, northward to Bavaria, southward to Italy, eastward to the last limits of the scarred mountains tumbling into upper Austria.

It is in this wise that it comes about. The evening before is the eve of *Sonnenwende*, as they call it in Tyrol—the eve of Midsummer's Day as we ourselves call it—and on this day it has been a custom among these mountains for immemorial centuries to illumine the topmost peaks of all the hills with beacon upon beacon. It is a custom that goes back before Christ

to Thor and Wodin; even to dim unguessable gods before these.

And so it is that parties of hefty young men and women—and we amongst them, my friend—set out with their rucksacks from every city and village in Tyrol to climb the fierce peaks. Some of the peaks are so far and so difficult that they set out at dawn, even though clouds still hold all the middle hills. Heaven grant that a wind arise to leave clear our skyey road!

The climbing will be difficult enough. I assure you. After some laborious hours of the dangerous damp grass, you may attain a region of wet fine snow, which is of all bugbears the most formidable to the mountaineer. The sun at his meridian will dispel it with a breath, but these, as I have said, be early hours. Here and there in the crannies you may behold the deep blue gentian, the rare purple auricula, the Alpine rose of the glossy leaves. But upon this day of the celestial sky-signs let not the small sweet earth-signs hold your attention too long.

FROM peak to peak the young folk are gathered at the moment of sunset with the enkindled torch in their hands. And now suddenly peak beyond peak blossoms into flame. The beacons flare into Switzerland and Italy. The wide valley of the Inn is a stately avenue of lights infinitely more glorious than the Champs Elysées or Fifth Avenue. Now the bonfires flare out on the lower tops, now they start up

upon the mountain meadows until at length we see, many thousands of feet below us, the valley fires answering our own.

But wait. All is not over yet. The supreme triumph of the evening becomes manifest. The whole dark slope of a mountain becomes alive suddenly. Half a thousand students have traced with their bonfires a colossal Cross stretching out its arms on either hand for kilometers. The Cross burns steadily. All the other bonfires wink and start as the young men jump across the roaring flames precisely as those young pagans did from whom these lads are descended. And now green rockets are discharged into the air from the mountain tops, lividly illuminating the deep tracts of snow. Or scarlet Bengal lights encrimson the perpendicular scree till they look like Lucifer's own diabolic landscape.

And now these blaze no longer. The great Cross wanes upon its mountainside. Homeward again, holding our flaring brands before us, as we descend from scree to scree, we pass through the belts of pine and beech, of chestnut and orchard.

We are home again, among the soft sibilance of falling streams. That is Tristan barking there, as you swing open the garden gate. Do you recognize the croak of the great bullfrog among the meadow-sweet? That will be lullaby musical enough for us, as we tumble into cool sheets odorous with lavender, at the end of this godly day, Midsummer's Day in Tyrol.



To vacationist and tourist alike, the beauty of Newfoundland, once seen, is a lodestar that draws him back season after season. This oldest of Britain's colonies is a great natural playground where the traveler's predilections, whatever form they take—fishing, canoeing, hunting, sightseeing, etc.—can be gratified. The picture at the top

of the page, showing the moonlit Narrows at St. John's (Lindbergh's route to France) gives some idea of the magnificent coast scenery. Below, islanders engaged in drying codfish—a homely occupation, yet picturesque, as are always the activities of those who for a livelihood "go down to the sea in ships"

NEWFOUNDLAND

THE NORWAY OF NORTH AMERICA



Newfoundland's coast line of four thousand miles is deeply indented with numberless fjords and bays that provide safe harbor from sudden storms, making it a veritable paradise for the small-boat sailor, who will find further scope for his hobby in the beauti-



ful lakes and rivers that cover a third of the island's area. In these waters, also, sporting fish are abundant, and in the wild hinterland which they drain game of all kinds is plentiful. At the left, fishing schooners in port at St. John's





The latest among Stutz's current offerings is the Prince of Wales Sedan-Limousine



The striking feature of Du Pont's new convertible sedan is that the top is actually rigid

The Motor World

CONVERTIBLE BODIES AND MUDHOLES

by ERIC HATCH

ONE of the many things that New Yorkers have to be thankful for at present is the invasion of the East Side by automobile companies. This could have well amounted to tragedy, but it has turned out instead to be a blessing, for only very nice automobiles have so far taken the leap.

The latest arrival is DuPont, which should have been there all along, for it is a hand-tailored car designed for people who really have some definite ideas as to what they want in the way of a motor. The fact that the company turns out only one car a day makes this possible. They will decorate the interior and exterior to your order, they will give you short or long wheel-based chassis, supercharged engine or standard, and in fact will do everything in their power to give you a happy home on wheels. DuPont, which has always had a good engine, has now gone into the convertible body angle with a vengeance. Their job makes not so much for beauty as some, but it is the only one I have seen that supplies an actually rigid top. This is achieved by means of stout bits of walnut and such placed at judicious intervals on the inside, which give an unprecedented tautness to the fabric, and add materially to its appearance of refinement.

The most unusual feature of the above turnout is to my mind the adjustable foot rest, which is nothing more or less than the cover of the floor compartment with a brace added to it so that when you open it and start to put it back, it sticks against the wall and gives an angular support that is most comfortable. To further the peace of mind of its user this car has arm rests sunk in the back of the seats which, should the party call for reserve rather than intimacy, may be flipped down, thus providing a useful partition some six inches high.

Another East Side enterprise that merits mention is the ambitious effort of Stutz

to maintain a salon on the ground floor of the Ritz Tower. This is a very special Stutz salon wherein are blue prints of motor cars and motor cars themselves.

Unquestionably the best among their current offerings is the Prince of Wales Sedan Limousine which is almost handsome and sporting enough to justify the appalling length of its name. It has a Le Baron body, the outstanding feature of which is the fact that it looks from the outside just cozy enough for two and yet has ample accommodation for five in the tonneau. The partition 'twixt front and rear is nicely disappearing, and the whole is hauled about the roads by the Black Hawk engine which has done such surprising things in the way of speed at Daytona. The car will probably do over eighty authentic miles an hour under normal conditions with standard gearing.

Franklin, who a few years ago used to turn out the most horrible looking museum piece imaginable and who of late have seen the light, have now done something that almost assures them of absolution for all their past sins. They have done a town car in blue, with chauffeur's protective half-windows and an interior that makes the car seem a gift at its price of six thousand dollars.

Willoughby, who executed the body, have turned out a job that is distinctly notable for the simple reason that they have not put in a single gewgaw, scroll, bunch of needle-pointing, or any of the other modern devices that are warranted to ruin the simple beauty of an expensive closed car.

Still adhering to the upward and onward motif, the new Franklins have increased their cylinder stroke to four and three quarters inches, have lengthened the chassis to one hundred and twenty-eight, and have made the very wise move of building bodies of steel instead of wood.

Remembering that even in summer rural roads are often unpleasantly boggy, recalls

to my mind an old but little known household remedy for getting out of deep mud.

We will assume that the car is stuck in the usual manner where one wheel will spin violently and the other have no power at all. For purposes of illustration we will also assume that the victim has a long rope and that someone unknown to the victim was kind enough to plant a tree many years ago so that the victim's rope would reach it.

Tie one end of the rope securely around the tree, pass the other end over the rear wheel hubcap and, after pulling it half way around the wheel make it fast to a spoke. On disk wheels the valve may be used for this purpose if you don't care much about valves one way or another.

Put the car in first and very slowly let in the clutch, and give her the gas. You will find to your delight that, provided the rope does not slip off the hub, the car will literally wind itself out of the bog hole.

Another trick of this kind that is always useful, provided someone was kind enough to leave a few fence rails within walking distance of wherever you happen to be stuck, is to seize one of these rails between the thumb and forefinger and place it securely in front of the rear wheels. Tie it to the spokes and repeat the former process, only in this instance let the clutch in with a jerk and as soon as any results are obtained, apply the brakes hard or you may as well get new mud guards.

For ladies who have not quite ruined their shoes doing this and wish to preserve their heels while driving, there is now on sale, for a modest sum, a little leather cover that slips on over the shoe and actually saves a lot of wear and tear.

There is of course one more method of getting unstuck and though it is of the oldest it is the most reliable and can very briefly be summed up in that hackneyed but beautiful phrase: "Get a horse."

The Fine Art of Putting

by SOL METZGER

IT HAS often been said, though I doubt if it has ever been put to practice, that if one desires to become a fair golfer one should begin by studying putting. It is extremely doubtful if this theory is a good one, even granting the

fact that half of one's strokes are played on the greens. The reason is clear—the putting stroke differs from mashie, iron, or wood play. Thus, if one were first to gain control over the putter, there is very little question but that he would be hard put to manage his other strokes.

Still, the putter is a handy weapon to wield effectively on any course or in any match. A magical putter enabled Ouimet, as a mere stripling, to defeat Vardon and Ray in that memorable play-off for the United States open title of 1913; another gave the late Walter J. Travis America's first victory in the British Amateur; a third good old "Calamity Jane," refused for some years to yield to the persuasiveness of Robert Tyree Jones and then suddenly, in 1923 to be exact, began making up for lost time with such a vengeance that Bobby has been practically unbeatable since; and a fourth putter decidedly saved a last hope for Tommy Armour at last summer's United States Open and then bore him to the crest in American and Canadian golf.

Say what you will about tremendous driving, deadly iron play, and all that, there can be no question that a champion never was a champion until his putter behaved. It just can't be done. It ever has been and always will be the one-putt greens that close the argument on the links. Undoubtedly they convey unabated confidence to the competitor who sinks them; unquestionably they dish out dismay to the poor devil who doggedly fights against them. All in all, a tractable putter is a handy tool to have in the golf bag. It turns in low medal rounds, reduces handicaps and scores, wins holes, matches, titles, and bets. Without a manageable putter a golfer is a dub.

GOOD putters are not born. Travis, one of the best of all time, never fondled one until he was past his thirty-fifth birthday. So the management of a putter and the art of putting well must be a science open to any golfer who cares to delve into the physics of good putting and is willful enough to devote time to applying these principles to practice, the more the better. Stripped of the trimmings given to putting by the dozens of experts who have

about mastered it, there are a few sensible facts which all good putters depend upon when putting. It is my purpose to make these controlling factors clear, for once they are understood the golfer who cares to put them into execution by dint of much practice will soon graduate to that envied class of players who take but two putts to a green.

As almost everyone golfs nowadays, the best way to get at the putting secret is to repeat the startling statement that the putting stroke differs from any other. You will agree right off to this when it is recalled that all clubs which play the ball from a lie on the grass, except your putter, have lofted faces. Even the face of your driver is not perpendicular to the ground. Its loft is 85 degrees. The reason for this loft is to impart carry to the ball, to propel it into the atmosphere. The closer the player gets to the green the more loft he uses. For these latter shots mashies, spade-mashies, mashie-niblicks, and even niblicks have greatly increasing loft. And in playing them you invariably, if you play golf correctly, play the ball more off the right foot.

Playing it nearer the right foot, as you know, has a purpose. It makes it easier the putter and the results you wish to gain with it.

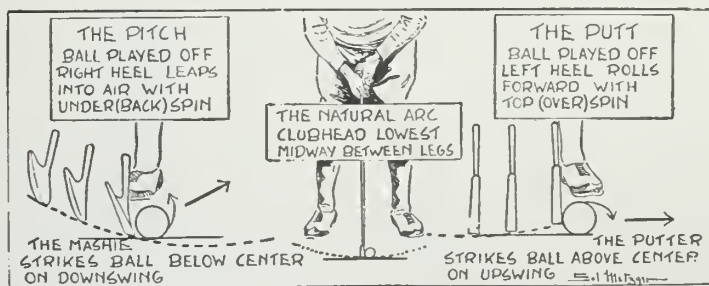
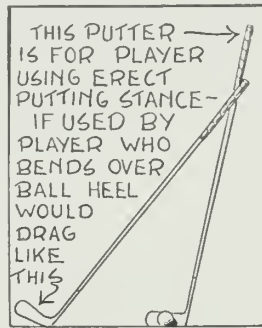
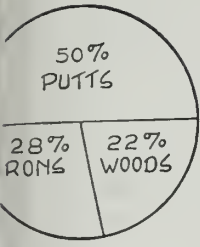
Briefly, a true putt is one that follows a given line to the cup and, on reaching it, falls into the hole. It happens to be easier to make the ball fall in if it has overspin or top, for a topped ball rolling smoothly over a green will more truly take any declivity than one with backspin. The latter is inclined to cause bounce. A bouncing ball rarely holds true to line and the distance of its run is most difficult to control. As proof ask Bobby Jones, or George Von Elm, or any topnotcher how many more fifteen-foot putts he sinks than fifteen-foot pitches from just off the green where a lofted club must be used. The pitched shot falls through the grass and strikes the soil. Soft or hard greens, slight depres-

sions or undulations, and any number of things may change its direction or either accelerate or reduce its intended run. These have little effect on an overspinning ball.

So it begins to look as though the putt must be played with a different club from a lofted one or in a different way from a pitch shot if results are to be obtained. Watch any crack golfer putt and in ninety-nine cases out of a hundred two rules are followed: you will find that his eyes are directly over the ball and the line of the putt, and you will note that the ball is played off the left heel.

The eyes are over the ball for the simple reason that in no other way can one judge or sight the line of the putt. A woman will thread a needle in much the same way—by sighting. Marksmen use the sights on their rifles for a like reason. A catcher always catches a pitched ball, although the batter rarely connects with it with the center line of his bat, because the former is on line with it and the latter is not.

THE other common denominator among good putters is stroking the ball off the left heel, whereas on pitch shots they stroke it nearer the right. Matters now begin to clear themselves, I imagine. Golfers play down into the ball to obtain pitch and backspin. They meet it with their putters as the face is coming up in order to impart top or overspin, because overspin holds the line better and causes the ball to plop down into the cup when it comes to the hole. If you bear these two facts in mind when next you watch good putters you will find that they adhere to them all through their rounds.



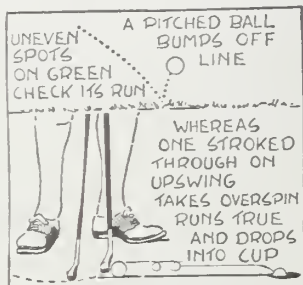
These two basic facts will not make one putt properly. The stroke itself has to be learned. But before we take up the putting stroke let us first get rid of a lot of trimmings and oddities that may otherwise confuse one in mastering the putter. First, as to stance. There are two general principles concerning the stance. Golfers like Bobby Jones and Francis Ouimet have what is known as a natural stance. They stand more erect than Hagen, Barnes, and Harry Cooper, for example, and keep their feet rather close together. Their weight is more on the left than on the right leg, but it is pretty evenly divided at that.

The crouched stance, body bent more at waist, knees bent more, and feet farther apart, gets the player closer to the ball. Also, those using it invariably throw the bulk of their weight on the left foot. In each case the player has his arms in close to his body and his right elbow lightly rests on his right leg to give stability. Some golfers, Jones for example, have a slightly open stance. That is, his right foot is nearer the putting line than the left. But this question of open or square stance, of erect or crouched stance, is a matter of individual preference entirely. Neither method has produced better putters than the other. It is nothing to worry about. Devotees of each adhere to the few basic principles that govern putting.

LIKEWISE, the grip for putting. As each champion arises his particular grip is carefully studied and copied. For putting there are dozens of grips, one as good as another. Each is a matter of individual taste; just a few principles must be followed. Because putting requires a most delicate touch, the organs of touch must control the grip. Fingers and thumbs alone are used. Thus, the overlapping grip is the one followed, even by Gene Sarazen, who otherwise prefers the interlocking. Here individual idiosyncrasies creep in. Travis used the straight overlapping grip, favoring the first three fingers and thumb of his right hand and first finger and thumb of his left hand. But Ouimet gets both thumbs down the handle, whereas Travers and George Duncan (a great putter when the ball is rolling for him) touch the shaft with the tip of their right thumbs. Alexa Stirling Fraser gets the first finger of her right hand down the back of the shaft. All are after "touch," and each has found it in his or her own way. Any of these schemes is good only when found to be good.

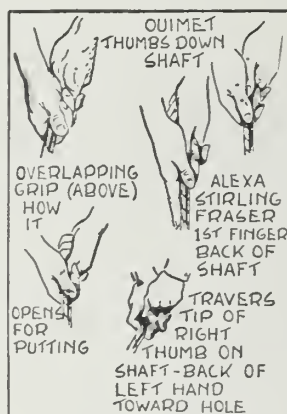
There is one other thing about the grip, however, to which all putters give heed. It is the position of the hands on the club. Here is a delicate stroke that can be more easily thrown out of kilter than any other. Hence the study given to the position of the hands on the handle. Tommy Armour

explains it as clearly as anyone ever has. His idea is to have the left hand in front of the club, the back of it facing the hole. The reason is that as you stroke through, if the left is more on top, as it is for the longer shots, the tendency is for the left wrist to rotate a bit and pull the putt off line. By having it correctly placed the left wrist automatically becomes the joint of a hinge, as it should, and thus swings true.



About the best way to get the hands placed right for putting is to grip your putter as for any shot through the green, with arms stretched down in front of you. Then raise the arms, moving the elbows out. The hands will gradually open in front and assume the desired position, the back of the left hand facing the cup, and the back of the right hand facing in the opposite direction.

NOW let us to the important cog in the science of putting. We have our stance, our grip, and we stand firmly over the ball. Of course the face of the club is at right angles to the line of the putt. Our job is to take the club back and bring it



forward and through the ball so that at contact the face is again at right angles to the line of flight. Good putting rests in one's ability to do this very thing.

Good putters do not move the head, body, legs, or upper arms. The least movement of any of these parts will throw the putt off line. The stroke is a wrist stroke, the wrists acting as hinges. The club is taken back slowly, with the left hand bending with the right hand bending at the wrist.

And like all golf strokes the clubhead is carried through on line. This is accomplished after contact by carrying the left hand forward along the line of the putt. This gives the ball the desired roll forward on the line of the putt. Now to insure that this follow-through will be on the line of the putt, the

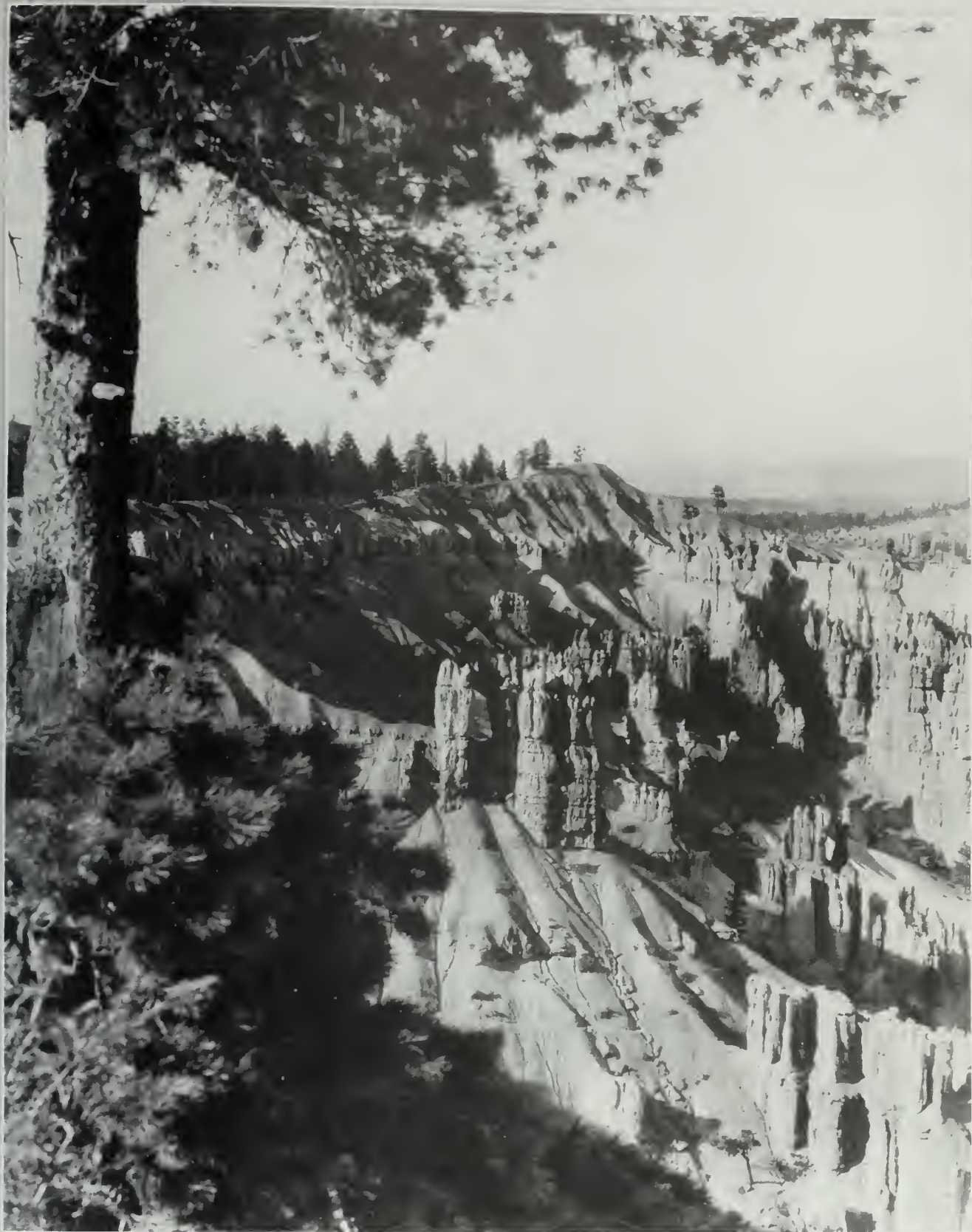
putter points his left elbow at the cup when he takes his stance. Don't look up—keep the head down! I saw Hagen sink a thirty-footer in one United States Open, with only the top of his head visible to me over a bunker. Just as the ball plopped in Sir Walter raised his head. Take no chances of spoiling a putt by looking up too soon.

THERE is one other point about putting that sometimes must be cleared. Some golfers have difficulty in remembering the line after they get set to putt. Once, discussing the art of putting with the late Walter J. Travis, I asked him this very question. His reply showed that it had troubled him, for it was to the effect that he always selected the tip of a blade of grass directly on the line of his putt and within his vision as he looked down upon the ball. He putted his ball over that spot. Travis alone trusted to his memory to gauge the distance. His putts were ever up. Good putters putt for the back of the cup, for none to date have ever sunk one that did not roll quite to the cup. I always fancied that the "Old Man" had a fine idea in his putting practice, at which he busied himself for an hour or so every morning. He never practised holing putts. Instead, he used a ball for his target and putted others at it. Why? Well, when he played a round the cup looked so big that he figured he could not miss it. Other stars follow much the same idea, some using the flagstick, others a pencil, as the mark. Confidence is thus gained, and without that quality to back your game on the greens you cannot sink them, try as you will.

Selecting the right putter is an important problem, often sadly neglected. The type—center-shafted, Schenectady, goose-neck, or cleek—is a matter of taste, touch, or feel. Where many fall down is in securing one that insures balance. One rule must be followed. Ouimet could not use Barnes's putter or Barnes, Ouimet's. Neither could get balance by so doing. To secure balance the bottom of the putter must rest on the surface of the green when you take your stance. Thus, if you crouch over the ball and grip near the end of the handle the long-shafted putter that an erect putter uses, it would rest on its heel on the ground; *vice versa*, on its toe. Either would cause trouble by scuffing the turf on the downstroke and turning a bit as you made contact. Watch

this point in selecting a putter. When you choose the right one spend much time in practice until you can lay them dead from any distance, for practice alone will give you that rare delicacy of stroke which is the secret of the confidence that all good putters have on the greens, and without which no one may putt.





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BRYCE CANYON IN UTAH

The vacation that embraces in its itinerary our Western wonderland should include a visit to this beautiful spot. It is in reality more of an amphitheater than a canyon, being one to two miles wide and three long. It has been described as "a magic city of towers, spires, and minarets, indescribably weird and silent, all in wonderful red, pink, and

flesh tints." Certainly it is one of the most unusual bits of coloring and freakish erosion in the world. Under the rays of the setting sun one might well imagine it an ancient Babylonian city, with towers and windows aglow. Early morning sunlight is different in effect, making many of the formations seem translucent, like delicate alabaster



Above. In the spacious living room a plain all-over carpet in taupe and soft blue-green walls give a restful background for the handsome upholstered furniture and copper-colored hangings. The richly colored bindings of the books seen through the leaded glass doors of the bookcase add the finishing touch to a delightful color scheme

THE COUNTRY HOME
of
MRS. WILLIAM A. READ

Katonah, N. Y.

RUTH COLLINS
Decorator

In the dining room a taupe carpet and walls covered with grass cloth in a golden grass color make an effective setting for the fine old mahogany



Above. Another view of the living room, showing the old black marble mantel veined in gold which, with the fireside arrangement of davenport, chairs, and tables, forms a center of interest in the room

Right. While it is true that books constitute the furnishing of a library, sophisticated touches in the way of window draperies, floor covering, etc., are necessary adjuncts. In Mrs. Read's library just the right result is achieved by the pine walls, and hangings of green linen embroidered in mauve, gold, and a deep mulberry that repeats the mulberry tone of the rug

Below. One of the charming guest rooms with walls papered in yellow, and yellow organdie curtains with over draperies of gray linen bound in black, all unified by a plain floor covering of violet



Youth to the Front in Tennis

by JOHN R. TUNIS

WITH the Davis Cup won by France and with the challenge round held in Paris in July instead of in the United States in September, international tennis moves rapidly toward its conclusion for 1928. Already the first two rounds of the European zone of the Davis Cup matches have been completed, already the first two rounds of the American zone have been played, with the United States facing Japan in the finals early this month at Chicago, the winner receiving the right to go to Europe to play the winner of the European zone for the privilege of challenging France, the holder, on the 27th of next month. Supposing, as seems highly probable, that we are victorious over Japan, what will be the composition of the first American Davis Cup team to play outside the United States since 1920?

That the tennis playing youth of this country will have a place in its make-up seems a certainty; just how large and how important the rôle it will be called on to fill is debatable. There was a feeling earlier in the year that the best way to challenge for the Davis Cup in 1928 would be to send a team abroad composed entirely of younger players. Supporters of this theory declared that our chances of defeating the French upon their own courts with men like Tilden and Hunter were small; that it was far better to send over four youngsters, let them be beaten, and at the same time let them gain the experience and the testing in the fire of competition that would enable them in the years to come to meet the Frenchmen on something like even terms. This was an audacious and at the same time a sensible suggestion; I for one regret that it was not adopted. Nevertheless it is probable that the Davis Cup Committee felt bound to consider the wishes and desires of men who had in years past made sacrifices to win and defend the trophy. This attitude does not, however, mean anything but a willingness and a disposition to assist the coming stars of this country in every possible manner, for the committee must realize that upon their shoulders rests the burden for the recapture and defense of the Cup in the immediate future.

And of all the younger players to-day it appears likely that George M. Lott, Jr., will be the mainstay of our Davis Cup teams in the next few years, if indeed he is not an important member of the present one. His rise last season from

ninth to third place in the national ranking was well deserved, his best performances being his conquest of Tilden at Ormond Beach and Lacoste at Southampton and his sweeping victory with Doeg over Lacoste and Borotra in the national doubles at Longwood. He was the only American and the only player except Lacoste and Cochet in 1927 to defeat Tilden.

Mr. Lott's game is typically American. By this I mean that he has magnificent force in his strokes, a superb volley, fine anticipation, a severe smash, a well-placed and dependable service, the whole supported by indifferent ground strokes. Last summer he apparently modified his grip for his forehand drive, which improved immeasurably; it will have to be strengthened still more, and doubtless

will be. His best asset is a great match temperament. He has a balance of courage and confidence not often found in an athlete, a factor worth much to him even before he enters the court. A fighter from the opening point, an ideal match player, Mr. Lott despite his disappointing showing in the Davis Cup team trials at Augusta in March will certainly be heard from during the coming season.

The sensation of those trials was undoubtedly young Wilbur F. Coen of Kansas City, the sixteen year old protégé of Mr. Tilden who performed so sensationally and ended up by being named an alternate to accompany the team when it played in Mexico City. Those who saw him play declared that his game was superior to that of any of the younger players of the country, and a few years' competitive tennis will bring him to the top.

I suggest also that you watch Mr. Van Ryn of Princeton. Here is a boy who jumped from comparative obscurity to sixth place in the national ranking in twelve months. He first came to attention in 1925 and 1926 when he reached the semi-final round of the indoor championships each year, on both occasions succumbing to the

Parisian, Brugnon, who learned his game on indoor courts and plays a good part of the year under cover. Mr. Van Ryn was at his best last summer at Newport where he defeated Hennessey, Allison the intercollegiate champion, and Jones in succession, and in the national singles championship in September when he took the first two sets from Alonso and harried him all the way home. Another aggressive player, he has a sound foundation for a fine game, and if he improves in 1928 as he did in 1927 he must indeed be reckoned with for a place on the team of 1929.

For Mr. Hennessey, as for Mr. Doeg, one hopes for a great deal—one also fears a little. Mr. Hennessey made a name for himself several years ago at Wimbledon when he took the first two sets from Henri Cochet; last fall at Forest Hills he defeated him in five sets. He has, however, a vulnerable point in his backhand, a shot that a determined and persistent attack will inevitably expose. Mr. Doeg burst upon us from the West last summer with a service reminiscent of Maurice McLoughlin at his best, and very little else. His ground strokes cost him one or two important matches during the summer, and unless he develops a sound basis for



Left, John F. Hennessey (of Indianapolis) gained a place on the Davis Cup team by winning all his matches in the trials at Augusta



Right, W. F. Coen, Jr. (of Kansas City) goes along with the team as reserve in case of emergencies

F & A PHOTOGRAPHS



His fine showing at the Augusta trials won Arnold Jones (of Yale) a place on the Davis Cup squad

his game off the ground he can hardly be a serious contender for a place on the teams of the future. He would, for instance, be likely to defeat Frank Shields at present, but I should hesitate to lay much money that he would do so in another twelve months.

For here is a youngster whose game makes the follower of American tennis happy. Every stroke is at his disposal, every shot combined with the coolness in action of a veteran internationalist. He has as well the precious ability to bring off his best game when most necessary. Provided he does not become over-tennis, provided also he continues to keep that old head upon those young shoulders, he will make a name for himself and that not a small one.

Another player with the makings of a champion is Wilmer Allison, the present intercollegiate title holder, a splendid all-round player who can be crafty as well as crushing. There is also Mr. Chandler of California who dropped out of the game last summer but who is resuming play this year. With a magnificent physique he combines every shot but a sound forehand drive. Once this weak spot is built up he will make real progress. There are other players who may be heard from in the next few years; Julius Seligson of New York, and Fritz Mercur the former's college mate at Lehigh University. From among them our next Davis Cup team is almost certain to be constructed.

The old order may change imperceptibly; but the old order is changing nevertheless. Tilden and Johnston, Richards and Williams, for almost ten years fought for, won, held, and defended the Davis Cup on behalf of the United States. In 1926 Richards was the first to break up our Big Four by his defection to the ranks of professionalism. Last September for the first time in years Norris Williams saw the great international matches from the side lines as a spectator instead of from the courts as a participant. And this year the name of William M. Johnston of California is never mentioned as a possible member of the team which undertakes to challenge the French in France. Only Tilden, Tilden the greatest of them all, is left. And even his period of active service may be numbered by months and not years. Last season saw his first formal defeat in Davis Cup play when he fell to Lacoste at Philadelphia. It may well be that we are seeing Mr. Tilden's last season in Davis Cup contests and that in the matches to come the defense or challenge for the trophy will be entrusted to younger hands.

And with Lott, Van Ryn, and Shields on hand, one might assume that our chances for capturing or retaining the tennis prize of the world would be infinitely greater as the years roll along and the Four Musketeers of France fade gradually from the scene. Indeed those there are in Paris to-day who will assure you that Borotra is practically through with

international competition, his victories last winter in Australia to the contrary notwithstanding. But time as it furnishes reinforcements to our tennis strength is doing exactly the same thing to the game in Europe. No account of the youth of



WIDE WORLD

John Van Ryn (of Princeton) last season jumped from comparative obscurity to sixth place in the national ranking

the world in sport would be complete did it not touch upon those who will soon be seen wearing the colors of the nations of the Old World in international competition.

The victory of France in the Davis Cup matches has unquestionably been a source of stimulation to the followers of the game abroad. Not only in that country but throughout Europe a host of young players is being developed, inspired by the feats of their elders, of men like Cochet and Lacoste, Morpurgo, Kozeluth, Froitzheim, and the rest. And if by reason of their well-earned triumphs the holders of the Cup have aroused the greatest interest among the younger sportsmen of their own land, that was to be expected. Christian Bossus, who gave such promise in the summer of 1928, seems to have lived up to expectations in his tour of South America, Australia, and Africa with the team from the Racing Club de Paris. René de Buzolet, but recently promoted to the *premiere serie*, astounded the French public by winning the indoor title last March in magnificent style, defeating among others Landry, ranking fifth, and George, ranking seventh. A few weeks later he was successful with Henri Cochet in winning the Butler Cup at Monte Carlo from the best doubles teams in Europe. Bossus, De Buzolet, and

Jean Borotra's younger brother Edouard are all very formidable and are certain to be heard from in the years directly ahead.

Italy with the resurgence of sporting spirit that has taken place under Mussolini has, next to France, the best young talent upon the Continent. Gaslini of Genoa has done some very fine things, the two De Martino brothers of Florence possess great possibilities, and eighteen-year-old Del Bono, the Italian intercollegiate champion and one of the holders of the doubles title, has a well-rounded game that needs only a little additional severity to bring him ahead rapidly. England has a number of fine young players of whom Gregory is unquestionably the leader, with a free, hard-hitting game that needs only match

play and time to mold into the best she has produced since Kingscote. The fact that the English intend to assist the development of their coming champions is shown by their promise that for the first time this summer they are sending a team to the United States to compete in our national championships—a team likely to include Gregory and possibly Higgs, Austin, and Summerson. There is far more tennis played in England than in France but the quality of masculine play is by no means so high.

Wuarin, the new Swiss champion, Petersen and Ulrich of Denmark who last spring defeated England and brought their team to the final round of the European zone of the Davis Cup matches. Timmer of Holland, Malmstrom of Sweden, Crawford of Australia, and Prens and Hartz, the two boys from Berlin, the first twenty-one and the second eighteen, who caused such a stir last summer—these are just a few of the young stars who are sure to be heard from in the years to come. Unknown, unheralded, unsung is the champion of the Nice Tennis Club, a young six-foot Irishman named G. L. Rogers who spends his winters in the south of France. Already this nineteen-year-old boy who gave up boxing for tennis several years ago has to his credit victories over some of the great European internationalists; he was the sensation of the past tennis season on the Riviera. From this group and from other stars still in the making will be formed the opposition which our Lotts and Shieldses must face in the years to come. The days of successive American supremacy in lawn tennis are past; from now on we shall, despite the fine group of young players in the United States, meet a resistance as severe and as stubborn as the attack of the French team which won the Davis Cup. Great occasions bring forth great personalities. The ranking stars of this country in the years just ahead have before them the chance to write their names in the history of tennis even more brilliantly than did their immediate predecessors.



An effective planting in the Robb garden at Concord, Mass., which includes such perennials as asters, heleniums, marigolds, etc.

Raising Perennials from Seed

by FLORENCE TAFT EATON

EVERY one who has to do with a garden inevitably tends to increase its proportion of perennials. I have often heard gardeners state that they plan, eventually, to include nothing but these generous and efficient garden inhabitants, who appear cheerfully and punctually every spring, require a minimum of care, and increase steadily, both by seasonal growth and by self-seeding.

Perennials, however, require no advertising, or exploiting; they are their own best advocates. The question is, how best to obtain them in desired quantities in our beds and borders. I remember when—long ago—it never occurred to me as a possibility to plant seeds of perennials. When I wished new varieties I saved up until I could indulge myself in this direction, and then, at some nursery, made my money go as far as possible. But how the cost counts up

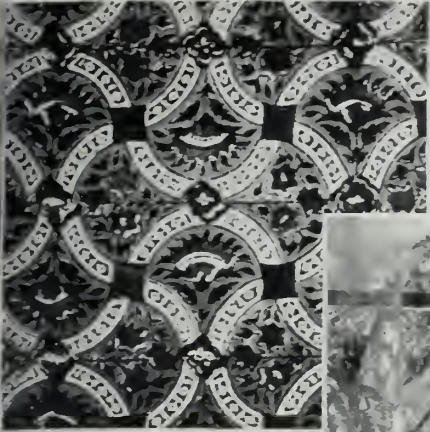
for even a small quantity! And perennials should be planted generously. Masses of color are desired in the perennial border, and plants should be set, not singly, but in recurring groups, each of three or more individuals. The perennial border should be planned in line with Nature's lavishness, and color supplied not in little dabs or dots, but in broad washes and splashes.

Raising perennials from seed, therefore, is the answer; and instead of paying twenty-five cents or more for a single small plant, spend it for a package of seed that, well managed, will supply dozens of husky seedlings to be planted as liberally as wished in our own garden, and a surplus for that dearest of garden amenities, sharing with our neighbor. Economy, then, is our first and main object when raising perennials from seed—getting the most for our money. Naturally, more time is required; but if one plants seed

wisely and cares for the seedlings efficiently, one soon catches up.

Secondly, if one is a real garden-lover and really likes gardening, this is such interesting work—real garden fun. And I think results always afford more real satisfaction if one has seen a process through from start to finish.

Some sorts of perennials—peonies, iris, etc.—cannot be successfully or advantageously raised from seed, either because few seeds germinate or the time of germination is too long; or because the varieties, being hybrid in their characteristics, are not dependable seeded; some perennials take a prohibitively long time from seed to flower. Seed-raising, with some of these, is sometimes undertaken as an experiment or matter of interest—as with irises, for instance. Occasionally these sow themselves, and it is fascinating to note results. We once discovered an iris



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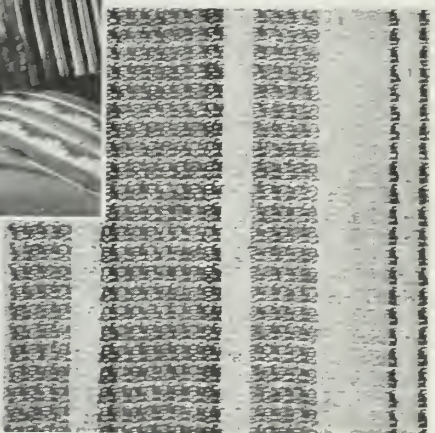


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seedling the blossoms of which showed falls which were half purple and half white; but the plant lacked stamina and one spring failed to make good. Mrs. Homer Gage has done much successful experimenting with seeding of German irises in her beautiful garden at Shrewsbury, Mass. Such experiments, however, are more interesting than practical for the average gardener. I should, nevertheless, always protect and conserve any accidental unusual seedling until it proved itself, as sometimes rare varieties are thus obtained.

Again, the seedlings of some perennials do not run true—as phloxes. One should never try to raise these from seed, except, as above, for interesting experimentation. Indeed, all self-sown phlox seedlings should be pulled up, and the main blossom-heads clipped when beginning to go to seed.

Some perennials, again, take care of themselves as to natural increase, and such self-sown seedlings seem sturdier and more dependable than those obtained from planted seed. Foxgloves are the best illustration of these. One healthy spire of foxglove blossoms will furnish self-sown seedlings enough to plant an acre. I can't refrain, here, from extolling the superior beauty of white foxgloves. A group of these in a shady corner makes one of the loveliest of garden pictures. Foxgloves, grouped, are much used in English perennial borders. I remember them as especially lovely in the borders around Canterbury Cathedral.

Pyrethrums seed themselves sparsely,

but sufficiently for the small garden; we have found them practically true to type. Look out that the seedlings don't get mixed up with yarrow, which they closely resemble. Delphinium, columbine, rocket (hesperis), and perennial lupin also supply self-sown seedlings which are worthy for a time; plantings of new seed should occasionally be made, as these all have a tendency to revert to more ordinary type. In the line of seed-conservation we find our compost heap an excellent forcing-bed, as the old house-flowers and garden-clippings are thrown on it; and as the numerous self-sown seedlings always seem to be especially thrifty, we often save them. Our iris plantings, to our disgust, also harbor wind-carried seed, producing unexpected plantlets hard to dislodge, but so sturdy that we save the most desirable.

As to time of starting perennials, it is more elastic than that for starting annuals, and varies in regard to different sorts and for different reasons. Some perennials—delphiniums, Shasta daisy, Iceland poppy, lychnis, platycodon, and others—if started early will give rather sparse bloom, but of splendid quality, the first season, to the garden's great advantage. Delphiniums are perhaps the best example of these. If one starts fine fresh seed in a coldframe as early as possible, transplants the seedlings with care into a favorable locality, and gives them plenty of space and good care, magnificent blossoms may be obtained late in the first season. Naturally, the plants do not, and cannot, obtain their

full development. With these, as with all perennials (and annuals), it emphatically pays to buy the best seed. The difference in cost between this and that of average quality is little, and results are infinitely better. Mixed hybrid delphiniums are most satisfactory and one packet is sufficient for the average garden. Chinese larkspur is charming. Delphinium seed sown in June or July will bloom early the following summer.

As a general rule, June and July are the best months to sow most perennials; but many can be sown in late May, and August is not prohibitive for some varieties—as hollyhocks, myosotis, pansies, Oriental poppies, some of which get too big for best spring transplanting if started too early, or they get too spindly. Your favorite flower catalogue will usually direct the planting time of special varieties. Canterbury bells, foxgloves (if not self-sown), sweet william, may be sown in June. These biennials have their great blossoming time the second summer and should be started early, to insure good-sized plants and a long season of bloom. The rank and file of perennials, as a rule, are best started before the middle of July, that the seedlings may be of sufficient size to transplant into the seed-bed or permanent position in September.

A second method of perennial seed planting consists of what I might call the natural method—i. e., planting the seed immediately after it is ripened, which is Nature's time of self-seeding. Some seeds—as golden alyssum—seem to germinate more successfully if this method is fol-



Iris is one of the few perennials that cannot be satisfactorily raised from seed, although it is sometimes undertaken as an experiment



A superb set of 4 Fox Hunting Prints of fine colour and detail, painted by Dean Wolstenholme; engraved by Sutherland, London. Published June 5, 1817. Burkill & Hudson, 85 Cheapside.

Size of frames 36" x 16"

OLD ENGLISH HUNTING AND COACHING PRINTS

AN IMPORTANT collection is now being exhibited including: several beautiful coaching prints by James Pollard; two sets of fox-hunting prints by Dean Wolstenholme—original issues in brilliant condition; also the "Quorn Hunt," a set of 8 prints by Henry Alken.

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lowed. This makes the time of planting later, but this absolutely fresh seed, if saved from the earliest and finest blooms, often germinates more quickly, and the seedlings seem to have more vigor. In saving your own seed use care in selecting that of early and fine blooms, mark the stalks, and clip off all other seeding blossoms. Be sure to secure the selected seeding stalks before the seeds drop; finish ripening in the sun.

A coldframe is desirable for sowing seed, and at the time of seed-sowing of perennials this is not in use for seeds of annuals and vegetables. Coldframes are easily home made, and even one will prove of the greatest help and convenience. If used earlier, the soil should be renewed, and should be a mixture of good garden earth, some well-rotted manure, compost from the bottom of the heap, and a little sand. The bed should have good drainage. Mix the soil well, rake smoothly, and sift the top layer; moisten. Sow the seed broadcast, in four-inch divisions, sharply separated; sift a thin layer of earth over good-sized seeds and firm well. Mix very small seeds with sand and scatter over the surface, firm well, and cover with burlap; keep moist, watering through burlap or cheesecloth with a fine spray of water that has stood in the sun. We sometimes use rhubarb leaves instead of other covering, removing when the seeds germinate. As a rule, sow thinly; but if the seed is good, severe thinning is always necessary. The beds often need protection against too great heat; frames covered with cheesecloth, or burlap thrown over four corner poles work well. Transplant, after second leaves have developed, to about three inches apart, into the seed-bed. This is the time when you can be a trader or a giver, as there are always too many seedlings, and it is heart-breaking to waste them after all one's toil. But be sure to keep a good surplus to allow for winter casualties.

If one has no frame, or wishes to plant more extensively, fix a seed bed in some favorable place, digging deeply, raking, fertilizing, and topping with sifted humus. Mark off in spaces two or three inches wide and sow seed broadcast between the divisions, rather than in drills the same distance apart; the seedlings are thus farther apart and more easily cared for and transplanted. A little tobacco dust sprinkled over the bed—to discourage insects—is approved by some good gardeners. The wilt disease sometimes develops in a crowded frame, in which case apply a thin sifting of fine sand. Keep frame or bed weeded and watered, and cultivate around the seedlings with an old kitchen fork. Label the rows carefully. The use of two markers pressed together (with name written inside, perfectly protected) is recommended by an authority, and seems an excellent idea. The seed bed should be

large enough to hold the seedlings when transplanted, which should be done after the true leaves are well grown; previous to this thin carefully, leaving the most vigorous plants. Transplant three to five inches apart. The seedlings should grow rapidly and sturdily, and if thrifty may be moved into permanent position in September, leaving a surplus in the bed to supply deficiencies. Pinch out the tops of too spindly plants, to stimulate side shoots.

For the first transplantation, prepare the earth, line off, carefully lift a few seedlings at a time on to a flat basket, and



Perennials should be planted generously, and raising them from seed is the most economical way to provide enough

with a slim trowel work out a wedge-shaped cavity. Holding the seedling in the left hand, lower it into the hole carefully, press back the earth, firm well, and give plenty of water. Always plan to transplant toward night; or—better still—on a cloudy, showery day. These little seedlings must be kept well—but gently—watered, weeded, and cultivated; in case of extreme heat protect against the sun for a day or two; we sometimes use small flower pots for extra-choice seedlings.

In the final transplanting of perennials into the border or other position, set in repeated groups of three to five and not singly. See that the soil of their permanent location is rich and mellow, using bonemeal, sheep manure, or a foundation of well-rotted manure covered with earth. This final transplantation should be careful and efficient; best methods pay here—as, in fact, everywhere. Take up seedlings, a few at a time, on a shallow basket, disturbing the earth as little as possible; and keep a pot of water at hand from which to pour carefully into the cavity. Be sure to allow plenty of room for development; a distance of half their

height between plants is recommended. In deciding what perennials to raise from seed, select those that come to flowering most quickly, those that are dependable as to reproducing type, and those that are fairly easy to raise. Any good compendium of perennials or ample flower catalogue will inform you. By the way, good catalogues form a very valuable department of a horticultural library; collect all you can, including a few English ones, and some from different parts of our own country. Remember, also, that many of the best garden must-haves—as Iceland poppy, snapdragons, pansies, foxgloves, hollyhocks—while often lasting on from year to year, cannot be depended on for more than two years, and should be often renewed. Many gardeners treat these as annuals, planting seed each year for the next. Often these biennials convert themselves into perennials by dependable seed-dropping.

Following are a few good perennials easily and dependably raised from seed:

- Alyssum saxatile compactum (golden alyssum): spring-flowering; seed may be sown until August.
- Anchusa: plant in July. Too freely self-seeding after once started.
- Arabis: spring-flowering. Sow seed in May; transplant in the fall.
- Aquilegia (columbine): use the long-spurred. Plant early, transplant in the fall.
- Asclepias (butterfly weed): summer-flowering. Plant early; leave last transplanting until the next spring.
- Aster (Michaelmas daisy): fall-blooming. If planted early in the spring, may bloom first year; or sow from May to July, for next-year's bloom.
- Campanulas (include Canterbury bells, carpatica, persicifolia): June and July; sow from May to July.
- Cerastium (snow-in-summer): June and July; sow in summer.
- Chrysanthemum maximum (Shasta daisy): summer-blooming; sow in summer.
- Coreopsis: all-summer bloom; blossoms first year if seed is sown very early; sow seed in July for following year; best blooms are obtained by sowing seed every second year.
- Delphinium: summer-blooming; cut back for second bloom; blossoms in fall if seed is sown very early; sow seed in June or July for second-year bloom; use fresh seed.
- Dianthus (including sweet william, also carnations): May and June flowering; marguerite carnations (biennial) bloom first season if sown early.
- Gaillardia: June to frost. Start early for first-year bloom.
- Helenium (sneezeweed): June to September; sow seed in July.
- Hesperis (rocket): June—sparsely later. Self-sowing after once started; renew occasionally.
- Hollyhock: summer-blooming. Biennial, but self-sowing. Sow seed in August for second season.
- Papaver (Oriental, and Iceland poppies): Oriental blooms in June; Iceland early spring and sparsely later; sow seed of latter very early.
- Polyonium (Jacob's ladder): there are both spring and summer-blooming varieties.
- Primula: spring-blooming; seed germinates slowly; sow in the spring; transplant in fall.
- Pyrethrum: June; sow seeds in early summer for next season.
- Rudbeckia: late summer and fall; several good varieties, including the purple cone-flower; sow seed in June.
- Veronica: three good varieties extend season from May to September.
- Violas, pansies: biennials easily raised from seed.
- Foxgloves: June and July; biennial, but dependably self-sowing after once started.
- Myosotis (forget-me-not): most varieties will blossom the first year if sown early. Sow in July for second-year bloom; self-sowing after once started.



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VENETIAN XVIII CENTURY DECORATION

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FAB

Above. A Jane Regny model of white jersey banded in shades of blue. From Lord & Taylor



DON DIEGO

Right. The bolero line across the front is emphasized by means of contrasting pipings in this copy in flat crêpe of a Mary Nowitsky model. From B. Altman & Co.



FAB

Above. Navy blue and white are combined in both the suit and the beach coat pictured here. From Lord & Taylor

SMART BATHING APPAREL

by ANNE SHIRLEY MOLLOY

SOPHISTICATED simplicity, of which so much has been said, surely seems to be the keynote of the many charming bathing costumes that have been designed to make their appearance on the beach this summer. Fashions have become so feminized that it was inevitable that the extremely mannish type of swimming suit should give way to a modified version, which has, however, retained the advantage of comfort to the real swimmer and at the same time gained in style and becomingness.

Then, too, there are the lovely little suits of silk in vivid colorings, the solid colors depending on self-trimming in the form of diagonal tucks or bands; while the printed silks, in their colorful designs, make most charming little bathing frocks. Silk bathing frocks are usually worn over jersey tops rather than with bloomers of the same fabric, and bands of the silk are repeated on the very abbreviated under part—and to be truly *chic* the costume must be decidedly abbreviated.

The majority of the most successful models have their origin in the Paris houses, so the imports and copies of them made by the New York houses have been chosen to illustrate this article, for they embody the most interesting style features of the season.

Mary Nowitsky, whose unusual negligees have recently been shown in these pages, can also be relied upon to do interesting things in the way of bathing or beach attire. She is represented with two costumes, quite different in design. Even the most conservative type of woman could appear on the beach with ease in the little bolero model from

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B. Altman & Co. The upper part is cut rather like a step-in, fitting snugly, while the shorts which are separate, are pleated at the side. This characteristic is true of many of the suits of similar design, exaggerated in some cases so that a kilt-like effect is obtained rather than that of close fitting shorts. In another model by Nowitsky (this one from Best & Co.) the popularity of tweed is responsible for its appearance in the very swagger little shorts slightly fitted at the waist line by means of a series of tucks. A coat of green jersey to match the upper section of the suit (the shorts are in brown tones) is worn with this.

Jane Regny, whose geometrical designs are so smart in sports wear, is represented by a severely simple model in white jersey, with the contrasting note appearing in graduated blue bands.

Sun bathing, a feature of the Lido Beach that promises to have many exponents here as the benefits of the direct rays of the sun are proving their beneficiality, is responsible for the model from Schiaparelli with an adjustable back. This is the designer who has sent us so many interesting sweaters, and some of her bathing suits are made with the familiar knitted tops, the flannel shorts having a wide knitted band to fit them snugly at the waist line.

One of the most feminine models was designed by Suzanne Talbot and has been imported by Best & Co., who have copied it in various brilliant colors. The model illustrated is in yellow with series of diagonal tucks and flounces held in snugly at the waist line with a wide bow of the crêpe de chine.



NICHOLAS HAZ

A brilliant, yellow crêpe de chine makes this charming bathing frock with many diagonal tucks. A Suzanne Talbot model from Best & Co.



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NICKOLAS HÁZ

Tweed is the novel fabric used for the shorts, while green jersey makes the top and the coat in the Mary Nowitsky model at the right. Patou originated the shantung model in red, white, and blue at the left. From Best & Co.

This is worn over jersey of matching color with wide bands of the silk bordering the shorts.

The combining of red, white, and blue for sports ensembles, one of the sensations of the season, is nowhere more happily illustrated than in bathing attire, and two charming examples are pictured. From Patou comes the model with the matching scarf which Best & Co., have imported and faithfully copied. It is developed in shantung, the shorts in the bright navy blue with white bands at the side,

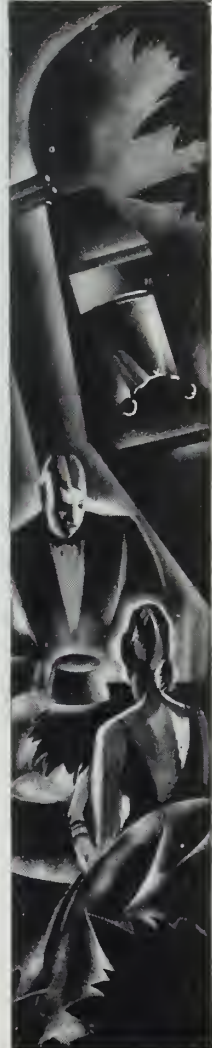
while the top section is of red, with white and blue design embroidered in the front. The other model is of blue and white jersey, from Lord & Taylor, worn with a smart beach coat in one of the interesting cotton fabrics.

Brilliant coloring in all the accessories, and in the gay beach chairs and umbrellas, contributes to the picture. Poiret is responsible for the unusual chair shown with Best & Co.'s suits; the fabric is characteristic of him, and is, it follows, colorful and decorative.



DON DIEGO

Sun-bathing, popularized at the Lido, is the raison d'être for this jersey suit after Schiaparelli, the back of which may be unfastened and allowed to hang, as illustrated. From B. Altman & Co.



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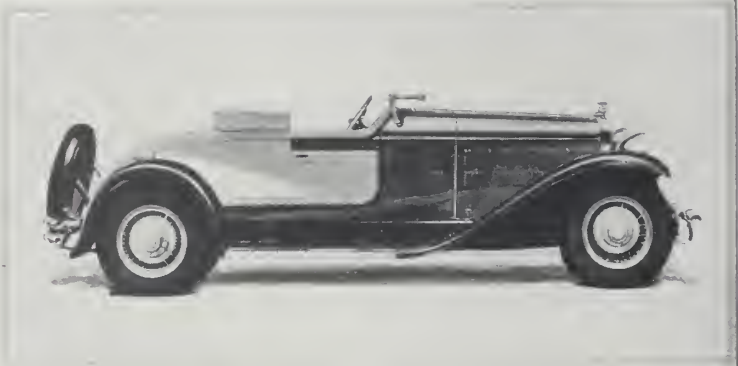


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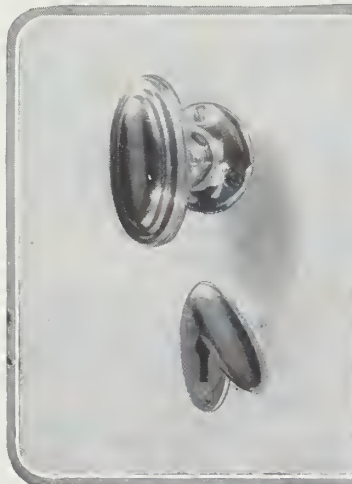
THE Assembly Room of the City Tavern in Alexandria, Virginia, is rich in historic memories. Here, Washington danced. Here, Lafayette dined. This room is rich, too, in its furnishings from the hands of Colonial craftsmen.

In the Metropolitan Museum are 17th, 18th, and early 19th century interiors of interest to those who build in Colonial or Georgian tradition. For these, as for all house builders, Sargent manufactures solid brass and solid bronze hardware of authentic designing. Gleaming brass knockers and handles for entrance doorways . . . strong, solid rim-locks and complete sets for interior doors . . . these may be obtained. Hardware exactly machined and precisely fitted. Made for generations of certain, quiet use.

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Here is pictured the door of the Assembly Room in the American Wing, restored from a photograph in the possession of the Metropolitan Museum. On it is displayed Sargent Hardware of solid brass, in a design that might have been selected by its very builders in the 1790's. Knob No. 1606. Keyplate 817.



No. 1982 (shown above) is a Colonial knob, similar to one used in the Marmon Room of the American Wing. With it ask for keyplate No. 811. This plain, round brass knob (at right) with its simple keyplate would also be correct on the door above. The keyplate is No. 711. The knob is No. 1602 in the book of Sargent designs. These are but two of many designs by Sargent.



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 RUBY S. CHAPMAN, Pres't
 ANTIQUES & REPRODUCTIONS

383 MADISON AVENUE

New York

Paris



Here the furniture is of amboyna wood, much used by makers of modernist furniture. It is beautifully inlaid with ivory, which gives character and delicate emphasis to the structural lines

THE MODERNIST IMPULSE IN AMERICAN DECORATION

by LEE McCANN

Photographs from Wm. Baumgarten & Co., Eugene Schoen, W. & J. Sloane, and Whittall Rug Salon



Typical of the way in which modernist art defies industrialism as its inspiration. An architect saw beauty in the bold design of a chemical pump, and now that he has fitted it as a lamp its admirers are many

THE swift new pace of modernist decoration is attracting many followers who find themselves liking it as they never imagined they would. Of a sudden, there has come an awakening sense of the suitability of this mode for American interiors. One hears everywhere much enthusiastic talk concerning set-back architecture, modernist furnishings, and abstract design. Some radical souls are even considering a more tender care of their radiators and telephone

in case these should be in demand by their descendants some day as antiques of merit—the pendulum of a new movement always swings far.

However, aggressive and sure of themselves as Americans are in most affairs of living, in matters of taste, timidity and caution are apt to rule. While praises hail the freshness and daring of modernist art, mingled with them are also deprecation and fear of its daring. Perhaps it is unjust to refer the latter feeling altogether to caution. Sentiment too plays a part. So much of our worship of historic styles in decoration is due to a desire to associate ourselves with a great tradition which we feel legitimately entitled to inherit. Our ancestors abandoned it perforce when they came to the New World, and such art as they created was an attempt under handicaps to keep touch with the artistic ideals they had left behind. Europeans securely possessing this background can give their efforts joyously to create a new period to add its wealth to historic modes. They are free to concentrate upon this, because possessing the past inseparably, it does not bind them. But we are still striving to recover it, to make it a part of ourselves, and because it is a symbol of something dear and important, Americans will not so lightly forego their Georgian, their Louis, and their Renaissance decoration. On the other hand a thirst for novelty, for the excitement of change and new possessions, spurs them eagerly on to acquire these.

Obviously our problem is two-sided and one that only Americans themselves can work out. In this lies

a powerful psychologic argument why modernistic furnishings are most satisfactory for American homes when made by native craftsmen, who better than anyone else can gauge our requirements and capacity for the assimilation of new ideas. It is a matter for congratulation that some of the best manufacturers of furniture and rugs in this country are already turning their attention seriously and successfully to the field of modernist design. Fine things are now available and by fall they will be plentiful, to answer the rapidly increasing demands for them.

Modernistic art first made its appearance in America, quietly enough, about a year and a half ago. Some good French pieces were brought over, and a very few American manufacturers who had been impressed with the possibilities of the new style in France tried their hand at it here. The first efforts in the modernist manner were finely executed and could fairly be called conservative. Sophisticated New York admired them, but a trifle fearfully. Those first efforts were the vanguard of what we may expect to see in quality before another season is

over, but at the time their impression was negative, and they remained for the most part unknown outside of New York. The time was not quite ripe for their acceptance. Some of these first pieces are illustrated here because they are typical of modernistic style as evolved by competent American designers, and also of the newest work at present being done in this manner. No doubt they will now receive the wider appreciation which the limited knowledge of modernist decoration denied them at the time of their first showing.

A more practical reason for the necessity of making modernist furniture over here is the difference in climate. Woods bought abroad, unless reseasoned in this country go to pieces in a short time. It is little short of tragic to see fine examples of foreign craftsmanship become ruined by a sojourn in our climate, and this invariably happens, as those who purchase them discover to their sorrow. It is sheer folly to pay important prices for furniture unless it is going to justify itself in durability.

The best American furniture is splendidly made. Selected materials, sound construction, and excellent cabinet craft make it second to none. The rich forests of South America send beautiful, exotic woods which have greatly increased variety and possibilities for color.

Remains only the question of taste and design to be considered. How much artistically have we to say? Certainly in the modern field we should be pre-eminent, since modern inventiveness is the very wellspring of inspiration of modern art. America has created much that was beautiful without knowing it, without considering that the productions of an industrial civilization might have a new, strange beauty of their own. France awakened us to understanding of the art value of much that we had thought merely utilitarian. Now that our designers are alert to the possibilities and sources of modernist art, there is no reason why America should not be as artistically creative as she is industrially inventive.

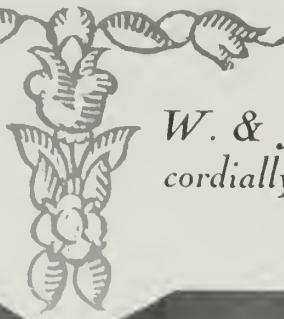
The uninitiated are still prone to see in modern art a naïve and somewhat mad attempt to be original. Modern art however is anything but naïve, a quality of primitive art that one hears frequently and falsely attributed to the new expression. It is, on the contrary, intensely sophisticated, because it is calculated and intellectually realized. The main significance which the simplicity of modern decoration has is its infinitely subtle reduction of the complex to the fundamental.

Direct appeal and honesty are its outstanding



A screen designed for an assembled bedroom in which silver, green, and black were dominant in the scheme. The frame is ebonized and covered with satin painted in the just mentioned colors

The sun porch offers an atmosphere of cool, quiet comfort. Summer furniture from



W. & J. Sloane extends this invitation cordially.... informally.... correctly....



W. & J. SLOANE

Fifth Avenue at Forty Seventh

Street . . . New York City

San Francisco . . . Washington

Interior Decoration

Home Furnishing Counsel



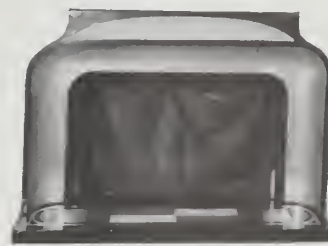
ANTIQUES

WE illustrate an unusually fine Sheraton small sideboard with inlays and serpentine front, and an old English painting of the Gainsborough school.

There are many other new arrivals in English and French antiques in the Colby collection.

JOHN · A · COLBY · & · SONS
129 · NORTH · WABASH · AVE
CHICAGO

— Since 1866 —



An effect of black marble and silver mosaic adds the force of contrast to the dignity and originality which make this fireplace a modernist treatment of particular interest

qualities. Superfluous ornament is discarded and interest is centered in outline, mass, and color.

Mass and line are evolved as the result of usefulness, which is always paramount and the determining consideration of the design. It is to this practical worth that we really owe the originality of modern furniture. An inspired sense of arrangement not only gives an unexpected convenience to such pieces as wardrobes, bookcases, desks, dressing tables, and occasional tables, but in planning for convenience interesting shapes are evolved.

There are to be no standardized, much-duplicated designs in modernist furniture its makers proclaim. Some even limit themselves to one piece of a kind. Much of it will be built to order, they tell us, each piece meeting an individual need and created to fit a particular space. This means that

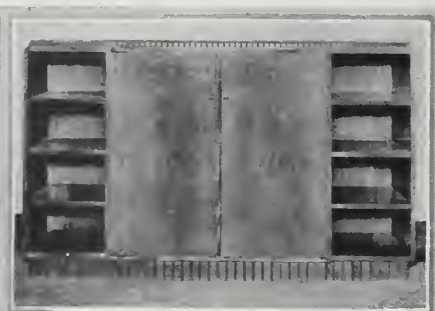
we may hope for interiors of genuine individuality, and if some mistakes are made, as they will be, what of it! These are inevitable to an experimental movement, and will be more than compensated for by its successes.

It is interesting to see how modernist geometrical patterns are finding their way into rugs, for which they are well adapted. These bold new designs with their vigorous colors are now woven in rugs of the superb quality that estimates durability in terms of generations rather than years. The finest, most lustrous yarns in the world, dyed with rare skill, give full value to modernist color schemes, and create carpets worthy of a place in distinguished interiors.

That these rugs are applicable to any scheme or period of decoration is the opinion of their manufacturer, who rightfully points out that the dynamic symmetry of the new Occi-



A book table of obvious convenience, well designed as to line and mass and depending for ornament upon the combination of several woods—macassar ebony, purple heart, and French and Brazilian walnut



A mahogany book case shows harmony and balance of proportion together with a restrained though modernistic style that make it not incompatible with furniture of other periods



A modernist living room in which the relative values of furnishings and architecture have been carefully considered. The fireplace shows an interesting conventionalization of leaping flames as its motif of decoration

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THE HAYDEN COMPANY

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New York



FURNITURE
WOODWORK
DECORATIONS
FABRICS

An early 18th Century Walnut Cabinet on stand with writing compartment.



Showrooms —

also in connection with our factory at ROCHESTER, N.Y. where our Furniture and Woodwork are made.

Old English Furniture Decoration Interior Architecture



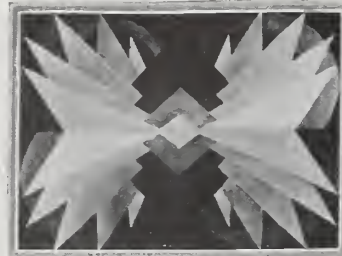
Many-sided Library Panelled in Oak and Furnished with Antique and Reproduction Furniture



We give to a decorative problem technical experience, at the same time maintaining the individuality of a client's ideas



HENRY F.
 BULTITUDE
 115 EAST 57TH STREET
 NEW YORK



Imagine this modernistic rug in any combination of colors that delights your fancy, gorgeous, subtle, or delicate, for the realization of such fancies is an art of modern rug weaving at the disposal of those who like to plan the tone if not the pattern of their floor coverings

dental patterns should be considered on a par with the static abstraction of Oriental designs which have so long dominated our floors.

It is worth note in passing, as a bit of the romance of contemporary industrialism, that these rugs are made by a mechanical method which exactly duplicates the ancient hand craft of knotted rugs, except that human fingers are replaced by fingers of steel in tying the knots. It is one of the few industrial processes whereby nothing that made the old craft beautiful has been sacrificed to the machine which has merely substituted for the softness of flesh the strength of metal; the particular advantage being that with the knots so tightly tied by these robot fingers, no grit can penetrate to cut the fine yarns and wear them out.

Tone is the great adapting factor in floor coverings. The same rug may look well in an Early American, a Spanish antique, or a modernist room, provided that the proper color-key is established in each instance. One may in ordering a modernist rug, such as just described, choose the exact shades desired and even vary their arrangement in the pattern at slight extra cost, so that the rug becomes entirely individual and in harmony

with the place which it is to occupy.

Motifs from antique Oriental rugs are now being "jazzed" to accord with the modern spirit, much as some of the themes of classic music have been syncopated to a swifter beat. A trick method, if you will, but some of the results are stunning. A section of an Oriental rug is taken and the design is magnified to cover a full-size rug. In doing this a simplification and boldness that are akin to modernist patterns are effected, and the result will give a modern note in a room of traditional styling or a pleasing restraint in the floor covering for a modernist room, as it is equally at home in either setting.

With modernist furniture of the simpler types which do not use elaborate inlays, hooked rugs are charming. The old ones which have geometrical designs are as modern in spirit as anything one could see. And there are new ones made especially for modernist interiors which are full of spirit and originality. For

small rooms, for simply furnished homes, and for summer use, hooked rugs are delightful. They are easily cared for and are surprisingly serviceable, as those which have been handed down from Colonial days amply prove.



There is nothing that should be called radical and much that is beautiful in this dressing table in which silver birch, dyed maple, and mahogany are the contributing woods



The worst foe of modernism is compelled to grant it such luxurious comfort as is apparent in the proportions of this chair

The architectural severity of this wardrobe is offset by the pleasing combination of its woods. French and Brazilian walnut are veneered with burr of ebony. Vertical lines are inlaid rosewood, and the knobs are hollywood



A FAITHFUL reproduction in old woods of a fine old hunting board, which retains all the beautiful old patine and charm of the original.

This piece is shown against the background of a large antique Verdure Tapestry of the XVIII Century.

The hunting board is representative of the fine reproductions now offered for separate sale or for use as part of carefully planned interior groupings.

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VALIANT

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Mr. Armstrong's
recent return from Europe,
with an unusually fine collection of
FRENCH PIECES
will be of especial interest to those
who are seeking authentic old
Furniture.



Consulting Decorator

MRS. RICHARD S. HOFFMANN

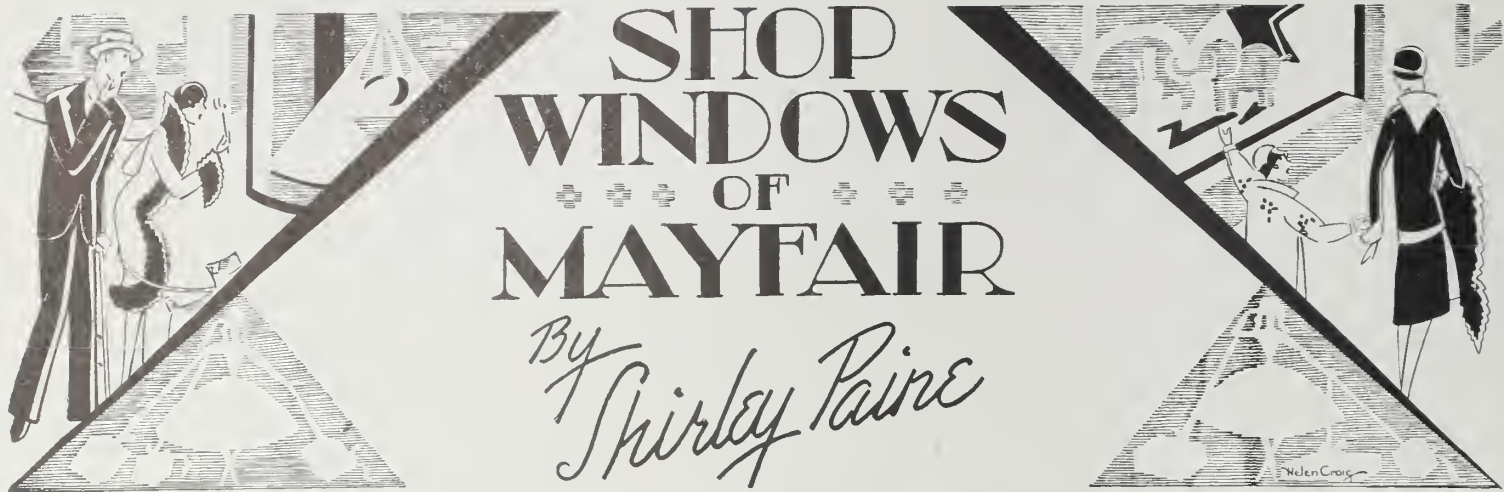
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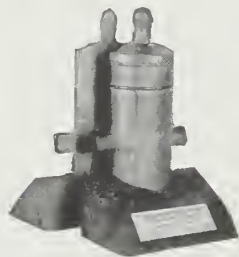


This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages

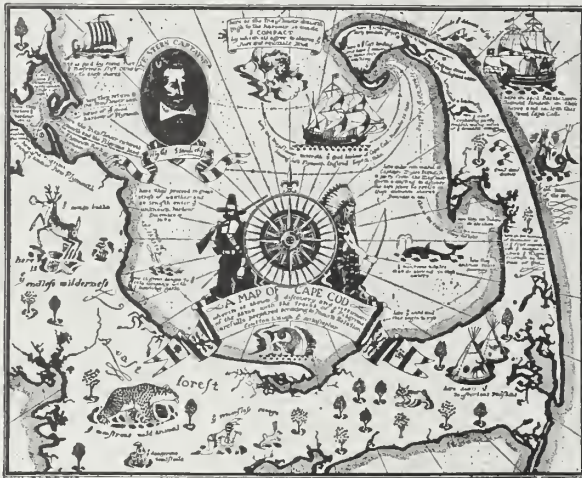
had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

This month showed still more buying interest than last. What with summer upon us, everyone is thinking of last minute slip covers, garden furniture, bright curtains, and summer home decorations generally. You will find several this month. What I should like now is to have readers write in suggesting things they would like to have shown. What have I been neglecting?

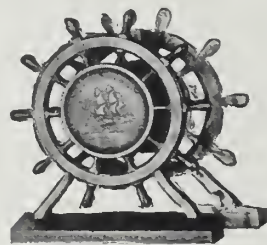
I am most eager to have new thoughts from all over the country. It is a large order to try to find "different" things at a human price range that people haven't already seen. If you like the things shown, just write in sometime and tell me about it, for all I ask is to have your commands. I am prepared to find and buy anything anywhere, provided it is still available for sale.



"Old Ironsides",—Decatur—names to conjure with—a breath of glorious romance from our own history! And now they are making a drive to pay the expense of overhauling this grand old ship to preserve her as a perpetual monument for future generations to see and admire. This has been made possible by taking parts of the timbers, planking, copper sheathing, bolts (made



These historically perfect and delightful maps by Coulton Waugh are becoming something of a rage. There is none of the semi-slapstick humor we get so often in cartographer's work. Every detail is historically correct. The style is wholly satisfying, the humor refreshing. There is a nice choice and price range. For the map in black, uncolored, size 16" x 20", \$1.50; hand-colored, \$2.50; hand-colored and shellacked, \$3.50. Hand-colored on specially fine deckle-edge paper, \$5. All prices postpaid

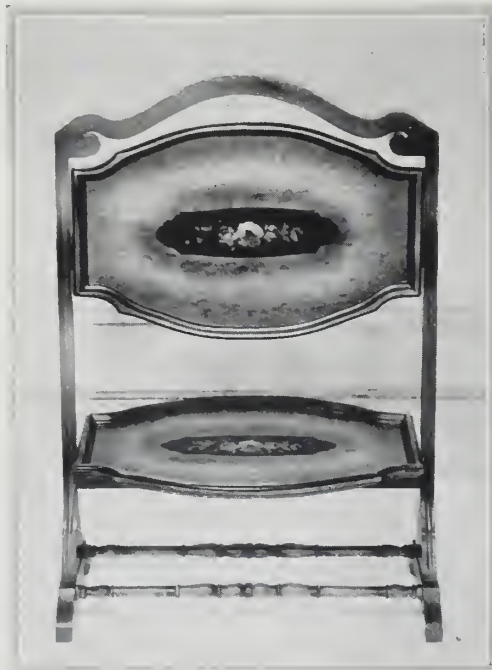


by Paul Revere), etc., and making them into articles of real use or of decorative historical interest. The wooden book-ends (left) are turned out of the original live-oak timbers, 6" high x 5" wide, \$15. The metal book-ends (above) are cast from copper sheathing and weighted with lead from the old powder magazine lining of the *Constitution*; size 6" high x 5" wide, price \$10



Another essential for the summer veranda or living room—a magazine holder which will handle current reading matter and can be carried to whatever room you wish. It is painted either in green or parchment, antiqued, with hand-painted floral sprays on both sides in gay colors; edged with a gold line. It has two compartments and a convenient handle. Size 18½" long, 11" wide, and 22" high. \$17.50, delivered 100 miles N. Y.

Something old, yet something new—the Cabot lantern. This most unusual lantern has a variety of uses—for the lodge gate, for porches, porte cochères, boat landings, stable entrances, in fact anywhere that a large amount of light is needed. It is made by the Industrial Arts Shop, who made the wall fixtures shown here recently. Height 17", width 10¼", depth 4½". Tin, bright, \$28; painted black or rust, \$43. Electrified



The most charming little muffin stand of the month which, when not in active use in serving, makes a graceful screen. Besides its pleasing lines, the finishes are particularly attractive; one, shown, is a delicately tinted parchment with the flower panel in colors, all hand done; the other is ruddy mahogany with the same panel. The height is 32", width 22". The trays lock securely into both positions. Price \$25.50 delivered 150 miles N. Y.



Set of wallpaper, period Louis XV. 13 panels, each 4 feet wide by 12 feet 4 inches high. Light jade green background.

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Furniture and Decorative Objects
French—Italian—and English
 Floor plans, Interior Architectural details: Schemes for the complete house.

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**DUNCAN PHYFE
 DROP-LEAF TABLE**



No. 325

This is an exquisitely proportioned reproduction of a prized original. Hand-made, of solid mahogany—with a 54" long and 20" wide top, a spacious drop. Extremely attractive as a library, tea, or occasional table.

Specially Priced at **\$70** Freight Allowed

OUR full line of beautiful Winthrop reproductions is illustrated in portfolio E-68 showing many pieces inspired by early English and American originals, in mahogany and maple. We will gladly send you this portfolio on receipt of 10c (stamps or coin). In ordering Winthrop reproductions, you may remit in full, or we will ship C. O. D. on receipt of \$20 deposit. Every reproduction guaranteed exactly as represented, and delivered in perfect condition.

Winthrop Furniture Co.
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3-piece Mayonnaise Set \$5.75

Plymouth Pewter Company
 Subsidiary of
WINTHROP FURNITURE CO.
 424 Park Square Bldg. Boston, Mass.
 Portfolio gladly sent on request. Address Dept. C.



A distinctive group: Glass Tree \$80; Service Plate, encrusted gold with black tracings \$100 dozen; Reproduction of Waterford Glass \$125



**A Little Different
 and so rich in distinction**

A VASE—a candlestick—a plate—just what you have been searching for to complete some decorative scheme. You will find it among the out of the ordinary things at Richard Briggs, Inc.

VISITORS TO BOSTON

When you come to Boston this summer, do not fail to visit our shops. Our Magnolia Salon opens July first.



Venetian Glass Vase, crystal with light blue shading \$35

The new Briggs Department of Decorating will gladly submit

schemes of interiors for your approval.

**RICHARD
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 68 SCHOOL STREET
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**PLAYTHINGS
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Boats and Submarines

Our assortment of toy Power Boats, Sail-Boats, Submarines and all water sports is unsurpassed.

We have beautiful speed boats, operated by electricity from \$25 to \$90.

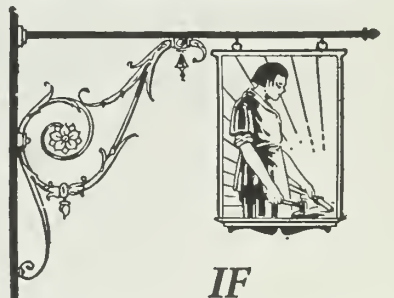
Also boats operated by steam power.

Sail boats at every price range, from those for real little tots to the finest toy racing sloops and schooners.

Playthings for indoors and for outdoors. Games and home entertainment for family, the children and for your guests.

Ask for Summer Catalog.

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 Playthings Store**
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You are a lover of Wrought Iron Things, beautifully designed and executed by skilled craftsmen,

IF

You appreciate the honest efforts of a sincere *Master Craftsman* who enjoys nothing better than his work and art and—

IF

You are really interested in things wrought and forged by hand or in SILHOUETTES and PLAQUES of FINE ART CASTINGS—THEN write to us for our book called

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Please mail your Book
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Name.....
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Bring Happiness to Invalids

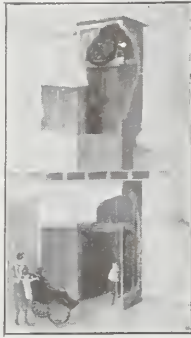
Hundreds of invalids unable to climb stairs are happy today because SEDGWICK INVALID ELEVATORS have ended their imprisonment. They are now able to travel at will from floor to floor and participate in the family life.

The Sedgwick Invalid Elevator is easily and economically installed, costs nothing to operate and is absolutely safe.

Write for New Booklet

SEDGWICK MACHINE WORKS
147 West 15th Street New York

Manufacturers of Fuel Lifts, Trunk Lifts and Dumb Waiters for Modern Homes.



SHOP WINDOWS OF MAYFAIR



This interesting little spoon in hand-wrought sterling is made in the shape of a leaf with the stem twisted around to form the handle. It may be used as a

tea-caddy spoon, or for nuts, olives, or sweetmeats. It is a lucky find for the small bridge prize. Price \$3, postpaid in United States

THE WINNIFRED FALES LIMITED ENROLLMENT COURSE IN INTERIOR DECORATING

MRS. FALES is nationally known as a decorator, author and editor. Through personal consultation and correspondence she has helped solve the decorating problems of more than 50,000 home makers. . . . As head of the Studio of Decorative Crafts she has broadened out into a specialist in drapery and other fabrics, as well as in gifts and furniture items. Through the studio she is offering a course of twelve practical lessons limited to one hundred students. These lessons are different. They waste no time re-hashing material that one can find in any public library. They are not merely a reading course—they tell you exactly what to do and when to do it.

The course complete is \$30, including the twelve lessons, a beautifully bound textbook by Mrs. Fales with dozens of illustrations and working diagrams, a \$2 color scheme finder, Mrs. Fales's personal criticism of your own schemes for three rooms, privilege of consultation with Mrs. Fales on any subject connected with the lessons. A real working knowledge of decorating will enable one to cooperate with architect, builder, and finishers to make a harmonious home. Lastly, there is a special student discount of 10 per cent. covering anything from a \$10,000 bedroom set to an ashtray, during the six months of the course. Write Shirley Paine for details.

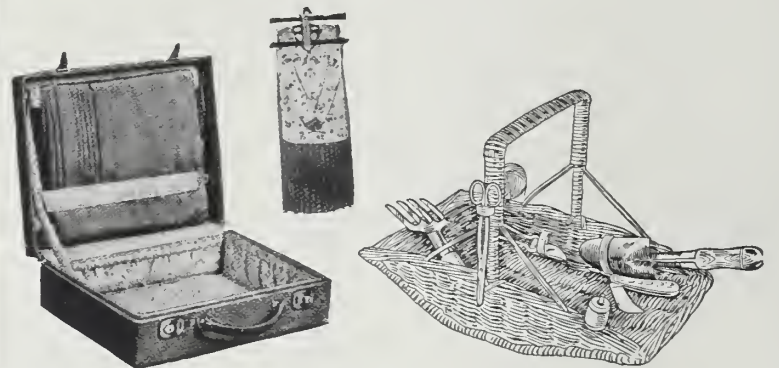
TODHUNTER

HAND WROUGHT METALWORK



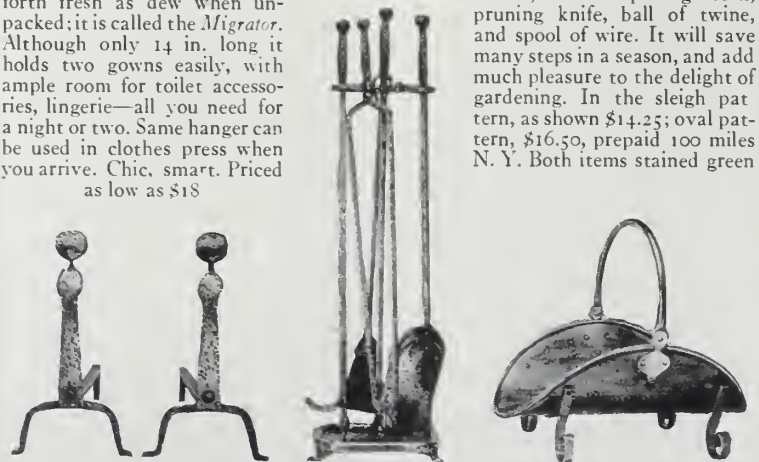
The above is one of a number of interesting old bell brackets, which we have reproduced
Illustrations upon request

119 East 57th Street, New York



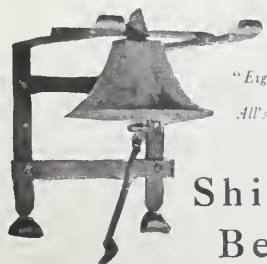
At last! An overnight bag that carries frocks without a wrinkle. It is by Winship, long known for fine luggage. Whether the trip be near or far, one's best gowns come forth fresh as dew when unpacked; it is called the *Migrator*. Although only 14 in. long it holds two gowns easily, with ample room for toilet accessories, lingerie—all you need for a night or two. Same hanger can be used in clothes press when you arrive. Chic, smart. Priced as low as \$18

Everything to delight the feminine gardener—and masculine as well. This fine basket is fitted with all the essentials—rose scissors, pruning shears, hand trowel, hand spading fork, pruning knife, ball of twine, and spool of wire. It will save many steps in a season, and add much pleasure to the delight of gardening. In the sleigh pattern, as shown \$14.25; oval pattern, \$16.50, prepaid 100 miles N. Y. Both items stained green



Although winter is over—thank heaven—there are many lucky folk who are opening up a summer cottage, or a lodge in the mountains far enough north to make a fire most pleasant in the evening. Wrought iron is in order for this sort of service, and I have been sent photo-

graphs from Boston showing this complete set finished in Flemish iron. Andirons are \$12; fire-set, \$15; wood basket to match, with polished brass trim and handle, \$12. Delivered free greater Boston. This fine firm has a wonderful catalogue showing other specialties



"Eight Bells an' All's Well!"

Ship's Bell Dinner Gongs

Unique and pleasing for any purpose where a gong is desired. The cast brass ship's bell has a cankered green finish, while the hand-wrought iron rack may be finished as desired. Size 8" wide, 7" high; 7" projection. No. 555. Price \$10. Postpaid east of the Mississippi

At Better Shops or Direct

The Treasure Chest
Asheville, North Carolina

The Distinctive Weathervane



The New **MOTOVANE**
The outer designs rotate around the central weathervane. Weathervanes suitable for garden, house, garage, stable, camp or cottage. Catalog on request.
215 E. Mason Ave., York, Pa.

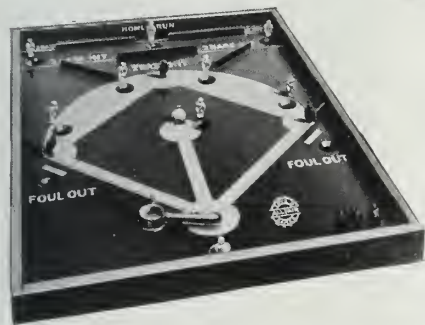
SHOP WINDOWS
OF
MAYFAIR



I have discovered a bridge table cover for everyday use made of rayon silk in beautiful colors. One feature is the use of elastic at corners to snap on the table securely—a great improvement over the old style covers with many tapes and strings to become knotted. It launders like a charm, and may be had in sand with a peach border; black with red border; hydrangea blue with gold border; grass green with gold border. Price \$2. What could be nicer?



There may be lovelier iron and tile tables than this, but I have never seen them. The top is of a big single real Spanish tile glazed in white and beautifully hand-painted in either of two designs, a black house and tree motif, or a flower panel in colors. The base is of heavy hand-wrought iron. Price \$45. The large flower bucket with high square handle comes in choice of green, blue, yellow, red, black, with beautiful hand-painted flower panels. \$7.75. Watering pot to match \$4.25 Postage extra



At last we have the nearest possible approach to outdoor baseball in a practical game. In fact, it *is* baseball. Every thrill of the game is there, yet it is so simple a child can enjoy playing it hours on end. It requires plenty of skill to hit the ball, and grown-ups probably will be so busy playing it themselves that the youngsters will have to rise at the crack of dawn in order to get their innings. Size of playing field, 17" x 24"; price \$7.50 prepaid 100 miles

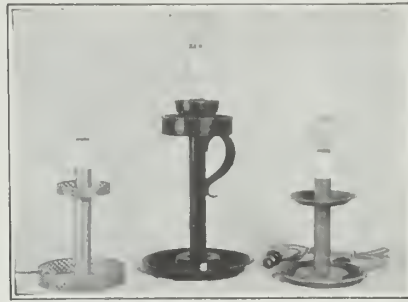


Courtright House, Boston, enjoys a most enviable reputation for authentic antiques, mainly those of European origin. There are so many to choose from that it seems best to list a typical example for our readers, and then at

their convenience they can write in for catalogues and special information upon almost any type of hard-to-find piece. This half-paneled room with stone fireplace is Louis XV, and is genuine, having been moved complete from France

Out-of-the-Ordinary ~ Beautiful ~ Inexpensive

Hand
Wrought
Lighting
Fixtures



Tin
Brass
Copper
Pewter

EARLY AMERICAN LAMPS

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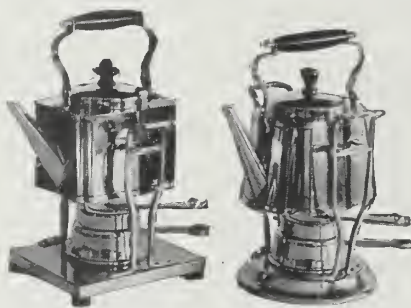
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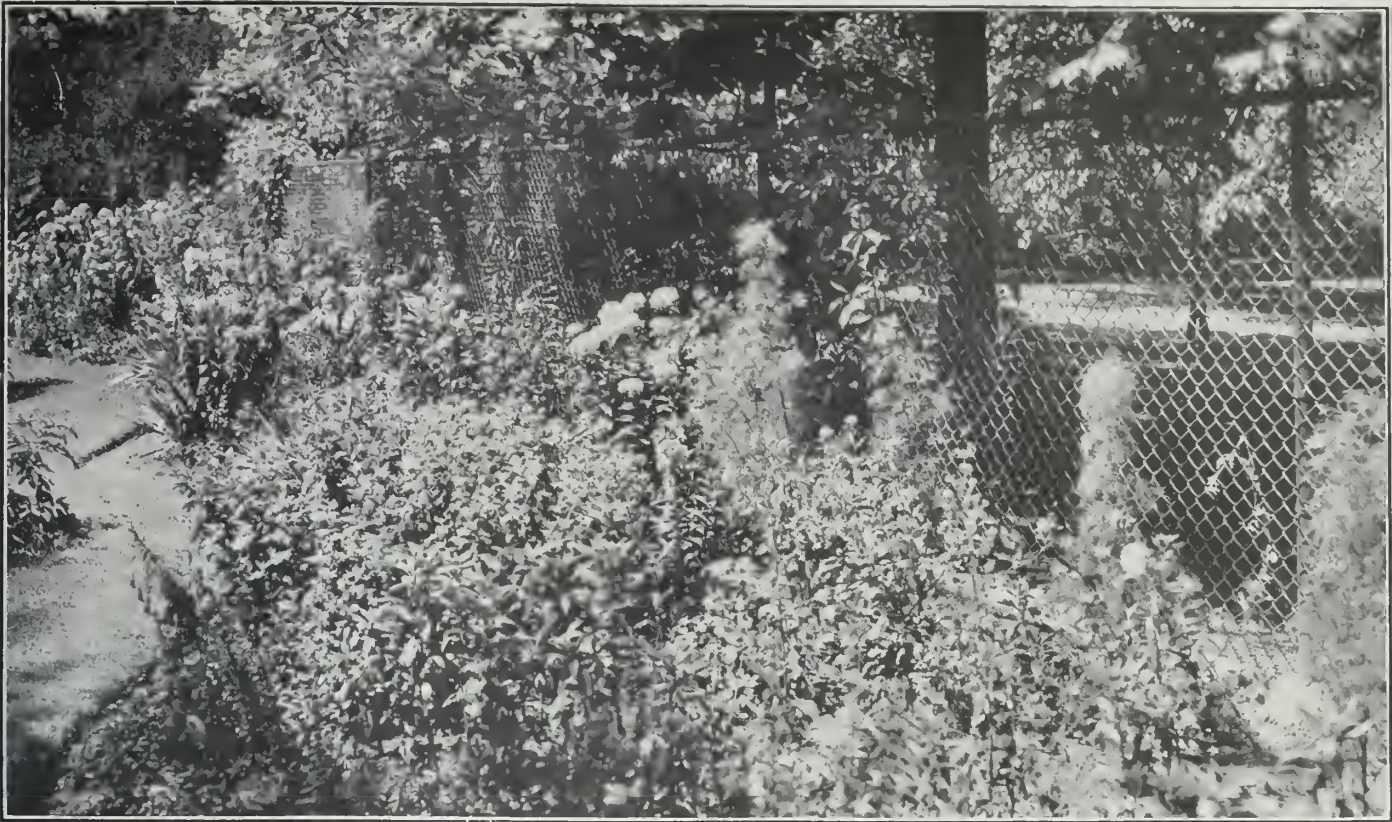
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THE HOME SERVICE PAGE

HOME-BUILDING, DECORATION, FURNISHINGS, HOME EQUIPMENT

The purpose of this department is to be of service to the readers of *COUNTRY LIFE*. It has arranged to supply the informative booklets and free services that are offered by the manufacturer, the decorator, and the craftsman. Much of this helpful information is not accessible to the person who is building or decorating a home, or equipping a country place. The business houses listed will welcome an opportunity to supply this information presented in their booklets by experts in their various lines. You put yourself under no obligation. Select as many as you wish, and order by number only. Use coupon at bottom of this page. Address Building Service Editor, *COUNTRY LIFE*, Garden City, N. Y.

The Beauty in Modern Conveniences

ONCE, to have the necessary mechanism of our homes efficient was deemed enough. That is no longer the standard by which housekeeping is measured. This mechanism, these tools that we use in our highly specialized workshops, must be beautiful as well. And they are a very definite reason for much of the charm that to-day is to be found in the simplest, most unpretentious apartment or house.

It is sometimes good for the housewife's soul—her mental soul—to take stock of this radical change that has come about so gradually as to be as casually accepted as pure water in the home. This new beauty in our common utensils is an important factor in home life, for it makes very truly for happiness for both mistress and maid.

Take the mere matter of washing machines, for example, once unwieldy, ponderous tubs in golden oak tones. To-day not only are these tubs electric, but they may be had of enamel in gay, light colors; or they can be found in copper, a gorgeous, shining copper that makes this modern laundry aid one of the high spots of decoration, so that laundry work has been robbed of its dreary drudgery.

The laundry itself has changed from a semi-lighted dun-colored space. Its floor is perhaps of colored

cement—rose, green, yellow, as wanted, or covered with gay linoleum that is springy underfoot. The walls will be of bright, washable, moisture-proof paints, or washable, colorful plaster that transforms this once dreary room into a delightful workshop. Closets for the laundry accessories may be bought ready-to-install, holding concealed ironing boards, irons, etc., all ready to drop down into place as needed. The doors of such closets are gay with color. Moreover, there are firms that will send on request blue-prints or charts of laundries showing how the equipment should be placed for greatest efficiency.

In the kitchen the least utensil has been studied so that every cooking, cleaning, baking, or dish-washing operation may be done with the least possible effort, and with each tool as attractive as one could wish. Pot covers, once a nuisance on pantry or cupboard shelves, now have their own aluminum racks that will hold the kitchen's supply so that they may be stored decoratively as well as conveniently. With these covers in reds, greens, and blues, the rack becomes an added spot of loveliness. To look at roasts or cake in the oven we no longer need peer cautiously in with dread of possible burned fingers. An oven-rack, firm and strong, with detachable steel handle, bright and

shiny, lets the roast or other food be pulled out right under the cook's eyes, to be taken care of, both rack and holder a fine piece of equipment either in or out of the oven.

We all know of the wealth of colors held in all utensils, fabrics, and paints for the kitchen, of the beauty of the modern refrigerator with its self-made cubes of ice. But few of us know of the new ice-balls that are so attractive for iced tea. To put ice in tea or other drinks dilutes them but these little silvery balls, zero-cold from storage in the electric refrigerator, may be popped into any drink without dilution—again, beauty with efficiency.

The fruit knives on the breakfast table are not of silver that acids might affect, but of stainless brass with colored handles. Even the floor polishers that clean and wax our floors are good-looking tools and our floor brushes are of new shapes and materials and colors, with the handles of our electric irons in green and gold!

Look where one will in the modern home, at its fittings, utensils, fabrics, paints, lacquers, plumbing, heating plant, screens, awnings, hardware, floors, one finds a scientific solution of labor, a solution that, fortunately, has at the same time been made to bring beauty for both the meager and the large purse.

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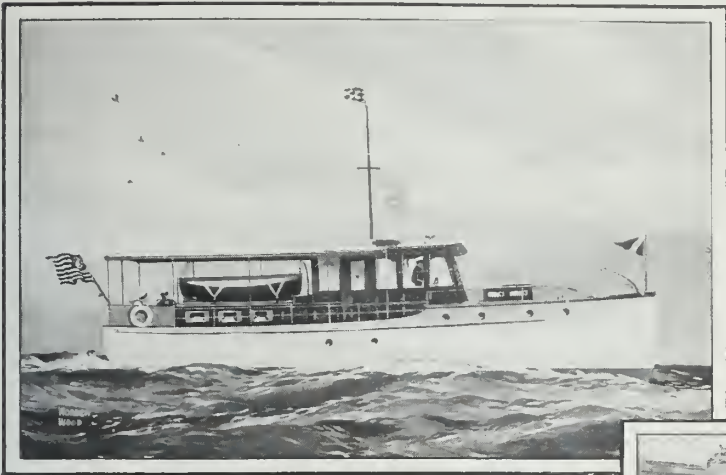
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YACHTING NOTES

EVERY kind of water craft, from the tiniest outboard skimmer to the three-masted 200-foot schooner, will have its chance this season. Plans are already complete which will mark this summer as one of the most eventful seasons in the history of yachting, and all of the advance chatter seems to indicate that each of the events will be keenly competitive, with a big entry list in every case.

Perhaps the most colorful of all the events will be the Spanish-American sailing race which starts June 30th. After his perilous trip across the Atlantic, Chris Columbus probably never dreamed that some day sportsmen would pull anchor and start across the choppy course for the fun of it; nor did he imagine that the time would come when the King and Queen of Spain would personally present prizes to the winners. Yet within a fortnight more than a dozen schooners, ranging in length from fifty-one feet to two hundred feet and over, will be well on their way to Spain.

The three-master *Atlantic*, one of the largest of the entrants, will enter the race as the favorite. She was formerly owned by Gen. Cornelius Vanderbilt, who sold her to the present owner, Gerald Lambert. Charles Francis Adams, who is considered one of America's ablest skippers, and who, in 1920, drove *Resolute* to three straight victories over Sir Thomas Lipton, will be in command of the *Atlantic*.

At the completion of the race, the smaller boats will sail two races in the Bay of Biscay, after which they will refit and go to England to participate in the Fastnet race, which is the annual British long-distance classic.

BASED upon the number of entries and the diverse types of power yachts represented, the Bear Mountain Handicap, starting June 24th, will doubtless be one of the most spectacular of the Eastern meetings. It is conducted by the Colonial Yacht Club from its station on the Manhattan shore of the Hudson to Bear Mountain and return, and the Club racing chairman, Capt. Henry C. Foster, reports that practically every boat club and organization of New York waters will be represented in this year's regatta.

Owing to the great increase in the number of stock cruisers in New York waters, the Bear Mountain Race has been opened to class events with special sub-prizes. A race for fast runabouts has also been added to this year's program.

Among the official committee boats will be Chriscraft, Dodge, and Baby Gar runabouts, an Elco Cruisette, and an a.c.f. cruiser.

The starting committee will officiate with the flags and starting gun aboard the 100-foot *Irwin*, owned by Commodore Heilner, founder of the race. Commodore Douglas Rigney has entered his a.c.f. cruiser *MU-1*, winner of second place last year. *Sea Dream III*, of Riverside Yacht Club, *Kemah II*, of N.Y.A.C., *Paducah*, *Starlight*, *Idlehour*, *Shadow*, *Adele*, *Turtle*, *Grayling II*, and other power yachts owned by prominent flag officers of some fourteen clubs will compete in the cruiser race in an effort to lift the Heilner Trophy from the Bayside Yacht Club where it is held by Capt. Dean Anderson, with his cruiser *Andy*.

QUITE unique in its plan is the "capital to capital" cruiser race which will start from Olympia, Wash., and go to Juneau, Alaska. More than fifteen boats will take part in this adventurous event, the course of which will extend over 927 nautical miles. The size of boats entered in the race is limited to lengths between twenty-five and sixty-five feet; skippers must be non-professional; the winner will receive a hundred dollars worth of gold nuggets dug from Alaskan soil.

EVERYONE who has tasted the salty air of the spray around a small schooner, everyone who likes sailing, everyone who has known real seafaring thrills, has put in his bid for a job on the crews of the many schooners which will set sail for Bermuda and return June 23rd. The Bermuda race has always been a thriller. This race is sailed by small boats, and the course directly crosses the gulf stream, making it necessary to depend upon the fullest measure of endurance and skill in seamanship. It is estimated that at least twenty boats will compete.

1928 EVENTS

- May 30—New England Outboard Regatta, Worcester, Mass.
- June 16-17—Boston to New York Outboard Marathon.
- June 19—New Bedford-New London Auxiliary Race, C.C.A.
- June 23—Start Bermuda Race, New London.
- June 24—Bear Mountain Race, Colonial Yacht Club, New York.
- June 26—America-Alaska Race, Olympia, Wash.
- June 30—Start Class B, Spanish-American Race.
- July 3-4—Albany Yacht Club.
- July 4—Mississippi Valley Power Boat Ass'n.
- July 7—Start Class A, Spanish-American Race.
- July 7-8—Springfield, Mass., Regatta.
- July 13—British-American 6-meter Team Races, on the Clyde.
- July 14—Block Island Cruiser Race, New York Athletic Club.
- July 14—Providence Regatta.
- July 20—Portland, Maine, Regatta.
- July 21-22—Cleveland Yacht Club.
- July 28-29—Craig Trophy Race for Cruisers.
- July 27-29—Buffalo Launch Club Regatta.
- July 28—Hull, Mass., Regatta.
- Aug. 2—Miles River Regatta.
- Aug. 2—Yacht Races, Olympic Games, Amsterdam.
- Aug. 3—Bayside-Block Island Auxiliary Race.
- Aug. 4-11—Marblehead Race Week.
- Aug. 9-23—New York Yacht Club Cruise and Regatta.
- Aug. 16-18—Niagara Boat Club Regatta.
- Aug. 17-18—Newport Regatta.
- Sept. 1-3—Detroit Regatta.
- Sept. 1—Huntington-Cornfield Auxiliary Race.
- Sept. 14-15—President's Cup Regatta, Washington, D. C.
- Sept. 16—Ocean Race for Cruisers, Sheepshead Bay Yacht Club.
- Oct. 5-6—National Outboard Regatta, Wilmington, N. C.



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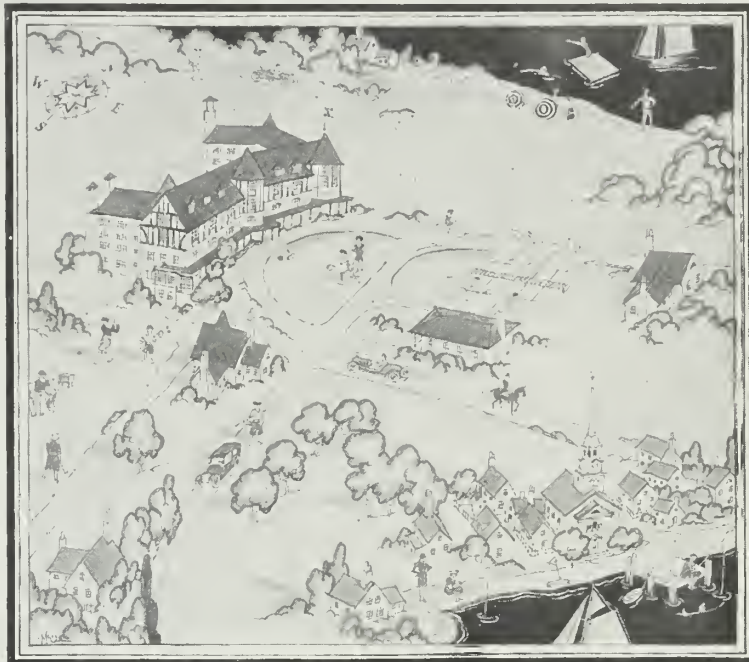
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Above. Ch. Waechter von Oeringen, a well-known shepherd, in harness. He is owned by A. Ross Turner, Esq., of Chappaqua, N. Y.



Above. The English champion Delf Dryad, one of the many excellent Sealyhams owned by W. Fitch Ingersoll's Shelterfield Kennels, Buzzards Bay, Mass.



Left. The wire-haired foxterrier Benholme Bouncer of Whittier, big international winner, owned by the Whittier Kennels, Whittier, Cal.



Left. Champion Beechaire Berry, a top quality cairn terrier belonging to the Pinegrade Kennels of Mr. Frederic C. Brown, New York City

THE DOG FANCIER'S CORNER

A MOST WORTHY CAUSE

by GEORGE W. R. ANDRADE

ONE of the most important pieces of work that has been done in years is the investigation of dog distemper, conducted by some of the world's greatest scientists at a hospital built specially for the purpose. This work was started in January, 1923, by the Field Distemper Council in England, and the American Distemper Committee, in the United States, with Mr. Hobart Ames, well-known sportsman and dog fancier, as Chairman, and Mr. Charles H. Tyler, of Boston, as Secretary-Treasurer.

Both the Field Distemper Council and the American Distemper Committee have been working unceasingly at the task of securing subscriptions and arousing the interest of dog lovers and owners in this movement, the success of which means so much to them.

It is universally recognized among dog lovers that success in this experimental work will mean a very great deal both to dogs and to the human race. The work is endorsed by the American Kennel Club, and by practically every important club and organization interested in dogs and dog hygiene, not only in America, but throughout the world. In spite of the wide publicity, and generous as has been the response and keen as is the interest with which many have followed the work, there is, unfortu-

nately, a certain amount of apathy among the so-called "dog people" in this country. Mr. Tyler, the Secretary-Treasurer, of the Committee, states that he has the names of more than 100,000 persons, most of whom are owners of registered dogs, who have been circularized time and time again, and therefore must know about this great work which the Committee is endeavoring to do for dogdom, yet only 5 per cent. of these people have contributed to the cause.

This is a strange situation. Scientists confidently predict success in the attack on this dread disease, if they are supported; all dog lovers are, or should be, deeply interested in the movement, yet an overwhelming majority of them have not given a cent to help carry on the work.

A late report from the scientists is covered by a radiogram which Sir Theodore A. Cook, Secretary of the Field Distemper Council, recently sent to Mr. Tyler, and reads as follows:

"Have reached last, most difficult step in distemper work. Have by our treatment rendered immune various breeds, including half a pack of foxhounds. The other half died without treatment. But all cures can still only be done by our own men by their own methods. We still await such isolation of organism of disease as will enable the public

by simple, fool-proof methods to cure their own dogs, eradicating all disease everywhere. This will certainly come with more time and work, costing more money. All confident of eventual success."

The most difficult problem confronting the research workers—the cultivation of virus outside the animal body—remains to be solved. When this difficulty has been surmounted, a supply of a reliable preventive against and curative for distemper will be available for use throughout the world.

It is in order to secure this end, to complete the last stage of the work on which some of the best scientific brains in the world have been concentrated during the past five years, that the American Distemper Committee is making an urgent appeal to all dog lovers either to continue their support or to give it now, if they have not already done so. In this hour when the final drive means undoubted success, it does seem that the many thousands of dog owners who, perhaps through oversight, have been negligent, might be induced to respond to the American Distemper Committee's appeal and send in substantial contributions, did they but appreciate the full value of the work.

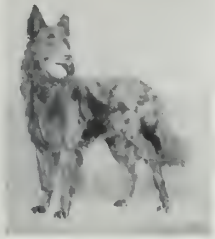
If any information is desired about this great movement, it may be obtained by writing to Charles H. Tyler, Ames Building, Boston, Mass.

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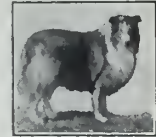
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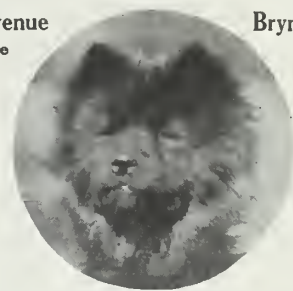


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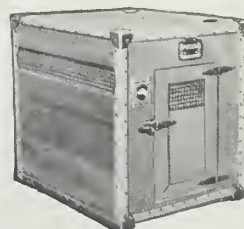


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PADDOCK, RINGSIDE, and BYRE

ONE of the most important events in Brown Swiss history was the dispersal sale of the Dr. C. F. Osborne herd at Hampton, Ia. The event was witnessed by an estimated crowd of two thousand who braved a raw, rainy day to be present. It was indeed a wonderfully enthusiastic group and the fact that the forty-six animals brought \$31,825 speaks for the quality of the offering.

Three world's champions were put up and all three were purchased by J. Frank Zoller for his Walhalla Farms at Schenectady, N. Y. June's College Girl, world champion, with 1,062 pounds of butterfat, was purchased for \$3,250. Swiss Girl F. C., a cow of top quality and excellent type, holder of the world's record of 1,003 pounds of fat, brought \$3,600 from the same buyer. Mr. Zoller established a record price for the breed in paying \$5,400 for Silver Bell, one of the real gems of the Brown Swiss breed. She is the breed's champion ten months producer and at the same time a grand champion show cow.

A. P. Ternes of the Ternes Coal and Lumber Company of Detroit, purchased College Ethel W. for \$1,100. She took first prize four-year-old at the Dairy Cattle Congress last year with a three-year record of 735 pounds of butterfat. Mr. Ternes also bought ten others for \$4,500 additional.

MORE than five hundred Guernsey breeders attended the tenth annual National Guernsey Sale on Thursday, May 17th, at the Chicago Guernsey Farm, Hinsdale, Ill., twenty miles west of Chicago. The sensational bidding of the sale was on the bull Shuttlewick Champion, dropped May 13, 1924; sire, Itchen King, dam, Shuttlewick Levity. He was consigned by Myron A. Wick, owner of Shuttlewick Farm, Cleveland, O., and purchased by Mrs. Chauncey McCormick for \$15,500, to head her herd at St. James Farm, Hinsdale, Ill. Shuttlewick Champion's dam, Shuttlewick Levity, with a record of 804.44 pounds of fat, sold at the Trenton sales, 1924, for \$22,000.

Seventeen bulls averaged more than \$2,000 per head; \$108,500 was paid for seventy-seven head, or an average of \$1,409.09 each. This is the highest average since the 1919 National Sale when eighty-three head averaged \$2,172 per head.

ELMER R. PEARSON, vice-president of Pathé News, Inc., New York City, has recently purchased eleven Ayrshire heifers and the young bull, Strathglass Big Ben from the Strathglass herd of Port Chester, N. Y. These cattle have been shipped to Mr. Pearson's ranch at Ansley, Neb., and it is planned to show them on the Middle Western circuit this fall.

EXCHANGE'S Red Bess, the highest producing daughter of Yellow Kate's Exchange of Penshurst, owned by the American Woolen Company, Shawsheen Village, Mass., has just completed a 305-day Roll of Honor record of 14,776 pounds of milk and 649 pounds of butterfat. This is the fourth record of more than 600 pounds made by this great producer in four consecutive years. No other Ayrshire cow in this country has made such a series of records during the past four years.

She was bred by Harold S. Day, Lewiston, Me., and was



Mr. and Mrs. Chauncey McCormick of the St. James Farm near Hinsdale, Ill., paid the top price of \$15,500 for Shuttlewick Champion at the National Guernsey Sale. Left to right: Mr. and Mrs. McCormick, Myron T. Wick, and L. Strenahan, manager of Shuttlewick Farms

purchased as a two-year-old by J. B. Hodgkins, also of Lewiston, who sold her in the summer of 1923 to the American Woolen Company. Manager C. LeRoy Ambye started her on test at her first calving after arrival at her new home and has kept her on test constantly ever since.

KILLINGLY Torono Lass, the purebred Jersey cow which has twice established new world records for all breeds in different age classes, has completed her fourth official production record in the herd of Richard Faux of Barre, Mass. Lass was started on this latest test when she was five years and five months of age, and in the following 365 days she produced 958.40 pounds of butterfat and 17,271 pounds of milk. She carried calf while making this splendid record and she has been awarded the American Jersey Cattle Club medal of merit. This is the third time that she has been awarded this highest medal award. Only one other cow has qualified for three medals of merit on successive tests. In the forty-two months that she has been on test Lass has averaged 1,314 pounds of milk and 74.33 pounds of butterfat per month. This is undoubtedly the highest average on record. Three of these records were made when Lass was under five years of age.

WHYNOTTE, of Sam M. Kaplan's excellent herd at Goldens Bridge, N. Y., grand champion at the New Jersey Annual Spring Show in 1927, has just completed a remarkably fine official test

in which she produced 704.90 pounds of butterfat and 12,686 pounds of milk in 365 days. This test was started when Whynotte, a purebred Jersey cow by Agnes's Golden Lad out of Spotted Gypsy, was nine years and nine months of age. Her milk averaged 5.56 per cent. butterfat for the year, and for four of the twelve months her yield was above 70 pounds of butterfat per month.

ANOTHER fine production record has been completed by one of the many outstanding cows in the herd of Joseph W. Fordney at Saginaw, Mich. This purebred Jersey cow, McKay's Noble Iris, in this last test which was started when she was six years of age, produced 620.11 pounds of butterfat and 11,215 pounds of milk in 305 days. She was with calf while making this record and she has qualified for the American Jersey Cattle Club gold medal for high production.

Her milk averaged 5.53 per cent. butterfat for the test.

ANNOUNCEMENT has been made of the publication of the new Advanced Register supplement by The American Guernsey Cattle Club. The publication contains all information of testing in the Guernsey breed for the years 1925-26-27, and is supplementary to Advanced Register Volume I, which was published on January 1, 1925, and contained all data up to that time. The volume sells for \$4, and the supplement for \$3.

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SOME years ago E. E. and A. W. Horton, a father and son combination of Johnson City, N. Y., bought a purebred two-year-old Guernsey heifer named Mazie of Blue Clay 142616. Seeing in her the making of a good cow, they entered her on Advanced Register test with her first calf, in the Farmers' Division. As a result she became the world's champion Guernsey in class GGG, milking twice daily for a ten months' record, and producing 8,377.5 pounds of milk and 452.7 pounds of butterfat.

After she had held that record for over a year, her owners felt that she had the ability to "come again," so reentered her in class BB, in which she has recently completed another world's record. In this 365 days she produced 16,306.3 pounds of milk and 901.7 pounds of butterfat, while she was in calf for 277 days of the testing period, and began her record at the age of four and a half years. Mr. Horton feels that she is now in splendid condition and has the ability to make an even larger production if she were reentered. She was fed a 20 per cent. grain ration, mixed hay, silage, and beet pulp. This is the first cow that the Hortons have ever run on yearly test.



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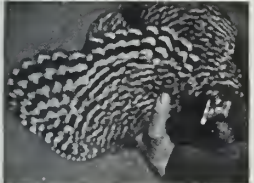


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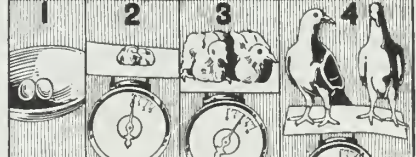
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TALK OF THE OFFICE

MIDSUMMER MUSINGS

AUGUST. The hot blaze of midsummer. The month when the world seems to pause in its mad whirl to draw a breath and play awhile. The city streets are deserted save for the unfortunates who must remain at their appointed tasks while the beaches and the mountains are crowded with holiday seekers. Yes—in the country—August is perhaps the most satisfactory month of the year. Quite naturally COUNTRY LIFE must keep step with this great outdoor month, and our August issue has been planned accordingly, with all the emphasis on life in the open.

To begin with, there are pages of reproductions in full color of all manner of lovely gardens—gardens blazing with magical colors—the beauty of which could be retained only by reproduction in color, for an ordinary black and white photograph of a garden is at best a sorry thing. Supplementing the pages of gardens in color, Drew Sherrard writes of August in the rock garden, while Olive Hyde Foster discusses the garden from indoors—how one can best plant shrubs and flowers to obtain perfect pictures from one's windows. Forman T. McLean writes of Oriental gardens and illustrates his article with lovely views of Japanese gardens on the estate of Emory W. Clarke, Esq., Canandaigua, N. Y.

When it comes to sport, Sol Metzger's golf series takes up this month the all important subject of the drive. For the beginner at golf, no less than for the Larchmont veteran, these articles are proving of the utmost value and popularity. John R. Tunis—authority on all that pertains to tennis—continues his series of articles on the game, while for our yachting readers Warwick Miller Tompkins tells of a cruise in a schooner from England to the United States in his story entitled "*The Primrose IV Comes Home.*" Then Eric Hatch talks chattily and interestingly of automobiles.

As for the house itself, if you own your own home or are contemplating buying or building a home, you'll enjoy Charles Willard's article on "*Sunshine and The Patio*" telling you how to construct and make use of this increasingly important part of the modern home.

In these days of high rents the utilization of every inch of space is important. Too long have the cellar and the basement been an economic waste. So C. Stanley Taylor points out and illustrates by actual cases how best you can use this heretofore waste space in the house. We've read countless articles on saving the cellar and probably 99½ per cent. were utterly useless. They sound splendid but never prove practical. Mr. Taylor's article is the first that we've ever seen that actually suggested schemes that are practical and workable. Every home owner should read it; just as every householder should study the pages of houses and gardens that crowd this issue.

And you'll enjoy a celebrated decorator's account of his visit to that shrine of all those who love good architecture—the house of Sir Christopher Wren in London. Pierre Dutel is the author and he calls his story "*Tea at Sir Christopher Wren's.*"

So much for August!

THE FRONTISPIECE



The August COUNTRY LIFE frontispiece

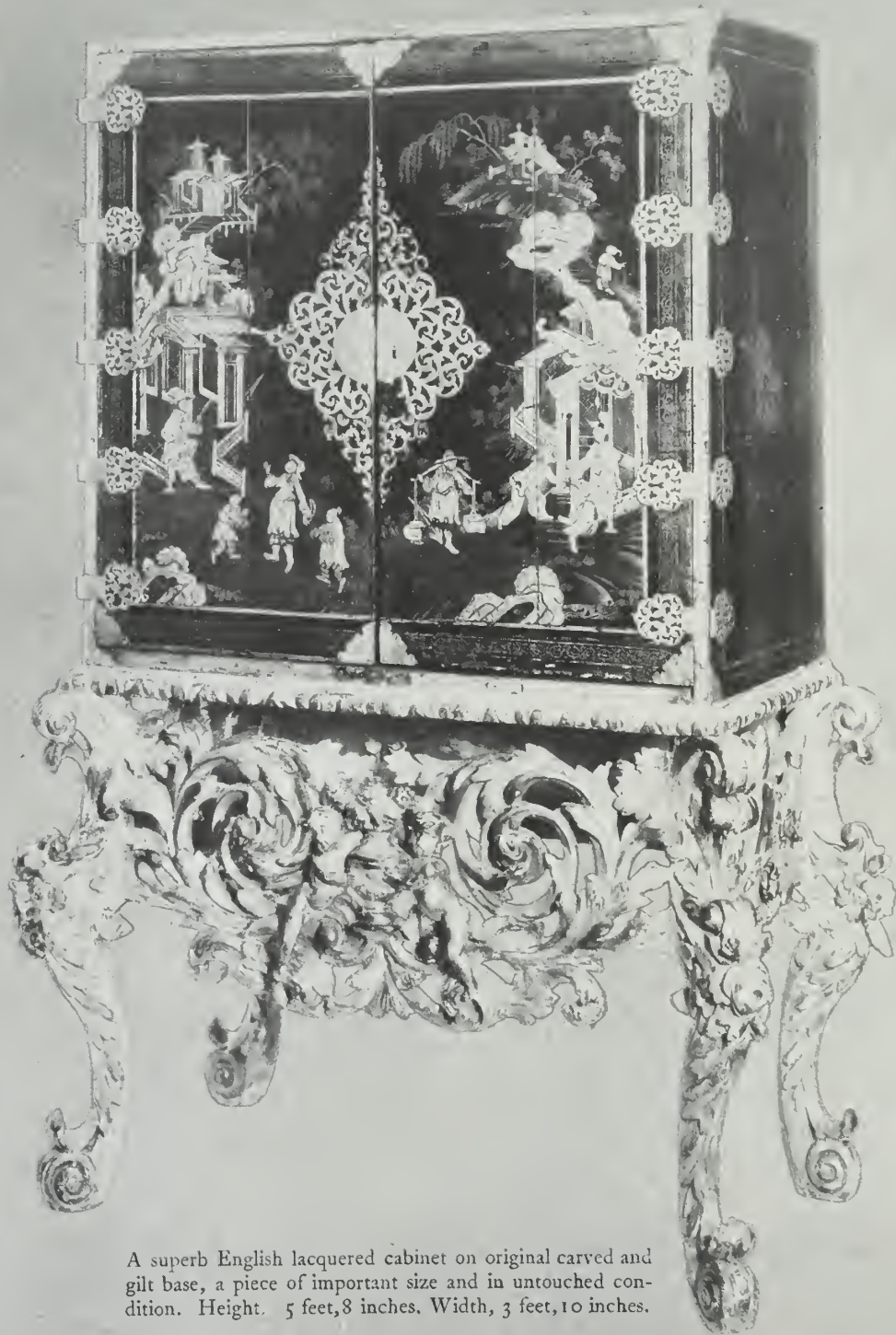
We are indebted to the Detroit Institute of Arts for permission to reproduce as frontispiece in this issue Tiepolo's celebrated canvas "*Alexander the Great with the Daughters of Darius*" which is in the permanent collection of the museum.

Next month, continuing our series of reproductions of canvases from the great museums of America, we are reproducing "*The Actress Consuelo*" by Zuloaga which is in the Art Institute of Chicago.

THE COVER

This month's cover is a color sketch of the kitchen in the charming old house of the artist. Mr. C. L. Nelson, which he calls "*Seven Chimneys*" and which we hope to describe in a future issue of COUNTRY LIFE, with illustrations in full color by the artist himself.

Old English Furniture



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M. E. HEWITT PHOTOGRAPH

The chimneys and gables give a picturesque skyline to this hillside view of La Torelle, the residence of Mr. E. J. Kaufmann, near Pittsburg, Pa. (pictured in detail on pages 57-60)

COUNTRY LIFE

C O U N T R Y L I F E I N A M E R I C A

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R. I. STURDEVANT
Managing Editor

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COUNTRY LIFE

JULY 1928

The New Kitchen

by ELLEN D. WANGNER

Illustrations by courtesy of McDougall Co., The Kraftile Co., The Armstrong Cork Co., Delco Light Co., and G. I. Sellers Co.

ONE reads so much of "color in the kitchen" that the average person has come to feel that it is a sudden bursting into gay colors as flower beds burgeon overnight in spring. Many others see in this new note merely a passing phase of decoration brought into being because of our insatiable desire for change, for something different. What they do not realize is that the modern kitchen is an evolution, a keeping pace step by step with woman's emergence from obsolete customs and inhibitions. It is as definite a mark of progress, as logical a sequence, this modern kitchen, as is woman's emancipation along every line. Once, the kitchen was stuck at the rear of the house, kept out of sight, like women in purdah as it were. It was inconvenient, this old workshop, with vast floor spaces between stove and work table, between large pantry and dining room. It was dark, too, and cheerless, except in those farm kitchens that were actually sitting rooms, where bright turkey red prints covered cushions in the Boston rocker, where a few plants bloomed in the windows and the kettle steamed and sang on the warm cheerful range.

The average city or suburban kitchen, however, was a different matter—merely a necessary evil of the times, like bustles and long skirts and tight waists and collars! Something we didn't talk about nor exhibit with pride.

It was when woman cast these hampering clothes aside that she began doing things to her whole house. Gone were the bustles and with them the dust collecting knick-knacks of her rooms. Gone were the tight waists, and she began to breathe freely and in so doing opened not only her lungs but her eyes, so that she saw and faced her problems scientifically. Why should she work over a low inconvenient sink? she asked. And at once, sinks from being man-made back-breakers were changed into feminine comforts. Why walk miles between stove

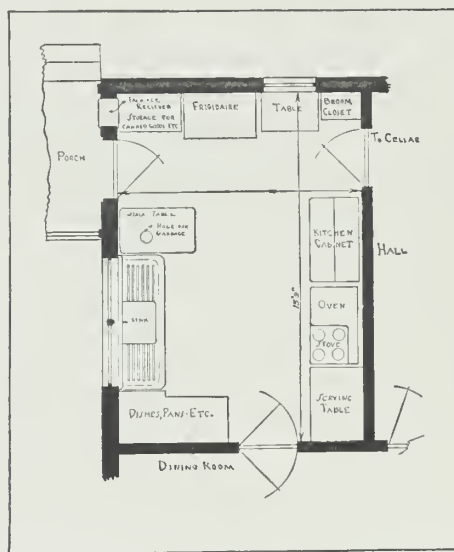
and pantry? Why a pantry anyway? "Let's count steps" she cried, and steps were counted, with a resultant cutting down of the housewife's daily dozen of miles. Why keep kitchens dark? Why be ashamed of them? Everyone had them! Why hide them in the most unattractive part of the house with the dingiest out-

look? Why not make a virtue of necessity? And kitchens marched from the back to a front position with a view of the road and with sunshine pouring in. And as women progressed along every line, entered business, systematized their lives so that leisure time and not mere working hours ruled their days, so did the kitchen progress. Women cut off their long-tailed hampering skirts up to their knees for freedom on golf course, in walking, on horseback, in business and housework, and the kitchen followed suit, exposing its knees to the public gaze.

From a dingy place where Bridget ruled, the kitchen became a labor-saving, step-saving, hygienic workshop. It took on the look of a hospital operating room, its china-white walls and ice boxes and tiles shouting aloud that it was clean! And pure! And sterile! So that when one cut up a fowl in these kitchens one felt quite like a surgeon performing a major operation.

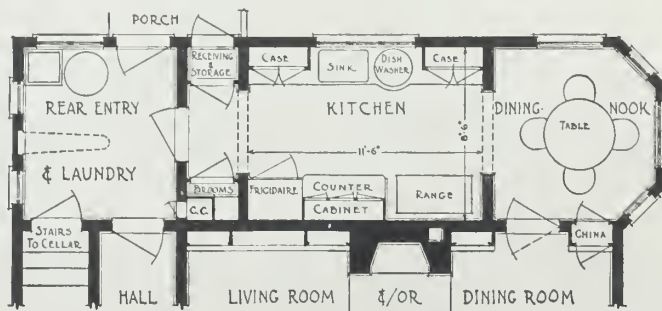
At this time, in her dress as well as in every room of the house, woman felt the need of color. More than that, as she kept step with science, she learned that she needed this color for her physical well-being, and she bathed in it figuratively and literally. Her gowns, her walls, her hangings, her very car, the collar on her wire-haired terrier, all were cheery, gay, lively in color. The kitchen, always a mark of woman's life, could no longer resemble a hospital ward; it was a jarring note; it, too, must emerge from its dead tones and become gay and cheery. And how it has emerged—an epic story of evolution and not a decorative whimsy.

The colorful kitchen is here to stay and we look back in amaze at the steps that have marked this gradual progress. To get this story, we do not have to go back, in this retrospective glance, to the kitchens of Colonial days when housewives baked in brick ovens, boiled over open fires, carried water from, often, a far-



In this kitchen plan, which won the first prize in a recent contest, good routing of the equipment was the first consideration, combined with a convenient working space for the preparation of food

The kitchen plan below provides for a compact workshop. Storage space is well cared for and attention has been given to the location of the kitchen with regard to other rooms





In the kitchen much depends upon the correct placing of the necessary items of equipment, such as table, refrigerator, cabinet, sink, and storage closets. The right relation of these speeds up routine work and makes for an unbelievable saving of steps. With the stove, cabinet, and sink forming a triangle, storage closets can be easily grouped near, reducing labor to a minimum.

distant well for ail household purposes. We need but go back in fancy to the kitchens in our mother's homes to realize this progress. I see, in the home of my childhood, a dining room twenty-three feet long to reach which from the kitchen we passed through a pantry eight feet square. The door to the cellar was in one wall of this pantry, the other walls being fitted with flour bins over which there were molding boards and shelves reaching to the eleven-foot ceiling. These flour bins and this big cool pantry workroom were held in envy by our neighbors despite the fact that it was twelve feet from it to the huge range parked in the center of the side wall of that twenty-foot square kitchen.

The sink was in another corner near a door that opened into the store room where were the pots and pans (mostly iron, to be used over wood fires. O shades of cleaning days!) From this kitchen one passed along a narrow coat hall to a huge woodshed and here (this was *real* luxury) stood a washing machine! Of course every bit of water had to be carried to and from the kitchen sink (another luxury), but that was a mere detail, of course!

IN SERVING a meal in that house how many miles a day from dining room to kitchen! What price the baking of a cake or pie in that big room whose walls were a dull, somber slate gray in color, the floor covered with brown oilcloth. Small

wonder that the women of that day looked like "the cat with the kinky ears that was so ancient for its years!" Ours not to wonder that they looked patient and resigned or that their names were Charity and Patience! No misnomers these! One recalls the farmer whose wife died suddenly in her forty-fifth year. "She hadn't no call to die so young," he moaned. "Her's was an easy life! Why, she'd never stepped outside her kitchen in twenty years!" But woman has stepped out, fortunately, and she herself has become colorful, her kitchen but reflecting her gaiety of soul.



More and more are tiles being used to bring color to the kitchen. Small tiles like this are used as a cheery border above the base-board or in the middle of the wall.

FROM my mother's kitchen I look at another kitchen I know rather intimately. Small, not eleven feet square. A low work cabinet with bins and molding board under double windows gay with yellow gingham curtains that look out on a flower garden. The cabinet and work table and chairs are a pale green with faint black stripings, and the walls are a cheerful green with a yellow upper part. This, merely the setting into which have been brought cast aluminum ware that cooks without water, mixing bowls of greens and yellows and blues, paring knives of stainless steel and with green handles, enamel ware of green and yellow, mixing spoons of brightest hues, a clock on the mantel with a yellow face, and the sink!—shades of our patient grandmothers! A sink of generous proportions of pale green enamel with a large center space and at one end a sunk-in dishwasher *that works*, and with drain underneath.

Had it been desired it could have held an electric clothes washer for the small things one is always washing out. Think of having a clothes washer and an ultra-modern sink all green enamel inside and out, two kitchen-aids in one piece and with its fittings of chromium, that new material that does not tarnish nor grow dull!

And the range! Where is the smutty-ing black and to-be-blackened range of yesteryear? In its place a stove of pale green and white enamel of the same

cheery, chirpy green as the tables and enameled pots and pans. Had this kitchen used mandarin red, Chinese blue, or canary yellow it could have had a stove to harmonize. A stove? Oh not as we once understood that word! Rather is it a piece of furniture of rare loveliness of design and color and finish, a finish that does not require a blacking brush and soiled hands, but instead a damp cloth to keep it speckless.

Could anyone say "I don't like to cook" when this task can be performed on a green and white stove with green enamel tea-kettle humming away beside the green kettles, and with it possible to mix the ingredients seated on a green and white stool in front of a cabinet also in green? For even the kitchen cabinets born in the age of golden oak have joined in painting the new kitchen picture. These cabinets were perhaps part of the first shock troops that won through to the kitchen of to-day. While statisticians do not say, nor philosophers comment on this, I really believe that the new kitchen freedom was first actually realized by means of the kitchen cabinet that made unnecessary the old storage pantry and the miles of steps once used in preparing food. To-day these colorful work centers, bright in gray and blue and yellow and red,



To carry the color of art craft tile linoleum into the wall there is nothing better than a faience tile such as this in tones of brown, blue, and yellow

have matching breakfast nook furniture and utility closets so that even the brooms and mops and dust cloths can be hidden away behind gay doors. The icebox, too, has lost its chilly exterior (and this in spite of the fact that its interior is colder than ever) and has blossomed out with gay motifs adorning its chaste whiteness.

In fact the modern homemaker can paint a kitchen picture in color any color

she wishes. This may be taken literally, for, with the new paints and their accompanying and explicit directions she can, does she choose, paint her own walls with washable paints, making them stippled or plain, as desired, and washable as well. She can buy excellent well-made furniture unpainted and can paint or lacquer it as she wishes, buying her other equipment to harmonize. Even the amateur can do this, and it's great fun! One may not be able to paint on canvas but anyone can paint a kitchen, which, while it may not be a masterpiece may prove a whole lot more worth while from a livable point of view.

DOES she want figured paper on her walls, there are attractively designed kitchen papers either ready glazed or that can be made washable by means of a thin coat of glaze. If she prefers the beauty, and everlasting satisfaction of tile, these are hers for the choosing, not only in the plain tiles we commonly know about but in figured tiles that make up actual panels and pictures, or tiles with gay flowers on their semi-dull surfaces, tiles wide or narrow or thin to make a running border in colors and motifs that will carry the gay note of the floor covering up into the walls.



In this kitchen, that holds such an alluring note of color, the floor is of linoleum in an arabesque design, with a cool green as the dominant tone. The walls have picked up the warm red hues of the floor, while the chairs,

tables, and cabinet are painted to harmonize, making the room one of unusual charm. The shelves for dishes around the window are reminiscent of an English cottage kitchen, as are also the small colorful hassocks



Here is a kitchen which proves that this workshop of the house may be both beautiful and practical. It is a model of convenience and completeness, and all the charm of an old Dutch kitchen is given by the arched nook and window opening and the low beamed ceiling. The floor is of linoleum that repeats all the colors of walls and hangings

Still other tiles are to be had in Spanish and Moorish design, so that the kitchen can be as decorative as one wishes, and milady has but to decide what she will have to achieve this happiness. And we use that word advisedly, for cheerful, bright surroundings *do* make for happiness.

In the kitchen perhaps the hardest work of housekeeping is done—the work that seems so monotonous because of its over-and-over again quality. It is therefore of the highest importance to the whole family to lessen this dreary atmosphere, whether mistress or maid be in the kitchen, for out of this room can come cheery tempers or frayed nerves. Yes, color and cheer in the kitchen *do* make for happiness all along the home-making line.

In the old-time work-rooms of the house, the workers were tired before they began.

THE curtains of this present-day home-center are quite apt to be the final touch, and for them we have moisture-proof, sun-proof fabrics that will stand all kinds of heat and steaming. Even the old-time oilcloth is now gay in design for curtains, shelves, or table tops. Parading before the housewife is this old stand-by in every color of the rainbow with diagonal black lines across the face, or with small polka

dots and tiny squares so that it looks like gingham.

There are still other rubberized materials in gayest designs and colors, and smart little ginghams to be ruffled or bound in plain colors, glazed chintz for shades, or knife-plaited by the yard ready to edge the over-curtains and make windows piquant with color. And as to the floors, do we need to be told of all the various oleums that as rugs or cemented to the floor and waxed bring color and



There is safety as well as beauty in a kitchen where colored tiles make the breastwork of the chimney. This faience tile is six inches square and comes in a Chinese blue, green, and dull red design

durability and resilience? A pleasing room, this new kitchen, to which we are very apt to gravitate in our new informality that is making social life so happy and free from the stiff old restrictions of a bygone day, a day that we hope has gone forever.

WE ARE told that to have our kitchens successful they must be carefully planned when the house is built. True, if one is building, for there is no place in the house where attention pays in bigger returns. But even if one is not building, if one has an old-time workshop, it can be made efficient and labor-saving. The new ready-built units of cabinet, closets, and shelves, that may be arranged about or near the sink, work tables, and range are standing ready to transform the room. Some of these cabinets have a sink as part of their equipment, still others a space for the small electric stove with oven.

Then by studying the "routes" used in preparing and serving meals, as shown on the excellent floor plans pictured, by placing ice box, range, and work table in their right step-saving locations, one can have at will a practical workshop, to make as gay with color as one wishes, and a workshop, moreover, so attractive that the art of cooking made famous in America's old-time kitchens bids fair to come

again into its own and cease to be what for a time rebellious, tired women threatened to make it, a lost art. To keep step with woman's activities every kitchen utensil to-day is being devised to save her time, strength, and labor, and to make of this heart of the home a cheerful, joyous room.

There is a happy solution of every kitchen problem to-day. Where the room is too large there are low dish closets that may be installed to divide the room and partition off part of it to be used as a breakfast alcove. These cabinets are only three or four feet high and are decorative as well as useful both for dishes and as a dividing line of the room.

MODERN efficiency demands that a kitchen be compact, with both supplies and utensils close to the actual working center of the room, and the ready-built closets now to be had make this easy of attainment.

It is one of the outstanding phases of this new study of kitchen equipment that it is designed as carefully and made as well as is the choicest piece of furniture



Where a kitchen is finished in tones of blue or yellow a lovely note can be introduced around windows and sinks by small faience tile like this in dull blue and red

in the living room. The very work tables with their porcelain tops have splayed legs like the furniture of olden times, and even the stepladder, once kept in the woodshed or barn, now is a combination of stool and ladder in bright enamel. It is built with shelves like an open-shelf bookcase; upright, it becomes a stool; turned over, one mounts on the strongly

built rubber lined shelves as on the steps of a ladder. And it is not content to be enameled in a plain color. On its top there is a colored motif to harmonize with the colors used in the room.

EVEN the electric iron has broken out with green, red, and yellow handles to keep pace with the gay mops that hang in the closet. What must the ancestors of these mops think as they see the gay trappings of these modern children of scrubdom and brushdom! Handles of brightest hues, with soft, fluffy brushes in green and red! No dust can possibly collect beneath cabinet or table, for it is such fun to work with these dainty accessories! One fancies that the spiders themselves will, in rivalry, be forced to spin red and yellow webs if they are to find place in this room that is becoming as gay as the bulb fields of Holland.

Such is the modern kitchen, the show-room of the house to which we point with pride, and which we "show off" in and to our friends quite without realizing that in our pointing we are actually measuring the home-making progress of the ages.



Who would not work, dine, or live in a kitchen such as this, where everything is gay and cheery? Over any old wooden floor this dull brown, red, and blue linoleum may be cemented to blend with the walls that are bright with color. The stove is

gay with dashes of blue, the utility closets suggesting the bright lacquer of a Chinese piece, while dishes, curtains, and even the clock are in tune with this song of the modern kitchen, where daily tasks are a pleasure



© H. ARMSTRONG ROBERTS

That the summertime charm of the Alps is no less than their winter appeal is apparent in this picture of the little valley of the Guisane River near the village of Briançon in the French Alps. Just beyond the mountains in the background lies Italy

AN ALPINE VALLEY



"The woods gave way to a partial clearing, which meant human habitation, and there of a sudden it was—the Little House on the Hill"

The Content of the Country

by HAZEL STRAIGHT STAFFORD

Illustrations by G. H. Mitchell



IT WAS a gorgeous morning some years ago when I made the discovery. The lavish beauty of autumn thrilled me as I walked along. Blood-red sumac winged the roadside; the scarlet and gold of the maples made a carpet of Oriental splendor for my feet and a royal canopy for my head. Even the air seemed tinged with color reflected from the vivid yellow of the trees which flamed along my way like torches. It was very quiet. The two-toned call of the chickadee and an occasional bluebird note were the only sounds except for the rustle of leaves beneath my feet.

A road crossed the slope to my left. It was a plain country road wrinkled with deep ruts, yet it possessed a mysterious sort of interest. Roads lure me. I followed, fascinated, wondering what its vague promise was. At the top of the hill its mystery vanished as I saw it descend on the other side and connect with a highway about a half mile distant.

What of the promise? I looked about and spied a shy little lane peeping at me through shaggy hazel brush. It was tangled with deep grass and fringed with a brilliant border of wild asters and golden-rod. I found that it led along the crest of the hill I had just climbed. On the one side were woods extending to the drive below; on the other, a southern

slope, was the most extensive musk melon patch I had ever seen. The season was late and on the ground were the remains of over-ripe unmarketable fruit on whose golden sweetness ants swarmed to feast. The lane stopped. The woods gave way to a partial clearing, which meant human habitation, and there of a sudden it was—the Little House on the Hill.

If you are one of those for whom fairies dance and inanimate things take on life, you will know what I mean when I say that the Little House spoke to me. We understood each other; we were friends. The path winding through the orchard led me to the back door. The place seemed unoccupied, so I looked through the back windows, which revealed two small bedrooms and a large kitchen. Registers in the floor indicated that the Little House at least possessed the luxury of a furnace. I walked around to the front, marveling at the unusual shrubbery which encircled the house. A few Japanese roses were still in bloom.

SINCE the house was built on a slope, the front porch was high like the bridge of a ship, with the tops of tall bushes undulating like green waves about it. I climbed its twelve steps and found myself facing a most magnificent panorama. I felt as though I were on the tip-top of the world, with all of creation on display.

The big lake, largest of all four around which our city is built, lay revealed—mile upon mile of royal sparkling blue. Beyond, at least twenty miles away on the horizon, lay hills wrapped in autumn's purple haze.

Between were woods splashed with color and farms spread out on the landscape like huge patchwork quilts, with squares of golden grain, brown stubble, and black upturned earth. Mind and body were refreshed as I gazed, for I felt that I too was a part of a marvelous universe beautifully ordered.

The windows off the porch showed within a tiny dining room and a somewhat larger living room connected by a long narrow hall. The hardwood floors shone, the walls were freshly tinted, the windows were of plate glass. A simple, sturdy cottage with a distinct personality.

Reluctantly I said good-bye to the House on the Hill, promising another visit soon.

I went down the front way, past fully an acre cleared for a garden; past, too, a patch of woods left standing to hide the road, and opened the tall wrought-iron gates, and found myself again upon the road.

On the opposite side of the road was a neat white cottage, and I crossed over to see if its mistress could give me some information about the House on the Hill. Upon inquiring I found that an old

Scotchman and his wife had lived there for a number of years, but both had died a twelvemonth previous.

I MUST have passed under the gorgeous leafy canopy again, but I did not notice it, so intent was I on the problem of ways and means to possess that charming little home. First of all, however, the practical husband, who abhors sudden whims and fancies, must be convinced of the sanity of the plan.

"Of course the place has a chicken yard and a garden as well as a view," my guardian angel suggested. "It might be well to stress that."

"A safe playground for the children would make another appealing argument," I added.

As soon as I reached home I telephoned the present owner of the house, a daughter of the old couple. To my great relief I found that the place could be rented, and at exactly half the figure we were paying for the suburban bungalow we then occupied.

"Some more bread-and-butter statistics for the husband," thought I, with satisfaction.

The following Sunday the entire family visited the House on the Hill.

"Do you realize that the house has no bathroom and that the well is at least two hundred feet deep?" ejaculated the practical husband, frowning dreadfully at my friendly Little House.

"But there's a cistern pump attached to the kitchen sink. We wouldn't need much drinking water and you could pump that before you left in the morning," I countered eagerly. "As for baths, I much prefer nice soft rain water in an old-fashioned wash tub to that hard stuff we have in the porcelain tub in town. What good is a bath if you need scraping afterward?"

He appeared not to have heard me, and went on:

"The whole place is very much run down."

Like a hen with an attacked chick, I flew to Little House's defense. "Garden shears and a lawn mower will do wonders to its appearance. The house itself is in splendid condition," I said.

He shook his head dubiously. Nevertheless, before the last traces of autumn had faded away we had moved, lock, stock, and barrel, into the Little House.

WE ARRIVED in time to enjoy the mellow golden Indian summer which comes to the Middle West in November. How good it felt to be free to stretch out full length on some sun-warmed part of Mother Nature's ample bosom and just be quiet—quiet enough to hear the still small voice of God speaking through all that He had made.

The jangles and tangles of life seemed to slip away as a discarded cocoon, while one's real self emerged, purged from restlessness, to be at peace with all creation; part and parcel with the warm grass, the

buzzing insect, the winging bird, feeling that the same sap of life flowed from one source through us all.

That golden gift of peace which came with the first Indian summer did not depart with the season but remained to enrich my life as long as I lived on the Hill.

Somehow in town there are so many things interposed between the individual and his original mother that he forgets the look of her face, forgets the feel of her touch, forgets indeed that he is a child of Nature; and all the time the city's artificialities consume his peace of soul and he knows not the reason for his discontent.

THE Head of the House found enjoyment in another way. The blood of pioneers flows strong in his veins, and with a gun on his shoulder and a pipe in his mouth he explored the near-by woods, and, I take it, found peace and comfort as he went, for he never brought home any game, yet many were the trips he made. Sometimes he took the children and they came home with treasures all their own—hazel nuts in their frilly wrappings, acorns which had become fairy cups, and pockets bulging with burdocks stuck together in all sorts of strange shapes.

Pets there were, too. A shaggy Airedale joined our group and was promptly adopted. The chicken yard was no longer empty, for blooded Rhode Island Reds as gorgeous as autumn foliage now adorned it. Even Belgian hares took up their residence in the tool house.

We ordered a splendid library of nature books, and then began a study of birds and trees and flowers which life in the country stimulates and which adds so much to one's delight in the country.

The children became as familiar with the colored plates of the bird book as they were with their Mother Goose. Many were the exciting contests to see which child could recognize the most birds. Proud indeed were both parents and children when even the purple gallinule was recognized and named. Father became so interested in his nature study that he even enrolled in a botany class at the university that he might better guide his family along the path of science.

In the country there seems to be so much more of that valuable yet transient thing called time. Fewer interruptions and less time squandered away from home perhaps account for it. At any rate we found more time in which to enjoy our children and each other; more time for reading, more time for the delights of conversation, more time for the real friends who liked us well enough to go to the trouble to seek out our hill top and enjoy with us a simple candle-lighted supper.

THAT first winter in the Little House was the most severe in years. Snow piled in huge drifts, making the roads impassable. The Head of the House went to

the car line on snowshoes, and when wash day came he skimmed over the drifts in the same sportive way, carrying on his back in his ample hunting pack the soiled clothes to the washerwoman who could not get to us. Sometimes he had to tunnel paths to the outbuildings, much to the delight of the children, who pretended that they were Eskimos.

I loved the coziness that winter brought. We felt so snug in the warm-built nest of a home with the snow packed 'round us and the wind howling with anger because it could not find a crack around window or door through which to enter.

Every season brought us its full quota of memory treasures. There was the thrill late one May afternoon of discovering a cuckoo tilting on a snowy bridal wreath as he uttered in soft mellow tones, "k-k-k-k-kow-kow-ow-kow-ow!" Then on a woody knoll about a rod from the house, there were camp fires over whose coals we broiled our steak and bacon. No other meals ever tasted half so good as those smoke-flavored gipsy feasts in the woods.

THREE years passed in almost idyllic happiness on the hill top. Then the black shadows of war enveloped our country. The Head of the House, after making due provision for us, felt that it was his duty to enlist. It meant that the family must move into town, since I was to carry on his business on a part-time arrangement.

The savings which an economical life in the country had made possible were taken to make the necessary first payment on a house in the suburbs that we had left three years before. So on the altar of patriotism we sacrificed Little House on the Hill.

When the war was over, the Father returned and life went on—but not as before. The Little House and the hill top and the trees and the seclusion were gone. In their stead were houses and more houses, cement pavements, scrawny young saplings, and everywhere people—very nice people to be sure, had they not been so indecently near.

BARREN indeed were the six years that followed. Our bread had turned to stone. Instead of possessing that golden gift of peace which brings contentment, we found ourselves possessed by a feverish restlessness which consumed our leisure moments. Without the freedom of the out-of-doors we felt as prisoners in a cell. Whole days and evenings spent in the house were stale. The feeling of snug coziness vanished; the nature study impulse died of malnutrition; and the creative urge fluttered but feebly. We joined the crowds in "killing time"—a horrible but accurate expression—time that once I had considered too valuable to waste.

But gorge as I would on club activities and parties I could not satisfy the hunger which gnawed deep within me.

A fast growing prosperity, due largely to post-war conditions, brought no abiding comfort. It was nice to have many things that money could buy, but those treasures which we had lost money alone could not purchase.

Worst of all, the children were growing up driven by that restlessness which cities breed. They must be forever doing something with "the gang" else they were not content.

Deprived of "the gang" and left alone or even with each other they were bored to tears. The companionship of books meant nothing to them, in spite of our efforts to provide an attractive library. They could not enjoy a game together unless there was an outsider in the circle to lend glamor. They begged to go to movies regularly as did the others, and when denied felt abused. Many were the lamentations over the quiet hours I tried to enforce in order to lessen the speed tension of their lives in school and without. "What can we do?" they wailed. Of individual resources for happiness they seemed utterly lacking.

"Nobody does this or that any more"; or "Everybody does so and so; why can't we?" was the burden of their constant complaint.

My most cherished ambition had been to raise a large congenial family of individuals who would recognize and love the best in life and literature, and who would scorn trashy ideas and cheap actions, no matter how many might differ with them. How was I to bring these high things to pass in the city where mass dominated and individualism was considered queer? I felt as powerless as a pigmy in the clutches of a giant.

At times I became so homesick for the sweet simple life in the Little House on the Hill that I would have sacrificed anything to go back. In my saner moments I realized that the primitive life of the hill top was now impossible for us. Little House was a beautiful dream but it belonged to the past. Was there no place that could shelter our future as beautifully as it had done?

Then one day there came good news. In the country, on the very same mail

route that had served our hill top, was a suitable house with ample grounds for sale. Would I come and see it? I most certainly would!

Trembling with suppressed excitement I got into the car, and in a few minutes we were there.

On a moderate slope overlooking the self-same lake, though not so extensively, was the house; a large substantial structure of stucco and brown timbers. Trailing vines softened it, lovely shrubbery encircled it, age-old oaks guarded it. It was Home; I knew, for it spoke and told me so.

Almost immediately we took possession and almost immediately we felt that a cool hand had been laid on our feverish heads. Our squirrel-on-a-wheel activities ceased; we could rest; the deep gnawing hunger was appeased, for we had regained the riches which never fail to satisfy and which had been lost.

IT WAS not so with the children. They were desperately lonesome for "the gang" and most scathing in their condemnation of poky country life where there was nothing to do.

Then one day I passed my son's room, and there he was hard at work putting together a telegraph set, a thing that he had never had time for in town. A glow of happiness warmed my heart. I went downstairs and found the girls curled up on the sofa reading books formerly despised. They said they were reading because there was nothing else to do.

A few weeks later I heard one of them confidentially telling a town friend that she just loved books now—she had never supposed they could be such fun.

And now it has come to be an established custom that almost every evening the children have an exciting game of some sort together; and they never seem to miss the outsiders whom circumstances have eliminated.

This morning when Son came in to breakfast I noticed the old bird book under his arm. "Gee! Mother, you ought to see the birds out there in the yard. I got up early to watch them. Did you ever see a junco? See, it looks like this." open-

ing the book to a well-worn colored plate.

"Why, that's the bird book we had on the Hill!" exclaimed Jean. "I believe I'll teach Margery the birds that Daddy taught us. Three isn't too young, is it, Mother?"

I assured her it was exactly the right age to begin. Margery listened with wide-eyed interest. "Me lub fat wobins." Her solemn declaration set us all, herself included, laughing.

Jane has been making a lovely little garden on paper, colored quite artistically. Allowance money is being saved for specially desired seed. Several packets are already in her bureau drawer awaiting the proper planting time.

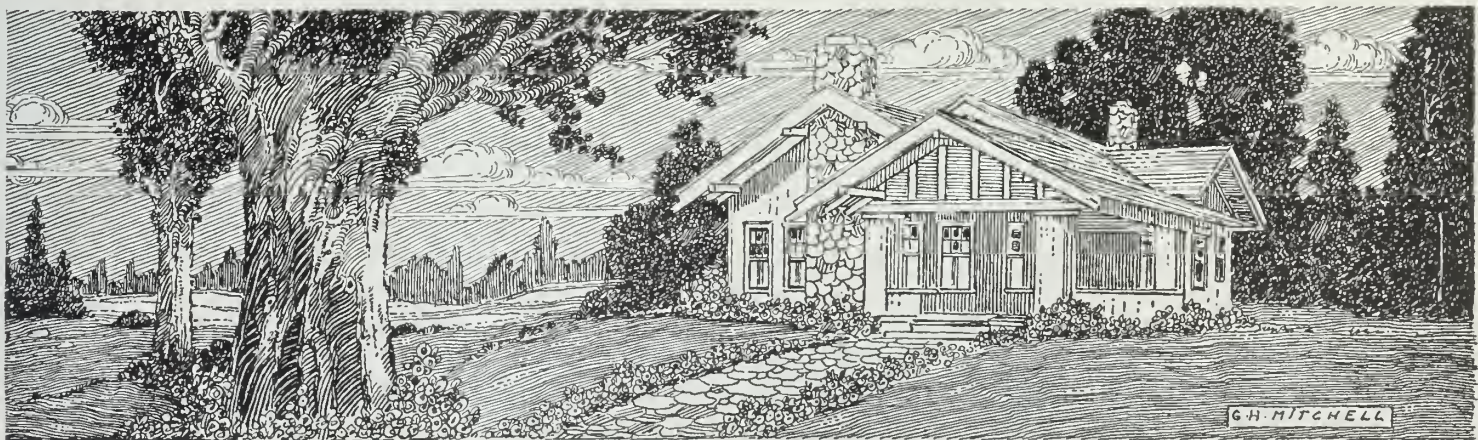
Cuttings, scribblings, shavings, and paste are much in evidence in the household nowadays. I recognize in them the creative urge again at work and am more than content.

Every Saturday "the gang" comes out to romp with us in the country. Now that their dominance is broken I enjoy them, knowing that they have much of value to contribute to these lives in the making, for whose training I am responsible. The giant's clutch has been released.

A GAIN I am adding to the collection of beautiful memory treasures which was started on the hill top. There are the exquisite sunrises seen from my bed through the broad east window which overlooks the lake. Sometimes they are delicate of tint, reminding one of the soft budding colors of early springtime; again they streak the sky with gorgeous Egyptian coloring until one thinks of grand opera set to color instead of music, seen instead of heard.

The other evening we were walking around our tiny estate while over us the stars blossomed thick in the heavens. My husband was peacefully smoking his pipe. "There're a lot of things a person should know about the universe," he meditated. "I really must take a course in astronomy, this summer." The same curious-minded daddy of the hill top—and I was glad.

"'God's in his heaven and all's right with the world,'" I whispered, softly.



"A large substantial structure of stucco and brown timbers. Trailing vines softened it, lovely shrubbery encircled it, age-old oaks guarded it. It was Home"



Glenallen is known for the naturalistic beauty of its gardens, roaming lawns, with long vistas through and between noble trees; grass stretches leading down to water effects on a grand scale and passing gradually from the purely naturalistic water garden of the English type into striking exotic features, that are, however, aptly introduced without a jarring note. The Korean temple shown above is approached



as a continuation from the naturalistic lake that continues from the lawn and extends from the residence itself. The planting about the temple is of harmonious plants although not all are actually native of Korea. The tile work in the temple which gives it its striking color note is actually Korean and was imported for the purpose of construction. It is pleasing to see in this large estate such a broad, easy development of

IN THE GARDENS OF GLENALLEN

at Cleveland, Ohio

THE HOME OF MR. AND MRS. F. F. PRENTISS

PHOTOGRAPHS BY M. E. HEWITT



the naturalistic type of garden craft. Though water is made a dominant feature, it is not to the exclusion of other types; particularly around the house, on the spacious lawn of graceful contours, are here and there real specimens of showy flowering shrubs and fine individual trees that have been established long enough to overcome all appearance of ever having been transported and placed into position. Such trees as oak, elms, etc., give a



natural character and a proper feeling of stability to the home picture. Wandering down the lawn from the house the informal naturalistic lake shown on page 46 is approached, and here waterlilies embellish the surface and give color in the summertime. Following along the lake the teahouse above is a fitting terminus, and from its shelter the visitor may get a peaceful vista across the water and through the lawns that (over)





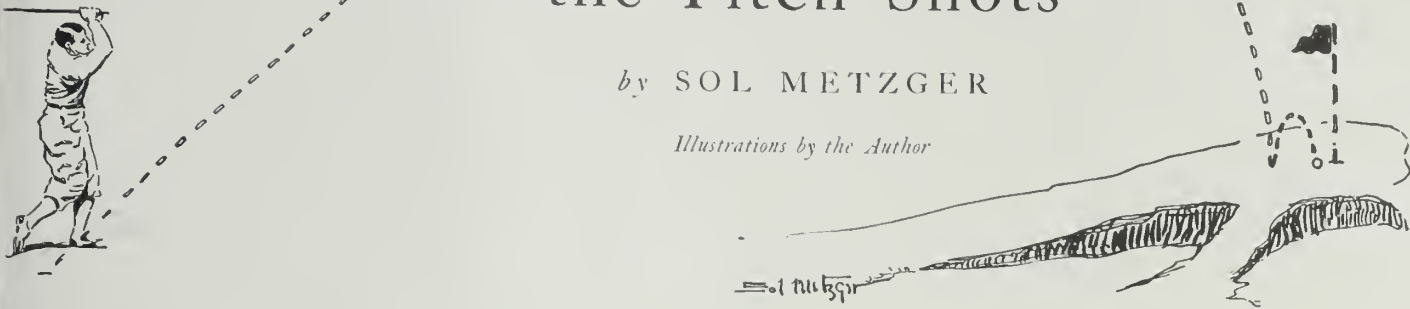
skirt the residence. Farther on is the Korean temple, with its quaint stepping stones through the water that lead on and upward, passing to dry land and into a rock garden of noble proportions. About the Korean temple Japanese iris, evergreen junipers, and dwarf maples with brightly colored foliage repeat the bright tones of the structure. Wandering on through the rock garden a still wilder water garden (page 44) is found. Here *hemerocallis*, *funkia* (or as we should say,

hosta), and other sub-aquatic plants grow in riotous profusion. Around the banks are literally hundreds of various species of native lily which throw up candelabra-like arms of varying colors at different seasons, according to the flowering time of the species, in the congenial quarters where they make almost unparalleled growth. Robert Brydon, the superintendent, is particularly happy in the planting of these naturalistic features

Playing the Pitch Shots

by SOL METZGER

Illustrations by the Author



THE marked differences between the golf star and the duffer are easily recognized. They concern the play of every club. But why the superluminary of the links has the edge over the many stars is another matter. Why are Bobby Jones, Jesse Sweetser, and George Von Elm the Big Three in amateur ranks? To what is due the outstanding consistency of little Johnny Farrell among the home-bred professionals? What particular links quality so long held Harry Vardon at the top in international golf? And, to go back a few years, what was the reason for "Chick" Evans performing the unmatched feat of winning both the National Open and National Amateur the same year—1916?

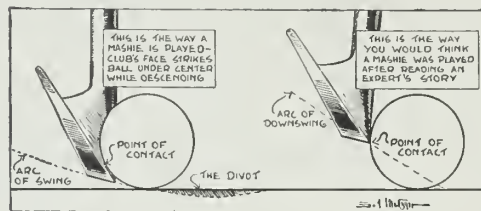
These golfers are, or were, long drivers, with few exceptions, able to place their tee shots with an eye to the opening to the greens, masters of the direction of long irons, and, barring Evans and Vardon, skilled on the greens. So one may well seek for that rare quality of play that causes or caused them to be superluminaries in national and international competition.

IF ONE carefully analyzes super golf, if one takes apart the record-breaking round of 63 that Johnny Farrell produced to win the \$5,000 first prize at the recent La Gorce Open at Miami, or the brilliant consistency that Jones exhibited in capturing the British Open titles of 1926 and 1927 and in crushing all opposition in the 1927 Amateur, he will not be long in discovering the secret of low scoring. All stars drive far and straight and putt with keenness. But that does not make them outstanding. The slight edge held by the Joneses, Sweetsters, Farrells, and a few others is in pitching to the pin. Within 100 yards of the green they are, to put it in golf phraseology, deadly. Their approaches not only reach home and remain there, but they wind up somewhere near the hole. The result is an occasional one-putt green, a stroke chopped from par. During an eighteen-hole round enough of these one-putters go down to give them a decided edge over the opponent who, according to the card, plays perfect (par) golf.

The defeats of Bobby Jones by those other two sterling amateurs, Jesse Sweet-

ser and George Von Elm, were so accomplished. Their match at Brookline in the 1922 Amateur, when Sweetser broke through, had its break on the second hole, a 305-yarder, where Jesse's spade-mashie of 75 yards holed out for an eagle 2.

BEFORE the present day of miracle golf, before the time when rounds in the late 60's became rather common in title events, Evans took highest rank by reason of his pitch shots. His putting was never better than average and usually below that



mark. But his pitches were so near the cup that less than average skill on the greens was needed to win the occasional hole or break the occasional par that won either in match or medal play. Vardon was acknowledged to be weak on approach putts, probably the most difficult shot in golf. But uncanny accuracy at pitching 'em dead so well covered this weakness that he long ranked as the game's greatest.

The evidence is so strong that the pitch is the telltale at wrecking course marks and star opponents that it goes almost without saying that if one wishes to improve his golf, attention should be directed to the pitch. The mashie, spade-mashie, mashie-niblick, and niblick are the most useful clubs in any bag if its owner kens their purpose and can make them speak for him. Until one can pitch them to the greens and make them stick, golf is never going to yield happy returns, no matter how long the drive may be nor how perfect the putting touch.

The average golfer can look at it in this way: consider any course—four or five short holes designed for the skilled iron

player, and the balance two- and three-shotters. The average player rarely has the length to get home on these latter with his second or third. A sound approach is demanded. And the reason for the many 6's, 7's, and up on these holes is inability to pitch. If the golfer can make the pitch behave, few holes of any course will cost over 5 strokes. It is patent if the pitch behaves the player is bound to shoot in the 80's. That is better than average golf and a most satisfying medal for anyone who takes his golf for the sport he gets out of it.

Now that we recognize the value of the pitch it is high time to delve into the correct method of playing it. In order to get results one must first understand the simple laws of physics that govern its successful execution. As all the pitching clubs—the mashie, mashie-niblick, spade-mashie, and niblick—are stroked the same way and the results are the same, except that the mashie has less loft and consequently less elevation can be imparted to the ball with it than with the others when struck the same way, it will simplify matters if we confine the following demonstration to the mashie alone. Furthermore, it is used more than the others.

IN MY article last month—"The Fine Art of Putting"—it was shown that the putt is played off the left heel in order to impart top or overspin to the ball, and that the ball is played nearer the right leg for a mashie in order to give it loft and backspin or stop. That is not confusing. The confusion anent the pitch shot begins when we are told that we must strike the ball with the face of this club under its center in order to impart loft. "How is it possible," the

duffer asks himself, "to strike the ball underneath with the face of the club to elevate it when we are told that we must hit it on the downswing?"

In my own case I erroneously gathered from such descriptions of the shot by mashie experts that you cut down through the rear of the ball in some odd way with



the edge of the mashie blade. As this idea is rather common I have sketched it to show just the impression many of us have of this shot. The sketch at the left in this drawing illustrates the correct contact of mashie with ball. It is patent that the point of contact of blade and ball is below the center of the ball and that the club naturally lends itself to such action. From this sketch we can also see that the loft of the club will cause the ball to rise. Likewise, it is apparent that as the face of the club is swinging down under the ball, this cutting under motion will cause the ball to take spin, the desired backspin.

Note that after contact the club's face goes forward and down into the turf. If this is to be done there can be no doubt that one must have firm wrists. There can be no wrist roll in a mashie shot because of this. MacDonal Smith says that when he pitches "he knocks the legs out from under the ball." In other words you actually try to make the ball slide up the face of the club.

In order to see clearly the position of the face at contact, place a golf ball on a table and stand the mashie straight back of it on a magazine about one eighth of an inch thick. You place the blade on the magazine so that its bottom edge is slightly above the ground line on which rests the ball. In stroking the ball your club so makes contact. It takes the ball first and later takes turf. If the turf is first taken it slides up the club's face between ball and iron and kills the shot. You cannot play golf with a padded club.

THE next point to clear is the flight of a pitch shot. To play it properly the golfer must recognize the fact that a ball propelled into the air expends its force in gaining elevation in proportion to the angle of its rise. Hence, its descending arc is more vertical than its rising arc. The ideal pitch is one played to impart the most elevation in order to make the ball drop as near vertically as possible. The straighter down this drop the less the run to the ball after falling. Couple this sort of drop with the backspin imparted and your pitch will hold pretty close to where it alights. Recognizing this fact, good golfers pitch high and far enough to cause the ball to drop around the pin.

With these facts in mind, the next problem is the method of swinging the club. It is patent that if the downswing is to cut under the ball the clubhead must be played quite close to the ground as it comes into the ball. As all golfers know that a club must be taken back low if it is to be brought forward low, the first thing to do is to see that this is done with the pitch clubs. That means that the left hand and arm must control the back-

swing. If you doubt this statement, take your mashie in hand and try taking it back (first) with the straight left arm, and (second) with the right hand in control. You will know then for all time that the right in control causes you to lift the clubhead abruptly up from the ground; with the left in control you take it back low from the ball.

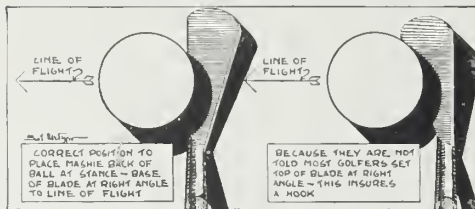
AN ANALYSIS of the stance of mashie experts shows them playing the ball off a point midway between the two heels. On putts and drives they play it off the

left heel. The reason for standing forward for the mashie is to insure hitting the ball while the club is still descending, before it has reached the bottom of its arc. These experts also employ an open stance, the left foot being about three to six inches farther from the line from ball to hole than the right. Their weight is evenly distrib-

uted. The reason for the open stance is that little pivoting and consequently little body enter into the shot. It is mostly an arm shot. This open stance permits the arms to function close to the body. That makes the shot compact.

The shafts of the mashies of experts are much shorter than the wood and long iron shafts. This is to make them stand close to the ball. So you see them playing it from a line pretty much under the brow. The overlapping grip is invariably used, the fingers doing the gripping with the left hand over the leather so the first knuckle points down the shaft. The thumbs are slightly around the shaft.

Take the club back low and straight



from the ball without body movement with the straight left arm in control. The face opens as the club goes back. Never take the hands above the shoulders. You don't play a pitch shot for distance but entirely for accuracy. The average player will do well to use another club for a shot longer than 125 yards. And as you go back keep the right elbow tucked in close to that side and cock the wrists at the top of the swing. There is just a little body pivot, started only after the club is several feet back.

The common fault of the rank and file in playing the mashie starts at the top. They try to hit right off and put the right hand into it. Result, the right arm straightens immediately and pulls the club forward and beyond the line of the

shot. To strike the ball you have to pull the face of the club in and across it, and a slice results.

Start the club down slowly by pulling with the left hand. Pull it down and not out so that you keep it well inside the line you intend to hit the ball. Then drive the clubhead crisply into the ball with the left, making sure the wrists are firm. As you come into the ball add the punch with the right hand. The idea to have in mind is to drive the clubhead on out after the ball with both arms straight and wrists firm. When the wrists roll, as in driving, you get a hook. At the finish of this stroke by a star his club points at the flag. To make that possible his right palm is under the shaft and his left over it. This is just the opposite to the finish with the wood, where the right hand rolls over to be on top of the shaft. Don't worry much about the pivoting. Keep the head and body still except for a slight hip turn that may or may not pull the left heel slightly off the ground.

There is one other point to watch. Many golfers are confused in placing the clubhead back of the ball at stance. They put the line of the upper edge of the blade at right angles to the line to the pin. This is wrong and will result in hooking the shot. Adjust the mashie face by the bottom line of the blade. Place that line, not the upper line, at right angles to the direction line of your shot.

The best tip on mashie play, one quite effectively used by instructors, is to tell the player to try to drive the ball into the turf with the heel of the blade when swinging down. This results in keeping the blade open and inside the line until contact. Then it goes on out along the line.

BEARING these points in mind the average golfer has enough facts to work with to lower his medal score *via* the pitch shot route if he will hie himself forth and practice. Hours of rigorous daily practice for months with a mashie before the 1922 Open made Sarazen a master of it and enabled him to gain fame and fortune (from a golf standpoint). In fact, if you name any superlunary of the links you will find that he has devoted more time to perfecting his pitch shots than any other in the bag. As no other route may be followed by the star to become a super-golfer, it stands to reason that no other course is open to the duffer who shoots in the 90's and up and who longs for the day when all his rounds will be in the 80's.

Practice alone makes one perfect. Occasionally the truth will out. A wise and experienced professional, Gene McCarthy, now a golf architect, recently met an old pupil of his. "How's your game?" he asked. "Rotten, Gene!" emphatically came the reply. "Let me straighten you out," said Gene, taking his former pupil by the arm and leading him from those within hearing. "What you want to do is to get a good swing and practice it. That's all there is to golf."



PHOTOGRAPH BY M. ROSENFELD

The three-masted Atlantic, with her owner, Gerard B. Lambert of St Louis, aboard, is the logical candidate for first place among the larger yachts in the Spanish-American race, inasmuch as her record made in the last trans-Atlantic race (in 1905) has never been equaled

The Golden Age of Sail

by ALFRED F. LOOMIS

OBSERVERS of an historic bent are beginning to liken our present era to the sixteenth century, that great period when the sailors of the Virgin Queen dared everything to explore the unknown world and create profitable channels of commerce. In the twentieth century the adventures of the mind are even more daring than those of the Elizabethan era, for there have grown up more cherished beliefs for the scientists to overthrow in their pursuit of the unknown. In physical adventures (so far, at least, as they apply to the sea) the moderns still must accord first place to the early navigators; but our yachtsmen, ranging far and wide the Seven Seas, are carrying on the brave tradition.

These modern summer days are filled with ocean racing. We read of yachts of less than 55-foot length racing across the Gulf Stream to Bermuda; of others no larger racing 2,000 miles to Hawaii, of still others careering madly across the Atlantic to Spain. And why do the yachtsmen do it? To emulate the exploits of the early mariners? Not a bit of it. For fame and glory? Not noticeably. Then for cash or commerce? Perish the thought.

The simple fact is that ocean racing has become popular because it is a sport that engages a man's thoughts, emotions, muscular strength, and physical hardihood. Perhaps behind this simple fact is a guiding love for excitement and adventure which has chosen this period in man's

history to reappear. Superficially, however, men engage in ocean races because they know no other sport which thrills them equally.

And at that, ocean racing is merely the most spectacular evidence of the new spirit in yachting. There was a time in the history of yachting when men grew rich and lazy. Their yacht clubs became of greater importance than their yachts. When they raced they chose the weather with such care that a funny story grew up about them. There was so much more truth than fiction in the story that it deserves repetition: An enthusiastic yachtsman got up early every morning to see if the weather was suitable for sailing. To test it he thrust a lighted candle through a



Cressida, the new topsail-schooner owned by Hermann Oelrichs, was designed by Cox & Stevens and is without a record, but with only nine feet less on the water than Atlantic her rig should make her a worthy adversary if the prevailing winds are well abaft the beam

port-hole into the open air. If the candle remained lighted there was too little wind for sailing. If it blew out there was too much, and the enthusiastic yachtsman had to wait yet another day.

Nowadays we still see traces of this conservatism in yachting. Alongshore club cruises start out with press trumpeting and elaborate schedules. They straggle twenty or thirty miles as racers or consorts and anchor for the night. And the next morning they start again—if there's enough wind, or if there isn't too much wind, or if there's no fog. Of course, if it rains there is no thought of racing because the rain would wet the sails and there'd be the devil to pay.

But this kind of yachting is, fortunately, the exception. When Tom, Dick, or Harry steps into a broker's office nowadays to buy a boat his first requisite is that he can go anywhere in her. And when he has bought her and fitted her out and commissioned her he proceeds to do that very thing. One way or another it has begun to percolate into the human intelligence that long-distance cruising is not only enjoyable but feasible. Yachtsmen's wives, if they are left at home, no longer worry when the wind howls down the

chimney, because they know that their men are less likely to be in danger at sea than they would be at anchor in port.

But this thought is very revolutionary to those who are not yachtsmen or yachtsmen's wives. Such people read of well-found ships leaving port and disappearing in a storm, sometimes with not even a bit of wreckage to lighten the mystery of their loss. They think that the perils of the mighty deep are very perilous indeed, and that if a winter gale may sink a steamship then only a very moderate gale will engulf a small yacht. They do not know that a vessel's size has little to do with her seaworthiness, and they would strenuously combat the idea that such advantage of size as there is rests with small size.

"When the big ship sinks they take to the small boats." That is a saying whose implication is credited more by yachtsmen than by steamship sailors, and there is a good deal of truth behind it. A big ship is a breakwater, a huge mass of steel in the path of the storm. Seas pound against it and break over it and eventually if the gale is powerful enough and the breakwater vulnerable enough the gale submerges it. But a sea-going yacht imposes no resistance to the gale. Waves which are

mountainous by poetic license rise and threaten to swamp the yacht. They curl and crest and tower above her and when it looks as if all were over except for the notices in the obituary column, the yacht lifts up and the wave slides under. The same with the next graybeard. And as long as the yacht is well handled—or is hove to under storm trisail or sea anchor and allowed to handle herself—she will continue to escape the vengeance of the threatening waves.

A while back a professional skipper was hired to take a yacht from New York to the California coast. He was a specialist in delivering steamships and commercial schooners to far ports, but he had never before skippered a yacht. When he saw her he exclaimed, "My God, she's little!" But he was game and undertook the job. As a matter of fact the skipper's belittling comment was based on a previous point of view. This yacht was more than seventy feet on deck and to the average yachtsman seemed enormous.

Eight weeks passed and the yacht cruised five or six thousand miles and arrived at her destination in California. She had split an old mainsail, but the rent had been sewn up and she was other-

wise in perfect condition. The captain returned over land to New York and reported that when off the Mexican coast he had been caught in an onshore gale, the worst he had experienced in fifty years of seafaring. The waves, he said, were so big that when you were in the trough it took a telescope to see to the top of the next. There were moments when if he had been navigating a coasting steamer he would have expected to founder with all hands. But the yacht, little to his eyes and fragile, rode to the gale and never splashed a drop of water on deck. The captain was still a bit surprised at the successful issue of his voyage, for he was a big-ship man.

Captain Joshua Slocum was a big-ship man who at the close of the last century cruised around the world single-handed in a small yawl. He blazed a trail which in the years 1921 to 1925 Captain Harry Pidgeon followed. But Pidgeon's yawl was smaller than Captain Slocum's *Spray* and the later navigator had never had much sea experience. Pidgeon when near the half century mark got to thinking that he would like to see some of the far places of the world; so without help he built his yawl *Islander*, launched her, cut her sails, and after a preliminary jog or two went alone from Los Angeles to Honolulu. On the way back he gave passage to a young man who wanted to leave Hawaii. But ever after that, from San Clemente to the Marquesas, and from there westward across the Pacific and into the Indian Ocean and the Atlantic and back into the Pacific he traveled single-handed.

In the four years that Pidgeon was under way he ran into a squall or two and sometimes a storm—nothing, he says, to bother a good ship with a good crew—and when he got home he declared that he had had a pleasant sail. At sea he let the *Islander* sail herself, while he worked or read and ate and slept, and the good ship kind of moseyed along and had a good time.

His voyage and Captain Slocum's prove, though not intended to prove anything, that the sea is kind to small ships which are able to begin with and are handled with skill and judgment. Shorter and less spectacular ocean voyages are becoming so frequent as to attract no comment. But they are none the less enjoyable to those who make them. It may not be amiss to list a few of the respects in which a long cruise is enjoyable.

First and foremost there is the joy of leaving a familiar port. It may seem paradoxical to say that a man who is happy in his home surroundings is happier still when he leaves them for something new—but to the cruising gentry it is gospel truth. Happiness leads on to more happiness and when the last familiar object drops beneath the horizon the bowsprit points the more eagerly to the unguessable future. The sea is no longer unknown in the sense that it was to the early navigators, but it still offers full measure of the unexpected.

Prosaic people may describe the open sea as a mobile disk, ever shifting but always the same—a waste tract of water which appeals only to the dismal side of the imagination. That this description is a gross libel is known to all cruising yachtsmen. The sea is alive with color and light and subtle movement. It touches those emotions which are susceptible to beauty, mystery, gaiety, dread, sublimity, and anxiety. In the form and movement of its waves, in the effect of wind and light on its surface, it tells a story and predicts the future. It ceaselessly occupies the mind while the boat upon it occupies the body. Boredom is the remotest of possibilities.

Then there is the joy of keeping track of one's position by celestial navigation. The day was when navigation seemed an obscure, almost occult art. The amateur who was no good at mathematics did not presume even to examine its fundamentals. But somehow amateurs have learned that once the sextant has become an accustomed tool the mystery of taking a sight for latitude can be deciphered in ten minutes; while the enigma of working a sight for longitude can be mastered in a few hours. Both are a matter of formulae, plus a few definitions, a habit of accuracy, and experience.

Once learned, navigation does not seem like mathematics—not, at least, like the deadly mathematics that most of us were taught to dread at school. It becomes a living, supple art, and its reward—a circle drawn on the chart and the triumphant phrase "We're here!"—has no counterpart ashore.

Navigation guides the mariner when offshore and brings him to his landfall. Depending on the skill of the navigator the landfall is good or bad. If bad he knows the depths of chagrin, and if good the heights of bliss. Literally, it is impossible

to exaggerate the extremes of feeling between the anxiety immediately preceding the sighting of land and the ecstasy of the moment of finding it where it ought to be.

Along the shore the sextant and the books of celestial navigation are put away and the cruiser tastes the delights of piloting—of studying chart, land, and sailing directions; of familiarizing himself with natural features before he sights them; of employing log, lead, and compass to fix position; of avoiding danger and incurring permissible risks; of anticipation of the comforts of a sheltered harbor. Make no mistake about it—this 'longshore work is the dangerous part of cruising. Currents flow with insidious treachery; wind squalls sweep down from the land; calms occur at the least desired moments; buoys shifted by recent gales lure one into catastrophe while promising security. It requires a careful man at the con to skirt a strange coast with safety.

Then there is the ever new delight of getting acquainted with your boat. Some men to whom piloting is incidental and to whom celestial navigation is anathema (for it must be confessed that there are such) spend their entire cruising time testing a vessel's abilities under various combinations of sail. They do more. They throw things overboard to develop dexterity in picking them up, and put their boats out of control for the practice of regaining control of them. They devote hours to trimming sheets so precisely that their craft will sail untended for quarter hours. Such yachtsmen, to whom sailing is a fine art, are perhaps the most ardent of all. They are certainly the ones who are considered luckiest, for their knowledge of their vessels keeps them out of scrapes which less "lucky" souls fall into.

The catalogue of delights could be continued indefinitely—the independence of cruising; the mingled thrill and vague terror of cascades of water tumbling on a pitching deck; in a hard chance the anxiety over sails and gear tempered by the confidence of preparation and experience; the mind alternately serene and troubled. These are but a few of the fascinations which cruising yachtsmen know. As they are learned the sport is widened and more converts are brought in and the adventurous spirit quickens. Let the pessimists cease deploring the vanished glories of the sea. The golden age of sail is only dawning.



PHOTOGRAPH BY W. C. SAWYER



In addition to surf bathing, there is a swimming pool in the bathing pavilion where diving may be indulged in. A terrace overlooking the pool enables members to view the fancy diving and other aquatic events at leisure while sheltered from the rays of the burning summer sun

THE NEW SOUTHAMPTON BATHING PAVILION

PEABODY, WILSON & BROWN, *Architects*

PHOTOGRAPHS BY SAMUEL H. GOTTSCHO



Above. The beach at Southampton is one of the finest on the Atlantic coast and at the noon hour every day in summer it is the mecca for the colonists of the fashionable Long Island resort. The surf bathing is rare sport as the deep ocean waves come rolling in

Below. The architects of the pavilion succeeded perfectly in combining utility with beauty in their design for the building, which was opened for the first time last summer. Of warm-colored stucco with Spanish tile roof, it blends marvelously with the surrounding sand dunes





In this delightful room the friendly atmosphere engendered by the intimate grouping of davenport and chairs is definitely augmented by the feeling of repose in the plain paneled pine walls and bookcases. The rich book bindings echo discreetly and in variations the color notes of the Feraghan rug in soft yellows and browns, and the red of the damask curtains

THE ROOM OF THE MONTH

ELSIE COBB WILSON, *Decorator*



© VALLEY RANCH CO.

From being mere spectators from the top rail of the corral fence, the ranch guests, known as "dudes," not infrequently learn so much about horses that they are allowed to go into the corral and rope their own mounts

The Increasingly Popular "Dude" Ranch

by ARRETTA L. WATTS

I WAS looking for a place where I could do what I pleased and when I pleased, where I could fish, hike, ride horseback, climb, or just loaf luxuriously. I found it on what they call in Western parlance a "dude" ranch. A dude ranch, I learned, is a new sort of summer vacation resort which has become an institution out in that Western country where there are still to be found old ranchers and mountaineers with memories of the covered wagon, Indian warfare, buffalo stampedes, pony express, and the wild free life of the unfenced open range. So different is it from any other type of resort, so full of interest to the lover of sports and the real out of doors, so appealing to our native pioneer instinct, that it has grown with amazing rapidity.

The dude ranch is not exactly a new institution. The first—that of the Eaton Brothers—was founded some twenty years ago by the late Howard Eaton, frontier rancher, guide, and hunter, in northern Wyoming. This pioneer ranch resort with its 6,000 acres spreading across Wolf Creek Valley and overlooked by the snow-capped peaks of the Big Horn Mountains, and managed now by his brothers, Willis, Alden, and Bill, has been followed by others until to-day all through

Wyoming, Montana, and Idaho, and even down into Texas and up into Canada, dude ranches have multiplied and become a great pleasurable and financial asset to that section of the country.

The names "dude," "dude ranch" and "dude wrangler" are comparatively new names. In the language of the cow country, a dude is a summer visitor who is more or less unfamiliar with the ways of ranching. It is a perfectly respectable name for the stranger from the city to distinguish him from the seasoned rancher, and has nothing whatever to do with one's bearing or attire. It is also a sexless term, for a dude may be man,

woman, or child and of any age whatsoever.

As to a dude ranch, it is a real Western ranch, usually with thousands of acres and at an elevation of from 4,000 to 7,000 feet, with peaks all about which tower some 11,000 or 12,000 feet. Herds of cattle and sheep are still raised and the rancher's daily work of herding, riding, corralling, and other chores goes on just the same. Cowboys, lassoes, saddles, spurs, branding irons, and bucking broncos are still important symbols of the ranch's activities, and the fall round-up is as important an economic event as ever.

The only departure on the dude ranch from that of pre-dude days is that to-day it has accommodations for guests and they are allowed and welcomed to observe and participate in the romance of the ranch and corral. In fact, the ambitious dude may learn to do almost anything that is done on the ranch if he so desires. Many soon acquire the art of cinching their own saddles and some learn so much about horses that they are allowed to go into the corral and rope their own. One rancher reported that a lawyer from Philadelphia got to be so good at it that he was offered a regular job. "We give our dudes each a horse" said an old rancher, "and show



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The dude wrangler sees to it that his guest is properly attired for ranch activities and made to feel at home from the moment he arrives until he takes his reluctant departure

them thousands of acres of sagebrush and woods, and miles of trout streams, and say 'It's yours as long as you choose. Be as wild as you like and come in when you're hungry.'"

As to dude wranglers, they are those who specialize in catering to transient trade—that is to the dudes. Many of them are the regular old ranchers who have discovered that the ranch business can be made a little more profitable and sociable by taking in a few boarders. They see that the dude is made to feel at home from the minute he climbs out of the conveyance which has brought him perhaps thirty or forty miles from the nearest railroad station. They see to it that he is soon "one of the bunch," attired in blue overalls more than likely, high heeled boots, and bright-colored rodeo shirt.

The dude wrangler, be it understood, is no underling in any sense of the word. He meets the dude on equal footing and does his best to show him a good time. Instead of being a servant of the guests, he becomes in a certain sense their boss. The wrangler takes great pride in teaching his guests everything about the ranch from the art of swinging a lasso and leaping on a bucking bronco, to the manipulation of a Dutch oven on a camping trip.

There are some famous old characters among them. There is Johnny Goff of Roosevelt fame, Ed Crouch who toured the world as a bronco buster in a Wild West show, Fred Richards who guided the Prince of Monaco when he visited this

country as the guest of Buffalo Bill, and who now has a dude ranch of his own. There is A. C. Newton, seventy years old, born and bred out in the Wild West and still a favorite of the Valley Ranch girls on their Yellowstone trips; Hillis Jordan who has the whole history of the colorful West on his tongue's end, and Ned Frost famous for his grizzly bear killings.

Equally famous are some of the ranches,



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A dude ranch crowd off for the day

perhaps none more so than the historic and picturesque old Gallagher Ranch near San Antonio, Tex., a 10,000-acre ranch which dates back to 1833 when Peter Gallagher registered his cattle brand "Circle G," and where in the days of Davy Crockett, Sam Houston, and Colonel James Bowie hundreds of invited guests were entertained in true Texas fashion. Here, on these vast acres, with winding trails through mesquite and chaparral, over hills covered with cedars, live oak, and purple laurel, where one may ride, hunt, hike, and rest to his heart's content, one senses something of the

romance and adventure of a land where 200 years ago Franciscan padres built their missions and where later Teddy Roosevelt organized his famous Rough Riders.

The average dude ranch has one main ranch house with a big living room and recreation hall for the most part built of logs, and always with great fireplaces around whose glow in the evenings (nights are always cool in these elevations) you are likely to find bankers, lawyers, doctors—men and women of all businesses and professions from New York, Boston, Philadelphia and where not—all engaged in games or conversation. They are all dudes in the West. The lady from Boston, in jewels and Paris gowns, when she invades these Western lands becomes a dude along with the man in the broadbrimmed black hat from Oklahoma in his last year's rusty suit.

Scattered about the big ranch house are cabins, tents, and other sleeping quarters for guests. Some are decidedly modern, with all city conveniences, while others are as primitive as the abode of the pioneer mountain dweller. Take your choice. Mary Roberts Rinehart, who was one of the first among the dudes, prefers the latter, and each year when she leaves her cabin—her kingdom as she calls it—where mornings are so cold that you dress first and wash afterward and where you crave a breakfast of more than a coddled egg on toast, she fairly prays that the rusty old horseshoe knocker on her door may never be exchanged for an electric bell.



© HARVEY PATTESON

At the famous old 10,000-acre Gallagher Ranch near San Antonio, Tex., which dates back to 1833 when Peter Gallagher registered his cattle brand "Circle G"

LA TORELLE

THE RESIDENCE OF E. J. KAUFMANN, ESQ., NEAR PITTSBURG, PA.



© PHOTO PRODUCTS CO.

The airplane view above was taken from the entrance side of the house and shows admirably the artistic grouping of roof lines, and also the development of the house plan with reference to the grounds. The arrangement has been made to include a number of those most delightful of all



house adjuncts—walled gardens and little intimate garden spaces enclosed by the house walls. One of these enclosures—the service yard—is pictured at the left as seen from the garden, the dormers in the steep-pitched slate roof adding a picturesque note

JANSSEN & COCKEN
Architects

ALBERT D. TAYLOR
Landscape Architect

CHAMBERLIN DODDS
Decorator

M. E. HEWITT
Photographer



Based mainly on English and Norman precedent, and with chimneys patterned after some of the old Colonial work around Annapolis, the Kaufmann house still possesses a distinct individuality that is all its own. This picture shows the circular entrance tower that opens on a level with the entrance court and driveway



The purplish gray tone of the brick walls and chimneys harmonizes perfectly with the tan, gray, and black of the heavy slate roof. This is the dining room terrace and gable, with a continuing view (at right) of the service wing and a glimpse of the entrance court. Both court and driveways are paved with grass-grown cobblestones. The small circular chimney was taken from an old house in Bruges, Belgium



Right, Detail of the massive entrance door by Yellin, a magnificent piece of work that excited much favorable comment at a recent exhibition of the Architectural League



Left. In the dining room the delicately massive—contradictory terms, but truly expressive—type of furnishings accords well with the character of the room. The subtle value of restraint in decoration could not be better exemplified than it is here



Above and left. The owner's bedroom. The heavy oak beams here and throughout the house were cut especially for this work in the same county—Allegheny—where the house stands. They were then treated with acid to give them the appearance of natural gray weathered oak, which is extremely effective against the rough plaster walls

Below. The austere beauty of the inner entrance hall with its slate floor and rough plaster walls is an eminently fitting introduction to the house. The ironwork here, and throughout—stair railings, fireplace fittings, window and door hardware, etc.—were all designed by Samuel Yellin, and are outstanding examples of his art



Right. The fireplace end of the great living room. The meticulous attention to detail that makes for perfection is apparent everywhere in the house, specifically here—as an instance—in the tooth-planing of the oak beams, the same motif being repeated in the framing of the window reveals and caps, and even in the molding of the fireplace facing



Brown Swiss Cattle Make History

by W. S. DUNN

THOSE who had the privilege of standing at the ring side at the different shows last year, watching the judging of Brown Swiss cattle, could not have but noted an improvement in quality and uniformity of type of the different classes over those of other years. There was a larger and better exhibition of Brown Swiss cattle at the Eastern States, National Dairy Show, and the New York State Fair than at any other time in the history of the breed. A growing interest on the part of the spectators, made up of farmers, dairymen, and cattle fanciers, is apparent from their comments relating to this sturdy, rugged type of dairy cattle.

Brown Swiss cattle, especially in the West, have made a place for themselves in this country, not so much through the show ring as through the Register of Production and cow testing associations. Official records in the Register of Production reaching as high as 25,847 pounds of milk and 1,002 pounds of butterfat have proved the ability of well-selected Swiss cattle to make exceptional records of milk and butterfat production, and to find favor with many farmers and dairymen.

Let us, for the moment, glance over the official records as of January, 1927, in the last pamphlet issued by the Association and note the averages of the different classes. The Register of Production of the Brown Swiss breed is comparable to the Advanced Registry of other breeds. It has been in existence only a little more than ten years, and therefore the number of cattle tested is small compared with the large listings in other breeds. Nevertheless ten years is long enough to reveal the true merits of the Swiss as a dairy breed.

The mature class, which consists of cows six years old or over, has an average of 13,982 pounds of milk and 557 pounds of butterfat. The five-year-old class exceeds the mature class in both milk and butterfat with an average of 14,059 pounds of milk and 561 pounds of fat. The average of the four-year-old class is 12,921 pounds of milk and 510 pounds of fat. The three-year-old average is 11,415 pounds of milk and 462 pounds of fat, while in the two-year-old class the average is 10,278 pounds of milk and 415 pounds of fat. More than five hundred animals in the different classes have a combined average of 12,654 pounds of milk and 506 pounds of butterfat with a fat content of 4 per cent. It might be noted here that in 1891, at the Chicago Livestock Show, a Brown Swiss cow by the name of Brienz won in open competition with all other breeds in a three-day contest for production of milk and butterfat. During the three days Brienz made an average of 81.7 pounds of milk and 9.32 pounds of butterfat.

Relatively high and consistent records of production naturally appeal to farmers, as do also good-sized cattle for marketing the farm grain and forage through the channels of milk and its products.

Considering the favorable conditions that surround the breed at present, and with all the rivalry between breeds creating a healthy competition, it is not surprising that many dairymen in the United States and other countries, especially in South America, are turning their attention to these cattle. Many exportations of Swiss cattle have left this country for Mexico, Jamaica, and South America. Only recently more than a hundred head of Swiss cattle were purchased by the Cerro de Pasco Copper Company of Peru to supply milk for their employees.

The number of Brown Swiss cattle in the United States, and even in all parts of the world, is not large. Breeders in this country have been handicapped by not having large numbers of cattle from which to make selections. The number of cattle imported for foundation purposes, owing to difficulties relating to transportation and rigid quarantine measures of the United States against cattle from Europe on account of the foot and mouth disease, has been very small, and has handicapped the progress of the breed in this country considerably.

THE origin and history of the Brown Swiss is interesting and goes back to the fourth century. The breed, according to history, had its origin in cattle that roamed the valleys and uplands of western Asia, and that were carried in considerable numbers by the Huns into Europe. A plundering warfare on the part of the Huns, under the leadership of King Attila, accounts for the introduction of cattle from Asia to Europe.

After the Huns had spent their forces in overrunning a large part of the invaded country of Europe, the cattle that were

thus introduced by them eventually found a permanent home in the heart of the Alps, within the boundaries of Switzerland. Here, in the environment of the Alpine slopes, and under the management of a people who became skilled in cattle raising and dairying, these cattle developed into the strong, hearty, distinct breed that furnished the supply which first came to America. Their characteristic color of brown, shading almost to gray in some instances, and blending with white, with light mealy hair around the muzzle, white horns with black shiny tips, and the strong rugged appearance of both bulls and cows, combined to make them highly attractive to many visitors to Switzerland. Many importations were made by people visiting that country and becoming enthusiastic over the breed after seeing them grazing on the slopes of the Alps. A Western editor in writing of his tour through Europe, says, "The most beautiful sight that I saw and one that will always be engraved upon my memory, was a herd of Brown Swiss cows which we met in a lane, dividing a meadow above which hung the snow-capped Alps. Each cow wore a huge bell and these were graded in tone from deepest bass to a shrill tinkle. As they moved, the bells sounded with an effect of chimes."

THE first importation of Swiss cattle into the United States was made in 1869 by Henry M. Clark of Belmont, Mass. His importation, coming directly from the Canton of Schwyz, most noted among the Swiss for its dairy industry, consisted of a bull and seven heifers. Up to the time of the second importation, the first importation resulted in about two hundred Swiss cattle being developed and shipped into the Middle and Western States. Several importations of Swiss cattle by men in Connecticut, Illinois, Massachusetts, and New York were made in the 80's. The late E. M. Barton of Chicago, proprietor of Sedgely Farms, at Hinsdale Ill., imported fourteen head in 1889, and again made one of the largest importations of the breed, in 1906, consisting of five bulls and thirty-four carefully selected heifers. Later on I will refer to the result of this importation.

In the aggregate the number of imported Swiss cattle has been small.

Not until after 1907 when the Brown Swiss Cattle Breeders' Association of America adopted a resolution declaring a specific dairy standard for the breed, did the Swiss cattle appeal to many dairymen in this country. Prior to that time the breed was classed as dual purpose, and so many judges differed in their standard that there was much difficulty in learning the best type and characteristics that



Rhoda 6027, one of the cows in the Barton herd of Brown Swiss, with a record of 18,250.7 pounds of milk and 633.75 pounds of butterfat

seemed most desirable in the show ring. To-day the Association issues a score card determining the scale of points for judging both females and bulls, placing many points on correct type of udders to which the breeders are giving considerable attention.

THE adoption on the part of the breeders of Brown Swiss cattle in this country of a resolution to make Swiss cattle a strictly dairy breed, was the beginning of marked progress of the Association and great improvement in the breed. Recognition was given the breed, and classes were made for showing it in company with other recognized dairy breeds, by the National Dairy Show and the Eastern States Exposition. This led several new breeders to exhibit their cattle, while old exhibitors brought out reinforcements to improve their show herds in order to meet new competition. This spirit has been a help in stimulating and improving the type of Swiss according to the present score card. Showing is the best way in which a breeder is made aware of the weaknesses of his own cattle as they appear in competition with other good ones. No breeder likes to see the favorite representatives of his herd placed down the line by the judge, and if not in the winning, the exhibitor, if a good sport, and most of them are, will study how to improve his type to breed them better. Aside from the benefit that the breeders obtain from showing their cattle, it has given to the Swiss breed much publicity, in the last few years, and partly accounts for the rapid advancement it has made. The Association is not rich, and most of the breeders are dairy farmers who are dependent upon the income of their herds to support their families, so that very little money has ever been spent in exploiting the breed, its advancement having come through the medium of the show ring and through the Registry of Production.

The attention that breeders of Swiss cattle have given to milk production in the selection of foundation herd animals is highly commendable, and the records which are continually being made reflect credit on both the breed and the men responsible for making them.

A study of the pedigrees of the Brown Swiss show winners and great producers generally leads back to animals imported by the late E. M. Barton. It was a big blow to the breed when, in 1914, his entire herd was wiped out by the foot and mouth epidemic. In this noted herd was the imported herd sire Junker who became a celebrated show bull and sire of great show cattle and producers. His sons Reuben and Zell carried on and made great reputations for themselves. Reuben now heads the list of qualified sires in the Registry of Production with twenty four daughters. Junker's stable mate, Werner Stauffacher, appears twice in the pedigree of College Bravura 2nd, for several years the highest record cow of the breed, with

a production of 19,460 pounds of milk and 798 pounds of butterfat. The bull Nestor, with three daughters with over 700 pounds of butterfat to their credit,



The herd sire at Lee's Hill Farm, Nellie's Stasis, grand champion Brown Swiss bull at National Dairy Shows and undefeated wherever shown during his ring career

and the bull Fleming who appears twice in the pedigree of the present world's champion Swiss cow, Believe, came from the Barton herd. Had Mr. Barton's herd been permitted to live it would have been the fountain head of the breed, for the members of it had the ideal conformation plus production.

For more than thirty years Hull Brothers of Painesville, O., have bred Swiss cattle and have put more than sixty-five animals in the Registry of Production since it started. They have won consistently at all the leading fairs. The success of this noted herd is due to a great extent to the bulls purchased from the Sedgely herd or bulls carrying the same breeding. Reuben, son of Imported Junker, was one of the bulls purchased from Mr. Barton by Hull Brothers.

One can mention in an article of this kind only a few of the men who are making great records for the breed. Believe, the cow with the highest record of production, reflects great credit on the herd of F. P. Minette & Sons of Minnesota. In the Hawthorn herd (of Illinois), owned by Samuel Insull, forty-four head, fifteen of them two-year-olds, made an average of 10,080 pounds of milk and 429 pounds of butterfat. Hawthorn Dairymaid, one of the cows in the herd, produced 22,622 pounds of milk and 927 pounds of fat—a world's record at the time it was made.

The Walhalla Farms herd, owned by Frank Zoller of Hammond, N. Y., is one of the oldest and best known herds in the country. Several exportations have gone from this herd to nearly every state and to Canada, Mexico, Jamaica, South America, and south Africa. On the fair circuit last year the Walhalla herd was very successful, winning eight grand championships, nineteen championships, and fifty-five blue ribbons at seven fairs and expositions. In the Registry of Production the herd is represented by eight cows with a yearly production of 17,676 pounds of milk and 704 pounds of butterfat.

Probably the highest producing herd in the country for its size, but, recently

dispersed, was that owned by the late Dr. C. F. Osborne of Hampton, Ia. In this herd were six cows with an average of 21,034 pounds of milk and 842 pounds of fat for 365 days, while eight other cows, in ten months, produced 19,618 pounds of milk of 609 pounds of fat.

Cow-testing association records might well be mentioned here to show that Swiss herds do well for the ordinary farmer. Jacob Voegeli & Sons of Green County, Wisconsin, entered twenty-seven cows, eleven of which were two-year-old heifers, in a cow-testing association. The average production for the year, for the entire herd, was 10,225 pounds of milk and 384 pounds of butterfat.

The Brown Swiss are well known for their gentle and pleasant disposition which makes them popular in large commercial herds. One of the large milk distributors of New York purchased several carloads of dairy cows for their farms. In the lot was a Brown Swiss cow. Her record for the first year showed she had outmilked every cow in the herd of more than 200 head. The following year she was again given first place, which resulted in the management purchasing a half dozen Swiss bulls for the herds to increase their production.

SWISS bulls are not inclined to be vicious and many of the breeders use them in the yoke for hauling loads about the farm. This gives them the proper amount of exercise that a breeding bull should have and keeps them in good breeding condition for a number of years.

An example of this might be cited here. Some years ago the daughters of the bull Tom Phylis were making such remarkable records in the Walhalla herd (then owned by Frank Freemyer) that inquiry was made as to whether the bull was still living, and it was found that although he was ten years old he was very much alive and working in the yoke every day. Walhalla Farms used the bull until he was twelve years old, when he was sold to the late Theodore N. Vail, in whose possession he remained until he died at the ripe old age of seventeen years. Tom Phylis held sixth place in the Registry of Production for bulls having three or more daughters that have qualified; but another record, somewhat unique for bulls, was one that he and his mate, Imposter, hung up at the Connecticut State Fair, when they drew more weight on a stone boat than has ever been moved by either an ox or a bull team since then. In this day of trucks and tractors, however, this record may not be so important to the average dairyman as it was in earlier times.

As in every breed, there is much work yet to be done in selecting for uniformity of type and breeding better udders on the cows. The breed has an active association located at Beloit, Wis., which edits a very interesting Bulletin once a month on what is going on among the Swiss breeders.



The living room, with its bisecting stairway, runs the whole length of the house, facing the setting sun and the western hills

This Little House Went to Market

by MARIAN HERTHA CLARKE

MY MOTHER, whom we affectionately call Silver Hair, wanted to buy a house. So when she suggested our looking at a house she had heard about, "I came, I saw, and I was conquered."

There it was, a little old English cottage, the kind of house that my great-great-grandmother was born in in some sleepy little Surrey village. Primly it stood on the top of a hill, while a long line of Lombardy poplars kept sentinel over its quaint, old-fashioned charm. A straight-backed brick walk led up to the little low door. There was no bell anywhere—only a time-defying brass knocker. And the door itself was cut as deep as a gash, cut in days when timber was no object. Somehow when I saw that little house all my New England ancestors came shouting up over the hill, quelling the seagoing Salem spirit of me into a submission that was my rightful heritage.

I had once read that one should always examine the roof and foundations when buying a home. So I wisely asked about them both and found that the dear old thing was set up solidly on great granite slabs several feet deep, with a basement

cellar stoned high above one's head. Certainly here was no modern cemetery cellar, an even six feet in depth. As for the roof, it was all newly shingled.

The fact that the rest of the house was woefully out of repair, patched and propped up for passing inspection, totally missed my observing eye. I did not see the wallpaper peeling off the wall as though bitten by sunburn. I did not see the paint punished to a black and blue grime, the result of much tenantry. Nor that the windows rattled smartly to the tread of passing trucks and that the clapboards were in need of paint. I later discovered so many things that on first inspection I had failed to note.

But I did see two deep fireplaces that should laugh at winter weather with snapping logs. I saw shaded candlelight and deep easy chairs before a blaze for Two—many books and content deeper than divining rods. I saw the living room that ran the length of the house reflecting soft rugs and old mahogany. I saw French doors opening out upon a pergola where wicker chairs should sit and face the setting sun.

Dimly I heard the owner state the

boundaries, but what were boundaries to me! It was already bounded by desire and possibilities. Absentmindedly I asked the price, and to the amazement of Silver Hair and the Family Tie (whose habit is to think things over till they lose them) the little house changed hands then and there.

You see we had always wanted an old house, Silver Hair and I. And this one was on the sunny side of a century, as the wide floor boards testified. Time had been kind to it in the matter of owners. Only the tenantry had hurt it externally, but we knew that paper and paint and polish would remedy that.

A summer kitchen had been built on to the main house—and what a sturdy main house it was, with its big old fireplaces with their swinging cranes. When winter blustered by the doors the house seemed to draw itself together like a little old lady rocking by the fire.

One could circle this vest-pocket edition of a house in less than a minute—four rooms only on the ground floor with two compact and cosy little upper-deck chambers. More than two could be crowded in it, but there are only two of us, you see.

Kind friends had told us of the lovely open staircase which a previous owner had engaged an architect to design. Alas, how many architects are simply carpenters in disguise. That staircase was our only grief. It belonged in a room of sweeping proportions, not in a cottage. Some day we plan to take it out and put back the stiff little straight staircase that should be there. Meanwhile we bless that architect with brimstone.

But the rest of the house was perfect. Lift the old brass knocker and enter our tiny vestibule, just large enough to welcome the coming and speed the parting guest—unless they happen to meet; then congestion would occur. At the right is the library with its cheery fireplace for stormy weather and long ceiling-to-floor windows flooded with sunshine in fair weather; then through French doors to the living room which runs the full length of the house, bisected by our before-mentioned staircase which faces a lovely bay window framing the setting sun and western hills. Beyond this are the little kitchen and the bedroom, while priceless beyond pearls is the piazza with its pergola top *à l'italienne*.

Two terraces after the English fashion greet us at the rear, one terrace walled and covered with picnicking ivy (picnicking because it's all over the place), the other being just the size for a little house's garden party. We sometimes serve tea on the terrace and feel very Arnold Bennetish as we gaze upon our long hill traveling toward the railroad tracks below as earnestly as though it were really going somewhere. And the pear trees and the apple trees pass our pines on their way to catch up with the hurrying hill.

But to return to the house: by dint of much prayer, elbow persuasion, and the good works of water and yellow soap we discovered that the woodwork was not a bruised yellow or brown, but a rich cream. Then began the hunt for wallpaper, and a hopeless hunt it was till one was made to order by a clever interior decorator—a figured motif of waving trees upon a background of tender tan shot with the gold of grass cloth and the green of young leaves. It reads like a terrible mistake, doesn't it, but it really looks like a duchess pouring tea—all grace and charm. We papered the first floor all alike, giving a general expansiveness to the little rooms, which run one into the other like a melody. The three bedrooms were papered alike in a copied old Colonial chamber pattern—bright birds and brighter flowers separated by wide white satin stripes. As one curls lazy toes in the four poster o' mornings one almost expects the tiny throats to burst into song, and days of gray rain find the sunshine shut in. But the vestibule is our joy, with the paper copied from a hall paper used in a Salem

ship-owner's home—a one legged sailor man telling endless tales of the sea to a little maid in scarlet dress and tippet who listens with rapt attention.

Upon good advice we weather-stripped our windows and doors, stilling the rattle, and proving a real economy when prying fingers of spring and fall seek our casements. The draperies are sheer sunfast silk gauze that soften the glare of the glass and slightly subdue the light without interfering with our priceless view of the western hills.

The kitchen was painted the blue-gray of chimney smoke, and we hung dainty blue-patterned English voile draperies at the windows which open out upon our own grape arbor. Where the stove had stood with its back to the old brick chimney we placed an electric stove—some day to be connected with an electric refrigerator, we hope. So lovely and livable is this room that we use it for a breakfast room as well as a kitchen, alternating its use with our bohemian breakfast room in the basement, which is nothing more or less than the laundry with the set tubs discreetly concealed behind a big rose screen, like a lady at her bath. A little coal heater keeps our water at hotel heat the year around and warms the room so cozily that we felt it a shame to waste it all on a mere laundry. Therefore we painted the ceiling an Italian sky-blue with walls of jonquil-yellow and the tables and chairs black, with Parrish blue stencils and a yellow border. What was once a catch-all closet is now a splendid place for our dishes and groceries. The



The outside of the house received its share of refurbishing, and with trellis work and paint was made to gladden the eye of the passer-by

floor was already cemented, and random rugs were scattered about to relieve the chill of the strictly utilitarian, while convenient floor plugs receive percolator and grill as needed. These supplemented with a three-burner oil stove make the preparing of a meal possible at any time. Two casement windows opening out upon the terrace give plenty of light and air. Like Cinderella who became a princess, our laundry became a living room. When Mrs. Bumble comes we turn the screen

wrong side out, and lo, it becomes a laundry again.

And now we were ready for the furnishings. Fortunately we had garnered and inherited many a true antique—one of which, a San Domingo mahogany drop-leaf table with fluted legs, was picked up in a country cellar for a quarter. But as Kipling says, "that's another story." An old Governor Winthrop desk taken from a farmhouse kitchen, stained only with the caressing touch of Time, sits beneath a Chippendale mirror which reflects our smiling pink lustre guarded safely behind the doors of an ancient secretary. Silhouettes of early ancestors look down from the walls upon a stiff and straight fiddle-back Windsor chair before the fireplace, just as it sat in the days of crinoline and hoopskirts. An old brass soap kettle, scrubbed till the shine actually aches, holds our wood for windy weather, and marking a most important place in our home is the Windsor rocker in which my grandmother (an invalid) was baptized on a windy March day. Lest the immersion chill her faith, the beautiful comb back was sawed off to expedite the dip. Nevertheless, 'tis a lovely old piece even with its comb dedicated to the cause of true believers.

And so, rag rugs on the floor, shining brasses and old furniture against the mellowed cream of woodwork, books galore backed brightly upon soft figured wallpaper, lend to our house the charm of "living in the twenty-third Psalm."

Nor did we neglect the eye of the casual passer-by. At the end of our stiff little brick walk was placed a white trellised archway with its swinging picket gate. The ragged and neglected privet hedge was trimmed and treated as tenderly as a charity child till it waxed round and fat. Crocus babies greet the spring as heralds of the daffodils, narcissus, and tulips in our street-front gardens which are a blaze of color straight through the fireworks of fall, with their nasturtiums, asters, dahlias, and chrysanthemums. A lovely Japanese honeysuckle vine grows amorously green all summer over the trellised eastern windows. And on our pergola porch, which we screened completely overhead, we lie at length in steamer chairs and watch the pencil points of our trimly tailored poplars puncture the deepening dusk. A tiny kitchen garden at the back gladdens our table and our tummies all summer long and challenges my sedentary soul to hoecuss and poke the weeds.

Two coats of white paint (white lead and raw linseed oil) rescued the clapboards from perishing, while light Colonial green shutters add to the little cottage look. But oh, oh, oh, just wait till the tax assessors see what we have done to "that run-down little old place!"



Señorita d'Alvarez, the young Spanish tennis star, is here shown during a practice session prior to the opening of the British championships at Wimbledon, where she was a finalist last June and where this month she will be one of the leading contenders for the title now held by Miss Wills



Miss Helen Wills. An informal picture of the American champion pausing for a moment at the scoreboard during one of her recent visits to the Riviera. Miss Wills's hardest task during the campaign of 1928 is likely to be this summer at Wimbledon where she will meet the best European players



A fine action picture of Miss Eileen Bennett, the young English star who has lifted herself out of the ranks of merely good players into the very top class. She was the sensation of the past winter along the Riviera, where she won every large tournament she entered except the first meeting at Nice

The Women at Wimbledon

by JOHN R. TUNIS

WHY is it that the great British tennis championships at Wimbledon have always been a woman's tournament; a tournament where the crowds come to see not the best men but rather the best women players in action?

For such is indeed a fact. I have seen them leave the Center Court by the hundreds when Tilden was in full cry to see Miss Wills play an indifferent opponent upon the Number One court adjoining the enclosure. Ever since the war it has been the women and the women's events that have aroused the most intense interest and attracted the greatest throngs in London.

Well, I suppose there are various reasons for this phenomenon, not the least of which is, or rather was, Mademoiselle Suzanne Lenglen.

And surely Suzanne deserved all the interest she aroused. She was a sensation, a legend, the first of the Latins to become really famous in sport, a person everyone wanted to see. Once having seen Suzanne, everyone desired to see her again. Moreover, the best British players since the war have been women—often very charming women. Miss Betty Nuthall, Miss

Eileen Bennett—you would go long and seek far before discovering two more delightful figures in modern sport than these graceful English girls upon a tennis lawn, in full pursuit of a vigorous drive from an opponent's racquet.

But whatever the cause may be, Wimbledon is undoubtedly a woman's tournament. Indeed last year when the mighty Tilden was fighting the battle of his life it was the contest between Miss Helen Wills and Señorita d'Alvarez which brought the longest queues outside the gates and aroused the greatest excitement within.

THIS season's Wimbledon, starting on the 25th of June and running through to the 8th or 9th of July, will certainly be no exception to the rule. And as there will not be a team of English women playing in the United States during the course of the summer, the hardest task Miss Wills faces during her campaign of 1928 is her fortnight in London, when in all probability she will be called on to meet every single claimant of importance for her title as the finest woman tennis star of the world.

It is true that the form of women play-

ers is far more variable than the form of men; but barring unusual accidents it seems pretty certain that the challenge to Miss Wills's lawn tennis supremacy will come from a group of the younger players upon the Continent and in England. Nor am I laying lightly aside the claims of Mrs. Godfree, Mrs. Mallory, and Miss Ryan, all of whom have defeated, and any one of whom may again on their day defeat the American champion. If, however, last season and the past winter on the Riviera can be taken as a criterion, both Mrs. Mallory and Miss Ryan have slightly retrograded while Miss Wills has been strengthening and perfecting her game.

Of Mrs. Godfree it is much less safe to predicate. Mr. Hamilton Price, the well-known English referee, still considers her the best woman player of the British Isles. And yet I am disposed to feel that the finalists at Wimbledon this month will both be younger players, and that the adversary of Miss Wills can be found among the group of two British, one Spanish, and one South African players.

Unquestionably the sensation of the past winter along the Riviera was Miss Eileen Bennett, the young English girl

who made such progress during the season of 1927. Just why she was not selected by the English Lawn Tennis Association as a member of the Wightman Cup team which played last year in this country, I do not know.

At any rate this misfortune was really a blessing in disguise, for unhampered by any allegiance to a team, she was able to visit the United States, play as she liked, and incidentally, paired with Henri Cochet the French Davis Cup player, win the American mixed doubles title. The improvement in her game due to her association with this genius of lawn tennis was evident immediately. Her service improved, she served fewer double faults, her ground strokes were speeded up, her volleying was vastly better, and at Longwood last September I remember her trading volleys at close range with René Lacoste in a masterly fashion. Best of all, she has acquired some of Cochet's rare ability to come from behind when hopelessly beaten, to pull a match out of the fire. In other words she has lifted herself out of the ranks of good players into the very top class.

During the winter she won every large tournament she entered except the first meeting at Nice in February when she was defeated by Miss Ryan. As she had already conquered Miss Ryan twice by decisive straight set scores, besides conquering Miss Nuthall, Mademoiselle Contostavlos the second ranking French player, and everyone else of consequence upon the Riviera, this one setback was of no great importance. Her match with Miss Nuthall at the Gallia Club at Cannes in February was the best singles of the season, the final set going to twenty-two games before it was taken by Miss Bennett. Whether, however, she has the game to defeat Miss Wills is a big question—certainly she will never do it by speed alone.

LAST summer the one player with possibilities for the future seemed to be Miss Nuthall; she it was who used short crossed drives close to the net to such telling effect in the last set of her final round match with Miss Wills at Forest Hills. There were many of us who felt that in 1928 she would be the player to threaten the American; only sixteen years old, she possessed a brilliant game and merely needed seasoning to bring her to a high position. One swallow does not make a summer, and one defeat means little to so fine a player as Miss Nuthall, especially when she lost to Miss Bennett who had been playing some weeks in the south of France before her arrival.

But somehow Miss Nuthall has not gone ahead as fast as she might. For one thing, extraneous interests have perhaps prevented her concentrating upon the game; for another, her weak points have not been sufficiently strengthened. Her volleying was inferior still to her ground strokes this past winter, and in several matches that she played in doubles with

Miss Bennett they were defeated by inferior but sounder hitting players. This last fall she changed her effective underhand service to an overhead delivery which is certainly anything but effective; 1928 will be the year of testing for Miss Nuthall. She cannot stand still; either she will improve immeasurably or she will fall back to a position much lower than she occupied last season. It will be interesting to observe her progress as the Wimbledon fortnight narrows down to its concluding rounds.

LAST year's final at Wimbledon between Miss Wills and Señorita d'Alvarez was declared by competent observers to be the fastest exhibition of the game ever seen. This spring the Spanish girl has been taking the game more seriously than usual, and there is every reason to believe that she will be in much better physical condition than she was last June and July in London. Strength alone keeps this player from the top; she has every stroke and knows when and how to use them. In the best of health, hitting as only she can hit, taking every ball even before it reaches the peak of the bound, and pressing from start to finish, Señorita d'Alvarez is the most dangerous opponent



Miss Betty Nuthall practising her newly acquired overhand serve. Her match with Miss Bennett at the Gallia Club at Cannes in February was by all odds the best singles of the season, the final set going to twenty-two games before it was taken by Miss Bennett

that Miss Wills is likely to meet abroad.

On the other hand, should the Spaniard be forced to play through rain and dampness she may well succumb to a player much her inferior. Lili d'Alvarez has the temperament of a genius and not that of an athlete, which perhaps explains why

she has never won a high tennis title. For if ever there was a genius in sport, a genius with the natural, fluent, unorthodox ability of the exceptional player, it is she.

Many close followers of women's tennis think Miss Esther Heine of South Africa the player most sure to worry Miss Wills at Wimbledon. Seventeen years old last year, she was a finalist in the French championships which, with a bit more experience, she might have won. If she comes north in 1928 you are sure to hear more about her game, for she hits the ball in a free manner and is able to conceal a change of pace that is excessively deceptive. It may well be that Miss Heine is the sensation of the present tennis season in Europe.

EVERY big meeting brings forth some unknown player who causes trouble for the stars. Just who it will be at Wimbledon this year is impossible to say; but there are several young women from widely separated parts of the world who are making such progress that it would not be surprising to find them among the winners. Miss Boyd, the champion of Australia, has always been below her best form in Europe; if she can reproduce her highest game she is certain to cause more than one upset. Last year the only player to take a set from Miss Wills in either London or New York was Miss Gwendolyn Sterry. Miss Sterry, herself the daughter of a champion, made wide steps ahead last year; if she continues to improve, more than one celebrated player is going to suffer an unexpected defeat.

Fraulein Aussem, the young German champion, is not yet as good as she will be; her game showed advances, however, during the Riviera season.

Next to Miss Bennett there can be no question that the greatest progress in the winter just past was shown by Signorina de Valerio, the girl from Milan, who holds the Italian championship. Of all woman players save only Miss Joan Frye, there is no one to exceed this Italian player in pertinacity and refusal to accept defeat—no small part of a champion's make-up, incidentally.

Many of these foreign stars are unaccustomed to the grass surface they will find at Wimbledon, for there are no grass courts upon the Continent. But with practice any of them may turn out to be the star of the Wimbledon fortnight.

Such is the galaxy Miss Wills must defeat to win the title at Wimbledon for the second time and the second time in succession. That she can do it, following upon the strenuous fortnight at the French championships at Paris, seems almost too much to demand. No player has ever yet won the singles titles of France, England, and the United States in one year. But if anyone can accomplish the feat Miss Wills is certainly the person. At Wimbledon, rather than at Forest Hills or Auteuil, lies her hardest task.

Interior Decoration at Its Best

FOUR ROOMS ASSEMBLED AND EXHIBITED BY THE DECORATORS' CLUB OF NEW YORK, AT THE GRAND CENTRAL ART GALLERIES

Photographs by M. E. Hevitt

Right. In this charming foyer, by Nancy McClelland, an illusion of space and coolness was given by the clever placing of cork walls and a make-believe fountain. The walls were covered with scenic paper suggesting silver archways through which one looked at the distant figures and saw blue sky beyond. The realistic fountain was of crystal beads that held all the light and tinkle of a fountain—an atmosphere enhanced by the grouping of potted plants



Below. A room which formed an exquisite setting for a collection of jades, corals, and crystals, had walls of pale bisque, with curtains in bisque brocade and rug of rich old gold. The mantel was black and gold lacquer, giving the deep umber tones of dusky browns, repeated in the cabinets. Highlights were provided by the crimson brocade seat of the side chair and by the turquoise damask covering of the arm chair. Mrs. Kenneth Torrance, decorator





*This room (two views) by
McBurney & Underwood
showed how the antique and
the modern in decoration may
be combined with happy re-
sults. The color scheme in-
cluded brilliant greens,
daffodil yellows, silver, and
cerise against the soft gray*



*and silver of old Directoire
wallpaper panels, and the
furniture was all American,
ranging from pieces by
Duncan Phyfe—and some in
Sheraton style—to more mod-
ern overstuffed, the accessories
of mirror, tea set, and lamps
being exceedingly modern*



Three views of a room by Diane Tate and Marian Hall which showed a delightful grouping of eighteenth century English furniture in a setting of soft green walls and strongly marked Spanish rug in black, red, and tan, the whole expressive of simplicity, comfort, and livableness. The furniture was a mixture, show-



ing Chippendale characteristics in the big bookcase (at left) with its fine tracery, of Heppelwhite in the sofa copied from an original, and of Sheraton in the tripod pedestal table under the oval mirror. The late Colonial wing chair was covered in a brown, tan, and black glazed chintz. An interesting use of pictures, finely scaled and excellent in choice of subject to suit the room-type, was shown in the big landscape over the sofa and in the two hunting pictures over the small table and the low bookcase





H. R. H. OF THE MOTOR WORLD
Special six-passenger phaeton by Brewster, on Rolls-Royce chassis



FOR THE DRIVER'S COMFORT
The new Essex super six coach

The Motor World

by ERIC HATCH

AMONG the newer cars that are awakening to the fact that the driver is entitled to some comfort is the Essex, which now has the starting button within handy reach on the dash, thus eliminating that blind reaching with the foot reminiscent of organ playing. Also, the driver's comfort is added to materially (provided he is the owner) by the fact that the new coach with its nickeled cowl lamps, neat oblong windows, and deep-cushioned interior, costs him only \$735.

Quite a few friends of mine have been using Essexes for the past year and their reports as to stamina are decidedly enthusiastic. It is not a car of any particular speed, but if it were, and sold for so little, there would have to be something else very radically wrong with it—so perhaps it's a blessing that it isn't.

Buick is putting out a model with body by Fisher that almost makes you forget the mass quantity in which Buicks and Better Buicks are built. It is in brown with red wire wheels and a tan top. Big round nickel headlights and little round nickel side lights lend it brightness, but the crowning touch is the running board suspension of the two spare wheels with shiny black tire covers that harmonize with the fenders.

A man I know just bought a very expensive car that had its spares suspended this way and he didn't like it because where the bottom part of the tire fits into the fender there is a hollow and whenever it storms the hollow is usually the home of much rain water, which rots the tires. He had the body builders remove the hollow, and the tires seem to stay in place just the same; I wonder that a lot of other motor car makers haven't thought of doing this, too.

Reo since April have been offering their 1929 models. This is swell for the new buyers but it seems to me somewhat hard on the owners of 1928 Reos, since it naturally must knock the second-hand value of their cars galley west. The new Reo is not startlingly different from the old one, except for the fact that a great play

is being made for women drivers on the grounds of lightness, flexibility, and so forth, the vice president of the company "feeling that women drivers are a big influence in the purchase of motors." The vice president of the company in thinking this is not making a discovery; he is just realizing something that male purchasers have known all along.

SPEAKING of second-hand values, I am reminded that one of the best ways I know of to pick up a second-hand car is to wait for one of the Rolls Royce sales which occur periodically spring and fall. Rolls, instead of dumping whatever they take in trade right out the window, wait until they have an accumulation that is really worth taking some trouble about. Several weeks before the sales they send out booklets with photographs of the cars, and prices. The models they offer are refinished and range from Brewsters to Buicks. The prices are sometimes a trifle high, but they are justified because as a rule the man who turns in his car for a Rolls is a prosperous citizen. He has had a chauffeur, his car has been carefully driven and kept up to the last minute, and it is these factors that really count in the purchase of a motor that some one else has driven.

Not that it has any connection with the above, but I believe that a good many people would like to know the time sales arrangements on the new Fords and where all the old Fords have gone. The answer to the first query is one hundred and sixty five dollars down and thirty odd dollars a month thereafter. The second answer can be given only by the man, whoever he is, who knows where all the old razor blades have gone. Some of these old cars, I do know, are pumping water on farms, sawing wood, and doing other manual duties with the aid of a belt slipped over a jacked-up rear wheel.

ANEW and pleasanter route to Baltimore has recently been worked out. It is less direct but faster, and the roads traversed are mostly state roads and en-

tirely improved. The great advantage of this route lies in the fact that, with the exception of Camden, not a single city of any size must be passed through unless one so desires. To those who have known the agony of trying to drive through Philadelphia—where I was once sent three times around the big tower in the middle of Broad Street before the police would let me turn out of the traffic—this rural route will mean a great deal, provided of course that they want to go to Baltimore.

Travel from New York to Staten Island *via* the ferry (if you can think of any other way, go to it!), thence over Hylan Boulevard to the Perth Amboy Ferry. (Incidentally, the two new bridges connecting Staten Island with New Jersey will be finished July 1st, I'm told.) From Perth Amboy to South Amboy to Old Bridge to Jamesburg to Hightstown to Robbinsville to Bordentown, where an excellent view of the canal may be obtained if you go in for canals. From Bordentown to Burlington to Camden. In Camden turn left before getting to the Philadelphia Bridge and take the State Road to Gloucester (where dwell the Tollivers who spell their name Talliafero) to Westville to Paulsboro to Bridgeport to Penngrove to Pennsville, where another ferry will take you to Newcastle, Delaware.

From Newcastle journey to Elkton, the American Gretna Green, where ministers split commissions with the taxi drivers who meet the trains; from Elkton to Havre de Grace and from Havre de Grace to Baltimore, which is near where the Darbies live who spell their name Enroughby.

IN THE event of losing the way on this trek it might be well to equip your car with one of the new folding berths. The manufacturers specify that these are especially intended for Oldsmobiles, but can be used in other cars as well—which may or may not be a dig at how long it might take to get some place in an Oldsmobile.

ST. ANDREWS, Blackheath, Leith, "royal and ancient golf clubs," are motifs of this quaint design. A Schumacher glazed chintz available in peach, blue or autumn



Classic events of Links and Turf *pictured in these sporting prints*

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sterer, or the decorating service of your department store. They will obtain the samples that fit your particular needs.

An interesting booklet, "Fabrics the Key to Successful Decoration," gives, briefly, the history of fabrics and their importance in decorative use. It will be sent to you, without charge, upon request.

Write to F. Schumacher & Co., Dept. C-7, 60 West 40th Street, New York—Importers, Manufacturers and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Grand Rapids, Los Angeles, San Francisco, Detroit.



"VIEW HALLOO" is a spirited hunting scene with scarlet-coated horsemen and hounds in full cry. A Schumacher glazed chintz in ground colors of sage, Hunter's green or brown (left)



"THE DERBY STAKES," a new glazed chintz by Schumacher, pictures the celebrated classic of 1820 when Thornton's "Sailor" won. The background colors are henna, brown or blue (right)

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Flowers for the Cutting Garden

by OLIVE HYDE FOSTER

WHETHER our gardens be large or small and whatever their particular character, more and more are we coming to realize the fact that it is highly important to have one section where we can cut whatever we may want for interior decoration. After we have taken special pains to make our grounds beautiful and perhaps at a great expense of time, thought, and material, have succeeded in working out both color scheme and succession of bloom, we do not feel like breaking into the picture. Many of the plants so used have been set for a definite reason and cannot be replaced. Therefore, it is quite important to have a garden spot that is intended to provide the flowers that we want in our homes with the desirable qualities needed for this purpose—of which more later.

Needless to say, such a garden should be in a protected sunny situation with good soil and where it can be kept properly watered. It need not require a good deal of attention, if help be scarce, as most of the flowers wanted are more or less hardy, and can be grown in good sized groups which are easily cultivated.

Color combination should receive careful consideration before any plans are made. Much garden material is available in almost every color of the rainbow, except possibly one, yet that one color might be what was actually needed—as for example, if we wanted masses of blue we should have to look for it outside of roses.

At present the various shades of yellow, orange, apricot, copper up into reds, and the different sunset shades are especially in vogue, and these can be found, not only in the roses, which will bloom in the hybrid teas all season, but in the snapdragons, for example, from July to frost, and also in the popular dahlias, which can be had for the same flowering period.

Blue gardens, however, are especially attractive, and blue flowers are popular in interior decoration. It is really quite surprising when you come to hunt through the catalogues to find out the great number of the blue flowers available throughout the season, in both annuals and perennials. As they combine especially well with roses of every color and afford almost endless combination, these alone well deserve ample space in the cutting garden.

Even more delicate effects often may be secured by a combination of contrasting forms in one color. An arrangement that I shall never forget—seen at a garden conference, two years ago at Vassar—was of a rosy chamois-tinted clarkia and gladiolus of the same shade, which attracted widespread attention. Both clarkia and gladiolus come in a number of different shades and could be grown for a long period of bloom.

The various shades of blue are extremely interesting in plants of the same kind, while they can be most effectively arranged with the flowers of different

forms. Forget-me-nots, for example, could well edge a low Japanese bowl, where the height and contrasting form could be secured by the use of some of the blue laceflower (*didiscus*), platycodon, the lavender-blue asters, the blue Canterbury bells, blue phlox (*Phlox divaricata*), blue and white columbine, and the perennial cornflower, which might be found in flower at the same time.

The blues, therefore, could be set in the garden by themselves if desired, with special reference to their season of bloom, their form, and their height as adaptable to different kinds of decoration.

FRAGRANCE is another consideration—quite important, as I realized at a little dinner party only recently. The hostess told me afterward that not for anything would she have used the poet's narcissus which made a charming arrangement with salmon-pink sweet peas, had she known that one of the members of her own household always associated their fragrance with the vast fields of narcissus seen from a French window where she nursed a beloved fatally ill. Therefore, it is well to remember that certain flowers, such as tuberose and calla lilies, have always been extensively used in funeral work, and turn instead to those suggestive of color, life, and happiness.

Fragrance in the garden is especially desirable, and a goodly number of flowers with this quality should always be selected. Many roses, however, have little perfume, and in choosing varieties we should give preference to those which are sweet. But for table decorations it would be as well to avoid those that are at all oppressive.

The cutting garden should be planned to supply flowers for special arrangements. For low containers the short stemmed are suitable, such as the early spring bulbs, the grape hyacinths, scillas, crocuses, chionodoxa, the early tulips, and the Dutch hyacinths, all of which are especially good for the breakfast table, the telephone stand, and the writing desk, where in our informal hours we can study and enjoy them.

The longer stemmed, for more decorative arrangements, could be selected from both annuals and perennials, grown in masses of single colors, such as snapdragons, sweet peas, asters, calendulas, and carnations. Long stemmed flowers, however, such as delphiniums, foxgloves, monkshood, gladiolus, cosmos, and hollyhocks, should be grown with special reference to their use in tall handsome containers and baskets.

The Darwin, Cottage, and Breeder tulips, which often run thirty-six inches high, can be selected for either single colors or combinations and are especially recommended, as the fresh cut will last a week. Iris, too, will grow from three to four feet, and while the individual blossoms are fresh but a day the faded ones

can be removed, and the buds will continue to open to the very end of the stalk.

As to the types of decorations for various times and purposes, we are all familiar, of course, with those for the dining room. We should remember, however, that people like to see others with whom they are talking, and a well-known authority who was judging dinner tables at the last International Flower Show, surprised his associates by sitting down at the table and immediately beginning to pull aside the flowers and decorations which would have interfered with the sociability for which guests are supposed to be gathered together.

Tall decorations are very beautiful and make a splendid impression on guests as they enter the dining room, but they should be tall enough and slender enough not to interfere with the vision. Then we should form a second arrangement at the base.

Floral decorations for a hall are especially effective in tall jars and high-handled baskets. Jars are good for such flowers as five-foot roses, which need to have the water well up the stem, as their drawing capacity is only about two thirds their length. In shorter receptacles, roses should be removed at night, the stems sliced off one-half inch under water and then the roses laid nearly flat in bath or laundry tub so that the water can easily be drawn up to the bloom.

Great sprays of flowering fruit trees, Japanese cherry, crabapple, and so on, are especially effective set against a wall in a jar, placed either on a table, on the floor, or at a turn in the stairway. Indeed, I remember one house in the mountains where a large corridor is always massed in with great branches of woodland trees—dogwood, of course, when in season, but the simple, lovely maple when that alone is available. At a turn in the stairway a tall-handled basket on the floor in a house like this in the autumn would be pretty sure to hold a lovely combination of hardy asters, or other long stemmed flowers that do not take up much floor space.

FOR the living-porch, short stemmed flowers would be used in artistic arrangement for tables and window ledges. Pansies in low bowls are especially admired in this connection, and the violas (the Jersey Gem, for instance, which blooms from July to frost), will supply great collections to be used alone or in color schemes.

An arrangement which once brought me the coveted blue ribbon was of the Japanese snowballs which had had to be removed from big sprays intended for shrubbery effects. They were too beautiful to be thrown out—pure white, prim, and lovely—so I took a flat soup plate, filled it with sand, made a row around the edge of the crisp, crinkled green leaves, and then massed in the center in a formal way the extra short-



FURNITURE BEFITTING ITS ARCHITECTURAL BACKGROUND

New York Galleries, Inc., Decorators

WITH its dusky oaken walls and broadly arched fireplace, this interior seems to echo the convivial spirit so intimately associated with English traditions of country life. ~

¶ For the frankly plain and rugged furniture of hand-hewn timbers, the odd bits of crudely fashioned pewter and other details contributing to the inviting atmosphere of this room—all bespeak

the open-handed hospitality dispensed in the great manors of Tudor days. ~

¶ Should one's pursuit of such an environment lead to these Galleries, the truth will reveal itself that there still remain artists as well as artisans who refuse to be hurried in their faithful interpretation of that leisurely age when each craftsman strove for *perfection* rather than "production." ~ ~ ~



New York Galleries

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ARCHITECTURAL REMODELING

stemmed, individual blooms. Set on a round table directly over a fine round hand-made filet lace centerpiece, carrying out the idea of line, it attracted the attention of even the blasé judges.

THE corners of the outdoor living room are especially adapted to the placing of such flowers as the three-foot petunias, blue salvia, blue veronica, blue hydrangeas, foxgloves, and the various heights of delphinium, some of which run to eight feet. Hollyhocks grow equally tall, and in the annual varieties (sold by only a few dealers) can be had in bloom up to frost. Gladiolus, by successive planting up to the middle of July, will bloom in three- or four-foot stalks up to frost. Dahlias, now so popular, by planting from middle May to the end of June, will give flowers from July to frost; but the dahlia requires special care in cutting, to last indoors.

It is well to have a bucket of water at hand to plunge the dahlia in as soon as it is cut, late at night or early in the morning. Going indoors, the stems should be sliced again under water to prevent any air getting into the water passages, or the ends of the stems should be seared for an inch in a flame. Troublesome, yes, but without special care the dahlia will not last.

Peonies are especially good for the same kind of use, and should be selected for planting with special reference to different periods of bloom, as well as for their color. The yellows are rare.

Children love to have flowers in their room, and some little ones that I know select and arrange their own. Small artistic holders in glass or pottery are not expensive, but what a lesson they can be the means of teaching! If these small boys and girls can have their own little plots, where they can feel at liberty to pick what they want, when they want it, and arrange it to suit themselves, they will not only be getting wonderful training but they will learn the importance of flowers and how to respect those belonging to other people. Along that line, the maids in a house are sure to develop a love for flowers if they never had the privilege of enjoying them before, and a few that they may feel they can look after, cut, and arrange for themselves in their own apartments will have much to do, often, with quieting ruffled feelings.

As to the different material best adapted to a cutting garden, space forbids my going into detail. The annuals, found in short, medium, and tall, and all colors, will bring the quickest bloom after seed sowing. The perennials take much longer, some not coming into their full glory until the second season, but they should be planted with a view to the years to come, and annuals slipped in beside them in the meantime.

Among these annuals great masses of the different height snapdragon, French marigolds, sweet peas, cosmos, zinnias, larkspur, lupin, scabiosa, gaillardia, and phlox will prove most satisfactory, and will bloom steadily for a number of months.

Our cutting garden can be as artistically laid out, by the way, as any other part of our gardens, and the different

flowering shrubs will not only serve as a background, but will supply their quota of bloom from snow to snow. Pussy-willows start in February, followed by the forsythia, flowering almond, Japanese quince, deutzia, bridal wreath, lilac, and honeysuckles that will run through to autumn; and the hydrangeas (suitable for big arrangements) and buddleia (delicate enough to go with roses), will flower up into October.

Roses can be selected from the all-season, steady blooming Polyanthas (the bedding baby ramblers) and the ever-blooming hybrid teas, to the climbers (so valuable for arbors, pergolas, and walls) that now can be found to bloom all season.

Lilies take up little ground space, yet they grow tall and lovely and deserve special attention, particularly as they can be chosen to flower from June to October. *Lilium candidum* (the well-known madonna lily), the testaceum or Nankeen lily, and the krameri give us white, apricot, and pink in June. Regale, the white regal lily from China, and our own native superbum, from pale orange to near red, are two especially good in July, with the gold-banded lily of Japan (white with a gold stripe) in August, and the speciosum from Japan (white often marked with crimson spots) in September, are only a few of over a hundred varieties well deserving attention.

New varieties of blooms are always of particular interest in themselves, and many are brought out by the best growers each year. Among those introduced lately, I notice, is an especially fine snapdragon (easily grown from seed) with large beautiful stalks growing to three feet, in varying shades of orange, scarlet, salmon-pink, pale yellow, cream, pure white, and rich red.

Columbine, while not quite so popular for decoration, comes in a new long spur variety that ranges through lavenders, blues, purples, whites, yellows, and reds. They can be arranged most effectively.

The new asters for both the early and late summer come in a variety of forms, growing to three feet, with stems twenty inches long, in lovely shades of lavender and pink, and in pure white. Double flowering cosmos is something we seldom see, but with its delicate foliage and long branches it is especially good for cutting.

The long-needed soft pink annual larkspur is now available, and started by the end of April will flower from July to frost, giving quantities of bloom throughout the season.

THE new varieties of hardy larkspur, especially the Wrexham strain of delphinium, in lovely combination of blues, lavenders, and pinks in one flower, are particularly noteworthy, as they grow to eight and ten feet, and while magnificent in the garden are also unapproachable for use in tall handsome jars placed on the floor.

The new baby's breath—the Bristol Fairy gypsophila—is the best we have ever had, as it is a perennial that will bloom from early summer until hard

frost. Nothing takes its place in mixed arrangements.

A new strain of giant stocks, especially good for cutting, has been developed, growing thirty inches high, with large double, fragrant flowers, that will bloom from midsummer to frost. Zinnias are increasing in favor, and a new variety has each petal clearly marked with a contrasting color that makes it of unusual interest. Heuchera, sometimes called coral bells, comes in ten named varieties in different shades, of which the sanguinea is especially good for interior decoration. The new Tibetan poppy at last brings us the long desired blue, a color hitherto unknown in poppies.

In tulips, the last flower show brought us the charming rose-colored Mrs. Evangeline Lindbergh and the yellow Darwin. The crowds about these alone gave evidence of the growing interest in new varieties.

Greens are almost a necessity for flower arrangements, and when the foliage of any particular plant is inconspicuous or lacking, it is always advisable to use some other kind. Ferns fit in well with most garden flowers and can be grown in shady places with special reference to cutting. The leaves of one plant often combine well with the flowers of another, and shrubby branches are valuable for the support they give to weak-stemmed blooms.

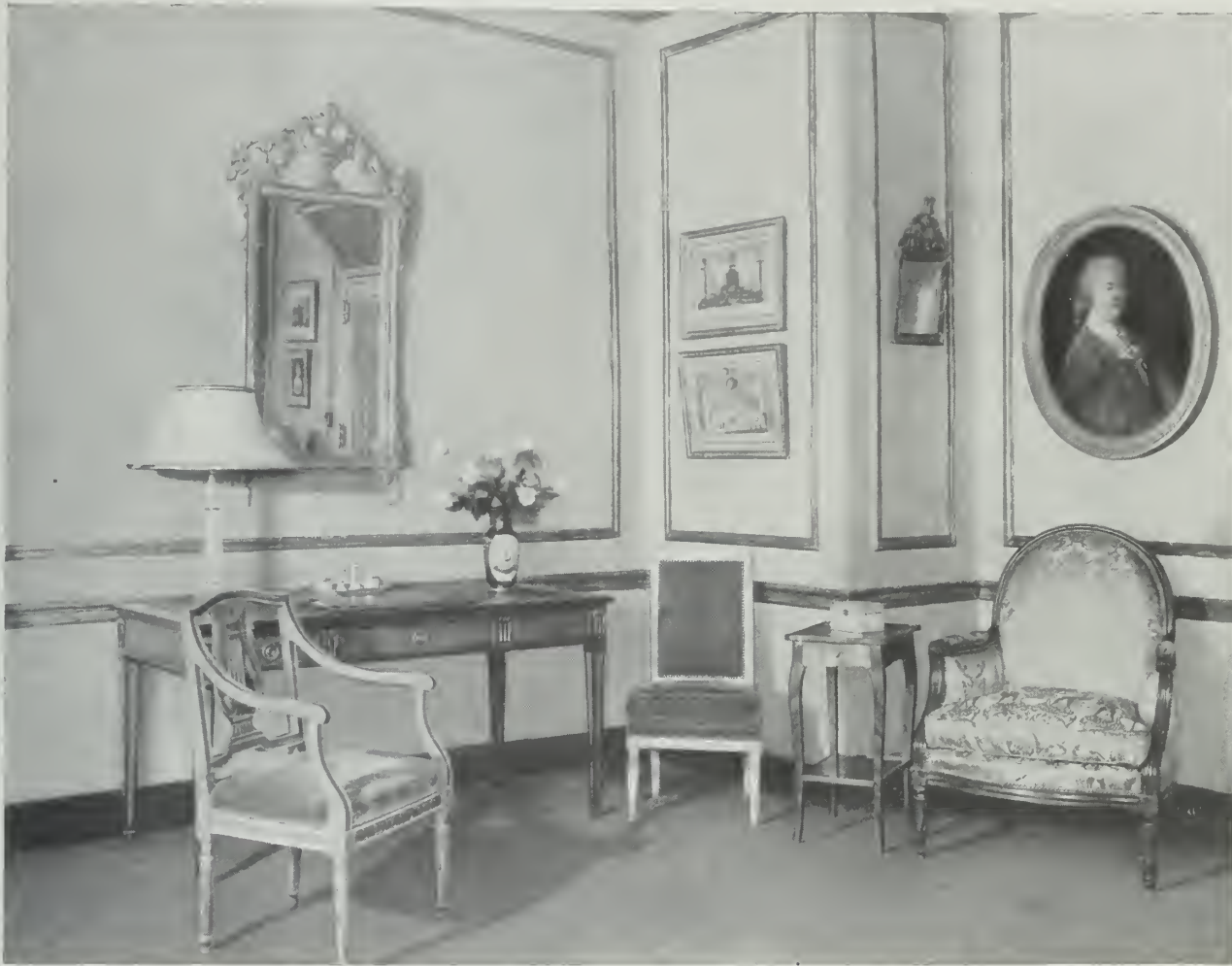
THE cutting garden should also be planned for the flowers that when dried will be beautiful throughout the winter. Such arrangements have been made especially popular during recent flower shows, prizes being awarded for the best, and the material includes the different "everlastings," such as globe amaranth and straw flowers, the more unusual honesty, with its silvery seed disks, and the Chinese lantern, gay in its red globes.

Hydrangea paniculata, cut before touched by the frost, will keep its shades of rose and green all winter, while the witch hazel (*Hamamelis virginiana*), cut in November, makes a characteristic, all season arrangement in yellow and brown, suitable especially for a tall Japanese vase.

A fascinating combination of lavender heather, yellow acacia, and asparagus fern dried on my writing desk and evidently will continue to delight by its color and form for months to come. Something new and unusual, but oh, so beautiful!

Grace in arrangement is the great secret of success. Usually, however, the fewer blooms, the better. Much experience in flower shows has convinced me that many an arrangement's failure to win has been due to overcrowding. Better far to have a few fine specimens, in perfect condition, in the most adaptable and artistic container, with space for the flowers to adjust themselves, as they sometimes actually seem to do.

This coöperation on the part of the blooms (which I have felt more than once) aids in bringing about that elusive something we seek in our arrangements, under the name of originality.



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Above. Printed chiffon in blue, gray, and orchid, with trimming of blue-gray chiffon. The hat is of gray hair, with gray cire leaves. From Stein & Blaine



Robe de style of light blue chiffon over silver cloth, with embroidery of rhinestones and silver-lined bugles. From Stein & Blaine



A striking little frock of printed silk in Paisley coloring with bands of Paisley trimming. It has a jabot reaching to the hem of the skirt. From Bergdorf Goodman



Yellow chiffon evening frock with fluttering bands of the chiffon giving the irregular hem line. From Bergdorf Goodman

MIDSUMMER FROCKS

by ANNE SHIRLEY MOLLOY

The purpose of this department, conducted by COUNTRY LIFE's Readers' Service, is to give information regarding articles of the sort shown here. It will gladly furnish the

names and addresses of establishments where they may be found. Write, telephone, or consult Miss Molloy personally at COUNTRY LIFE's New York office, 244 Madison Avenue

FROCKS for our very warm days are usually charming in design and color, but this season they seem particularly so. This is due undoubtedly to the adaptability of the very sheer and lovely fabrics to the free and flowing designs that characterize the smartest of the new gowns. At first, when we were accustomed to the straight simplicity of the chemise type of frock which had such a tremendous vogue and which was the despair of the designers, the flowing lines seemed a bit difficult. Gradually, however, we became accustomed to the change, the creators became more adept in their modification of the mode, and the wearer too has

learned just where the fullness must or must not be.

The evening frocks are particularly alluring, and one can surely find a most becoming type, for the range of style is wide, in fabrics, color, and design.

The most picturesque are the *robes de style*, but, of course, only a limited few can wear them as they should be worn. The rather close-fitting bodice and the bouffant skirt call for a slenderness and grace that usually spell youth. Two of the most charming of frocks of this type, from Kurzman, are pictured. The one in silk net on page 78 illustrates, too,

another fashion of graduated shading in the color scheme, this time in the shades of green, for green is an outstanding color both in sports and in evening clothes. Tulle, with its many points of varying length, makes the necessary uneven hem line of the skirt, while the rather close-fitting bodice is of moiré taffeta.

CHIFFONS, both flowered and plain, have a prominent place in all collections, both for daytime and for evening frocks. The length in back, which must be achieved in a smart evening gown, is managed in various ways. A series of narrow



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Keeps You Fit



Silk net shading from light to dark is employed to fashion this modified robe de style from Kurzman

shaped folds gives the fluttering silhouette that is so charming in one model pictured. Some of these chiffon evening frocks, while not exaggerated as to depth of neck line in front, descend almost to the waist line in back, emphasizing, as it were, the smart dip of the skirt.

When any trimming appears it is of the simple flat type that accentuates rather than detracts from the line of the gown. This is charmingly illustrated in the blue chiffon from Stein & Blaine pictured on page 76, with its embroidery of rhinestones and silver-lined bugles. This shows also a clever handling of the molded hip line that is such an essential to the smart silhouette.

LACE is enjoying quite a vogue, and it is being handled in a simple, almost tailored, fashion that is particularly well suited to certain types of figure. Many of these frocks are cut with a short bolero effect, and one most unusual dinner gown has a wide, deep reveré—a quite interesting effect in a sleeveless frock. The ecru or beige tones are the ones most frequently

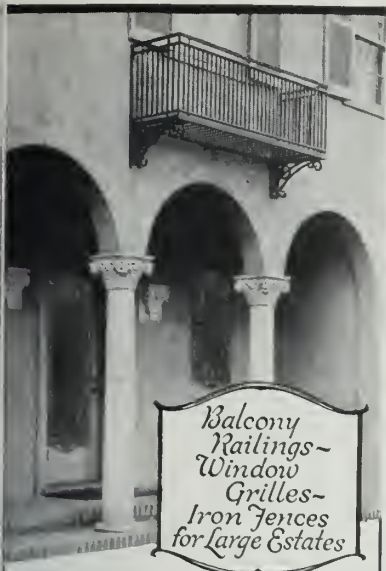
chosen for the lace frock, as indeed these flattering tones are seen in many fabrics. Honey beige, a paler tone with more yellow in it, is very good, and all the yellow shades are much in demand. White, when used, is favored in the "off white" tones—quite definitely ivory, and far more generally becoming.

The little prints still hold their own for daytime wear, and are a very wise choice for a day in town. They have a freshness and coolness about them that make them irresistible to the fastidious. An unusual and striking little frock in a Paisley print from Bergdorf Goodman is pictured. It has a jabot reaching to the hem of the circular skirt, and worn with it is one of the wide brimmed hats that seem to complement the summer costume.

An attempt is made each season to popularize the wide brimmed hat but this summer it seems destined to enjoy a little more lasting favor, due undoubtedly to the longer flowing lines of the frocks, such lines surely demanding the extra width of hat brim.



A bouffant frock of yellow tulle, with bodice of moiré. From Kurzman



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for Large Estates

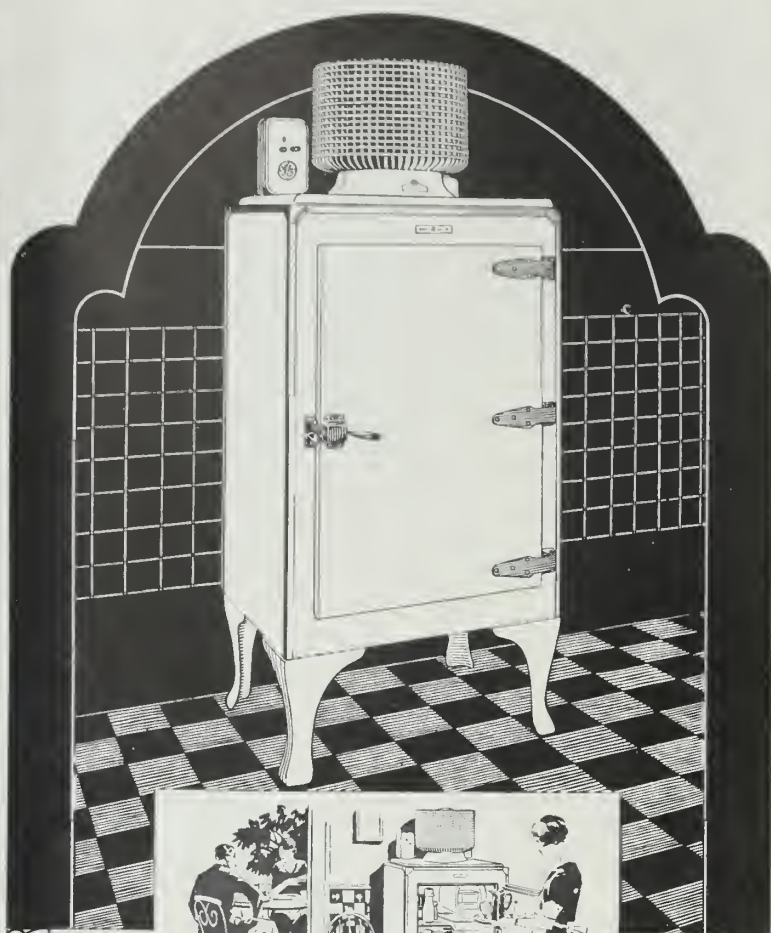
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and distinction

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Colonial standards of living, leisured, gracious yet simple, find expression in this authentic adaptation from that period



The modernist craftsman excels in the use of rare woods. Peacock, thuya, snakewood, camphor wood, amboyna, rosewood, boxwood, ebony, and pearl are combined in this piano



This Louis XVI piano with spinet lines has caught the charm of the early instruments. A good type for the small home

THE NEW IMPORTANCE OF DESIGN IN PIANOS

by LEE McCANN

Photographs from Sohmer & Co., The Gulbranson Co., Steinway & Sons, Lester Piano Co., The Aeolian Co., Wurliitzer & Co., J. and C. Fischer, Hardman Peck & Co., Hazellon Bros., Everett Piano Co., and M. Schultz & Co.

THE collaboration of two arts is making new history in pianos. Not since the early days of the pianoforte has there been such a concentration of interest on the design as well as on the musical character of the instrument. Twenty-five years ago the architectural structure of the grand piano seemed to most people nearly as unalterable as the laws of nature. It simply didn't occur to the buying public or to the makers of pianos that here was a piece of furniture which should be adapted to the decorative character of the home. If anyone had predicted then a peacock blue grand piano with no legs, but metal struts for support, he would have been laughed to scorn. Yet such was the quite stunning style of the grand piano which was recently created by Lee Simonson as an example of what modernist art can achieve in this field.

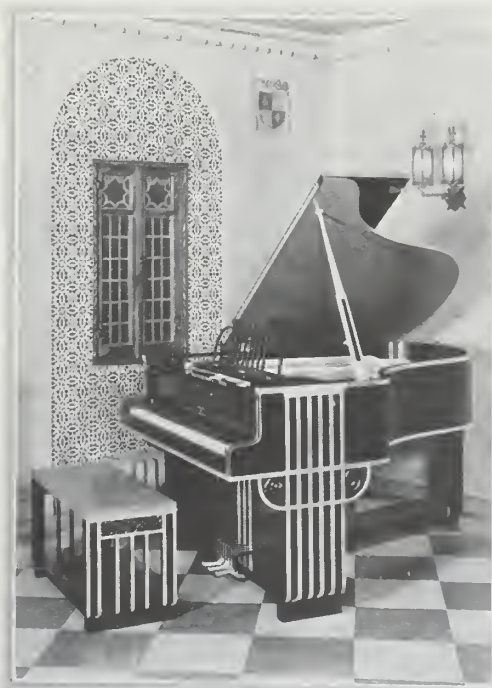
It has been noted that the age of a piano design can be told by its legs. If we skip the period in which

the huge cumbersome legs were the only kind used and go back to the time of Clementi, we find plenty of originality and interest in the appearance and cabinet craft of the piano. In those days the mechanism had not developed to the point where cabinetmakers were awed by its size and intricacy and so failed to keep pace with it.

The piano was still of small size, partaking somewhat of the delicate lines of its predecessors, the spinet, the harpsichord, and the clavichord—instruments which the modern piano is studying to advantage in creating models of slimmer grace. It was

one of those early makers who conceived the glorious desire to design "the most beautiful piano in the world." His idea took the form of a case with the strings up ended at the back as though a harp sat on top of the piano. This in turn was draped, presumably with brocade, since draperies were inevitable in that era. Perhaps when he designed it he had in mind the words of the great Sheraton that "fancifulness seems most peculiar to the taste of females," for piano playing at that time was almost a monopoly of "cultured females." This assumed feminine taste was boldly courted by another early designer who created a combination piano, writing desk, and dressing table with space for bottles and other dressing table paraphernalia. Apparently he credited the accomplished gentlewoman of his day with the versatility to write a note, play a tune, and powder her nose at the same time.

Naïvely amusing as are such early designs, yet



Black lacquer with silver stripings and interior of Chinese red is the dashing scheme of this piano designed by Kem Weber



An interpretation of Heppelwhite design that is in key with Georgian and Colonial interiors

Below. An Italian period grand which derives its rich carved detail from the woodcraft of the late seventeenth century



Chinese Chippendale is an interesting and unusual note in period design. The straight simple lines and good proportions are admirable



New visions of beauty are constantly coming into being in the world of furnishings. Some are conventional . . . some bizarre . . . some graciously reflect hospitality . . . some are pleasingly informal. But all are charming . . . and all are found at W. & J. Sloane.



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Here the delicacy and fine detail of a Heppelwhite design with spinet back receives full value silhouetted against the light tone of the room

we must credit their makers with a decorative point of view and a feeling for the piano as furniture which was lost by later piano makers and has only been reached within the last few years.

Period decoration in America created a demand for pianos in keeping. The first interest in period furnishings was confined to the homes of the very wealthy and to collectors of antiques. The pianos decorated in the style of a particular era were at first few and far between. They were built to specification and it was not possible to walk into any of the great piano houses and be shown, offhand, designs in the period manner. That situation is now true of pianos created in the modernist mode. It will be true whenever a new and startling change is broached to the piano world, since such ideas must be tested slowly before they are accepted for quantity production.

Period pianos of authentic design are at present broadly available and each season sees the introduction of many fine new models, the result of careful research and experiment in historical design, supplemented by the development of modern craftsmanship.

Since no home is complete to-day

without a piano and many homes are small ones, it has been a practical problem as well as a problem in decoration to reduce as far as possible the size, actual and apparent, of the piano. Marvels have been accomplished to this end. The lightness, grace, and daintiness of many pianos is simply astonishing in view of the fact that nothing of their fine tone is ever permitted to be sacrificed. The instrument of course comes first.

The slim lines of Sheraton, Heppelwhite, and Chippendale furniture and of the period of Louis XVI have had tremendous influence for this reason. There is a simplicity about these styles that is popular in American decoration, and it is logical to see, as one does, many fine pianos of this type. One of the newest designs, after Heppelwhite shows a spinet back tapering to a delicate angularity that is charming and entirely suitable to the detail of the carving.

This and a number of other pianos are now made of highlight mahogany with walnut finish. The result is a beautiful tone something between mahogany and walnut and suitable for a room furnished in either wood.

For stately rooms with the lofty proportions that permit the use of heavier design, there are any number



A Louis XVI design which has the lightness and grace that make this one of the most popular types in pianos

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Early American
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STICKLEY
OF FAYETTEVILLE



Contrasting woods in rich subdued tones are used by Eugene Schoen in a masterly manner to develop a modernistic theme

of fine Spanish or Italian period models beautifully hand carved. The variety of these is interesting and pleasing, since each designer is attracted by some different phase or detail of the century he studies, and embodying this in his design, he gives his work a special character which, while historically authentic, is individual too.

The newest development of piano design is the modernist point of view. This is so recent that it is still news of the freshest sort. One of the prominent piano houses sponsored this movement to the extent of giving a number of designers well known in other fields of art *carte blanche* to create new and epoch-making types of design for the piano. Within the last few months the work of such modernists as Edouard Steichen, Lee Simonson, Kem Weber, Eugene Schoen, and others has come before the public in the field of piano design. They have introduced color, life, and ideas that are new and stimulating, and have opened up a mode of decoration that will undoubtedly affect both the detail and the architectural structure of pianos in the more or less near future.

The use of color by the modernists is consistent with demands that color shall enter into every phase of decoration, not excepting pianos. Certainly the effective use which they make of it justifies the contention. Such changes

as they may in time make in the structure of the case are also, as we mentioned, in line with the older traditions of piano making, and may give us the ideal art form for the piano which so far has never been evolved.

Two points of view diverge in modernist work. One of these holds that art, like time, is a fluid thing in which division is arbitrary and artificial. There is no break, and new forms must be evolved from preceding ones. One important designer specializing in pianos considers that modern art affiliates particularly with early Greek design, and traces one expression of this through the *Directoire*. He embodied this feeling in a piano with unusual inlay, making use of a variety of exotic woods, and the result is a style with the formal grace and elegance one would expect from these influences plus something one does not find in either, and which is modern.

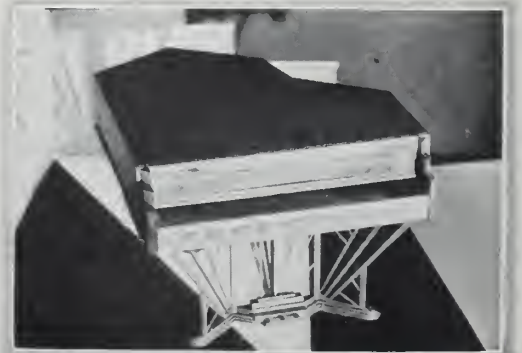
Other exponents of the new art hold that our industrial civilization had created a definite break in the type of life and therefore the type of art of our time. They point to the automobile as a fine art expressive in the new manner, organic in style based on function. There was never a chance for a Louis XV car or a William and Mary garage interior, they gleefully point out, and with the automobile in mind as an art ideal they intend to transform the piano. Maybe. But we

look to see the other point of view come through first, in quantity production at least.

The present interest shown by public and designers alike in rare woods and in distinguished handling of their possibilities for design and color combination and carving, points to the development of piano decoration as pre-eminently along these lines, judging from the fine examples have which already been done in this manner.



The eighteenth century keyed to modern requirements of restraint and conservatism is successfully achieved in the feeling of this design



A complete departure from traditional piano architecture makes use of "set-backs," and substitutes for legs struts of various metals



Kernerator equipped residence of Mrs. Theo. A. McGraw, Detroit, Mich. Alfred Hopkins, New York City, Architect.



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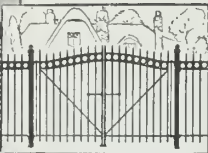
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CHAIN LINK — ORNAMENTAL WROUGHT IRON

Hardware in the AMERICAN Manner

Sargent Hardware of solid brass and bronze is correct for doorways like those in the Metropolitan's exhibition of Early American exteriors

SCREAMING from above the pediment of the Bristol House, of New Haven, Connecticut, the spread-eagle stands, typical of the early eighteen-hundreds. Typical, too, is the doorway and porch, with a design worked out in purely wooden quality . . . and with the small round knobs and plain keyplates.

In the Colonial doorways of the Metropolitan, there is much of interest to those who build in the American manner. It is pleasant to note that solid, gleaming brass or bronze hardware correct for such homes is made today by Sargent. This hardware is made from authentic Colonial designs. Entrance handles, doorknockers, doorknobs and keyplates for interior and exterior use. All precisely and faithfully made to last for generations of users.

Write for our helpful booklet of Sargent designs, "Hardware for Utility and Ornamentation." A request will bring it free. Select Sargent pieces with your architect. Sargent & Company, 35 Water Street, New Haven, Conn.



This doorway and porch is from the Bristol House, New Haven, Connecticut, built in 1803-04. David Hoadley, architect. In setting up the twelve doorways in the exhibition, in which this appeared, the Metropolitan Museum equipped ten of them with original brass hardware correct for their period.



This eagle doorknocker is similar to those prized in the early 19th century. There are other doorknockers in the Sargent line. This is listed as No. 16. Here is a plain brass knob, suitable for your Colonial home. Knob No. 1845, Cylinder Rosette No. 1. Sargent also makes entrance handles of various authentic designs, connecting with firm cylinder locks.



SARGENT
LOCKS AND HARDWARE

SHOP WINDOWS OF MAYFAIR

By Shirley Paine

This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages

had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

This month we show some particularly interesting things. Values have been sifted and where articles are of the useful type, they really work, and are not merely novelty gadgets which sound interesting but never do the things they are meant to do. . . .

Not only do we try to show unusual things in the shopping section, but our advertisers also try to find pertinent subjects for their space. . . . It would be worth while to read these over each month. It is through them, partly, that the things shown here come to light.



Kindling fires is something of a nuisance, and lighters of the usual kerosene-burning type are sometimes a bit smelly. The Dixie Fire Kindler has a cast iron gypsy pot container, lights easily, is not dangerous, burns for five minutes with flame sufficient to kindle a good-sized log. It adds a Colonial touch to the hearth. Gypsy pot is \$3; carton with 240 lumps of kindling material, \$7. Postpaid 100 miles N. Y.



On open cars this year a running board searchlight is not only smart because of the added decoration to a fine car, but because wise drivers know that an extra lamp with power enough to light up the roadside is a safety factor to avoid glare and still see dangerous places when passing other cars. Accurate reflectors give a powerful beam far ahead, the chromium plate never needs polish; does not rain spot; turns easily; finest construction. Model at left, \$37.50; at right, \$45



This wrought iron magazine lamp, while not entirely new, is still the best thing of its kind, especially for summer verandas where a lamp must not tip over easily. The two wrought iron trays add a convenient touch for smoking things, while the patented magazine rack attachment is a boon to every reader. Finish in weather-proof duco: green, red, black with gold trim, parchment. Special colors to match scheme, \$1.50 extra. Complete special price with imported pleated shade to match, \$15. Without shade, \$14.50. Futuristic chicken for matches and ashes \$2.50



Nothing is more stunning, nothing more effective than ruby glass goblets, but in order to have permanence and charm the glass must be of best quality, the design authentic, the workmanship perfect. These three requisites are well met by this design by Briggs of Boston. It is of lovely Venetian glass, delightful in shade, and of fine craftsmanship. Price \$55 doz. prepaid 100 miles Boston



Something entirely new in modern table glass, exclusive with New York's most famous gift shop, of weird smoky color and so ultra-smart that it is as new as to-morrow's newspaper. This glass is not a mass production item, but is made of finest materials, carefully molded and finished. There is nothing else like it and the name is *Ruba Rombic*. Price, salads, \$48 doz., sherbets, \$30 doz., finger bowls, \$20 doz., finger bowl plates, \$40 doz., goblets, \$30 doz. Postpaid 150 miles N. Y.



Old Cape Cod lives again in this amusing chintz with its old-time cottages, windmills, lighthouses, ships, and primly sun-bonneted figures. What could be more delightful for summer hangings, slip covers, and pillows, or for year-round use in the boy's room, or the living room in the early American spirit? Mellow tones of huff, green, and brown, with enlivening touches of yellow, blue, and red. Width 36 in. Price \$1.35 per yard glazed; \$1.15, unglazed. Postpaid. Send for samples

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The pool is 5 x 7 feet, and can be set up in five minutes—or taken down and folded up in the same time.

You can set up the pool anywhere—and fill it with water by hose connection.

The Puddle Pool is complete in every respect. It includes safety overflow; also outlet to empty the pool. The price below includes everything—even the sprays at the side, shown in picture.

Is anything more fun for the children than bathing and splashing in the water—safe, clean and always ready.

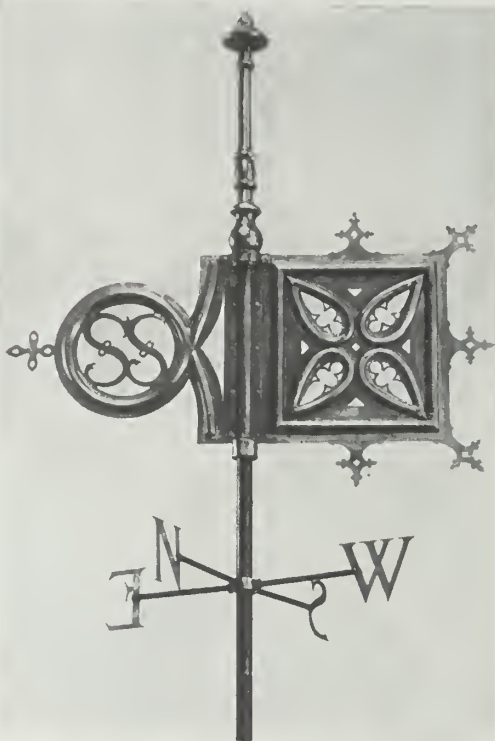
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Size 30" diameter Lip Edge Size 30x22x30" Plain Edge

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Night Candlestick \$3.75

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*A Pleasing
Pot for Ivy*

An unglazed stoneware pot in an attractive hand-wrought iron bracket. Bracket in Rusty Iron, Half-Polish or Dead Black finishes. Height 9½", Projection 8". No. 531 complete, \$3.50. Postpaid East of the Mississippi. Pot lacquered in Red, Green or Black, 50c. extra.

The TREASURE CHEST
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**Metal Window
Cornices**



The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique, Silver or Ormolu Gold. Also hand colored to match any decorative color scheme.

*Write for complete catalogue
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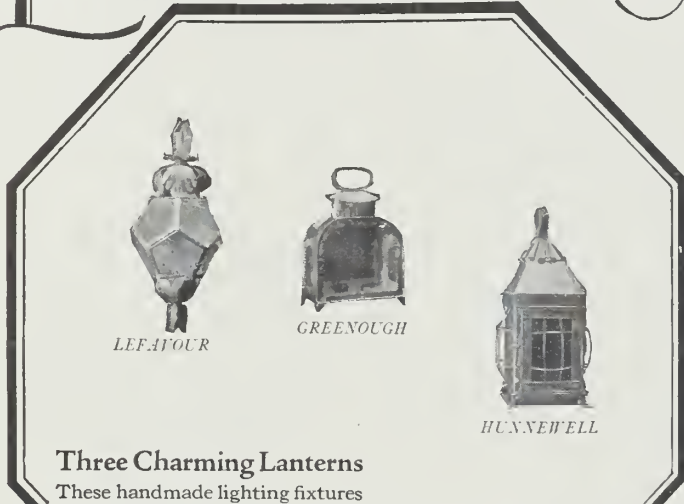
HICKS GALLERY, Inc.
16-18 Fayette St., Boston, Mass.

SHOP WINDOWS
OF
MAYFAIR



Nothing is more charming or has more fragrant memories than real English lavender to scatter among precious things, whether they are put away for the summer or are in active use. It is especially nice to find lavender daintily boxed for a gift or bridge prize with a rather charming bit of verse enclosed on a dainty card. The container is of violet chiffon. Complete, 75 cents. Checks to Shirley Paine

Out of the Ordinary
Beautiful - Inexpensive
LIGHTING FIXTURES



LEFAVOUR

GREENOUGH

HUNNEWELL

Three Charming Lanterns

These handmade lighting fixtures are faithful reproductions of fine old specimens and they combine all the art and beauty of the originals with the modern convenience of electricity.

**Hand wrought
of Copper
Brass and
Pewter**

Supplied in tin, brass, copper or pewter, they give just the right touch of charm and tasteful individuality to the home.

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ing handmade reproductions.*

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33 A NORTH BENNET ST., BOSTON, MASS.
DISPLAY ROOMS at 64 Charles St



GARDEN FURNITURE
Pompelan Stone, Lead, Terra Cotta, Marble
Illustrated Catalog Sent on Request
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Shown on La Salle Radiator Cap
**TANQUARY MASCOTS
INDIVIDUALIZE**

The best appointed cars in America
Each a sculptor's masterpiece.

*Write for booklet showing full selection
From \$10.00 up*

TANQUARY MASCOTS C.L.
351 South Norton Ave., Los Angeles, Cal.



The *Migrator* wardrobe hatbox strikes the newest note in hand luggage. It is trim and swanky, comes in several coverings of black, brown, and tan with attractive linings. It replaces the awkward suitcase and impractical hatbox—holding as much as both of these. Light, compact, only 18 in.

square, slips beneath Pullman berth. At the end of a long trip gowns come forth dewy fresh and without a wrinkle! Snug compartments for lingerie, slippers, hats, accessories. Best of all the price range—\$12.50 to \$75—will fit any checkbook. Some of these bags are fitted. Write Shirley Paine for catalogues



Can you imagine an auto table for picnics that folds up with the four chairs into a traveling case 27½ in. long, 15½ in. high, and 5 in. wide? The top folds in on itself, making a swanky carrying case with handle; when unpacked there is no extra case to bother about. The chairs are canvas (green with yellow and red stripes) on rust-proof metal frames. An ideal outfit for picnics, for bridge on a terrace, for the cottage veranda. Price \$25 prepaid anywhere in the world. Checks to Shirley Paine

SHOP WINDOWS OF MAYFAIR



Another thought from one of America's finest household supply stores—hat holders. These are little bronzed rings that fasten to closet walls. They do not take up shelf space as do the usual hat

stands. They hold hats out and away from the wall; keep them from getting out of shape. Especially good for men's hats. Only \$1 for set of three; prepaid 100 miles N. Y.



These are the most charming and original summer pillows that I have seen. They are of fine unbleached muslin with flower designs appliquéd in bright calicoes, and piped in red around the edges. They are 15 x 16 in., filled with silk floss, and hand-made throughout. Choice of rose, iris, jonquil, and tulip. Price \$9 each, delivered 100 miles N.Y.



And now something for the youngest lady of the house—an imported doll unlike any other doll. It is 28 in. tall and has a tiny phonograph concealed in the body which makes her sing, talk, recite, or pray. She has eyes that close, eyelashes, and ringlets of real hair. Price \$40 postpaid 100 miles N.Y. Extra records 50 cents each

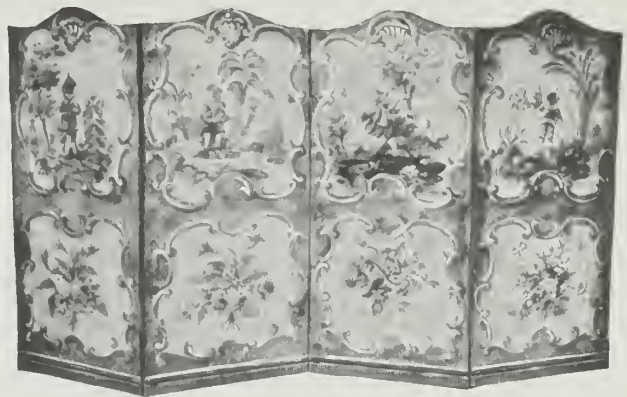


These two Normandy beechwood chairs are exceptional finds. Rush seats are unusually fine, and the conventional flower panel design in the back is nicely hand-carved. Nothing better for the provincial dining room. Armchair, \$29.50; side, \$22.50. No crating charge. A fine catalogue also



For sports wear generally, homespuns have never been smarter than now. Skirts are woven and made to order at sane prices by the famous Homespun Department of the North Bennet Street Industrial School, who also made the Colonial wall sconces shown here recently. They have engaged talented

old-country weavers to make the now famous Copps Hill homespun. Materials and patterns are available for those wishing to embroider their own, or finished orders may be taken. Send for cuttings and catalogues of these fascinating weaves which rival the best to be found in Europe



Of especial interest to those furnishing in the French spirit will be the decorative screens of the XV and XVI centuries, and some rare old prints. These, together with several small commodes and occasional tables, have just been received from France.

Consulting Decorator
Mrs. RICILARD S. HOFFMANN

M. M. ARMSTRONG

INCORPORATED

Four East Fifty-seventh Street

PARIS

NEW YORK

LONDON



Whether you prefer the chaste beauty of classic white damask, or the more modern charm of the pale pastel shades or the delicately hand-tinted designs, your dinner or luncheon table will be correct if you choose your damask cloth and napkins at

McGibbon

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Every man's house-

IT is a castle, if not literally, surely in imagination. And forged iron hardware is a link to bind the present more prosaic type of house to the romantic castle gates and battlements of Ivanhoe and King Richard. McKinney has



produced marvelous pieces of forged iron in authentic patterns at remarkably reasonable prices. Everything needful for outfitting a house complete is available; beautiful hinge straps, handle sets, knockers, H & L hinges, lanterns, foot scrapers, garage and gate hardware, and so on. There's no need to be satisfied with ordinary hardware when forged iron by McKinney is so easily obtained from the Builders' Hardware Merchant.



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McKINNEY MFG. CO., Pittsburgh, Pa.

McKINNEY FORGED IRON HARDWARE

Forge Division, McKinney Mfg. Co., Pittsburgh, Pa.
 Please send me, without obligation, the items I have checked:-
 Folio on Lanterns
 Brochure on Forged Iron Hardware
 Name.....
 Address.....

SHOP WINDOWS OF MAYFAIR

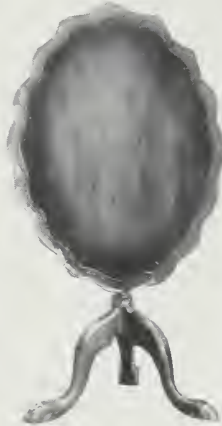
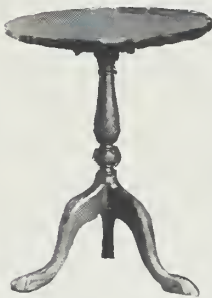


My advice on *l'art moderne* is "watch your step." Everyone seems to be turning out what he considers art in this line. This stunning little wrought iron candle holder has simple and pleasing lines to express the present trend. Frame and sockets are *verde* green, the horse black. Base 11 in. long, 7 in. high. \$8. Postage collect



A short time ago we showed these black playing cards in an editorial section and the response was instant and overwhelming; from Maine to Mexico bridge players came in for these attractive, non-revoke black cards with their scarlet, yellow, and green spots. Red and blue backs. Gilt edge, \$1.50; plain edge, \$1. Postpaid in U.S.A.

All sorts of reproductions confront the furniture buyer these days. One type is made by the thousand in the general style of the period imitated; the other type is made by talented cabinetmakers faithfully reproduced in design, wood, and quality of workmanship, from famous museum pieces. This Chippendale tip-top table is of close-grained solid mahogany; oval top with pie crust edge, hand-carved legs with typical ball-and-claw feet. Size 30 x 20 by 30 in. high. \$49.50, freight paid in America



Here's something unusual for the man of the family—a dressing gown of wonderful linen, cool in summer, stylish any time, and if it becomes stained from salt water, can be easily washed. There is a smart-figured pattern with a choice of tan, brown, blue, or rose for background. Linen lining and cuffs in

contrasting colors also. Quite the newest thing with the fine Fifth Avenue shop showing it. Best news of all the price is only \$25 prepaid anywhere in the world! They guarantee a perfect fit, and just need height and weight to choose correct size and length. Checks to Shirley Paine

Should Invalids Be Imprisoned?



The Sedgwick Invalid Elevator enables invalids to move freely from floor to floor. It is a blessing to the aged and infirm to whom stairclimbing is an ordeal and a constant peril.

Write

for "Robbing the Stairs of Their Terror," an interesting folder descriptive of the elevator which has released more than a thousand invalids from confinement to a single floor.

Sedgwick Machine Works

147 West 15th Street New York

Manufacturers of Dumb Waiters, Fuel Lifts and Trunk Lifts for Modern Homes.



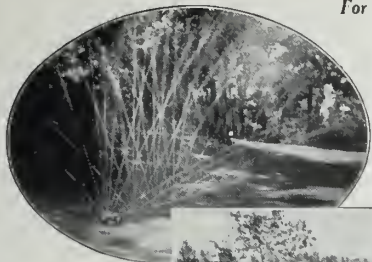
GALLOWAY POTTERY

THERE is nothing more restful than a beautiful garden. Our catalog is full of suggestions for enhancing the beauty of yours.

Send 10c in stamps. Established 1810

GALLOWAY TERRA COTTA CO. 3216 WALNUT ST. PHILADELPHIA.

For GARDENS, for SHRUBBERY
and for LAWNS



Every
Watering Problem Solved
by SKINNER SYSTEM of Automatic Irrigation

Gardens that yield the choicest of succulent summer vegetables—shrubs and borders that glow with life and color—lawns of velvety green that win the admiration of all who see them—enjoy them all with Skinner Irrigation.

The Skinner System—for 25 years leader and pioneer in overhead irrigation—has in its broad range of equipment the very things that best solve your particular watering problems.

Skinner Systems are used today on such estates as those of Rockefeller, Ford, Mellon, McCormick, etc. Yet they are no less effective on the lawns of less pretentious homes. Even the owner of a small back yard, by investing only a trifling sum, can enjoy Skinner Irrigation.

Lawns, borders, shrubs, flowers, gardens, tennis courts—in fact everything that needs water—shows an amazing improvement when watered with some form of Skinner System—overhead, concealed, buried, permanent or movable.

Tell us what you want to water. And write for booklet, "Rain—for the Asking"—now sent free. You'll read this booklet from cover to cover. Be sure to send for a copy.

SKINNER SYSTEM
OF IRRIGATION.



This Book
Now
FREE

THE SKINNER IRRIGATION CO., 218 Water Street, Troy, Ohio



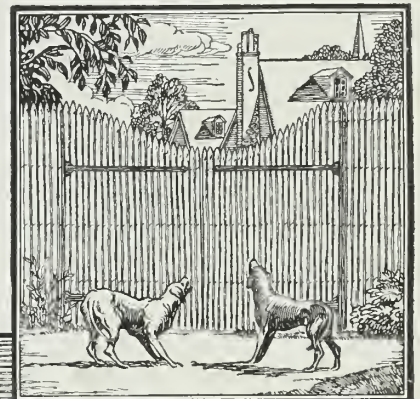
You can't expect him
to pass this
"Intelligence Test".

YOU GET a LOVELY FLOWER BED STARTED. THINGS are JUST BEGINNING to BLOOM. ALONG COMES a NEIGHBOR'S DOG, and SCRAPE! SCRATCH! EVERYTHING'S RUINED. IT TAKES something more THAN "NO TRESPASS" SIGNS to PREVENT SUCH INVASIONS. THE ANSWER: ERECT DUBOIS!

THIS is the fence for dogs—to keep them out and to keep them in. It works both ways, depending on your need.

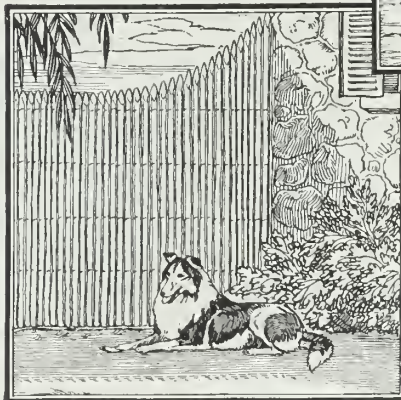
If you have a garden to protect, Dubois does it more effectively than a hedge, and with more charm and feeling than something of iron. It's as sight-proof as a stone wall, but doesn't even begin to cost as much. It is easily and quickly erected, requires no paint, and lasts a quarter-century and more!

For owners of dogs, Dubois makes an ideal enclosure. It prevents "strays" from trying to get inside and start a fight, keeps their own dogs quiet, and provides cool and restful shade without cutting off ventilation.



Seclusion and shade — yet Dubois is woven loosely enough for free circulation of air.

Only a sight-proof barrier such as Dubois can keep your dogs undisturbed by canine prowlers.



Several leading fanciers have recently adopted Dubois to surround their kennel runs. They are enthusiastic in praise of this particular application of "the world's most versatile fence."

Made by hand in France of split, live, chestnut saplings, bound closely together with heavy, rust-proof Copperweld wire. Comes in sections 5 ft. wide, in various heights. Imported solely by Robert C. Reeves Company, Largest Distributors of Wooden Fences in America, 187 Water Street, New York.

(Established 1860)

DUBOIS
Woven Wood Fence

Made in France

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ROBERT C. REEVES CO., 187 Water St., New York City
Please send me your free illustrated Portfolio and Price List of Dubois Woven Wood Fence.

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Your Fire Place
Build It With Old
Virginia Brick
Made Way Down
In Old Virginy

MADE in hand-made moulds. Colors are wonderful soft time-toned ones. Bricks look 100 years old. Made in genuine Jefferson size. Takes 21 days to mould, dry and burn them to especially high heat for fireplace use. Each brick carefully selected for its purpose.

Enough for average Fire-place costs \$18.75. F.O.B. Salem, Va. Packed in barrels, padded with straw.

Send for circular on Fireplaces and Chimneys

Old Virginia Brick Co., Salem, Virginia



HESS CABINETS
and MIRRORS
Snow-White Steel

A De Luxe Cabinet, entirely concealed by the beautiful etched mirror. The last word in bathroom furnishing. Made in three sizes.

Ask your dealer; or write for catalogue.
HESS WARMING & VENTILATING CO.
Makers of Hess Welded Steel Furnaces.
1221 S. Western Avenue, Chicago

VENETIAN STYLE

Live this Summer on the Water....



WHY go through another sweltering summer, marooned on land? Get a Chris-Craft and spend your leisure summer hours on the water.

Take the water route to your summer home or favorite club. Plan delightful picnic and week-end trips . . . camping and fishing excursions . . . swimming and aquaplaning parties . . . restful sunset rides on hot summer evenings.

Chris-Crafting opens up innumerable cool, quiet, traffic-free waterways! It provides clean, safe sport and healthful amusement for the young folks. It carries you speedily, comfortably and securely wherever you want to go.

Summer home activities and social engagements take on new meaning when there is a Chris-Craft to speed you there and back. Chris-Craft is as nimble as the family car . . . always ready to go. See your dealer today and let him give you a Chris-Craft ride. Write us for his name if you do not know him.

\$2235 to \$9750 22 to 30 Feet—30 to 45 Miles an Hour—82 to 200 Horsepower.

May we send you this booklet?



Prospective owners may have free upon request a copy of the Chris-Craft catalog, containing complete descriptions of the eleven 1928 Chris-Craft models. Write for your copy today.

CHRIS SMITH & SONS BOAT CO.
147 Detroit Road • Algonac, Michigan
New York Factory Branch, 153 West 31st St., at 7th Ave.

Chris-Craft

THE WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY MOTOR BOATS



MAC GREGOR & CO.

The speedy runabouts are becoming more and more popular. Here are two Baby Gar Scripps-powered Twenty-Eights skimming through Miami waters

YACHTING NOTES

by E. JAMES DEVINE

ONE of the snappiest races for both power and sail in New York waters is the New York Athletic Club Block Island Race which takes place July 14th. Block Island is moored some few miles to the nor'westward of the extreme eastern tip of Long Island, and along about sundown this bit of land gets fog-bound, and frequently, in the Block Island Race, boats encounter some difficulty in keeping their course. The distance from the starting place, Execution Light, to Block Island is 100 nautical miles, and the course includes smooth water, choppy water of the Sound, and, before the island is reached, the racers are able to test their skill against ocean rolling and pitching. Everybody has plenty of fun, and the winner of the cruiser division of the race frequently becomes the national champion, since the course attracts the best boats, and all are entered under the strictest qualifying rules.

CCHEERIO, chappies! Word comes from England that the famous sportswoman, Betty Carstairs, who has won many international speed boat events, has challenged Commodore Garfield A. Wood of the Detroit Yacht Club, who now possesses the Harmsworth trophy, which he took from Miss Carstairs some years ago with his *Miss America*. After going to England and coming home with the prize, Commodore Wood has raised, so to speak, a whole family of *Misses America*, his *Miss America II* having been timed in an official test to make 80.567 miles an

hour. Commodore Wood has not yet announced his entries.

Miss Carstairs will enter a boat powered by a British-made Napier-Lyon motor which is said to develop 1,000 horsepower. The race will be held in connection with the Detroit Yacht Club Regatta in early September.

SSOME interesting dope from Ira Hand, Secretary of the National Association of Boat and Engine Manufacturers: There are more than 900,000 motor boats in use in the United States. It is estimated that 75,000 outboard engines will be manufactured in this country in 1928, besides 37,000 outboard hulls.

It looks as though the "water flivver" age is about here. The popularity of this simple type of craft depends largely upon the fact that these boats may be had at a minimum outlay of money, they are very easily handled, make excellent speed, and, like the flivver on the street, they're easy to park.

AS WE go to press it is announced that the 4th Annual Bear Mountain Handicap has been expanded into the Hudson River Championship Regatta. It will be conducted by the Colonial Yacht Club June 24th. In addition to the cruiser race to Bear Mountain for the Heilner trophy, and the Richardson and Fleetwing prizes, there will be held a race for fast runabouts over the same course for the Davidson trophy; also a race for express commuters and the usual outboard motor marathon.



MORRIS ROSENFELD

The Margaret F III, sister ship of the Lura M IV, both 106-foot boats, designed by John H. Wells, Inc., and built, respectively, for L. P. Fisher and W. A. Fisher of Detroit. They were launched at the Robert Jacobs shipyards, City Island, N. Y., in April

STERLING

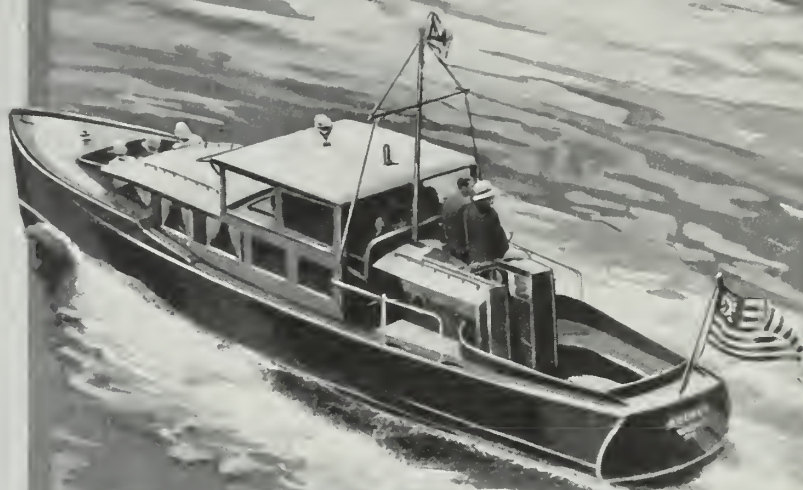
THE Luders cabin runabout, a 42 foot day cruiser at 28 miles per hour, is one of the fastest combinations ever designed. A wonderful combination of superb finish, exquisite upholstery and flashing speed.

Twenty-eight miles per hour is fast enough to race with the speediest commuters, costing many thousands more. Twenty-five miles an hour steady cruising is as fast as you usually tour by automobile, counting time out for meals; meals are served aboard the boat while underway.

A six cylinder $5\frac{3}{4}$ " bore, $6\frac{3}{4}$ " stroke Sterling Dolphin engine 290 H.P., offers the greatest economy in engines of this power. It is fully equipped with the latest in oil coolers, dual valves, counter-balanced crankshaft, triple ignition and other important details, designed to contribute to reliability and enjoyment. Some of these engines are now cruising their tenth year.

Sterling Engine Company

Buffalo, New York



THE HOME SERVICE PAGE

HOME-BUILDING, DECORATION, FURNISHINGS, HOME EQUIPMENT

The purpose of this department is to be of service to the readers of COUNTRY LIFE. It has arranged to supply the informative booklets and free services that are offered by the manufacturer, the decorator, and the craftsman. Much of this helpful information is not accessible to the person who is building or decorating a home, or equipping a country place. The business houses listed will welcome an opportunity to supply this information presented in their booklets by experts in their various lines. You put yourself under no obligation. Select as many as you wish, and order by number only. Use coupon at bottom of this page. Address

Building Service Editor,
COUNTRY LIFE, Garden City, N. Y.

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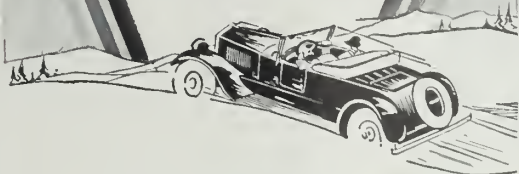
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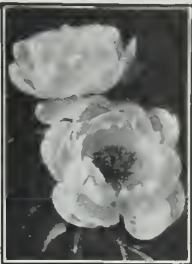
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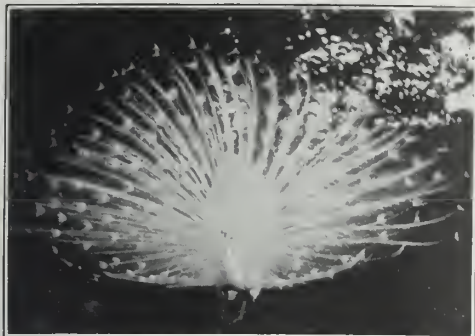
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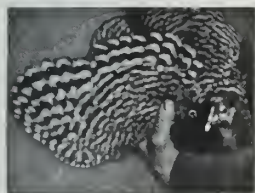
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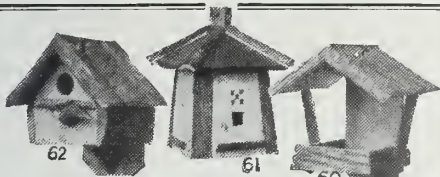
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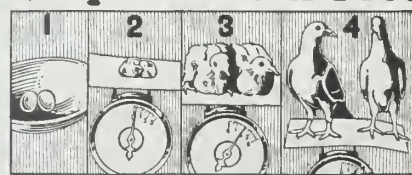
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*When some proud son of man returns to earth,
Unknown to glory, but upheld by birth,
The sculptor's art exhausts the pomp of woe,
And storied urns record who rests below.
When all is done, upon the tomb is seen,
Not what he was, but what he should have been.
But the poor dog, in life the firmest friend,
The first to welcome, foremost to defend,
Whose honest heart is still his master's own,*

*Who labours, fights, lives, breathes for him alone,
Unhonour'd falls, unnoticed all his worth,
Denied in heaven the soul he held on earth;
While man, vain insect! hopes to be forgiven,
And claims himself a sole exclusive heaven
Oh man! thou feeble tenant of an hour,
Debased by slavery, or corrupt by power,
Who knows thee well must quit thee with disgust,
Degraded mass of animated dust!*

*Thy love is lust, thy friendship all a cheat,
Thy smiles hypocrisy, thy words deceit!
By nature vile, ennobled but by name,
Each kindred brute might bid thee blush for shame.
Ye who perchance behold this simple urn,
Pass on—it honours none you wish to mourn:
To mark a friend's remains these stones arise;
I never knew but one—and here he lies.*

—Inscription on the monument of a Newfoundland dog, by Lord Byron.

OWNING A DOG

by GEORGE W. R. ANDRADE

SO FREQUENT are the requests for information as to the desirability of owning a dog that undoubtedly a few words on the subject will be of assistance to some. With the interest of these people in view it seems that there are several points which should be driven home.

First, bear in mind that regardless of the conditions under which an animal is kept, he requires care and attention. He must be properly fed and watered and he needs a certain amount of grooming. If he is kept in the country where he can be turned out for exercise, the amount of trouble in this connection is reduced to a minimum. If on the other hand the animal lives in the city he must be taken out three or four times daily.

To take these points up by one one. The cost of feeding a dog or two is very small. Scraps from the table, with the exception of desserts, starchy foods, and small bones, make an excellent diet for a house dog. It is not a momentous task to place these before him once or twice daily. Watering of course amounts to very little. As for the exercising, many people need it even more than their dogs, and the entertaining companionship of a loving animal, together with a sense of fulfilling a duty, makes a walk a pleasure under most circumstances. Grooming includes bathing and working on the coat. A dog does not require a bath very frequently, and five or ten minutes every few days with the comb and brush will keep almost any coat in excellent shape.

Second, a dog is a responsibility. If an owner decides to travel for a time, frequently the question of caring for the dog during his absence comes up. In the vast majority of instances this can very well be solved by placing the dog in a reliable boarding kennel. Here a word of warning! Many veterinarians have lately taken up the boarding of dogs in their hospitals. This is a great mistake, because there are many canine diseases of a contagious and an infectious nature, and if well dogs and sick dogs are kept even in the same plant the chances of a well dog coming down sick are very good. Regardless of how careful a veterinarian may be, the possibility of disease in a kennel where sick dogs are kept is so great as to make it decidedly undesirable to quarter a well dog in such a place.

Finally, like all other living things, a dog is subject to sickness. Fortunately, great strides have been made in the science of veterinary medicine in recent years, and to-day reliable veterinarians can be found in almost every locality. Furthermore, the profession



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Snow Ivan of Elenor, a typical Samoyede owned by the Elenor Kennels, Fowler, Ind.

is attracting a much higher average type of man than it used to.

Thus far we have discussed the disadvantages of having a dog. Now let us consider the other side of the story. A dog is devoted and loving. He can be counted on to show appreciation for all that is done in his behalf. He is the best of companions, whether your mood be grave or gay. He will protect the master and his possessions. He will prove a never-ending source of pleasure to the children and afford a sense of security to older people. If duties in herding, coursing, hunting, or other lines are required of him, he can be counted on to do these things to the best of his ability. Most dogs are good ratters and many make splendid mousers.

There seems to be a pretty general misconception regarding dogs for comparatively limited quarters. Many people feel that large dogs cannot be kept successfully in a small apartment. The size of the quarters required to keep a dog well and healthy depends more upon the individual dog than upon the breed. A nervous, high-strung, active dog of a large breed is a nuisance in a small space, but on the other hand a quiet, orderly animal which conducts itself with a certain amount of reserve and poise can very easily be kept in a two-room apartment. Furthermore, if a dog is raised from a puppy in a small space his system will not require the exercise that is necessary for his brother which was brought up with more room at his disposal.

There is no question but that to keep a large dog hard and well muscled requires plenty of exercise. Still it is not necessary to keep a dog in show condition if one wants him only as a pet. Conditioning for the show ring in all breeds except the toys requires a good deal of exercise—more than a house dog in the city can conveniently get under most modes of living. Feed the dog properly, and if opportunities for exercise are limited, cut down on the meats and increase the vegetables. Select a dog of a breed the characteristics and nature of which appeal to you, and the question of caring for it in the city or the country will not be a difficult one.

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PADDOCK, RINGSIDE, and BYRE

WITH the wonderful progress that is being made by Mississippi dairymen in recent years, it is not surprising to hear of the completion of a world's record for a Guernsey cow in class EE being completed at Gayoso Farms, Horn Lake. Gayoso Edna Louise 154129 has completed a record of 14,928 pounds of milk and 752 pounds of butterfat as a junior three-year-old, for 365 days. The calf was born at the end of the record, and was carried for 273 days of the testing year.

Gayoso Farm is operated by the Memphis Hotel Company, and their new candidate for the bovine hall of fame is a daughter of Langwater Actor 60162, senior herd sire at the farm. At the completion of her record she weighed 1,230 pounds, while she consumed an average of fifteen pounds of grain daily.

TWO more Maine cows have stepped to the fore as high producers; one gold medal has been awarded to Oxford's Gilsland Flossie, a purebred Jersey cow in the herd of David E. Moulton of Portland, Me., for producing in a 305-day official production test 615.27 pounds of butterfat and 11,380 pounds of milk. Her milk averaged 5.41 per cent. butterfat for the test, and for six months of this time the yield was above 62 pounds of butterfat per month—in one month it reached 74.08 pounds. Flossie was with calf for 201 days while making this record. In a previous test this cow completed another 305-day record of 535.92 pounds of butterfat and 9,483 pounds of milk. Her sire is the silver medal bull Oxford's Fairy Boy, and her dam is the Register of Merit cow, Flossie Gilsland Mapleleaf. The other gold medal was won by Sunshine Lady Pogis, which produced 637.75 pounds of butterfat and 11,659 pounds of milk, with calf, in 305 days. Her yields reached 80.56 pounds of butterfat in one month, and her milk averaged 5.47 per cent. butterfat for the test. Pogis is owned and was tested by W. W. and R. S. Pike, of Cornish, Me. In a previous test she produced 687.30 pounds of butterfat and 12,631 pounds of milk. Her sire is Pogis 99th of Hood Farm 41st, and her dam is the gold medal cow Fox's Sunshine Lady, which has a



Abigail of Hillside recently established the highest Jersey record of all time, 23,077 pounds of milk and 1,107.57 pounds of butterfat in a 365-day test

record of 728.06 pounds of butterfat and 12,022 pounds of milk.

IDA'S VIOLA McCOY, a purebred Jersey cow owned by Dr. Lucius P. Brown of Spring Hill, Tenn., has just qualified for a gold medal awarded by the American Jersey Cattle Club of New York. To win this senior award this cow produced 651.00 pounds of butterfat and 12,511 pounds of milk, with

production test with a remarkably fine record. In this test, which was started when she was eight years and four months of age, Salome produced 620.35 pounds of butterfat and 11,476 pounds of milk in 305 days. Her milk averaged 5.41 per cent. butterfat for the test and she was with calf 184 days, qualifying for the gold medal of the American Jersey Cattle Club of New York.

In her previous test Ola's Salome produced 655.31 pounds of butterfat and 12,773 pounds of milk in 365 days. She is owned and was tested by M. P. Ladd of Worcester, Vt. This cow's dam won a championship with her gold medal record of 674 pounds of butterfat and 13,045 pounds of milk in 305 days, in a test that was started when she was twelve years of age.

THE Herrick-Merryman Sales Company has announced several dates for coming sales: August 31st, Cayuga County Sale, Auburn, N. Y., October 10th, Louis Merryman's Grade Sale at Timonium, Md., and on the following day, Louis Merryman's 19th Semi-annual Sale at the same place.

PERLEY A. DUTTON, who for sixteen years has been connected with Meridale Farms, has now been taken into partnership as managing partner of the business.



\$8,100 was the top price paid for a female at the National Guernsey Sale at Hinsdale, Ill. Imp. County Flower of Langwater was sold for that figure to Loma Farms, Marquette, Mich. Left, Lester Larsen, Fern Dell Farms; right, A. W. Fox, Fern Dell manager



Planet's May Blossom, owned by Arthur C. Wadley, Wendmere Farms, New Market, N. J., has just repeated her 700-pound record



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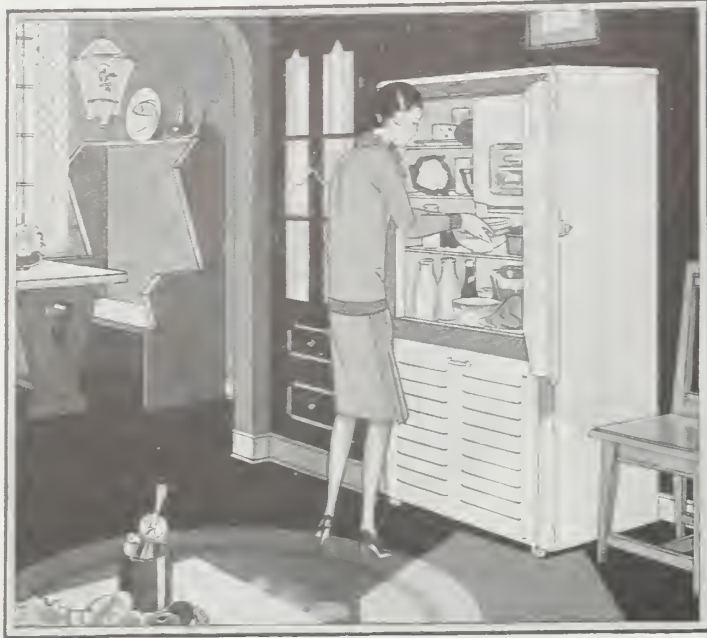
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TALK OF THE OFFICE

PROLONGING SUMMER

ATENDENCY nowadays—and a tendency that we heartily endorse—is that of prolonging summer as far as possible, of stretching the summer vacations through September, and of keeping the country houses open as late as possible, even through Christmas. To be sure the fortunate dwellers in California or Florida or in our other Southern States don't have to worry much about the approach of winter, but those who live in the temperate zone must make the most of the warmth and sunshine of summer. Hence it is that we are lingering longer and longer in the country, and the weather for the past few years has aided and abetted the scheme by producing mild winters.

Yet with the coming of fall our minds unconsciously revert to the approach of winter and we think of cosy firesides and winter pleasures. So to bridge the gap between summer and winter we have made the September issue of *COUNTRY LIFE* the Antiques Number, and it is a regular treasure chest of material that will delight not only the antiquarian but every householder. To begin with, Eva Johnston Coe, perhaps the foremost authority on samplers in America and whose collection of samplers is second to none, discusses "American Samplers." To all collectors of antiques Mrs. Coe's article will be a real delight, and furthermore it is illustrated with reproductions in full color of many famous old American samplers.

Following this idea up, Adeline S. Piper writes delightfully on "Collecting Chessmen," a fascinating hobby. The illustrations range all the way from old Chinese pieces to the new sets designed by the Soviet government for use in Russia.

Then Louis Golding, the celebrated novelist, whose travel articles have been such a feature of *COUNTRY LIFE* recently, tells of some of his adventures in search of the wily antique, for Mr. Golding is an inveterate antiquer. William M. Hornor, Jr., tells of his search for genuine "American Curly Maple," so highly prized now by connoisseurs and correspondingly difficult to obtain.

Katherine Willis, whose name is an open sesame in the world of antiques, writes charmingly of "Early New York Pottery"; and finally, to wind up the antique phase of the number, Florence Hall describes Henry Ford's most recent purchase, the Botsford Tavern, in Michigan, which like his famous restoration of the Wayside Inn, he plans to convert into a permanent museum by transforming it into a typical nineteenth century roadside hostelry where travelers and their horses found rest and refreshment.

OTHER FEATURES

But there are other features to the number than antiques. George Agutter, the tennis professional, whose series of articles on tennis a few years ago attracted the attention of tennis enthusiasts the world over, has written an article, which he illustrates by photographs specially taken for the purpose, on "Following Through In Tennis." We are inclined to believe that this is the best article this celebrated sportsman has written yet. Then Sol Metzger for the golf fans describes "Playing the Long Iron," while Foster Ware in the interests of those who have gone down to the sea in ships, writes of "The Youth Movement in Yachting."

Supplementing these are articles on gardening, home building, decorating, dogs, motor cars, etc., all profusely illustrated with the most beautiful photographs obtainable.

For the returning traveler facing the prospect of a long winter, with the memories of a happy summer behind him, we can heartily prescribe the September issue of *COUNTRY LIFE* as a thoroughly reliable tonic.

OUR FRONTISPIECE

We reproduce this month, in our series of colored reproductions of famous masterpieces from American museums, "The Actress Consuelo" by the celebrated Spanish artist, Ignacio Zuloaga, which hangs in the permanent collection of the Art Institute of Chicago.

Next month we are indebted to the Cleveland Museum of Art for their permission to reproduce as a frontispiece "The Holy Family," a splendid example of El Greco's work which belongs to the Museum.



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COUNTRY LIFE

C O U N T R Y L I F E I N A M E R I C A

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REGINALD T. TOWNSEND

Managing Editor
R. A. STURDEVANT

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COUNTRY LIFE

AUGUST 1928

The Rock Garden in August

by DREW SHERRARD

Photographs by George C. Stephenson

SO FAR as bloom is concerned, the average rock garden is a spring affair. The plants upon which it must depend for its masses of color are the low-growing flowers of cliff and mountain, and for the most part these are spring bloomers. From March to June, succeeding waves of color rise and pass over the rockery; July sees them ebb and die away.

This may be all very well on an estate which is large enough to have its rock garden merely an adjunct to the main garden. In such a case the rockery is often placed in a somewhat retired situation, perhaps partly concealed from the rest of the grounds by a shrubbery. This is an excellent arrangement, even in the blooming period, for it adds to the beauty of the flowers the charm of retirement and surprise. And when the blooming period is past, the dullness is hidden away, not a reproach and a challenge to the gardener.

But in a little garden, if there is a rockery it is always in the eye, and must be made presentable in midsummer. It can be done if one is willing to take a good deal of trouble about it. First of all, one must take care of the background. Pre-supposing the right arrangement of rocks and soil, there is still greenery to be provided, to soften the bareness of the stones. This is brought into the picture by the use of various evergreen shrubs, dwarf or trailing in habit, and by the foliage of the perennial rock plants. Such creeping things as the thymes, Kenilworth ivy (*Linaria cymbalaria*), and the little exquisite *Mentha requieni*, and such carpeters as the small sedums, help in this. Also, the gay spring rampers, such as *Arabis aubrietia*, the campanulas, pinks, and many others, will, if severely sheared back after blooming, form neat little tufts and cushions of their own varying shades of green.

The perennial rock plants that bloom in August must not be overlooked, but the

list is not a long one. One of the best is *Silene schafta*, easily raised from seed or increased by division. It forms dense mats of light green leaves, and from some time in July to some time in September bears numerous flowers of the shade of rose color technically called "daphne pink." While it is in bloom the same color appears elsewhere among the rocks in the flattish cymes of *Sedum spectabile*. This grows about a foot high, with glaucous foliage. It comes also in lighter and darker shades.



The daphne-pink blossoms of Sedum spectabile appear in August, when color in the rock garden is at a premium

Another August flower is montbretia, though it is apt to be a trifle too tall for most rock garden situations. It comes in several shades of orange, scarlet, and pink, besides the old familiar forest-fire color.

Dianthus superbus is supposed to bloom in August, but is sometimes ahead of schedule. The common little creeping

maiden pink, *Dianthus deltoides*, is occasionally blooming in August, if it has been cut back before forming seed from the first bloom.

Alone among the rock bluebells, *Campanula carpatica*, in blue and white forms, blooms during midsummer. Although its growth is more coarse than the earlier dwarf campanulas, its desirability is unquestioned for walls or rockeries, as well as for borders.

It is to annuals that one must look for color in late summer. Not all annuals, of course, are to be admitted to the rock garden, but there are some that fulfill the necessary conditions as to abundance of bloom, small, neat growth, and attractive color. One of the best of these is the very dwarf type of the old favorite, sweet alyssum—*Alyssum minimum* it is called. It begins blooming when only an inch high, and if it has enough moisture will go on blooming and getting wider, but hardly any higher, until frost. In the fall, self-sown seedlings are found around the old plants and in this climate (Portland, Oregon) these often last over to spring without freezing. Sometimes in March these small tufts are in bloom on walls or in cracks of the steps. The seedlings that germinate in spring are best to use for filling in empty patches where small bulbs have bloomed and gone, where the perennial rock plants have been trimmed back, or in new gardens, where the young shrubs and perennial rock plants are not large enough to fill their allotted ground.

A fine class of plants for rock work is the old-fashioned portulacas, preferably of the single-flowered type. These have richly colored silken flowers that remind one of the brilliant cerise, magenta, crimson, and gold flowers of the desert cactus. The only fault of the portulaca is that its wealth of color is to be seen only in full sunshine as the flowers close on cloudy days when one needs them most.

The little plant listed by some dealers

as Mexican marigold, by others as *Tagetes signata pumila*, is nearly perfect as a rockery annual. It begins blooming when quite small, can be transplanted in full bloom if need be, and it never stops flowering until frost. The seeds do not seem to winter well, and the self-sown fall seedlings winter-kill, so it is advisable to save seed in August or September for planting when frost is over in the spring. The patches of this plant sown in bare places in the garden light up the rocks with delicate orange.

A relative of this flower, also Mexican in its origin, the dwarf French marigold, is also useful. A good clear yellow is found in the flowers of the small *escholtzia*, a miniature of the California poppy. It is listed by one English seedsman as "miniature primrose," but it does not suggest the primrose in anything but color. Its rather short period of bloom may be extended by successive plantings. Alpine poppies are susceptible of this same treat-

ment, and if raised as early spring seedlings will bloom in August, though they ordinarily have formed seed by that time. The flowers are reddish orange, yellow, and white, borne at a height of three to six inches, according to the richness of the soil.

Violas are perennials that are easily treated as annuals, and wallflowers are biennials, also easily treated as annuals. There are several dwarf sorts of the latter that provide orange, lemon yellow, and mauve for the August garden, if handled right, and not brought into bloom too soon.

Blues are not so easily come by as

yellows, but the tender annual lobelia, used so much for window boxes and ribbon borders, is effective in patches in the rock garden. There is a small annual stonecrop, *Sedum caeruleum*, that looks well planted in the small crevices of wall or rockery. Another blue annual which I have not tried, but have seen used in rock work, is the blue pimpernel, *Anagallis linifolia*. *Convolvulus minor* is as apt to turn out pink as blue, but is rather pretty in either color.

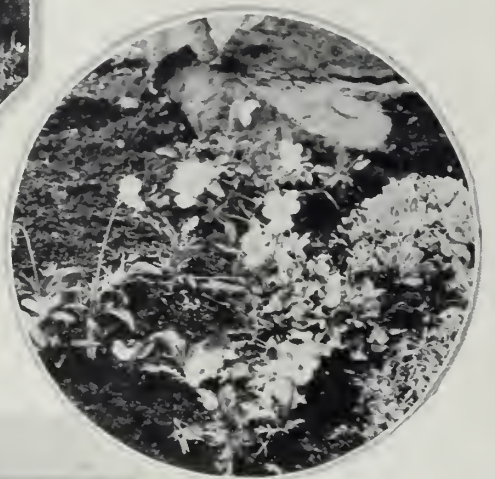
In the use of all these annuals, care has to be taken to thin them out when they grow too thick and begin to limit the growth of the perennial rock flowers, the rightful inhabitants of the rock garden. At best, the annuals are but interlopers, but with care and discretion they may be made to beautify the garden in its time of barrenness, and to keep it from looking—as many gardens do in August—like a sky rocket that has gone up and come down again.



Above. Self-sown spring seedlings of *Alyssum minimum*, which begins blooming when only an inch high, and if given sufficient moisture continues to bloom until frost



Above. A colony of *Silene schafta*, one of the best of the perennial rock plants, that is a mass of bloom in August. In the foreground is *Veronica prostrata*, which bloomed a month earlier



Above. Hybrids of *Viola cornuta* and *V. lutea* treated as annuals to mitigate August barrenness in the rock garden



Mexican marigold, the nearly perfect rockery plant, is used here to fill in among young plants of heather, prostrate lavender, and *Dianthus caryophyllus*



CLARENCE FOWLER, LANDSCAPE ARCHITECT

Color in the Garden

Autochromes by Harry G. Healy

Clothed in the delicate hues of spring, this bit of naturalistic planting is exquisite, but it would be almost equally lovely at other seasons. Phlox divaricata growing in the boulder-strewn turf at the foot of a flowering dogwood in the garden of Thomas S. McNeir, Esq., Bronxville, N. Y.



CLARENCE FOWLER, LANDSCAPE ARCHITECT

We usually think of color being provided in the garden by the planting, but not infrequently architectural features—particularly walls and ramps—play an almost equally important part, as witness

the two gardens pictured on this page. Above, the garden of Harmon S. August, Esq., at Harrison, N. Y., in autumn dress; below, that of Sidney Z. Mitchell, Esq., Locust Valley, Long Island



OLMSTED BROTHERS, LANDSCAPE ARCHITECTS



In spring Nature does not provide the brilliant colors that animate the garden later on, but one can feel no lack in a planting like this one along a path beside the pool in the garden of Mrs. Louis Levy, at Dobbs Ferry, N. Y. Blossoming narcissus, the dark green foliage of rhododendrons, and forsythia in full bloom paint a colorful picture



Mediterranean feeling is present in the general atmosphere of the house, without any definite following of precedent, and there is no exterior suggestion—at least from this angle—of the presence of the little patio around which the rooms are ranged

Sunshine and the Patio

by CHARLES WILLARD DIFFIN

IN SOUTHERN California all outdoors is a flood of sunshine. The trick in housebuilding and design is to bring inside the house all that we can of that warm glow, and the little home which is the subject of this sketch has proved rather successful in that respect. Incidentally, California has no monopoly of sunshine, and these same advantages are equally desirable in Canada and California, Maine and Mexico, and some, if not all, of the way-stations between these points.

This design was worked out for a lot fifty-eight feet wide, which allows for a driveway from the front. The lot faced toward the southwest and it was desirable that the bedrooms and living room should receive the afternoon sun. This left the northeast corner an obvious location for the breakfast room. It would be an early riser who could beat out the sun's "good morning," in that room.

Frame and stucco construction was adopted for economy, stability, and

beauty. Mediterranean in general atmosphere because of its eminent suitability to this country, there has still been no sacrifice of homelike qualities nor of convenience in room arrangement. The Spanish and Italian influence has produced, in California as elsewhere, freakish exteriors and wild decorations inside and out, but the intent in designing this home has been to make it first of all just that—a home. At the same time the designer has tried to avoid stereotyped effects.

The fundamental note in room arrangement, and for that matter in the whole house, is the center patio and the grouping of the other rooms about this sunny little court. There is but one room in the house—the intermediate bedroom—that has not cross ventilation or windows on two sides. Even the kitchen, thanks to the little patio, gets its cooling breeze directly across the room.

And while the kitchen is a north room, normally cold and cheerless, it still re-

ceives a portion of the afternoon sun as it slants down into the patio. This, you will begin to observe, is a most important little patio, and you have not heard half of it yet.

APPROACHING the house from the front you will see the walls, not in cold gray but in a mottling of warm sepia tones. This was obtained by using a light color all over in the third coat of stucco and following at once with troweled out smears of a reddish chocolate color. This was put on in irregular "blobs" and the trowel was dragged to produce a texture of pleasing irregularities.

At this stage of the stucco work the general effect was that of an aggravated attack of measles with jaundice adding a note of general debility, a combination which threatened to be fatal—to the builder. But the neighbors' more or less audible protests were evidently silenced by the advice of cooler heads, for no violence was perpetrated and the measles

were covered up within the following week.

The same stucco as used for the lighter undercoat was applied as a thin brush-coat, and the result was a soft blending of the contrasting shades into mottled walls that are a really good reproduction of our mellow old missions.

This, let us mention in passing, was not accomplished without some argument with the plasterer. And, by the way, there seems to be just one way to handle those gentlemen—first, know what you want; then stand over that plasterer and *make* him give it to you.

Of course, there are other ways. You may find another wall, perhaps, that suits you exactly, and you will triumphantly lead your plasterer to it and command that he duplicate it. He will no doubt laughingly assure you that, man and boy, he has been laying on stucco like that for the past thirty years, and you may even feel abashed as one who finds he has been offering professional advice to a Michelangelo reincarnate. But you will get all over that when he gives you a stucco wall exactly the same as the original except as to the color, which is yellowish cream instead of buff, and the texture, which is—just anything.

Or you may have him make up a sample for you, several samples in fact, and after arguing with the rest of the family you can select one. It makes no particular difference which one you pick out, because the composer just mixed them by ear and cannot reproduce the color in a larger quantity, and as for texture, he will do whatever is easiest anyway.

It is up to you, if you know what you want and really want it. Make him give it to you; he can do it.

The "stonework" of the entrance is also developed in stucco and colored in blending browns and greens to give a decorative contrast. The effect of the two arches is good as seen from an angle. Those cedar logs of course will not give their predestined effect until the dull yellow blooms of the Cup o' Gold vine and the delicate harmony of the wistaria have mingled in fragrant profusion above the terrace.

IT IS necessary that you use your imagination just at this point and see this crudely new house not as it is but as it will be in another year when shrubbery and vines have grown into the picture. Dracaena, flax, and yuccas establish the tropical touch, or will in time, and a variety of shrubbery in varying hues of foliage and flower will mass themselves about the terrace and foundation.

The wide front door—a single panel of mahogany—has a small wicket door be-

hind the bit of wrought iron and opens directly into a living room of rough textured walls and high arched ceiling, with the sunlight in the little patio creeping in to meet the glow from the big rectangular window at the front.

This living room is finished on metal lath, as in fact is almost the entire house, and here the finish coat of plaster has been drawn out into a rough pitted texture. On this, and over the customary size and priming coats, was put a uniform coat of paint blended of umber and sienna. Then came a glaze coat of a gray-lavender, applied over the whole surface and wiped off the higher portions to permit the sienna tones to glow through. Dusted with rotten-stone this gives the soft beauty of walls mellowed by years instead of by the decorator's skilful touch.

Fireplaces in California are ornamental to a large degree, but this one is a real fireplace and is guaranteed to burn real wood without smoking, but it is also piped for gas and can contain a gas heater for those who prefer that horribly efficient substitute for old wrought andirons and a log or two.



The living room fireplace is a real one—not merely ornamental. The wide front door opens directly into this room of rough textured walls and high arched ceiling, with the sunlight in the patio creeping in to meet the glow from the big rectangular window at the front

French doors open to the patio and a like pair to the dining room which in turn opens into the breakfast room. Both of these rooms connect directly with the kitchen and there is no necessity for passing through one to reach the other, nor does the breakfast room de-

generate into a nook or "wide spot in the road" on the way from kitchen to dining room.

THE dining-room walls are also in rough plaster but of a softer, smoother texture. The tones are warmer and range from the predominant lavender-gray of the living room to a gorgeous black-and-gold papered wall in the breakfast room. Here a rather unique decorative scheme was used. The paper carried considerable gold in the field with Chinese blues and reds superimposed in the design, and brought out in relief with an absolutely dead black. The same colors were used in paints. Careful blending gave the identical blue which was then toned down with white and was stippled over a gold bronze ceiling. The result was neither blue nor gold but an exceedingly delicate mat finish ceiling in perfect harmony with the walls. Woodwork, including picture molding, was also coated with gold bronze, but this was stippled in dead black, and again the result was a happy one.

These matters of colors and harmonies of adjoining rooms are little details that can make or break the house in the last two weeks of work. They are up to you; they must express your own likes and longings. So when *you* build this house please disregard these remarks on colors. In the first place our color scheme would not represent you, and, secondly, it is quite impossible to paint with a typewriter. A dictionary can never pinch-hit for a paint box.

If it is a matter of construction or design, words do well enough, but how can one set down in words the emotional emanations of a soul in one of those tremendous moments when the decorator stands beside his paint pots waiting your final decision? Or tell exactly the tint or tone that will be a joy to your eye and balm to your heart? Decorating directly on plastered walls is your opportunity to build yourself into your house.

THERE are two glass doors leading from dining room to patio, and an additional leaded sash above a wide wall where the buffet stands. Sunshine and air—soft air and sunshine!

In the kitchen is found what appears to be a characteristically California touch—the sink. Why has the tile sink not come into its own in the East? It may be made a thing of actual beauty; it introduces a color note into the workshop of the home, and it is surely a continual source of joy to the housewife.

This sink is worked out in rose and gray—rose in the bed or shelf and a warm gray for back and trim. The same colors are carried through the entire kitchen. All

the woodwork is in the same gray, and walls are clouded with merely a delicate suggestion of rose throughout their expanse of glossy white.

A kitchen is no longer a place where the dingy colors of walls and ceiling but reflect the drab existence of the one who labors there over pots and pans—but neither need it be as cold and cheerless as an operating room.

White and nothing but white has been the extreme we have gone to in our tiled kitchens, until, upon entering, one's nose twitches expectantly to scent the aroma of ether rather than of little brown biscuits. Use color in your kitchen, but use caution, too. We have seen some that looked like Roman baths.

Some visiting tile manufacturers from an Ohio city dropped in as we were installing this sink, and if they have made good on their threats there is by this time at least one Eastern factory producing the special shapes of tile that we used. They were emphatic in their approval.

Of course, there is an electric outlet above the sink as well as one beside the built-in ironing board and another in the screened porch for washer or electric refrigerator.

AND now assume that the bell has rung and guests have cut off our retreat through the living room.

Heaven forbid that any house should be designed to deprive a lady of an opportunity to powder her nose in the sanctity of her bedroom in that interval that elapses between saying, "What! Those pests again. Help me off with this apron," and, "Why, my dear, how perfectly sweet of you, etc., etc." A door opens handily from kitchen to hallway.

Here three bedrooms and two baths are conveniently arranged. All are of good size and little space is lost in the hall. Even this hall space is utilized, too, by placing two linen closets where they will do the most good and leaving space for a coat closet handy to the living room.

In fact, there is little space wasted in this big little house unless one terms the patio waste space, and that would be unfair. It is really another room.

Here in the patio we have built in a wall fountain on one side and below it have planted a half circle of begonias—two or three varieties—and some small plants. Two larger begonias and a mass of heliotrope will furnish the background below the fountain in two or three months' time. This is California, be it remembered.

Red cement was used for the floor and its irregular marking gives a pleasing effect. Here, with a rug or two and a table and two or three chairs, we have an eighth room and one that can be the best room in the house.

I called the other evening at another home where this same center patio has been used, and we spent the entire evening out there in cool comfort beside a

tiny pool bedded in violets. It was a thoroughly delightful room.

"Well enough," do you say, "in California, but what of little Penobscot on the Wabash, where we cannot, or at least



Detail of the front entrance doorway with its "stonework" facing developed in stucco and colored in browns and greens to give contrast. The effect of the two arches is good

do not, claim thirteen months summer every year?"

The answer is simple. Do exactly as these people have done. Due to a peculiar location they found the winds uncomfortable because annoying little eddies were set up in the court. So they covered it over with a roof of wire-glass in a strong



French doors open into the patio from the living room, through which can be seen the little wall fountain set above its semicircular flower garden, and the tropical potted plants

metal frame. In the center was a ventilator controlled by a register beneath. The result is a room that is comfortable every day in the year.

In summer's warmth this does not take on the characteristics of a florist's hothouse, but instead a gentle breath of air draws steadily from the rest of the house to pass out of the vented roof, and the net result is a cool delightful room and a cooler house throughout every room.

In other locations and for cooler evenings than we have here, a typical Spanish fireplace in one corner of this patio would be a thing of joy.

No the patio is far from being waste space. It is a place for a cosy afternoon tea or an evening smoke; the bridge party may overflow into it from the living room, or a table be laid there for the little Sunday supper. And if you never used it for anything but its sunshine and fresh air and its general note of warmth and cheer it would be worth its cost.

And now, in looking through this little bungalow, we have saved the roof—the frosting on the cake—to the last. It is the first thing you see in coming, the last joyous touch of color to leave behind.

This roof is of hand-made tile in a general tone of warm reddish tan. Here and there one has been stained a dull brown, shading into mossy green; occasionally there is a tile stained nearly all green. Just enough of this has been used to relieve the roof of the monotonous plainness of straight tile, and the effect has been further enhanced by the carefully careless manner in which the tile has been laid.

In the first place there is not a nail in the roof. Every tile is bedded in cement. This white cement is allowed to show irregularly beyond the ends of the tiles, accentuating the broken horizontal markings. The tile is random laid, purposely broken and chipped here and there, doubled occasionally, and with a general and altogether delightful lack of uniformity.

"Makea him look," said the emissary from Italy who had this job in charge. "like he wasa laid by coupla Indians—coupla drunk Indians."

And if results can justify such means. I am in favor of supplying this man with a whole tribe of Indians and a distillery and letting him lay roofs promiscuously across these United States. The country would be the better for it, and the Indians would be happy—while they lasted.

Now as to cost . . .

There is no such thing as a definite figure when building requirements vary as they do throughout the country. This house has cost us \$12,500, but this figure can be revised radically either way to meet your ideas, your needs, and your bank account, or borrowing capacity, as the case may be.

Anyway, it's a great little house.

We like it.

And you really should see that little patio . . .

The Wickwire boathouse at Lake Skaneateles is attractively simple in construction, and amply large to meet the summer boating needs of the average country place on the water



A commodious boathouse on Upper Saranac Lake, seen from the rear

SOME ADIRONDACK BOATHOUSES



The same boathouse shown at left, as it appears from the water side



A simulated thatch roof adds interest to this little boathouse on Upper St. Regis Lake



Detail of the landing pavilion and wading pool of the Upper Saranac Lake boathouse



Dormer balconies insure airiness to the second floor of this attractive boathouse at Burnt Rock Camp



The truncated gables of this boathouse on Lower Saranac Lake give it a sophisticated air that is in keeping with its imposing size

SCOPES & FEUSTMANN
Architects



For sun porches that are to be used the year 'round—and they are even more valuable in winter than in summer, for obvious reasons—the most important item is the window construction. These should be weather proof (for winter comfort) and yet susceptible of complete opening to take advantage of every vagrant breeze on hot summer days,

without interfering with the screens that are equally necessary to make any porch in summer a comfortable retreat. Not the least of the desirable attributes of the sun porch is the view it commands. Incidentally, one cannot imagine anything lovelier or more inspiring, at any season of the year, in sunlight or in moonlight, than the view from the

porch pictured at top of the page, looking out over the feathery tops of trees that clothe the slopes of the hills below. Another view of the same porch is shown at the top of page 45. The picture at the left below shows the outlook from the breakfast porch (see also bottom of page 45). At right below, the open colonnade adjoining the breakfast porch



Outdoor living indoors is the anomaly that is stressed in modern homes of to-day, expressed not only in the sleeping porch but in sun porches for various purposes. The sun porches shown on this and the preceding page, in the home of Mr. Arthur Lehman, are splendid ex-

amples of this feature that has come to be an integral part of so many homes, particularly those built in comparatively recent times. Above, a luxurious combination of living room comfort plus outdoor sunshine and fresh air. Below, the breakfast porch

SUN PORCHES

de Luxe

IN THE RESIDENCE
OF
ARTHUR LEHMAN, Esq.
AT
WHITE PLAINS, N. Y.

TAYLOR & LEVI

Architects

PHOTOGRAPHS BY S. H. GOTTSCHO





Racing a passing sail off Baddeck, N. S. In these waters, where the ever-present fog makes sailing a hazardous undertaking, Primrose IV came close to being run down by a Norwegian freighter, but luck was with her and she emerged unharmed

Primrose IV Comes Home

by WARWICK MILLER TOMPKINS

LET go!" shouted the skipper, throwing the *Primrose* up into the wind. Inexpressibly saddened, I raised the compressor lever and watched the anchor flash down into Newport Harbor's muddy bottom. The cruise was over. Tomorrow these boon companions, now silently stowing the bleached sails for the last time, would be scattered. The months of toil and teamwork, perils and play, apparently endless once, were definitely over. Faced by that realization, even the sight of home failed to bring the joy which it might otherwise have brought.

Fifty-eight days before, the skipper, unlashng the wheel he now was securing with the same finality with which we were putting on long unused sail covers, had shouted his gay "Heave short!" and heard a few minutes later my "anchor aweigh!" That had been in Bembridge, Isle of Wight.

Now we swung, the ship still bright and shining through our hours of prideful, loving toil, among the little-venturing, smooth-water boats of Newport—*Primrose IV*, conqueror twice of the Atlantic, and sturdy little follower of the Viking trail.

WHAT sport it had been! The rough initiation of the North Sea had tried us—and "us" includes the *Primrose IV*, let me remark, unless it be thought that

Lindbergh, a new sailor in a new ocean, did not borrow from us the inclusive pronoun—ere we had been out of port a day. What a devilish thrash it had been,



The skipper and mate lending a jib. For a whole day on the run to Iceland, as the barometer kept falling, the wind growing, and the seas making, the little ship ran under foresail alone

up that shallow and treacherous sea! White water on deck hour after hour, never a sign of sun or stars; steamers that went thundering by and the one that nearly ran us down until a red star fired at her bridge sent her engines astern in a panic! Then there had been the poignant farewell to the sixth man, our Wild Irishman, after we had raced, verily raced death, across three hundred miles of ocean to leave him, seriously ill, in an Edinburgh hospital.

The Atlantic, meeting us as we shot out between the Shetlands and the Orkneys, had greeted us with a booming westerly. After a fortnight of slow slogging it was sheer delight to watch the rail dip under as, wind abeam, we raced for the Faroes at eight and nine knots.

The bearded, weatherbeaten harbor master of Thorshaven, in the Faroes, shook his head warningly as we prepared to run out into an impenetrable fog. But we went anyway, feeling our way along perpendicular cliffs by echoed shots from a pistol until we were well clear.

Now the wind swung to the east and we made great strides toward Iceland. For a day, as the barometer kept falling, the wind growing, and the seas making, we ran under foresail alone. A hundred and sixty miles that blow gave us from noon to noon, so you know it was blowing!

Iceland astounded us; it is an unearthly

land of multicolored, jagged lava peaks, glacier streams, endless summery days, and bustling modernism. Warmly received, most courteously entertained, we yet felt somewhat cheated at finding, in such an outpost, a night club, pretty blondes in sheer hose and Parisian frocks, and a symphonic movie orchestra dispensing the score for "Ben Hur." The nations grow so much alike, these days!

In Reykjavik we met the *Joan*, a 22-foot yawl hailing from London. She had reached Iceland, I am sure, on the simple faith of her crew of two, for she was poorly found, ugly beyond words. Yet the men aboard her were planning to reach New York. Disaster awaited the *Joan*. Days after the *Primrose* reached home she was rolled over—according to newspaper reports—and totally disabled in an August gale. A steamer picked up her crew.

Thirteen hundred miles west and south of Iceland lies Battle Harbor, Labrador. Before a steady, gentle breeze that flowed like a river between persistent clouds and the cold, deserted ocean, *Primrose* romped along under racing canvas for ten days of ideal sailing. Ballooner, a golden squaresail, the bellying fisherman staysail, and the guyed-out main made us a veritable cloud of gleaming canvas.

IT WAS our greatest delight to lie out on the bowsprit of nights, watching the glowing running lights that looked like jewels above the far-flung furor of phosphorescence about the forefoot. Ah, the swift, unchecked lunge down the face of a sea, the moment of gathering sinews in the trough, and yet again the birdlike flight with a hissing crest lapping over the bulwarks—"the heave, and the halt, the hurl and the crash of the comber wind-hounded!"

Calm, as usual, threatened to keep us out of Battle Harbor, but we answered the challenge with the little motor. Then the power failed us in a tight place and, as the engine of a hastily acquired tow struck in sympathy with our balky engine, we put a man at the helm and let him sail us into a tricky, narrow channel against a dead head wind. Tack by tack he worked us against wind and tide while the Labrador fishermen, refusing to believe their eyes, watched us slip past shallow-covered reef after reef until we won an anchorage opposite the Grenfell mission.

The American continent! How good it felt beneath our feet! But we cheered no cheers yet, nor, with the superstition

of the sea, mentioned the words "home again." We had passed the grave of the *Leif Ericsson*—all one day we had flown a half-masted ensign for her—but ahead lay the bones of the *Shanghai*.

"We'll shake hands when we anchor in Newport," we agreed; "anything can happen in the 1,200 miles between."

Under brilliant skies we battled down the Gulf of St. Lawrence in the teeth of a sou'wester. At night the dancing northern lights, the *Aurora Borealis*, hung in

starboard as we swung, ever so slowly, to port, the steamer drew nearer and nearer.

The range lights towered high above our decks—the flaring bows became awful in their immensity. Black, hungry, hissing, they loomed closer and closer.

"This is the end of the *Primrose!*" I heard some one say. Yes, the end of our beloved ship—that thought came to every one of us as, grouped on the stern, we apprehensively watched the impact.

Primrose groaned, heeled, and then bumped jarringly the entire length of the steamer. Then we were alone.

"No water below! Tommy, I think we're all right!" came a welcome voice, with an exultant note of incredulity in it, from below.

I was peering over the bows, Yes, unbelievable as it was, we were practically unhurt. The bulwarks were started, our chain plates had almost been stripped away, but we were tight—the pump got no water—and not a shroud had parted.

We spoke the *Strusholm*, solicitously expressed the hope that we hadn't injured her—a joke that was wasted on her officers—and got underway.

The moon, blurred in the last wisps of the week's fog, set us to firing Very stars madly the next night, and left us weak-kneed and dry-throated when we realized that we were not again in jeopardy.

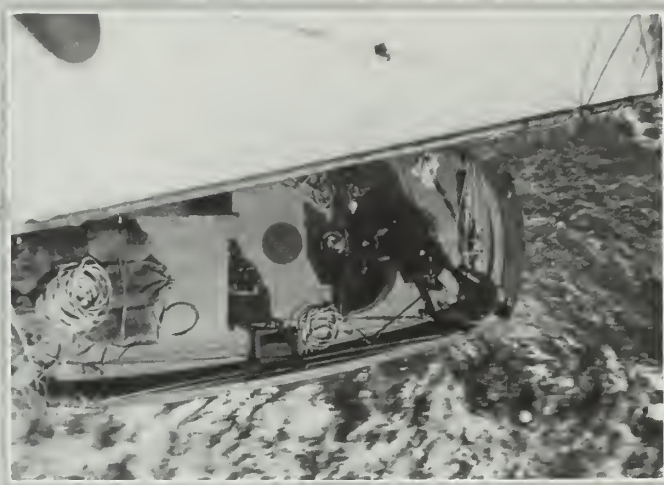
Then, welcome to the land of the free, we were boarded and searched twice by diligent Coast Guard vessels while we were still more than a hundred miles offshore on Georges Bank. It was a novel experience.

POLLOCK RIP: the log at midnight reads, "Steamers, steamers, steamers!" An hour later the anguish of the watch on deck was poignantly expressed by "Steamers—and tugs, too!"

Then, fitting climax, came a sparkling norther. Colors flying and all sails set, we flashed down Nantucket Sound, gleefully calling out each familiar landmark, endless times stepping off on the chart the few remaining miles to Brenton's Reef.

Then comes the entry which, terse, still tells a story to those who can read between the lines:

12:20 P. M. *Primrose IV* crosses her outbound track one year two months and fifteen days after leaving for England and the Fastnet Race, having sailed something over eight thousand miles in that time.



A glimpse of *Primrose's* deck from aloft as she romped along for ten days of ideal sailing before a steady, gentle breeze that "flowed like a river between persistent clouds and the cold, deserted ocean"

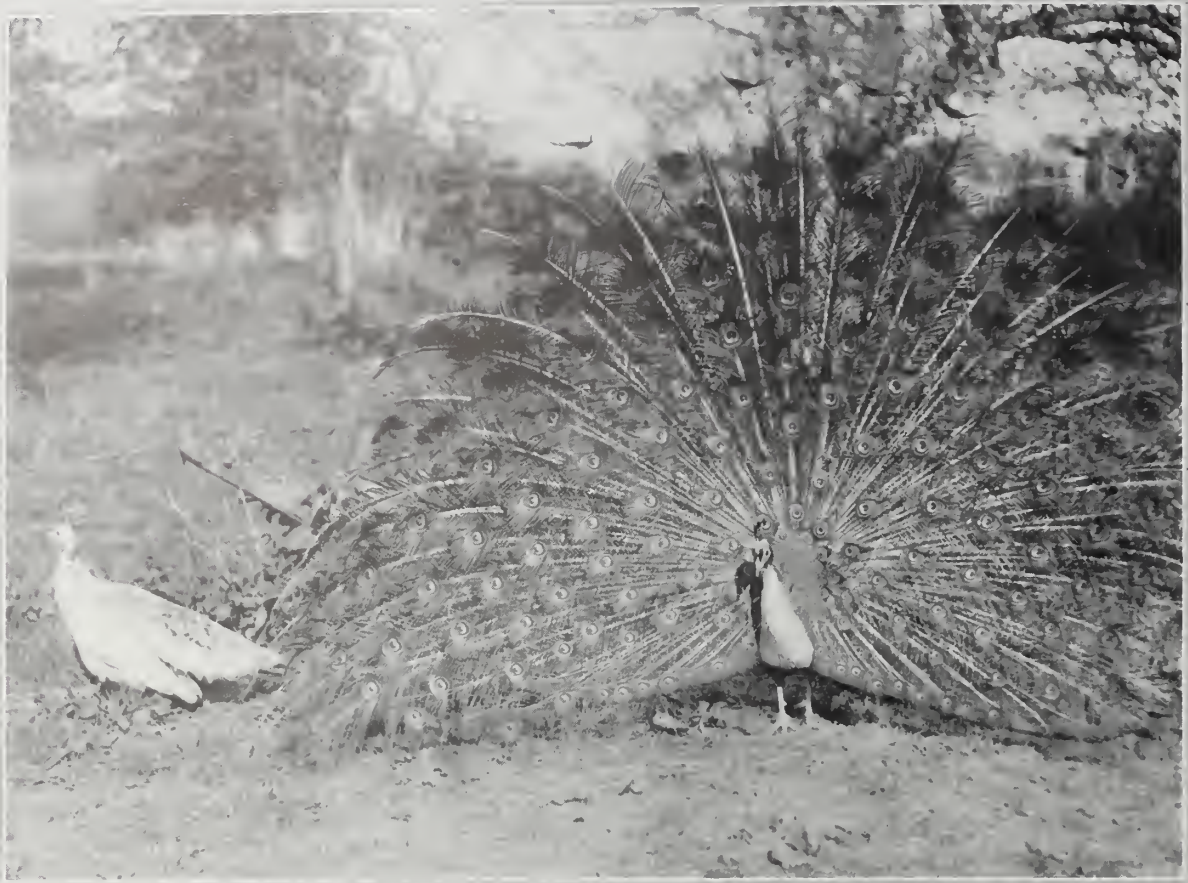
swinging curtains overhead or shot lance-like stabs from zenith to horizon. Lavender, white, pink, gold—scintillating clouds of fire illuminated our sails, struck awe into our eyes, as flat on our backs, we marveled. The ship sailed herself, helm lashed.

We anchored in Ingonish, Cape Breton Island, awaiting daylight to make the passage of the Great Bras D'Or. There the hurricane found us and sought to end our cruise. The skipper first noticed that we were dragging our anchor.

"All hands on deck!"

Sleepy-eyed we stumbled up to the topside and found the beach foaming close astern. Then for four hours we steamed to our anchor while the last, worst fury of the gale whipped the harbor to cream. The dragging anchor finally caught a telegraph cable which, strong, held us until the blow moderated. It was a close call for the *Primrose*.

FOG, fog, fog! Thick, wet, cheerless it hung over the oily waters off Nova Scotia. Maddening, it was, and nerve racking. To lie, motionless, in a small boat and hear steamers bearing down on you is one of the most terrifying experiences imaginable. Good fortune was with *Primrose* until one night when, blind in the murk, the *Strusholm*, a Norwegian freighter, bore down on us. Swinging to



On parade. General Thomas—otherwise known as Old Tom—with his five-foot halo of shimmering, iridescent eyes

BATTLE OF THE PEACOCKS

PHOTOGRAPHS BY FRANCES PITT



Above and right. The commencement of hostilities. The rival monarchs, Black Joe (on the ground) and Old Tom try conclusions



The most thrilling moment of the fight, when both great birds fly up and meet in mid-air—a veritable rainbow of color

Cornish Game Fowl

by J. H. DREVENSTEDT



The pair of Dark Cornish fowl (hen opposite) which took first prize at



Madison Square in 1928. Both birds bred and owned by Mr. S. H. Andrews

FORTY years ago Indian Games made their first appearance in this country. They were sent from England to the Buffalo Poultry Show, arriving there on the last day of the exhibition after a long voyage across the Atlantic, with a week's delay in New York City. O. K. Sharp, of Lockport, N. Y., took the birds to his home in order to give them a much needed rest. He was surprised to find after taking them from the shipping hamper that they were as easily handled as a Wyandotte or Plymouth Rock. They appeared to be rather small for a general purpose fowl; but another surprise was in store for him. When he weighed the birds, the male tipped the beam at 9 pounds and the hen at 6½ pounds, and this after being three weeks on boat and rail before reaching their destination.

It was then and there that the Indian Game was taken up and given wide publicity as the "bird of destiny," and the spring of 1889 marked the beginning of widespread interest in the breed. The demand for stock and eggs became so great from breeders in many states and in Canada that the supply was barely sufficient. The intrinsic merit of the Indian Game, as a market and a fancier's fowl, overshadowed the prejudicial word "game" for the time being. To-day, however, it is no longer called Indian Game, but is classified in the American Standard of Perfection as Cornish. In England the old name still sticks to the breed, and probably always will. Our English cousins are slow to change names and customs.

The origin of the breed goes back many years to Cornwall, England, where it was known as a purely Cornish fowl or Cornish Game. The late James Frayne, one of England's earliest and most noted breeders of Indian Games, stated that in his early days the Indian Game was "a short, squabby fowl, ginger in color" and that the striking change made in the breed is due to crossing with lustrous plumaged black Indian Games, and not to Malay blood, as some writers aver. So far as Mr. Frayne was aware, the origin of the breed is due to direct importation of black Indian Games that his father secured. These were added to the native flock.

The characteristic "bull-dog" front of the modern Cornish fowl is of the Aseel and not of the Malay order. No other race of domesticated poultry possesses the same distinctive characteristics of the Cornish breed, with the possible exception of the Aseel, which resembles it in type and comb, although it is smaller in size with a

lower-set body. The Aseel blood line is indicated by the dominating breed characteristics in shape, comb, and the close hard-feathered plumage of the Indian Game or Cornish fowl.

In appearance, Cornish are about the widest and most massive of any known breed of fowl, the broad full breast and heavy meaty thighs being without a peer among domesticated races of poultry. It is this remarkable development of the bodily form, plus superabundant meat, that has made the Cornish fowl a potent factor in the Standardbred poultry industry of England and America. Not only the fancier, but the market poultry breeders as well, find Cornish of extraordinary interest as a profitable meat and egg producer, plus a most attractive fowl in the showroom and on the range.

The aim of the Cornish fancier is to breed large heavy typical males and females, rich in color markings. The main object of the commercial poultry keeper and farmer is to produce superior heavy fleshed market fowl, either purebred or by crossing Indian Game or Cornish with Plymouth Rocks, Jersey Black Giants, Wyandottes, or Dorkings. While crosses should prove profitable, especially when the chickens are grown on a range, fanciers who breed Cornish in backyards or in comparatively small poultry plants will remain satisfied to keep, breed, and eat purebred chickens.

The modern Cornish fowl is a somewhat different bird from that of the earlier higher-stationed Indian Game. It is heavier, more massive in body, with meatier thighs and sturdier legs. The illustrations on this page of Mr. Andrews's noted winning Cornish at the Madison Square Garden Show last winter present the ideal type of the breed about as faithfully as pictures of this kind can reasonably be expected to do. But no pictures can do justice to the striking color pattern of the Cornish fowl. The glossy black or beetle green plumage of the male, broken in hackles, saddle, and wings with bay or chestnut, the chestnut brown or deep bay ground color of the female with double-laced greenish-black feathers on breast and back, must be seen on the living specimen in order to realize its striking beauty in color markings. The English Standard weights for cock is not less than 8 pounds, for hen not less than 6 pounds. These weights are somewhat lower than those given in the American Standard of Perfection, but they are the minimum weights, so nothing stands in the way of breeding Cornish in England to

much heavier weights than our Standard calls for. Cornish being very close-feathered birds, when compared with loose-feathered breeds appear to be smaller, so that weight is a very important factor to consider when judging and handling Cornish fowl. They are firm and muscular, the plumage being narrow, short, hard, and close. This applies not only to the Dark Cornish, the breed under discussion, but to the White Cornish and White-Laced Red Cornish, the sub-varieties.

Cornish are bred to the Poultry Club Standards in England and to the American Standard of Perfection in the United States and Canada. These Standards are applicable both to exhibition and to utility purposes. Due allowance, however, should be made by judges in the matter of ground color or double lacing in the utility classes, in which the birds may be higher on leg without detriment to their utilitarian qualities. It should also be borne in mind that the Cornish Game was not created with a view to egg production, but for a table fowl, and for this purpose it is one of the super-heavy breeds.

Production is the watchword in the business world, especially in the poultry industry at the present time. To produce record-breaking laying hens has become a mania in this country, as well as in England. Abnormal production is what some commercial poultry keepers are after. But public records of eggs laid tell but half the story. The size or weight of eggs should also figure in laying records. The individual record of a "300-egg sprinter" is no safe basis to figure flock averages on. Neither are flock averages to be safely accepted as producing eggs of standard weight and color. Unless the breeds produce the same weight of eggs upon the same cost of grain, they cannot be said to be of equal merit, no matter what the number. When a hen lays 150 eggs that weigh thirty ounces per dozen, she is producing a little over twenty-three pounds of food supply; the hen that lays eggs that weigh twenty-two ounces must produce at the rate of 195 eggs per year to be classed with the 150-egg hen.

The status of Cornish Games as layers has never been established, for the reason that meat production has been the main objective. Nevertheless, Cornish pullets and hens are good layers when properly fed and handled. The brown eggs they lay are of fine quality and marketable size, which is a chapter in the other half of the story; and the final chapter of the latter is the profitable meat production of the chicks hatched from Cornish eggs.



*HIS ROYAL SEALYHAM
HIGHNESS*

DOG DAYS

Four Etchings by Morgan Dennis



AN OLD MASTER

THE BLACK WATCH!



THEMSELVES





GROSVENOR-GILES STUDIO, INC., DECORATORS

A basement utilized as a general amusement room, in the home of A. C. Connell, Esq., Scranton, Pa. A stairway (seen at rear) was cut through from the dining room to make the room easily accessible. Then the pipes overhead were concealed with a stucco ceiling, the walls painted a soft tomato red fading into a faint suggestion of itself in the ceiling, and a wainscot of pecky cypress in brown installed to give background for wicker furniture painted in yellow, tomato red, and green

Saving the Cellar

by C. STANLEY TAYLOR

WE ARE prone to think of this age as the great age of efficiency. So many improvements have been made in all walks of life tending to eliminate waste and to utilize our resources to the fullest capacity that perhaps the title is justified. However, when one starts to think of the opportunities that are yet unexplored for taking further advantage of the scientific advances with which we are now surrounded it would seem more likely that in years

to come historians will refer to these present decades as being the age of the introduction of efficiency.

Perhaps efficiency is not a particularly interesting word to use in conjunction with the development of a home. Comfort and convenience are more in keeping with our thoughts. The true connotation of efficiency may be stated as the maximum use of opportunities to accomplish desired ends at the least cost in effort or money; hence, if comfort and convenience are the desired ends, we are introducing efficiency into our houses when we utilize their capacities to the fullest extent to achieve these things.

In this article we are concerned primarily with but one opportunity long neglected in home building—to further comfort and convenience and to



DWIGHT JAMES BAUM, ARCHITECT

Billiard room in the cellar of the residence of Mr. Robert Law, Jr., Portchester, N. Y. The handsome table was designed by the architect

increase the extent of useful space through the development of hitherto wasted area in basements and cellars. The idea that areas below the ground floor level can be properly used by the family for other than service purposes is relatively new in its general acceptance; the strange thing is that it should be.

According to some recent analyses of the annual amount of residential construction in the United States, there are nearly 300,000 new single family dwellings erected each year. The average home of this type is relatively small but it can be safely stated that in every dwelling constructed to-day, there is at least 1,000 cubic feet of space in basements now wasted that might be converted to a useful purpose. This estimate takes into consideration the fact that many houses in warmer sections are built without basements. It is probably a conservative figure, and if it can be accepted it indicates that we are annually wasting about 300,000,000 cubic feet of basement space in our new construction each year in the United States. When one applies this same line of reasoning to the amount of such undeveloped space in existing buildings erected during the last twenty or thirty years, the figures become amazingly imposing. In terms of dollars, the probable minimum value of this wasted space in new construction annually exceeds \$60,000,000. Here is but one evidence of the fact that we are merely entering the age of the efficient utilization of our resources and opportunities.

These statements immediately arouse speculation as to why such a condition does exist. Perhaps it is due to our national tendency to absorb changes very slowly even when those changes are for our own benefit. The only new things we take to quickly as a nation are those which involve no inconvenience or effort, no matter how slight, to adopt them in our daily lives. There is evidence of this conservatism in almost every aspect of our living habits.

Before the introduction of central heating devices, houses were almost invariably built without cellars. Stoves and fireplaces used as heat sources required no basement space, but with the introduction of furnaces and steam and hot-water heating there arose a need for placing the heating unit below the ground floor level and so was introduced the requirement for a basement or cellar. To-day in the South houses are commonly built without basements, for the short winter season still causes the great majority of people to rely on relatively primitive devices for heating their homes.

The need for depressing the central heating plant is due to the fact that the normal flow of heat is vertical and almost every heating system in use to-day is designed to waste as little heat as possible in the basement and to convey all of it into the upper parts of the house. It is perfectly natural, therefore, that basements have been cold, unpleasant, and often damp areas, quite unhealthy and

the cellar has usually been left unfinished, with piping and other mechanical equipment exposed in all its bareness.

The introduction of new factors has brought about a complete change in this situation. Among these contributing influences which make the utilization of basement space for living purposes both feasible and desirable are the following: advances in construction methods have eliminated the former dampness in cellar walls and floors through the common practice of damp-proofing foundations in order to prevent the entrance of ground water. The manufacturers of heating equipment have eliminated much of the ugliness of the former apparatus and have definitely and successfully endeavored to make them as acceptable in appearance as the other service equipment which is used in our kitchens, bathrooms, laundries, and similar service areas. The final factor has been the introduction of heating devices which can be installed for supplying adequate heat in rooms on the same level with the boiler or furnace. Thus every difficulty which formerly led to the neglect of basement space and made it exceedingly undesirable for living purposes has been overcome through modern developments. The opportunity is wide open for home builders to convert this wasted space and to add at negligible cost an extra room or two to the living accommodations which they already possess.

A brief review of these new developments and the means of applying them in new or existing houses will serve to point the way for home builders and home owners to take advantage of this extraordinary opportunity which, instead of knocking at their doors, is already within their houses.

The first step in the improvement of basement space is to ascertain that the cellar walls and floors are tight and dry. In the construction of new dwellings, this is exceedingly simple and is almost invariably accomplished when modern materials and methods are employed in building the walls and laying the floor. In existing houses where less attention has been paid to this matter, it may be necessary to coat the walls and floors with a damp-proofing compound and to install new interior surfaces of more pleasing appearance. Basement ceilings should invariably be covered with metal lath and plaster to reduce the extraordinary fire hazard which usually exists in cellars. Most residential fires start in the basement, and they are largely confined to this area by the use of a fire-resistant ceiling of this type. In fact, many building codes now require such construction. Where this has already been done, the



DWIGHT JAMES BALM, ARCHITECT

*A corner in Mr. Law's cellar-billiard room
—a poignant reminder of other days, with
brass footrail and everything*



LYON & TAYLOR, ARCHITECTS

*Basement recreation room in the home of
E. C. Benedict, Esq., Pittsburg, Pa. The
house stands on a sloping site, permitting
windows on one side of the room*

uncomfortable. This in turn has led to the use of basement space only for service purposes. No attempt has usually been made to introduce a factor of comfort or appearance, and the equipment that has been installed in cellars and basements has been correspondingly neglected. Our boilers and furnaces have been ugly, and

application of a finished plaster coat or the decoration of a rougher cement plaster which already exists, serves to give the desired appearance to the ceiling of the space to be converted into living quarters.

In the average existing house it is perhaps neither feasible nor necessary to attempt the improvement of the entire basement area. Unfortunately the plan of basement space in the past has been so neglected that the service facilities are scattered in various parts of the floor and their relocation would introduce an expense factor not justifiable in such a program. In new buildings, of course, the layout of the basement should receive as careful attention as the arrangement of any floor, for through this means the maximum utility of basement space can be easily gained.

In existing buildings, therefore, the next problem is the introduction of such partitions as are necessary to divide the purely service areas which are not to be improved from those which can be readily converted to a game room, library, study, or such other purpose as the family needs may suggest. Fuel bins, heretofore made of boards carried only part way to the ceiling and permitting dust to scatter throughout the basement area, should, of course, be segregated from the living quarters by means of a solid partition. Whether or not the same partition will also enclose the existing heater space is largely a matter of the present layout. If it seems more feasible to allow the heater to remain exposed in the part of the cellar to be used for some new purpose, the objections to the old furnace or boiler can readily be overcome by installing a modern unit designed for this purpose. These new boilers are fully encased in metal and are generally finished in color with attractive trim and with as many of the moving parts enclosed in a casing as possible, presenting the appearance of a piece of metal furniture.

The problem of piping may be solved in several ways. In existing buildings it may be necessary to leave the pipes exposed along the ceiling and walls of the new room. Their appearance can be minimized by enclosing the pipes with proper insulating materials which are wrapped in a cloth cover and painted to match the decorative scheme. In new construction it is almost always possible to conceal the pipes between the floor beams and above the plaster ceiling so that none appears in the new living space. This opportunity is further enhanced by the use of modern fireproof construction for the ground floor employing light steel joists or trusses with a concrete slab above upon which a wood

floor is laid. Several of the steel members used for this purpose have open spaces in the webs through which piping can be carried, thus conserving space and entirely concealing pipes above the plaster ceiling. This construction also permits the use of longer spans than were formerly employed with wood construction, and helps to eliminate columns which might otherwise break into the area to be converted into living quarters.

The final factor is the introduction of heat into the new space. If the heating equipment is retained in the new room, it may give off enough radiation to take care of normal requirements. Otherwise either of two methods may be employed. One is to install new radiators attached to the walls of the room sufficiently high above the floor so that a return can be made to the boiler.

A contribution to the solution of this problem has been made through the introduction of new types of boilers in which the return line is kept very much closer to the floor than was formerly customary. These boilers permit the installation of wall or ceiling radiators and, if necessary, the boiler itself may be set in a shallow pit one or two feet below the level of the rest of the basement.

The other method involves the use of the new type of unit heaters which consists of a small copper or aluminum radiator enclosed in a case with an electric blower or fan. These units are exceedingly compact. They are silent in operation and they can be placed in almost any part of the room or on the floor above and so

arranged as to force warm air throughout the space to be heated. When the cellar ceiling is very low and it is impossible to install a heating unit of any type beneath the ceiling level and get a satisfactory return to the boiler, such a unit may be installed in a closet on the floor above with a ceiling register through which warm air is forced down by the blower. This type of installation is exceedingly efficient and it also helps to solve the ventilating problem which might exist if the basement room were so located as to have no access to an outside window.

Such improvements go farther than to create a new living room. They lead to the further development of the remaining service space in the basement. The segregation of the boiler and fuel bins or the introduction of the newer type of equipment eliminates the dust and dirt nuisance and increases the desirability of the basement for laundry uses and for the storage of household goods and foods. Once attention is paid to this subject, many new uses are found for otherwise wasted space. A cold storage room becomes entirely practicable by the insulation of steam pipes and by the damp-proofing of walls and floors. The Eighteenth Amendment seems to have forced rather than limited the use of basement areas for certain types of household manufacturing and storage purposes. The head of the house who is mechanically inclined will doubtless find in the new basement a desirable corner for a little shop, and the children will soon adopt all of the other space as their own play area on rainy days.

The amount that can be done with basement space is almost in direct proportion to the size of the house. The larger suburban country homes frequently have as much space in the basement as exists on the ground floor. The necessary service areas below ground require no more space than kitchens and pantries above. Hence there is likely to be an opportunity for developing below grade an area equal to the ground floor living rooms, including the dining room, library, hall, and other spaces. The complete development of such wasted areas in basements opens up a highly interesting field for the ingenious introduction of new entertainment facilities ranging all the way from indoor shooting galleries to small swimming pools and gymnasiums. Undoubtedly, as this new idea becomes more generally appreciated, the important homes of the country will offer new resources for entertainment and new conveniences and comforts without increasing the bulk or changing the appearance of the structure.



DWIGHT JAMES BAUM, ARCHITECT

The vaulted ceiling and massive walls give a medieval aspect to the Law cellar-billiard room that harmonizes with the elaborate wrought iron entrance gates by Yellin



The Davis house is Italian in inspiration, and developed in cream-colored stucco with red tile roof—a colorful treatment that is at

home in its setting of green lawns and overlooking the blue waters of Oyster Bay. At left, a little wall fountain in the lower garden

THE RESIDENCE OF ARTHUR V. DAVIS, ESQ.

At Oyster Bay, N. Y.



Broad verandas at the rear—or water front—command a sweeping view across the sloping lawns and the Bay to the wooded shore beyond

GUY LOWELL
Architect

Photographs by
DRIX DURYEA



Below. The studied simplicity of the walled garden, with its semi-formal treatment, is delightful at any season, but especially attractive in tulip time, when this picture was taken

Above. The varying levels of the site lend themselves to a type of treatment that belongs peculiarly with the architectural development of the house and emphasizes its characteristic features

Below. The formal front of the house, showing the sweep of the driveway and the broad flight of steps leading up to the main entrance door. This is on the side opposite the water front





Above. The dining room is Colonial in feeling, with its Duncan Phyfe table and other handsome old mahogany pieces, its pictorial wallpaper paneling and harmonizing screen

Below. Paneled walls and plain carpet give an air of serenity to this room, an air that is cleverly accentuated by the figured material of curtains and chair covering





Above. The entrance hall strikes a distinctly Italian note that is highly pleasing, giving as it does an effect of continuity with the exterior without any jarring transition

Below. Well-filled bookshelves and easy chairs and a temptingly hospitable air invite one to linger in this room, another view of which is shown at the bottom of page 56



Left. The charming little breakfast room whose vaulted ceiling and walls decorated with tropical birds and foliage provide a perfect setting for the day's first repast

Below. French inspiration is apparent in the furnishings of this spacious bedroom, notably in the upholstered bed and its drapery treatment and in the chairs





Hospitality! A Rolls rumble with an opening door

The Motor World

by ERIC HATCH

THROUGH the Brewster factory a few weeks ago, and there saw a great many interesting things. On the walls of the huge building were scattered odd old pictures of carriages in all parts of the world. Each picture was numbered, which puzzled me until I learned that they were part of the Brewster Collection, which the "Big Boss" keeps in his shop for purely sentimental reasons.

On a par with this is the fact that a good many of the artisans who labor there are children and grandchildren of the men who built the coaches our forefathers tooled so smartly over the highways a few generations ago.

There, too, I saw a Rolls-Royce that had served in the Great War, and learned to my astonishment that one of these (vintage of '14) had recently been sold for some six thousand dollars! In addition to these active museum pieces they had what is probably the most modern roadster in production at the present time, and one that has a feature for which there has been a crying need. It is a Rolls roadster and it has a *door* leading into the rumble seat.

Another modernist touch was their limousine body with casement windows that open just enough to create a suction which, without freezing you to death, will pull cigarette smoke out of your eyes and strew it along the road.

Among the other startling departures in coach work to be seen around town today is the basket-work Locke Touralette sported by the Chrysler 80.

The hood and front of this job are in black, it has tannish fenders and apron, metal-colored wheels, a khaki top, and a basket-work tonneau. The windshield folds over flush with the cowl and the top drops below the level of the back seat, which leaves a line to be envied. This line would be quite beautiful were it not for the basket business *déjà* which makes the whole automobile look a little like a cob dressed up in a racing saddle.

The convertible sedan of this Locke series is much easier on the eyes, and the town car whose line smacks of Count Salamanca's well-known design, is really a wealthy looking car.

Speaking of Chryslers reminds one that the world is waiting just now, more or less patiently, for the arrival of the new De Soto which Mr. Chrysler has promised to produce. Notwithstanding numerous statements to the contrary from the manufacturers, feeling runs strong in the trade that this will turn out to be none other than a Chrysler in sheep's clothing, so to speak. It is to be remembered that when this company took over the old Maxwell and brought out the Chrysler four, the pistons of many of the latter cars had M-a-x-w-e-l-l stamped legibly upon them.

There is on the market now a Cadillac with a rear seat, cowl, and windshield that is quite the most useful I have yet seen. The particular car I saw was done in blue with blue leather, which can be overlooked as it was full of young blond ladies. They set it off nicely and caused me to look twice, and so I saw a great mirror set in the under part of the tonneau cowl. That is a nice idea, for up until now, vanity mirrors have always been confined to limousines and it is high time that some one went about putting them in open cars where ladies are invariably blown about to the point where a mirror ceases to be a luxury and becomes an absolute necessity.

In thinking about Cadillacs it is interesting to reflect that a year ago when the La Salle came out it looked not at all like its costlier stablemate and that now

the Cadillac distinctly resembles its little brother.

A few issues past I spoke of the sturdy hand-made construction of the new Du Ponts and since then a little incident that took place between Wilmington and New York rather substantiates my statement.

One of the executives of the company, who frequently has to make the trip there and back in a day, was returning late at night. He was traveling a back road so as to avoid police and other evils of the main highway and was loping along at about fifty when his car hit a rut, swerved, jumped a ditch, and turned over. It came to rest in a ploughed field, completely upside down.

In the course of half an hour the stricken executive was extricated in a slightly bruised condition. In the course of another half hour a wrecker was located and the car was righted and towed back on to the road.

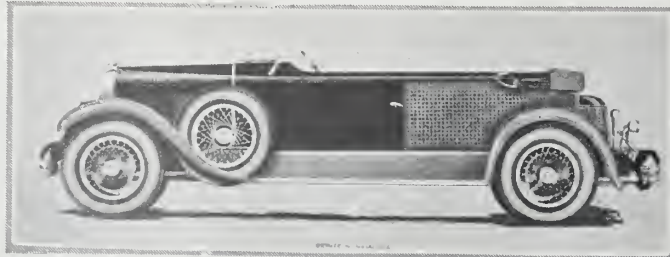
An inspection showed that aside from converting a full sedan into an open car with peculiar mudguards, no damage was done. The extricated executive climbed in and drove the car on, some fifty odd miles, to New York.

I tried one of these motors out over a week-end and hammered it pretty hard. It stood up and took all I'd give it, so the above does not surprise me.

A few weeks past, forty-two new Essex sedans rolled overboard when being ferried across one of the Great Lakes for delivery. The doors and windows on these cars were tightly closed and the paint was new and sticky.

A few minutes after the accident, forty-two Essex sedans were seen floating merrily upon the surface of Lake Michigan. This they continued to do until the errant vessel had passed out of sight.

This tidbit of inside motor dope I pass on for whatever it may be worth to whom it may concern, and as a warning to Essex buyers to look under the back seat for the spare oars which should certainly be standard equipment from now on.



*A new body with a new name
= Chrysler Touralette by Locke*



The harmony that characterizes the true Japanese garden is well exemplified in this and other views shown here of the garden at Sonnenberg, the home of Emory W. Clark Esq., at Canandaigua, N. Y.

The Tranquil Charm of the Japanese Garden

by FORMAN T. McLEAN

Photographs by George W. Hance

WHAT is the attraction of Japanese gardens? Is it their grotesque misshapen trees or their odd foreign furnishings? Truly these are interesting curiosities if set in the midst of our usual amusement park landscape. But in a proper Japanese setting they are all true and integral parts of the natural scenery. It is the calm Oriental spirit of the Japanese, pervading all of his art,

that makes his gardening distinctive. His is a feeling and sentiment fostered and matured during the long centuries in his island home of wooded mountains, rushing rocky torrents, and island-dotted lagoons. All of these and more are worked into the scheme of his landscape gardening.

At first glance, the plan and even the details of the Japanese garden seem to be so dominated by rigid rules and supersti-

tious precedent that the whole thing appears hopelessly artificial. But it is really based more on natural models than is any of our Western landscaping. The Japanese, true to his Oriental training, accomplishes his purpose more by suggestion and indirection than by meticulous copying of detail. A single contorted dwarf black pine on a diminutive rocky islet may suggest to him a whole vista of



Above. Who would not relish a cup of tea beside this mirrored pool among the trees?

the wind-swept pine-clad islands that are the chief attractions of the Inland Sea. But in his miniature model every rock and indentation of the shore line, even the contour of the gnarled pine, are carefully studied to present faithfully just the right natural effect.

While we are apt to think of landscape gardening in terms of acres of lawn and park, in crowded Japan even a tiny enclosure of a few square feet may be converted by loving care into a miniature bit of scenery; and it is for such tiny gardens the Japanese have created the distorted dwarf trees that seem to us so grotesque.

Dominant features of the usual Japanese scenery are mountains, rocky torrents, and the sea, so these quite naturally are the prominent features of the landscape gardens.

The Japanese, spending his days within call of the mountains and the sea, catches the free spirit of the hills, where paths follow the curving contours and the boisterous streams come tumbling down over rough waterfalls and rapids, following tortuous and rocky courses into the quiet lagoons or into the sea.

So the prominent feature of the Japa-



Left. The lily pond below the rocky slope gives a suggestion of ruggedness to this secluded nook

nese garden is apt to be the water scenery. A mountain cascade feeds a placid pool or flowing stream, forming the center of the picture. Even if there is no water, its pathway is suggested by rocky stream beds, and possibly beds of sand with ripple marks to imitate a lake. Often the Japanese garden is built around an island-dotted lake. The shores are jagged, with sinuous lines and outjutting rocky points—for irregular shore lines are the rule in a land where the mountains often dip into the sea. The islands are usually three in

number, but sometimes more. The Elisian Isle, called *Hirajima* in Japanese, is in the center and not connected with the shore. Then there are the Master's Isle, *Shujin-jima*, and the Guest's Isle, *Krakujin-jima*, with stepping stones or bridges connecting them with the shore. The Elisian Isle is a sacred island of Chinese legend, and on it is the outline of a tortoise laid in stones, with a leaning pine tree growing from its back. The Master's Isle and the Guest's Isle likewise each has its appropriate stones. On the Master's Isle is the worshiping stone, beneath the comfortable shade of a pine, and commanding the finest view of the whole garden.

Stones are equally important with trees and water in giving balance and beauty to Japanese landscape designs. On the shore of the lake stands the Sentinel Stone, *Metsuke-ishi*, keeping guard on the bank like the feudal retainers of old. Then there are the Mandarin Duck stones, always two side by side, to represent sleeping water fowl. They are emblems of domestic felicity.

All lakes and streams in a Japanese garden must have evident sources and outlets—waters must flow on, and a



Above. Stepping stones silently guide the dreamer along the curving path to lovely secluded spots

stagnant pool is an abomination. Besides, the Japanese loves the soothing murmur of falling water. Cascades and waterfalls are indispensable and each has its appropriate stones—the stone of Fudo beside the torrent, and the Guardian Stone, *Shugo-seki*, forming the main support of the waterfall. Farther upstream the source of the water is hidden among the hills, to contribute to the sense of distance and to invite to exploration.

Trees reach their leaning trunks out over the lake, casting their reflections in the water, clothe the surrounding hills, and conceal bits of the lake shore or direct attention to especially interesting groups of rocks. Each such group of two, three, or five stones, to be well balanced, must have its standing, upright stones—the male stones—and reclining or flat stones—the female stones. Bent or distorted stones, or topheavy ones are bad and unnatural in Japanese eyes. Standing stones must taper upward, and all must occupy natural positions.

Paths are paved with stepping stones, arranged at regular intervals, four inches apart and two inches high, for ease of walking. But, having thus provided for



practical utility, a sense of irregularity and artistic design is imparted by grouping large and smaller ones, and curving the paths. These Japanese paths are for leisurely strolls, not for direct and forthright purposes of getting somewhere. Yet each has its ultimate destination—a pagoda, shrine, or sheltered seat.

No less beloved by the Japanese are their wooded hills, forming the background; for the garden is enclosed by miniature hills, concealing the boundary fences and back walls. Where we would

Left. Stone lanterns, basins, and pagodas all fit smoothly into the real Japanese garden picture

group shrubbery, covering up the straight lines of back wall or fence with a hedgerow thicket, the Japanese rears a tree-clad mound into a miniature mountain, and achieves a sense of alpine skyline more in keeping with his own sense of fitness. Even in the smallest grounds this background of hills is arranged carefully to give perspective; the near ones with tall trees and much detail, the back ones planted with diminutive trees and set with lilliputian scenery—tiny bridges, temples, lanterns, and pagodas—beguile the eye into a sense of distance.

Stone lanterns, arching half-moon bridges, series of flat rocks spanning the lake with meandering pathways, while they appear to us as just so much odd and foreign setting, are bits of the natural countryside of the Japanese, each recalling some treasured bit of natural scenery or pleasant association. He thus builds for himself in his garden a quiet retreat; a place for peaceful meditation, without jarring note or emotional touch of bright color. With its delicate tracery of pine and solidarity of stone and hill, its restful sense of distance and repose, the true Japanese garden is in reality a garden of dreams.

France and the Davis Cup

by JOHN R. TUNIS

Illustrations from Wide World Photos

VEILLE D'ARMES! The night before battle. As these lines appear, the challenge round of the Davis Cup is about to be disputed in the new Stade Rolland Garros at Auteuil on the outskirts of Paris. Who the winner will be is a matter of conjecture only. My own impression is that the French team will be far stronger playing upon their own terrain; the Americans, away from home as they were in 1905, 1906, 1907, 1908, 1909, and 1911 when our teams played abroad, much less sure of themselves. However this may be, the match will be fought and won upon the center court at Auteuil. Worthy of note, as the two nations come to grips in this great international sporting contest, is the enormous impression the event is making upon all Frenchmen both at home and far away.

Understandable enough is this impression when one realizes that for the first time Frenchmen are supreme in a sport until lately dominated by Anglo-Saxons. Understandable enough is this passionate

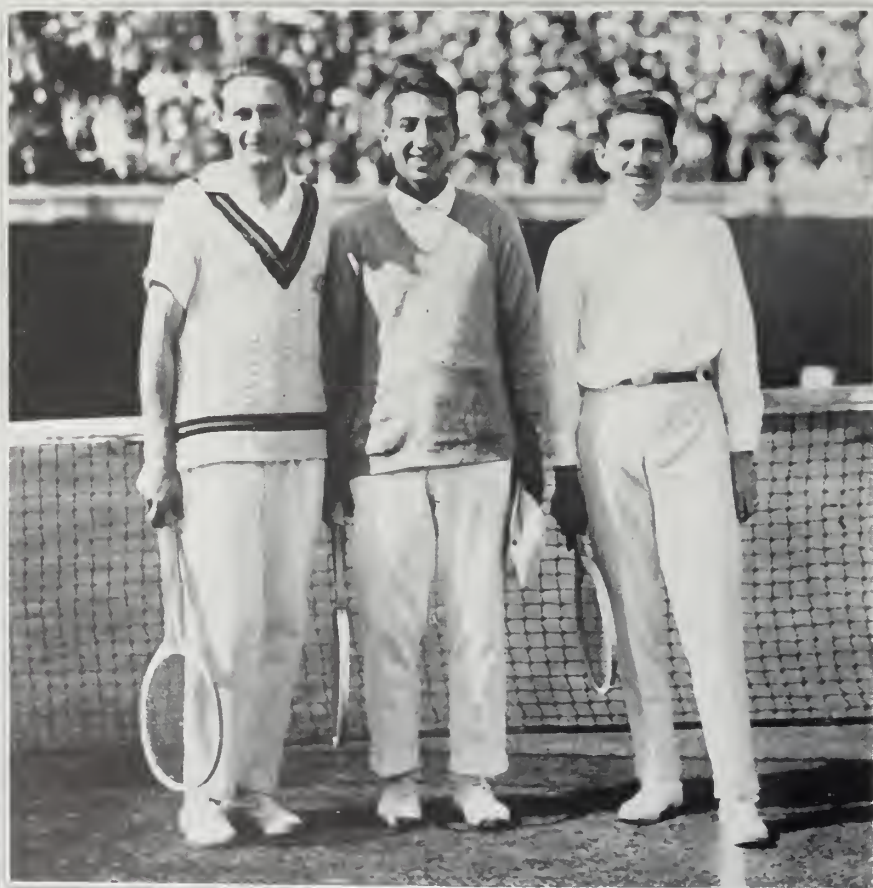


Henri Cochet, a tower of strength to the defense in the Davis Cup contest

interest that extends to persons who ordinarily have not the slightest interest in sport. For to France the Davis Cup is

more than a mere sporting match between teams of tennis players. To them it is the symbol of the ageless struggle between the New World and the Old. It is the never-ending battle between a nation old and a nation young, with age for once triumphant. Smile if you like at their eager, their almost childish, desire to win this international trophy, at their pride in their Three Musketeers, the modern swordsmen of France. Smile if you wish, but at least let us understand and appreciate this feeling.

For it is not in France alone that Frenchmen are watching this contest upon the courts of their capital. In far-flung colonies, in foreign lands, in fact, wherever two or three Frenchmen are gathered together at this time, you can depend upon it that they are turning in spirit toward Paris as their representatives prepare to give battle against the invaders. Perhaps the best picture that can be given of the state of mind of the Latins regarding the struggle about to take place, appeared last fall in "Tennis et Golf," a French maga-



The Three Musketeers, Jean Borotra, René Lacoste, and Jacques Brugnon, doughty wielders of racket instead of sword on the side of France

zine. It was written by Jean Feuvrier, a temporary exile in the Balkans from his home; written just at the moment last September when his compatriots were contesting the Davis Cup matches in Philadelphia.

It is a very Latin, and yet a very un-Latin document, this moving epistle. It has feeling, a lofty spirit throughout, much grace and charm; but there is about it a hardness and stoicism which—before the war at any rate—one did not exactly associate with the French people. You will observe that although he hopes for victory, the writer inwardly expects defeat and even looks toward it with resignation, knowing, as he must have, that the day of France was to come in all good time. Valuable as portraying how the French looked upon their sons of sport last year, it is even more stimulating when read to-day under the light of present circumstances. Without the slightest change or alteration I am translating it exactly as it was written. It is entitled "An Open Letter to the Team of France from a Frenchman Abroad."

"At the moment in which these lines appear you will already have crossed with a light step the deck of the giant ship which brought you to old Europe and set foot once more upon the dear land of France. Already you will have been the recipients of a moving and grateful welcome from your families, your friends, your directors, those, in a word, whose pride you are, a welcome which is for you the best of all rewards. Possibly a golden medal replacing the customary olive wreath of the Olympic victors will commemorate in a durable manner the magnificent pages of history you will have just written. Some banquets perhaps, some flowers of eloquence scattered upon you, and then the triumphal season of 1927 will enter into the past.

"Now, before the curtain drops upon the play in which you were the leading actors, and which, thanks to you, may have ended in an apotheosis, before the last echoes of the unanimous concert of praise which the great French sporting family are keeping for you die away, let me, my dear friends, speak to you in the name of the members of this family scattered under foreign skies.

"At the risk of being taxed with exaggeration I do not hesitate to say that we feel the joys and sorrows of this great family much more deeply than do our compatriots of the capital, with a far greater keenness because we are isolated. In a word, it is for us Frenchmen living abroad that your victories in the world of sport have been such a source of joy unmingled. It would doubtless be easy for me to explain such a statement by saying that the old adage, *Major e longinquo reverentia*, applies not only to time but also to space. This explanation, however, is far from satisfying me; the truth expressed in my remark has far deeper causes.

"One fact is undeniable; the foreigner

whatever his hemisphere and wherever chance gave him birth, has his eyes fixed upon us, watching for our least sign of weakness, above all, in sporting matters. Whenever his feelings toward us do not exactly proceed from hatred, the best one can say is that they conceal a profound jealousy even under the most bitter pro-



René Lacoste in action

testations of friendship. With what bad joy on one side they proclaim the absolute downfall of our race, a race bled white by the last war, while on the other they scornfully recount the misfortunes of our football players when they do not prefer to inflict upon our pride a still more injurious pity. At what period of her history could France more ardently throw up her hands to Heaven and utter this cry of alarm, 'God protect me from my friends; my enemies I will take care of myself.'

"To all these detractors of an immortal race what a series of retorts you, my friends, have just given. And when I think of the long line of young players who in the days to come will take the falling torch from your weakening hands, to continue that eminently patriotic task which is yours, I can only repeat with pride to myself that remark formulated a year ago by the press of the younger continent: 'French tennis governs the world.'

"It is, in fact, in thinking of you that I have said and resaid to whomever would listen this primary truth, that I should like to see engraved in golden letters upon the front of every stadium in the world:

"Shining in international competitions does not matter, the finest triumphs do not count if those who carry them off do not possess, in the highest degree besides

these qualities of performance, moral qualities, a good education, modesty, generosity, and a sporting spirit without which no one is a real champion.'

"For in everything there is a manner of doing things, and it is this manner which I appreciate in you above all. And since my letter is so paradoxical, I will say that I like less your victories than the way in which they are won. I will even go a bit farther and say that I am tempted to prefer you in misfortune, so greatly do I know how each of you four remain noble and worthy in adversity. It is without the least impatience that I await the result of your matches at Philadelphia, for if you have lost they will but tell me that you have received this rude disappointment with philosophy.

"And this philosophy will be clothed in different forms; the smile of a good child upon the face of Borotra, a stoical grin from Lacoste, a roguish look on the part of Cochet, embellished with Brugnon by his consoling pipe. I know you incapable of any unbecoming gesture upon the court, and, that, simply because such a gesture would be inelegant. I know that the idea of making an adversary default or of protesting against the privileges of the center court would never enter your minds. Shall I say that you are gentlemen? The term, so trite withal, translates my thought but imperfectly. And, moreover, we have no need of Anglo-Saxon terms to indicate that I salute in you the purest incarnation of French sporting genius. Do you not rather take on the figure of conquistadors, since in the course of your wanderings you have first conquered England and then the United States? As in the famous romance, the three musketeers are henceforward four, and all their sporting acts are struck to the core with the most chivalresque spirit.

"On those rare occasions when I have the deep joy of seeing you play abroad, I wish with all my soul that your adversaries, their leaders, the spectators, and, above all, those who watch in the shadows in vain that you might open a flank to their criticisms, should in full view of your performances upon the center court receive the useful and salutary lesson they deserve. If they do not wish to understand this lesson, this lesson that you give with such authority and such modesty, so much the worse for them.

"*The dogs bark, the caravan passes.*'

"I have just put your modesty to a rude test; you will perhaps forgive me when you realize what good you have done those of us who follow from a distance your journey to the stars. Yes, we are proud of you, and we shout it aloud. To others I leave the task of speaking with enthusiasm and admiration of your exhibitions. Is it not simpler, since I have the joy and the honor of knowing you, to let my heart speak and to express to you, without fine phrases, the feeling in which I unite all four of you—a sentiment of deep and profound affection."

(Signed) JEAN FEUVRIER.



FREDERICK I. ACKERMAN, ARCHITECT

THE ROOM OF THE MONTH

MARY LINTON ACKERMAN, *Decorator*

All the mystery and invitation of the Orient is expressed in this small reception room, with its walls of antique gold lacquer, green lacquer woodwork, and fireplace frame of variegated green marble. The curtains are gold gauze trimmed with Chinese braids in clear colors, with drops, cords, and rods in red

lacquer color. Temple ornaments of old brass flank the Chinese painting overmantel, and even the andirons are Chinese figures topped by crystal balls. The color of the furniture and the finish of the wood are based on Chinese lacquer colors. In the residence of J. Dupratt White, Esq., Nyack, N. Y.

Dissecting the Drive in Golf

by SOL METZGER

Illustrations by the Author



Mrs. Miriam Burns Horn (women's champion) at finish, facing hole



Jim Barnes at top of wood swing. Back at shoulder line faces hole

AT THE turn of their third round match in the *Yorkshire Evening News* tournament at Leeds, England, a few years back, Walter Hagen and Gene Sarazen were on even terms, both two strokes under a tough par of 36. Hagen wanted a

win. The year before, the sturdy little American pro had toppled him from his proud pedestal as Professional Golfers' Association champion in just such a hammer-and-tongs affair on the thirty-eighth hole at Pelham, by uncorking a tremendous wallop from the tee over a house and some trees on a straight line for a faraway green usually played in dog-leg fashion.

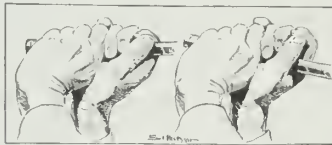
The tenth at Leeds was a 320-yarder. Walter realized that if the victory were to fall his way it would result from some unusually brilliant golf on his part. Both men were in top form; a gain of a hole would probably decide the issue. Whereupon he treated Gene to the same dose that Gene had administered to him at Pelham. His smashing drive traveled all the way to that far off green. Two putts, and he had rammed home the lead that was never relinquished.

Big Ted Ray, the walloping wood wizard of Great Britain, was the last invader to win the United States Open title. The feat was accomplished at Inverness in 1920 in a heart-breaking finish for certain Americans. But when the analysts had taken the play apart and checked up for causes, the slender stroke lead of Ray over Vardon, Hutchinson, Diegel, and Burke could be attributed to but one thing—his mighty drives. The 315-yard seventh at Inverness, a dog-leg, par 4 affair, returned Ted four 3's in his four rounds. Of all the stars in the field, Ray dared the crow line to this green over a heavy growth of trees. Four times his long wallops either reached it or its im-

mediate environs. Here Ray had sent home the killing blows.

Over the Bermuda fairways of Pinehurst a year ago in the North and South Open, chubby Bobby Cruickshank gave a similar exhibition of long driving to nose out the mighty Hagen for the North and South championship, while at Minnikahda during the week of the United States Amateur last season, Bobby Jones, holding his wood in high favor, scored the first 3 on a long par 5 hole that had ever been recorded there, due to his bullet-like tee shots and brassies.

In national and international golf events, as golf is now played, there is no longer a place for the linksman who can not swat one the proverbial mile. True,



Wrists and hands at top: left, correct position, club fits snugly in fingers; right, grip of right thumb and first finger too loose

these superluminaries of golf must know how to pitch and putt and play pin-splitting irons. But unless they can jar them off the tees far enough to make the use of these other clubs certain as to range, they are decidedly taboo in so far as making the team is concerned.

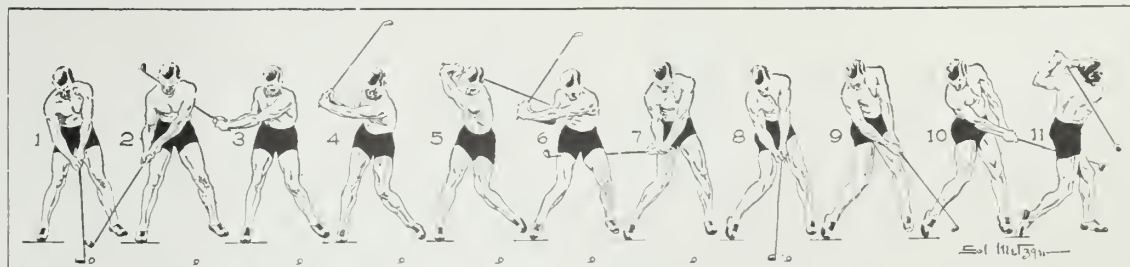
You have to hit, and hit with a will, to play golf in the select circles these days. Two rather prominent professionals, former champions, have not been in the running of late years. The common report is that each is off his game. The manager of one, and the close friend of the other, tell me the trouble is they cannot keep up with the pack in driving. Contracts to play certain balls that lack carrying qualities have cost them dearly.

Although the ball is more easily hit from its teed position at the start of each

hole than through the fairways, the tee shot unquestionably gives the average golfer more trouble than any other. He rarely gets the center of the face of his wood squarely into it. More slices and hooks and tops and what-nots leave the tees than fairways have ever dreamed of producing in the wildest moments of the battle of the beaten eight of the sixteenth sixteen. What is the rub? Why such unhappy results?

The duffer is all wrong to begin with. He is bent on murder at every two- or three-shotter he faces on every round he plays. He wants distance and he hits to kill to secure it. The result is anything but, except on the very last hole of his most atrocious rounds. That one has a habit of responding as no other. Here he gets off a beauty and either the wood or iron that follows finds the green. Two putts and he wins. His resolve never to play again—a resolve that was formed about the fourth hole and carried to the home tee—is rudely shattered. The game has lured him back the following day. Golf is just that cussed.

The ordinary player must come to the conclusion that he is never, never going to hit 'em a mile off the tees. If he wishes to do so he has but one path open. He must quit his business or his profession and go to work at golf. His family can jolly well take care of itself. Otherwise, no magnificent tee shots are to be his daily portion. But he can do the other thing. He can learn to drive a respectable ball around 200 yards, keep it fairly straight, and if he has fair luck at pitching and putting, he can stick around the 80's in his rounds. And that is the delightful average, the most satisfying golf he can play. It will keep him neck-and-neck with the great majority he meets in friendly rounds, and do more than its



1, stance; weight even on legs. 2, start backswing by pushing club back with straight left arm. 3, start bending left knee toward right. 4, pivot begins, hip rotation, no body sway. 5, at top, weight on right leg, left arm straight, wrists cocked. 6, start of downswing by pulling down with left, left heel

automatically goes down to turf. 7, half way down with left, right starts into sweep. 8, just before contact, club head directly back of ball. 9, after contact, right hand going over, head of club still going after ball. 10, finish of wrist roll and punch, back of right hand on top. 11, finish, player faces hole

share in adding contentment and satisfaction.

So, let us get down to the business in hand and find out not only what is the trouble with the average man or woman off the tee, but also how this trouble can be righted. Joyce Wethered, who reached greater heights in golf than any other woman ever has, said something in her book on the game about the right swing not being comfortable. One might say something of this sort about the right drive for the average player. It will not match his ideas of it because it is not a killing effort. The sling of an apple off a stick by a boy, or the sway of the scythe of a farmer cutting grain is the idea the golfer should have in mind, if he is willing to admit that a Jones or a Hagen can spot him a stroke a hole and likely beat him. Therein rests his cure.

The great fault we all have lies in trying to kill the ball when we drive. Result, a fast backswing that will not let the club stop at the top before the downswing begins. That means that the body gets started down first with the hands, while the club is still going back. A hit results that is almost a complete miss or the wildest of slices. Balance, rhythm, timing—the qualities that produce the drive—cannot thrive under such effort. The result is discouraging.

What must the golfer do? To get right down to brass tacks, let us start a drive from the very beginning and carry through with a fine follow. First, the grip. Use the overlapping, the grip that I described last month in my article on pitching, and do not be afraid to get the left hand a bit over the shaft. It helps to eliminate slicing—the fault that will keep one in the dub ranks as long as it exists.

Now as to the stance. You can find examples of all sorts of stances among stars. Armour and Cooper played with a closed and an open stance, respectively, to decide last season's Open. But the square stance is preferable, easier to pivot from, and best for balance. Spread the legs so that you feel comfortable, with weight back on your heels a bit to offset the forward lean of the body from the waist. Play the ball from a position three or four inches short of the left heel. Hold the handle so that if it dropped the end would strike the left knee. Don't be rigid, even at the knees.

In every golf lesson it is necessary to state that as you take the club back, so you bring it forward or down. Thus the backswing is important. To start it, take the club back with the left entirely and keep the left arm straight. Of course have a light grip with the right hand—about the one you apply to a pencil in writing. Merely have the right there. Take the club head straight back from the ball and low for a foot or so. Then the pivot begins as you move the club farther back. Some say to lift the left heel to start it. But if you bend the left knee in toward the right the left heel

will rise automatically. So forget all about this heel and bend the knee in. If you bend it forward you are forced to swing out around the ball. That also helps to cause a slice.

The club goes back slowly and the left arm remains straight. The pull on the left shoulder must be allowed for. You begin then to turn the trunk at the hips. When your hands are shoulder high stop the backswing and cock the wrists a bit by



The right way to take back wood—push it straight back with left hand; arrow marks direction line, the line player must try to swing head through on downswing

turning them up. That will drop the club to a horizontal position behind you and pointing toward the hole. Don't swing it back any farther. Tighten up a bit on the right hand here to prevent the club falling into the palm of that hand and thus getting out of control. And this whole movement to the top must be a slow one. Otherwise you will get off balance and nothing you can do will help you to prevent a fizzle on the downswing. You will find that your weight is well over to the right foot, the left merely aiding to balance you with pressure there on the inside of the big toe.

At the top you should be cocked to hit.



Left, proper pause at top of swing. Right, usual method of duffer—swings back fast and starts hitting from top without pause. Result, club head still going back and body and arms starting down, sure to cause slice if ball is hit

The right elbow should be hugging the right side. This places your forearms somewhat under the club and your elbows as near together as possible. You are in a position to pull the hands down to start the downswing, and this position has been obtained without any body sway. The body works within the lines it occupied at stance. If you think you sway, try a few practice swings with the sun casting your shadow in front of you. You can see for yourself then.

One must plan a shot in advance. So with the downswing of the drive. Your object now is to bring the head of the wood down to a point about six inches back of the ball on the line you are going to hit that ball and sweep it straight through on that line to, say, a foot beyond where the ball rests. Bear that line in mind and hit through it. It is the secret of direction.

To start the downswing, merely pull down with the left, gradually increasing the speed until the hands are waist high. Now center all effort into slinging the head of the club through the line the ball is to go and add the punch with the right. You cocked your wrists at the top to put them in position to use now. They turn as you go through, the right coming over the left at contact, so that the left wrist is under the shaft after you hit. Go on through on the line. That is the secret.

The unwind of the body, the shift of weight from right leg to left, the stunt of replacing the left heel firmly upon the ground are points that books have been written about, to the utter confusion of the average golfer. The latter is concerned with as few fundamentals as are necessary, and no more. In driving, his big problem is to take it easy going back and do it properly. In hitting from the top, his job is to let the left arm start the swing and to forget the body. If he gets the downswing to working right, the unwind of his pivot, the shift of the weight, the replacing of the left heel will take care of themselves in a manner most satisfying. Why worry about them? Golf has been made entirely too complicated for any but the nut or fiend. My purpose in these articles is to remove all the froth possible and to cleave to the simple things that count.

The main thing in driving is to hit the ball, to get it somewhere out on the fairway. Many of those who do it well do not know how they do it. As proof, not long ago Leo Diegel, a great professional player, admitted that fact. So, when you take up the job of improving your drive, take it easy on the backswing, start the club down with the straight left, and center your whole attention into driving that club head through the line that you mentally picture as the one the ball must go. And keep it going out along that line as far as you can. If you are hitting it right you'll be facing the flag at the finish, standing in a rather normal position.



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MIDSUMMER AFTERNOON

ALONG THE SHORE ROAD, LAKE PENNESSEWASSEE, NORWAY, MAINE



MELLOR, MEIGS, & HOWE, ARCHITECTS

An inspiring vista through the lower garden to the hills beyond, whose green folds in diminishing perspective lead the eye on and on. View from the stair hall, in the residence of George Howe, Esq., Chestnut Hill, Pa.



MARIAN COFFIN, LANDSCAPE ARCHITECT

Nature ably seconded the landscape architect in planning this view from indoors, for the house stands on a high rugged hill overlooking a chain of lakes. The Belfry, country home of Gordon Knox Bell, Esq., Katonah, N. Y.

The Garden from Indoors

by OLIVE HYDE FOSTER

MORE gardens, it seems to me, should be planned with reference to their beauty being appreciable from indoors. Indeed, there is danger of their being so laid out that their boundary actually acts as a wall, so that the house really has little outlook, whereas it should have many vistas.

The drawing room, for example, usually overlooks the front grounds. If there be good foundation planting, there will be attractive evergreen trees, lovely in the winter, and—in the broad leaved varieties—rhododendrons, azaleas, andromeda, and kalmia to give bloom in spring and summer. Care should be taken, however, that the evergreen trees be so placed as not to obscure the view from the windows.

The driveway could be marked with occasional planting of the dwarf evergreen shrubs in the low varieties which bear brilliant berries attractive through the snow.

A stretch of green lawn would be enjoyed from indoors and would show up especially well bordered with flowering

shrubs. These should be few in number, however, and selected with reference to succession of bloom, from the golden forsythia, in early April, to the hydrangea and buddleia from July to October.

Also enjoyable from the drawing room would be fine specimen trees selected with reference to height, form, and contrasting foliage. Many of these could be used to back the shrubbery, and both evergreen and deciduous trees look well when thus placed.

Where the grounds are large enough, a magnificent beech is a never-ending source of joy, as is also a weeping silver linden or a rare maple. Magnolias come in many named varieties, and the soulangeana is especially good for town conditions, its early flowers a rare delight.

The flowering dogwood at a main entrance gives a graceful, welcoming touch, while tall evergreens carefully placed at points about the boundary leave an opening to hills and valleys in the distance.

The dining room is essentially the room for the family, for here all come together for the more informal hours. It is well,

therefore, to have the dining-room windows overlooking some kind of a garden, which might well be in keeping with the house and more or less enclosed. A Colonial or other substantial dwelling would seem almost to demand an old-fashioned garden, with its wealth of old-time flowers laid out in the methods approved for generations. Here the family would expect to find plenty of roses, hollyhocks, delphiniums, foxgloves, monkshood, day lilies—all the flowers remembered in grandmother's garden.

A more elaborate house, with a more elaborate dining room, naturally, would call for a more formal garden. If the only large garden on the home place, it could contain some lovely piece of statuary, a pergola, or a fountain placed at the far end with the idea of giving distance. The small formal beds could be kept neatly bordered with plants having a long period of bloom, or with the delightful low box that remains green all winter.

A cottage dining room, with its cozy furnishings, would call for a little informal garden, perhaps with a brick path or

stepping stones around the edge of the lawn that might well be the center attraction. If the plot be bounded by a fence, that could have a narrow trim of trellis to accommodate the vines—evergreen or flowering—that would carry the eye from the ground up, giving seclusion, as well as the impression of more space.

A small city backyard can be treated in several ways for its outlook from the rear of the house. If on the north side, where it would get little sun, evergreen planting is best. The tall firs and the red cedars would fit in well against neighboring walls, and could be faced down with the low-growing varieties of juniper, arborvitae, and hemlock. A little stone walk might lead straight to the end where a seat (lovely if of white marble) would invite to rest and a breath of fresh air, and if a few rhododendrons or kalmia dot the side lines, there would be lovely pink and lavender blooms for spring. Tulips, also, planted in small groups, would set off the green in April and May.

A city backyard to the south could have the usual garden flowers successfully, if care were taken to bring in good rich soil—but this usually has to be renewed about every two years.

A library outlook hardly to be surpassed would be over a lovely stretch of lawn with beautiful trees, suggestive of peace and quiet. If the grounds are large enough the boundary could be of trees alone, and would be especially good if these include some that are fragrant flowering. The Japanese cherry, Japanese quince, and flowering crabs, are a rare delight in early spring. Quickly follows the blue flowering Empress, and the Judas (American redbud), which also blooms in May and eventually grows big and tall. The catalpa follows in June; the sorrel tree and the varnish tree (this latter from Japan), and sophora (with showy flowers like a locust) will be in bloom in midsummer when flowers are scarce.

As the library itself suggests leisure and study, the library garden could advantageously be made a bird sanctuary. The trees and shrubbery would furnish the desired food and shelter, while a bird bath would attract the feathered guests that are always seeking water. Charming little bird houses could be hung among the branches, high and low, while a feeding station, placed near enough to a window to allow close observation, would prove irresistible.

A feeding tray can be arranged on a window ledge, and the birds, finding no molestation at the safer distance, quickly risk coming close to the glass at regular feeding times. One year, I remember, they used to line the trees by our library window at afternoon tea time, when the girls coming in from school always stopped to feed them. Strange to say, too, a cer-

tain bird also picked up a few notes of the Fate theme in the opening bars of Beethoven's fifth symphony, which one daughter was then practising, and with which he frequently favored us in return.

With migrating birds that are unfamiliar to us coming and going a couple of times a year, it is well to have on hand not only bird glasses for examining the strangers too timid to come close, but also a good bird book with complete descriptions and colored plates for identification, all adding to the real pleasure and purpose of a library.

A stairway window view can be most fascinating if it commands a vista. Possibly through an opening in the trees could be arranged a glimpse of some far distant scene—some fine neighboring place, or better, a section of woods, a hill, or stretch of water with its occasional boat; and especially interesting will be the stairway view if it commands the approach to the house. How many of us remember long anxious hours when we have stood waiting the return of someone unexpectedly delayed, and (perhaps unconsciously) been grateful for a window that permitted us to see at a distance.

So by this stairway window, which will be more attractive if it look down on a bit of nice planting, we might advantageously slip in a little window seat where we could enjoy the play of sunshine or moonlight on the lawn.

A bathroom view is one that I always particularly notice, I suppose because our own for years has looked to the east and south where we can get the early morning sun. A beautiful sky attracts the first one up, who usually calls the next one to enjoy its coloring. Looking out on an

where one might enjoy a well laid out kitchen garden, with its stretches of beds of flowers especially grown for cutting.

One view from the master's bedroom (which should always have two exposures) ought to be to the south, assuring the greatest amount of sunshine and, if possible, overlooking the most beautiful part of the grounds. At any rate it should have a specially designed garden that is attractive to the owners under the sparkling morning dew, or bathed in the night's mysterious moonlight.

Many flowers aid in enhancing the elusive effect of moonlight, and those having fragrance, or the more unusual forms, are especially desirable: the evening primrose, that unfolds its delicate yellow petals as evening comes on; the moonflower vine, which would reach to a sleeping porch, would bring its night-opening great white blossoms to one's very hand. Nicotiana planted just below the window would send up sweet odors through the soft warm air, while night-blooming water lilies, in even the smallest of pools, would break the surface reflecting the moon.

These night-blooming lilies are especially desirable, as the ordinary varieties close early; and while they are tropical, they are not expensive and can be treated as annuals if they are not brought in to the greenhouse for protection. The flowers are of magnificent size, opening early in the evening and staying open all night.

Among the finest varieties is the Juno (a wonderful development from the sacred white lotus of Egypt) whose lilies measure ten and twelve inches across, and continue all summer. The Bisset is also unusually free flowering, in a beautiful rose pink, while the Rubra rosea, said to come from India, is of an unusual star shape in a lovely rosy carmine. One plant of the last named usually will have six or eight blooms at a time, so that one plant would be enough for a small artificial pool.

The trickle of falling water has a great charm, and it is fortunate, indeed, when a little stream can be diverted so as to meander across a desired corner of one's grounds. Where I visited last year, at Tenacre, the little brook that crossed directly below my window, not more than twenty-five feet away, gave me something to remember for a lifetime—its shimmer in the sunlight, its musical tumbling in the dark. Cold as was that February, my casement windows were always set at an angle that, while excluding the freezing air, permitted full enjoyment of that rippling rivulet.

So the witchery of a garden that can be enjoyed from within doors holds us at daybreak, entrances us with its glamour at noonday, and fascinates us as it converts the familiar into fairyland by the light of the stars.



One could not well ask for a more enchanting view from indoors than this one over a broad sweep of turf framed in irregular flower borders, to the waters of Green Bay beyond. The garden of Mrs. J. M. Thompson, Menominee, Mich.

attractive shrubbery planting (mixed deciduous and evergreen) based with the earliest spring blooming bulbs, we can see out without being seen, and at the same time have the full benefit of the glorious morning air and sunlight.

Yet another interesting view would be of the more domestic end of the grounds



Tea at Sir Christopher Wren's

by PIERRE DUTEL

Photographs from John H. Avery & Co.

IT IS proverbial that the English never enthuse over anything, and when my London host told me one Sunday that we were going to Hampton Court for tea I was not prepared for the event that was in store for me. My only clue to an interesting afternoon were his words, "It's an old Queen Anne house running down by the River, and I think it will amuse you."

We motored out through the suburbs of London past many quaint little old houses and some modern ones, each with its own garden filled with blooming roses and wallflowers, for this is a wonderful climate for plants, and England from one end to the other seems to be a bower of bloom.

Hampton Court I found to be a large rambling two-story building of red brick with a sloping roof of slate, and gray stone trim rich in swags and carvings admirably set off against the time-stained red brick walls. It was originally built for Cardinal Woolsey, who was the chief adviser and companion of King Henry VIII until his banishment from Court.

During the reign of William and Mary and of Queen Anne it became the favorite seat of residence for the royal family and the Court met here instead of in London.

Our host's house was surrounded by a high brick wall and it was only when we were about to enter through a doorway in this wall that my eye fell upon a brass

plate bearing the inscription, "Home of Sir Christopher Wren." Then it was that I felt the real importance and thrill of my visit.

The entrance hall on the ground floor is square in shape with a flight of wide carved wooden steps leading up to the main living floor, where we were received by our host and his sister. This large gallery or living room is about forty feet long and twenty-five wide, and consists really of two chambers thrown together and connected by two finely proportioned fluted columns with old gilt capitals. The walls are hung with a rich dark red striped paper against which the lovely old portraits and paintings show to advantage, and at each end of the room is a

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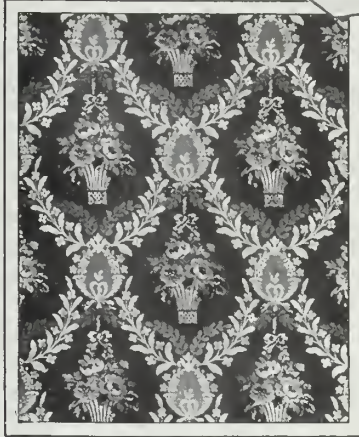


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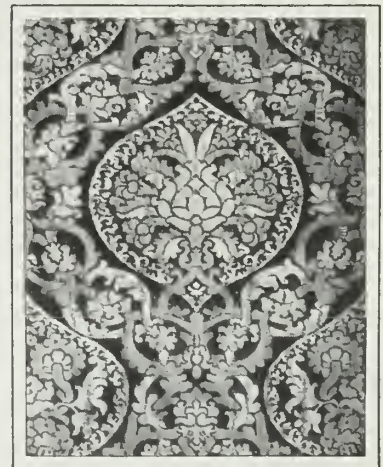
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From the entrance hall on the ground floor a flight of wooden stairs (see top of page) with carved balusters leads up to the great living room or gallery on the floor above (bottom of page). This room is really two rooms thrown together and connected by two finely pro-

portioned columns. The walls are hung with lovely old portraits and other paintings, which appear to advantage against the dark red wall paper. This view of the room shows one of the beautifully carved Georgian mantels that were added by Wren himself.

beautifully carved early Georgian mantel erected by Wren himself. In fact the house was originally Tudor, like the old houses that were built at the same time as Hampton Palace, and Wren added and made changes; it is now as he left it, and has never been changed. The wide stairway and some of the carvings are by Grinling Gibbons, notably the one over the dining-room mantel. Connecting with this large gallery, which has four windows opening on a beautiful view of the river and the gardens, is another handsome room which is called the "Death Chamber" (an error, as Wren died in his dining room after a hearty meal). This room has three windows set in a bay that is wonderfully well proportioned and enriched with a handsome carved cornice and flanked with two columns. The walls are painted a lovely soft shade of green with traceries of gold to bring out the carvings. Against one wall is a handsome old mahogany case filled with old china and *objets d'art* which comprise one of the many important collections that the owner has assembled in his home.

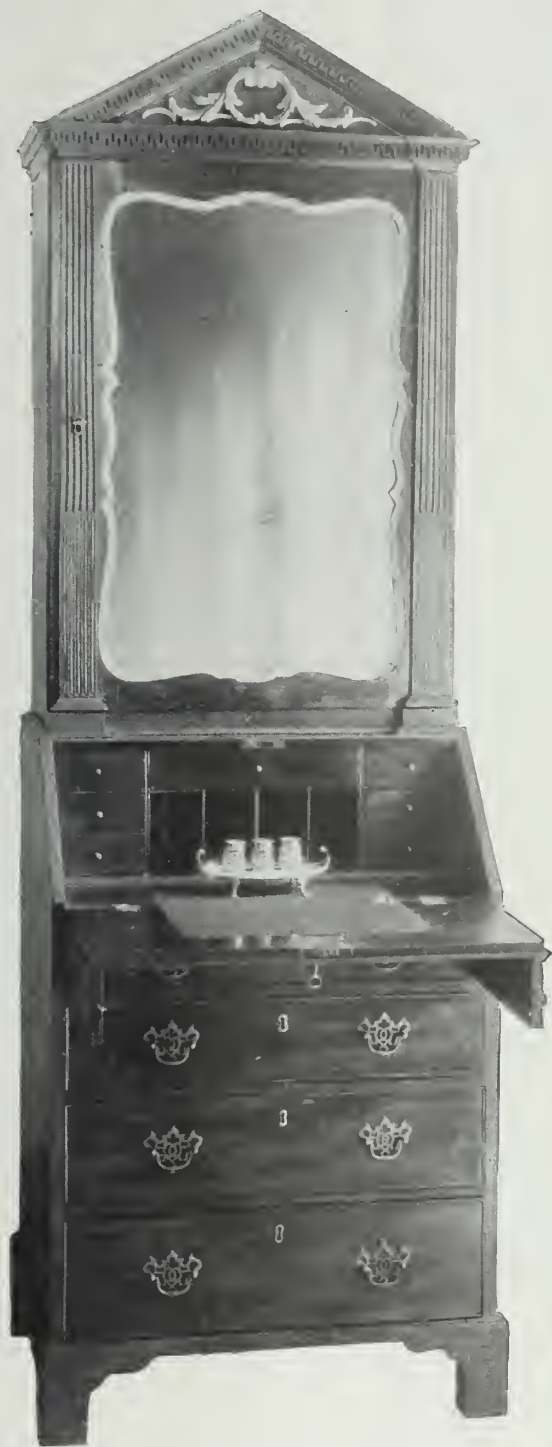
Some of the paintings have histories connected with them, especially one in the gallery which is that of Arabella Stuart who went mad after she was imprisoned in the Tower at the command of Elizabeth.

In a low case at one end of the gallery there is an interesting collection of trinkets and bibelots, among them a medal struck off at the command of Elizabeth after the victory over the Armada. Another is a small gilt casket that contains a lock of this famous Queen's hair, and the casket itself may have been fashioned by no less a person than Cellini himself, so fine and beautiful is the workmanship.

A room of delight and interest to everyone is a guest room on the top floor of the house which is furnished in the Chinese mode with old pieces of Chippendale. The bed is mahogany with lovely carved posts that resemble folded palm leaves, and a tester that is carved and painted to look like bamboo. The washstand, which is of carved mahogany with a handsome green marble slab, has a set of two fine Chinese Lowestoft bowls and pitchers and soap dishes placed side by side. The walls are covered with an old Chinese tea paper and hung with a collection of old glass paintings. All in all, it is a room which I shall often remember with pleasure.

In the dining room over the sideboard is a portrait of Queen Mary that was painted here at Hampton Court, and opposite it is the mantel with the carved swags that are attributed to Grinling Gibbons. Behind this mantelpiece is a narrow secret stairway that was in the original house before Wren made his changes. It evidently struck his fancy, for he kept it as it was, and some who have lived here say that his spirit is oft heard to pass down this flight of steps and on out into the garden. If I had the courage, I should like to confront his ghost some night and tell him how much I appreciate the wonderful work that he has left us.

Wren's history is very entertaining and full of interest. He was born at the Rectory of East Knoyle in Wiltshire in 1632,



THE CABINET ILLUSTRATED is one of several in the Vernay collection having unusual and distinctive characteristics. Two walnut secretaire bookcases of exceptionally fine colour are pieces of more than ordinary merit; one with shaped, moulded top; the other with "broken arch" pediment—both specimens of Museum quality and interest.

An interesting, narrow William and Mary mahogany secretaire cabinet of fine colour and quality with architectural pediment and gilded enrichments. 1695-1700. Height 6' 7½", width 2' 2", depth 1' 8".

Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET



The wide stairway and some of the carvings are by Grinling Gibbons, notably one over the dining room mantel, and the magnificent door with its elaborate trim shown at top of the page. Below it is pictured the handsome room adjoining the gallery which is known as the

"Death Chamber." Note the beautifully proportioned bay and the carved cornice and columns. The walls are painted a lovely soft shade of green, with traceries of gold to bring out the carvings. Some of the paintings in this room are of historical interest

and at the age of four was placed in the hands of a tutor to remain until he was ready to enter Oxford as a gentleman commoner, at Wadham College in 1649. He was then but seventeen years of age; by the time he was twenty-five he was appointed Professor of Astronomy at Oxford; Sir John Evelyn in his diary writes about his visit to Oxford and his meeting with "that brilliant young genius, the nephew of the Bishop of Ely, young Christopher Wren." This same uncle was of great assistance to Wren in later life, and through his interest and influence Wren came in touch with many important people and commissions.

Wren did not start out to be an architect, and never really studied any certain master except to be interested in the teachings of Inigo Jones; it was in 1662 that he definitely made plans to take up architecture as a profession. Shortly after this he was made an assistant to Denham, Surveyor of Works, to complete the Palace at Greenwich for Charles II. Here he was able at close range to study the drawings and works of Inigo Jones, which proved a great help to him in after life. At this time the centenary of the death of Michelangelo was being commemorated, and the Colonnade approach was being built to St. Peter's, Rome. This was also the time that extensive alterations were made to the Louvre in Paris, at the command of Louis XIV. So it was only natural that Wren should be interested in the outside world, as indicated by his visit to Paris the following year, 1665.

Due to the destruction by fire of many of the houses in London, Wren went to work on reconstruction upon his return from Paris the following year, and it was at this time that he started to make his many plans for the design of the new St. Paul's, as this also had been destroyed by fire. Between 1668 and 1718, a period of fifty years, Wren designed fifty-five churches and twelve large public buildings, besides many small examples of domestic architecture.

The Seaman's Hospital at Greenwich and his alterations to Hampton Court are considered his finest work, but the one by which he is best remembered is St. Paul's Cathedral in London, with its imposing dome that seems to crown all London, as it can be seen from any place in the city. One of the most beautiful views is from the riverside down near Limehouse.

Wren was twice married and had a daughter and two sons. This interesting old house of his here at Hampton Court was leased to him by Queen Anne about 1687 for ten pounds a year. Later his son renewed the lease for an extra twenty-eight and one-half years.

Wren was considered the greatest of English architects and originated what is known as the Early Georgian period. He was dismissed from office by George I and retired to his home here at Hampton Green. To-day this charming old house that once was his home stands in memory of his great name and gives us a clearer understanding of the genius that he was, helping us to appreciate more thoroughly his many works that are left standing.



THE CHIEF ATTRIBUTES OF A SUCCESSFUL INTERIOR

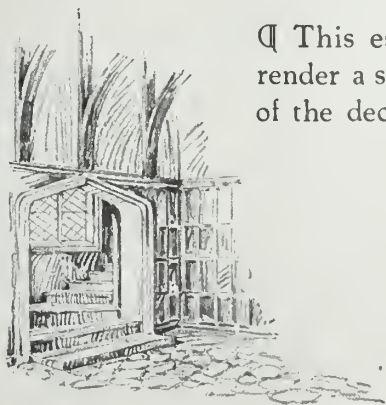
New York Galleries, Inc., Decorators

ONE of the most important requisites of any decorative scheme, for either a town apartment or country house, is visualized in this English living-room—a definite affinity in scale as well as in character between the appointments and the architectural background. ~ ~ ~

any type of interior . . . coordinating in perfect balance and harmony the entire background, ceiling and floor with the fascinating details of just the right lighting and all the intriguing incidentals so essential to a well-considered scheme.

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☐ The exhibits here include an important collection of antiques as well as pieces designed for special requirements and fabricated from ancient woods and other sympathetic materials. ~ ~ ~



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ARCHITECTURAL REMODELING

Left. Beige and brown color scheme in a Roney sports suit. Imported by Henri Bendel



Above. A Chanel model imported by Henri Bendel. Orange tweed is used for the smartly cut coat and skirt worn with a white blouse



Above. A tweed cape coat for country wear, the cape cut in fitted panels; worn with heavy-soled lizard skin shoes. From Saks-Fifth Avenue

Navy, gray, and white in wool and silk are attractively combined in this three-piece sports ensemble from Peck & Peck

CLOTHES FOR EARLY FALL

by ANNE SHIRLEY MOLLOY

WITH the gradual shortening of the days, one is reminded that, although summer is still with us, it is not too early to begin to think of fall clothes. The first things that seem to be required are the sports ensembles of wool or wool and silk combined. Then there is usually a coat frock that will be suitable for town wear to be considered, and one of the smart new top coats.

For sports wear one turns inevitably to the two-piece affair, which can not be equaled for style or comfort. There are only slight variations in cut, but such a wide choice of fabrics and range of choice in colors that uniformity is happily avoided. Brilliant notes of color are introduced in stitched bands, or when the frock is knitted contrasting colors are woven in the design.

A smart sports model, combining the always pleasing brown and beige tones is pictured at top of

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information regarding articles of the sort shown here. It will gladly furnish the names and addresses of establishments where they may be found. Write, telephone, or consult Miss Molloy personally at COUNTRY LIFE'S New York office, 244 Madison Avenue

this page. It has the skirt of beige silk flat pleated in clusters, while the blouse is knitted in rather a corduroy weave. Extremely wide bands of brown appear as cuffs and are repeated about the hips.

The three-piece knitted costume has been accepted as a necessity for country wear and has many features to recommend it for the week end wardrobe. Two attractive versions of this type, from Peck & Peck, are pictured. These are imports,

and they have been reproduced in various color combinations. Not content with the three-piece models, Patou elaborated on the theme somewhat and cut the sweater in a deep V in front, complementing the outfit with a shirt blouse of crêpe de chine. This naturally calls for a very well fitting blouse, for smooth-fitting jersey reveals every slight irregularity.

Reflecting the brilliant fall tones is a charming Chanel import from Henri Bendel. It is developed in orange tweed and would be, I am sure, equally at home in town or country. Its interesting features consist in the arrangement whereby the coat is so cut that the two sides tie in front, and in the godet front that gives the new fullness to the skirt.

Nothing seems more youthful and picturesque than the cape top coat, and the lovely new tweeds are the logical choice for country wear. Two very



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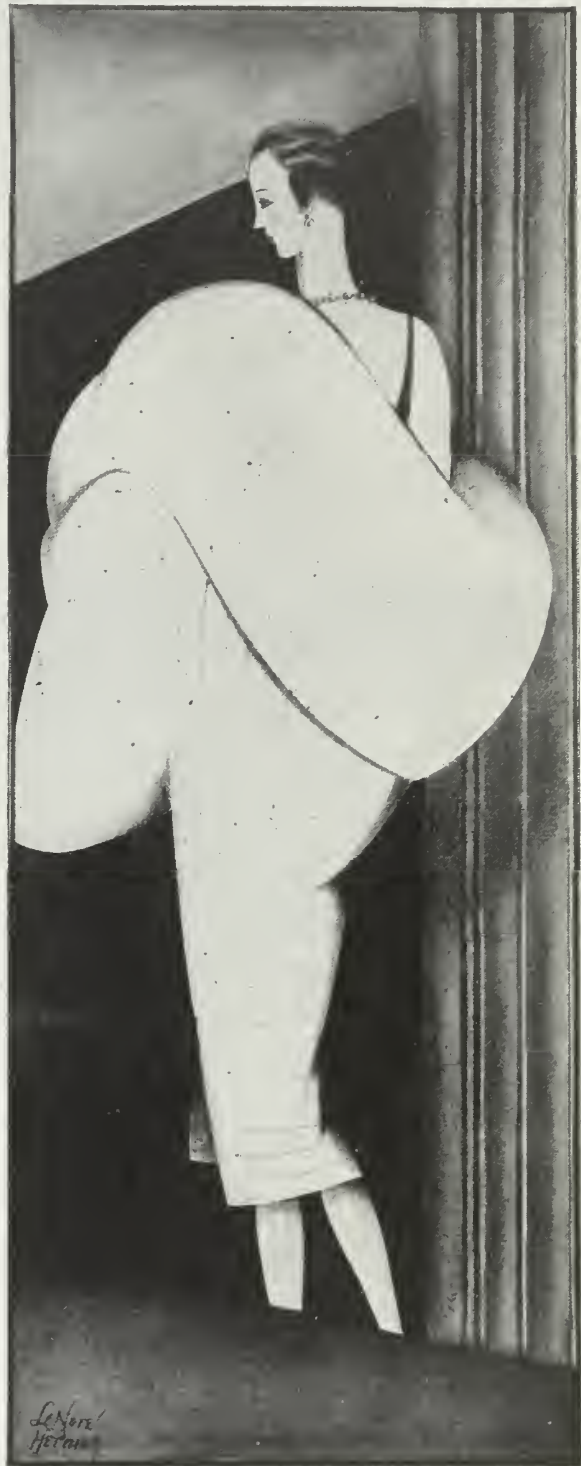
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Orchid knitted sports outfit with darker inserts and piping. From Peck & Peck

smart new models are pictured from Saks Fifth-Avenue, showing intricacies of cut and of weaving in the fabric that are notable.

The importance of every detail of the costume in its relation to the whole is being more and more carefully considered. Shoes were never more important, so it is interesting to note that the popular lizard skin shoe (pictured with the tweed coat on page 76) may be purchased with soles heavy enough to withstand country wear. Another practical and yet smart shoe, of suede and calf with

a leather heel, is pictured as a detail of the coat costume shown below.

Scarfs are an almost necessary adjunct to any sports costume, and they are sometimes the only high note of color in an otherwise sombre-hued outfit. Many color changes may be rung in this manner, for such an accessory has a trick of changing the aspect of a frock. There has been a recent fashion abroad of wearing the scarf about the hips, the point down over one hip, the knot at the other side, rather in the gypsy manner.



The scarf-collar coat (copy of a Jenny model) in tweed. From Saks-Fifth Avenue



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The ring came back -with a bottle!

*Today, halitosis is inexcusable
People who offend deserve
no sympathy*

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Keep a bottle handy in home and office for this purpose.

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If you have any doubt of Listerine's deodorant properties, make this test: Rub a slice of onion on your hand. Then apply Listerine clear. Immediately, every trace of onion odor is gone. Even the odor of fish on the hands yields to it. Lambert Pharmacal Co., St. Louis, Mo.

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1/3 had halitosis

68 hairdressers state that about every third woman, many of them from the wealthy classes, is halitoxic. Who should know better than they?

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Ballroom ceiling of the Conte Biancamano. The rich colorings of the elaborate furnishings contribute to the sense of romance and adventure that are so delightful a part of travel

INTERIOR DECORATION ON THE HIGH SEAS

by LEE McCANN

Photographs from Cunard Line, International Mercantile Marine, Furness Bermuda Line, Cosulich Line, Internazionale Navigazione Italiana, Hamburg American Line, Lloyd Sabaudo Line, French Line, and United States Lines



One of a pair of fine antique murals of distinct architectural feeling that give color to the rich-toned English oak which panels the smoking room of the Aquitania

WE ARE going abroad—and how! That snappy little slang suffix to comment, so much heard of late, conceals beneath its vivacity an appropriateness that is almost profound.

"And how" has come to occupy a large place in American plans and ideas. We have got over our notion of merely doing things. The impossible has been achieved until it has become a commonplace. Now we are giving attention to how things shall be done, and the decision is that it must be with gesture, with grace, and with appeal.

Take ocean travel. The marvel of conveyance in comfort and safety to a chosen destination no longer suffices. There was a time when those who journeyed to Paris, the Riviera, or Bermuda fixed the mental eye with great firmness on the image of beauties to be enjoyed when *terra firma* was once more reached. Except for those who found compensation in a special friendship with Father Neptune, there were many who endured the business of getting across with a good grace by concentrating on the tonic benefits of salt air, the hope that interesting people would be on board, and by reading what the guide-books had to say about the charm of Early Gothic. Now, surroundings of beauty and luxury are an imperative demand and just as much so whether we journey by water or sojourn on land. Our whole consciousness is colored by the desire for finer ways of living, and to those who will supply us with them we give our patronage, our gratitude, and our gold.

The great ocean carriers have developed in size to a point where there is space which may be handled by architects and decorators with almost the same latitude as in land caravanseries. There is no longer

a reason why ships should lag behind modern standards in decoration, and a survey of their progress reveals much that is interesting and worthy of comment as present performance and projected plans.

Marine architecture and decoration have always been considered as in a separate class, to be handled by specialists in this type of work. In the old days of ships there was justification for this. There are still many problems which demand highly technical knowledge, and it is this which has bred a division between land and sea standards of decoration. But this division is no longer necessary in view of the modern construction of liners. Marine decorators in the past—and there are a number who have not progressed beyond that time—did not keep in close touch with the forward movement of decoration as a whole nor apply its principles correctly to ship interiors.

One is struck by such inconsistencies as a salon of period character with chairs of office type, or the wrong kind of rugs or fixtures. Often it is a general lack of coordination that strikes the eye, or a flat, tasteless effect in spite of obviously lavish expenditures. The newly constructed boats are making a genuine effort to eliminate these faults, and in spite of a still existing confusion of standards, progress has been made and the whole subject is under discussion and is attracting wide interest.

It has taken a great deal to spur the heads of the steamship lines out of their innate and strongly established conservatism. They have been preoccupied with scientific and mechanical problems of how to build bigger, safer, and swifter boats. Now they are

awake to the new necessity of making ocean travel beautiful. It will be some years before they can catch up with accepted standards, for ships are not built with frequency nor in numbers. The building of a great liner is a matter of years, and for this reason cannot be called to account in matters governed by taste and fashion as rigidly as buildings which have the element of time more in their favor. This very factor, however, should make the planning of ship interiors a matter for more careful thought and more authoritative taste than has been the case in the past.

As to preferred taste in ship decoration, that is a large question, with many interesting angles. There is much to be said on the side of simplicity and restraint, such as are inherent in English, Early American, and Louis XVI styles. Decoration which is content to remain as quiet background without intruding upon the attention of the observer has the support of possibly a majority of those who travel. It approximates the national taste of Americans and effects a well-bred, livable atmosphere. One of the lines specializing in world cruises is now planning decorations of the Early American type for its entire fleet. The directors have considered what it will mean to travelers over a long period of time, to carry with them the kind of background to which they are accustomed. And also what it will add to the joy of expatriates returning home for the first time in months or years, longing for a glimpse of familiar sights, to walk on ship board into an environment full of the atmosphere that is haunting their thoughts with longing. These considerations are psychologic rather than decorative determinants, but it is impos-



The terrace café is now an indispensable part of every liner. This view shows the attractive arrangement on board the Albert Ballin



The delightful feeling apparent in this Louis XVI salon on the America is carried out even in the second and tourist class salons



A gayly decorated private veranda is a part of every suite on the new Saturnia, which is decorated throughout in the grand manner

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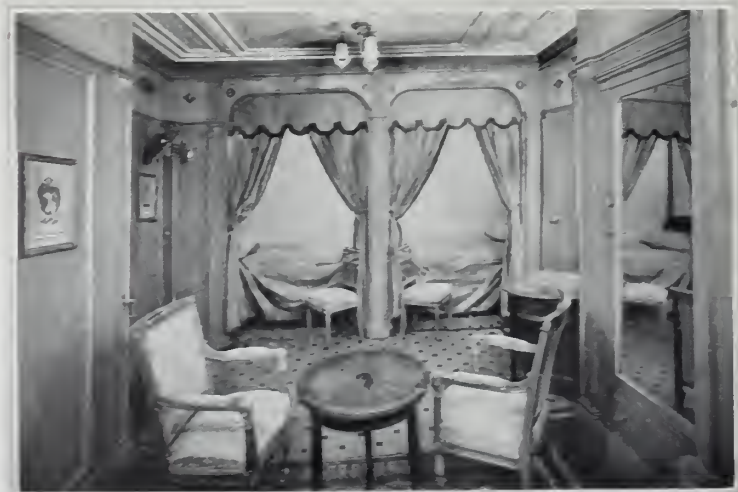
The Adam writing room on the Bermuda has a leisured, restful quality of which the whole boat partakes. Eighteenth century English furnishings, with the exception of a Spanish terrace and a Pompeian swimming pool, prevail throughout



Early American pine parlor relieved by gay chintzes with Colonial patterns gives to the smoking room of the California the easy breathing air that such a room should have

sible to separate mood and preference from these questions, and shipping companies are beginning to estimate their influence and to be governed by them in many matters of taste.

The California is a good example of Early American treatment. It is one of the newest ships and has utilized fine examples of Colonial homes to furnish designs for its public



An original treatment of the bed gives interest to a Louis XVI room on the Duilio, not one of the newest boats, but among the most satisfactory in good taste and comfort

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Modernist art in the dining salon of the Ile de France provides a setting of original beauty for the art of gastronomy, both fields in which France excels

apartments and *suites de luxe*. The sister ship, the *Virginia* shortly to be launched, will feature reproductions of rooms in historic Virginian mansions.

The matter of period decoration, no matter how well done, does become at times a bit overwhelming, and some of us wondered for a while if soon the whole earth was going to be summed up in terms of seventeenth and eighteenth century period furnishings. Then came the modern movement to add a new period full of stimulating novelty and variety. This newest phase of decoration has been given a fine expression on the *Ile de France*. The variety, beauty, and finish of the woods employed, the wrought metal work which pleases the eye at every turn, and the striking architecture merit high praise. If the multiplicity of means employed makes in some instances for a somewhat uncoordinated ensemble it is at least an embarrassment of riches which are individually full of interest.

Three trends of taste are traceable in ship decoration. People of conservative taste appreciating a blend-

ing of the past and present will choose to travel mainly on boats with furnishings of simple quiet taste. Those who want Europe's latest word concerning the future, who are modernists at heart, will always choose the boat which is most in the spirit of tomorrow. There is a third type who travels in search of glamor, romance, adventure. These people will gravitate to such boats as the sumptuous *Saturnia* and the *Augustus* shortly to be launched. These boats are full of the gilded splendor of French and Italian period styles besides being the last word in modern convenience and spacious arrangement.

The *Augustus* marks a departure in decoration, since it draws on the colorful Moorish art of Sicily for its interiors. It also offers a novelty in a top deck open air swimming pool where the sparkling sea and sunshine are the colorful background that supplements the decorator's skill.

New liners are among the years' most interesting events, and now that a new decorative movement and achievement is under way they will be anticipated with increased pleasure.



Carved Italian beds in the majority of the staterooms on the Roma are a luxury for which the voyager is grateful; they mark a long step in progress from the old-time berths now practically obsolete for first class accommodation

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One of a complete set of eight authentically old hand-printed wall paper panels. Each panel depicts an amusing scene of French Provincial life.

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These panels have been skillfully removed from the original walls, mounted upon canvas and the gay colorings carefully restored by Huillard.

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Be sure you get this better insulation

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A-18-8

SHOP WINDOWS OF MAYFAIR

By Shirley Paine

This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages

had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

This month we show some particularly interesting things. Values have been sifted and where articles are of the useful type, they really work, and are not merely novelty gadgets which sound interesting but never do the things they are meant to do. . . .

Not only do we try to show unusual things in the shopping section, but our advertisers also try to find pertinent subjects for their space. . . . It would be worth while to read these over each month. It is through them, partly, that the things shown here come to light.

A lamp of the new age is the *Lightning*, which is suggested by a brightly polished hand-forged iron streak, connecting with a cloud-effect base of black iron. The 12" parchment shade is decorated with blue sky, gray, silver, and black clouds, and yellow lightning flash. Silver leatherette binding; total height 20 in.; price complete \$18, express collect



An exclusive New York luggage shop has brought out this practical shoe cabinet which holds 23 pairs; 3 finishes, \$35



In many types of room wrought-iron sconces lend a finishing touch not possible with any other style. One of the best forges in Boston has selected this sconce as among the best; hand-wrought throughout in a graceful leaf design, and hangs on the wall. It is authentic for candles, but could be wired by your local electrician. Considering the skilled workmanship, it is a most acceptable buy at \$6, especially since it is postpaid anywhere in America. Checks to Shirley Paine as usual. A fine catalogue, too



When golf champions adopt a thing there must be a very good reason for it. The *Sportocasin* is for those who take their golf seriously, since the game puts special strains on the foot, and one must support it in every playing position in order to avoid end-of-the-round fatigue. Four widths, A, B, C, D. *De luxe* moccasin in brown zug designed especially for the Walker Cup team, \$15.50 in spikes. Fine tan calf with spikes, \$14; without spikes, \$12. Other models in black and white, tan and white, and all tan, as low as \$11. All postpaid U.S.



Something new, different, useful. A special traveling set of Celanese silk by *Kleinert*, in orchid, rose, and green; linings pure rubber in harmonizing colors. Three pieces: pack for washcloths, soap, etc.; an ample flat roll-up for several larger articles; a big melon-shaped bag with easy sliding draw cord and pockets for brushes, bottles, jars, etc. Especially priced at \$10, postpaid anywhere in U. S.



Again Boston scores with two fine reproductions, both originals owned by an old Massachusetts family—the *Topsfield*, a miniature wing chair, and a maple fireside bench with homespun cover in soft colors. The chair has maple legs and stretchers, and is beautifully made. It is nicely priced at \$55 in muslin, taking 4 yds. 30 in. material. Bench with charming cover is only \$25 complete



FINEST 18th CENTURY

Furniture and Decorative Objects

French—Italian—and English

Floor plans, Interior Architectural details: Schemes for the complete house.

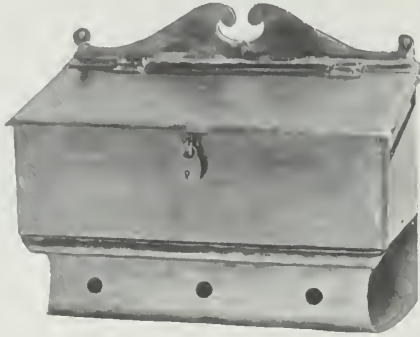
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TODHUNTER
HAND WROUGHT
METALWORK

Office of Postmaster General

"On account of the delays caused to carriers at dwelling houses where no door slot or mail receptacle is provided, it seems timely, within a reasonable period, to require all who are to receive mail by street carriers at their dwellings to provide such accommodations. If it finally becomes necessary, mail delivery will be discontinued where no door slots or mail receptacles are provided."



**LETTER
BOXES**

Heavy gauge brass in antique finish. The one with eagle ornament is \$9.50, the other \$15.00. Black finish \$3.00 extra.

Special designs to order

119 East 57th Street, New York



HERE is a beautiful Bird Bath that is also a fountain when connected to your garden hose.

Constructed of wrought iron and attractively finished in green and yellow enamel. Stands 40 inches high. Secure from cats. Basin (16 inches in diameter) may be had in either enameled steel at \$5.00 or solid copper at \$6.50. Lower section is pointed and may be placed anywhere in even or uneven ground. Assembled in two minutes without tools.

Ask your dealer, or sent postpaid in compact carton on receipt of price on money back guarantee. Order yours to-day.

The Bird-Founte Company
137 Franklin Street, New York

\$5.00 with Solid Copper Basin. \$1.00 higher west of the Rockies



**Metal Window
Cornices**



The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique, Silver or Ormolu Gold. Also hand colored to match any decorative color scheme.

Write for complete catalogue and information.

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Briggs INC.**

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SCOTTY DOORSTOP

PRICE \$10.00

Specialists in the Design and Manufacture of Hand Wrought Ironwork of all descriptions.

Catalogue Mailed on request

ye IRON Shoppe

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Boston, Mass.



AT BETTER SHOPS
OR DIRECT

Patchwork Pillows

Filled with soft, fluffy Kapok, so they will never mat or pack down, these genuine hand-made Patchwork Pillows. Round styles: No. 635—18"—\$5.00. No. 636, 12", \$3.75. Square styles: No. 640, 18", \$6.25. No. 637, 11", \$4.25.

The TREASURE CHEST
Asheville, North Carolina

SEDGWICK OUTFITS

for truly Modern Homes

For the Fireplace—The Sedgwick Fuel Lift, pictured here, travels between cellar and fireplace and eliminates the carrying of fuel and ashes over beautiful floors and rugs.

Write for Descriptive Pamphlet

For Carrying Trunks—The Sedgwick Trunk Lift saves labor and time; prevents the usual damage to stairs, floors, and walls when heavy loads are to be carried up or down stairs.

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Let Us Send Complete Details

SEDGWICK MACHINE WORKS

147 West 15th Street

New York



FUEL LIFT

SHOP WINDOWS OF MAYFAIR



Now you can choose your favorite among these new door-stops with Wire-hair, Sealyham, Airedale, Scottie, and Setter designs. Modeled from famous champions that we have shown from time to time as book-ends, only a strong

tempered steel spring has been added at back to fit under lower edge of door to hold it fast. Will stop the heaviest door. Dogs in natural colors on green grass base, except Scottie, which is black on black. Price \$3.75 each

M·M·ARMSTRONG INCORPORATED



Furniture
Lamps

Decoration
Fabrics

Typical Directoire Chair in the Provincial Manner. The charm of this piece, recently imported from France, is due not alone to its beauty of design, but also to the unmistakably fine craftsmanship so essential to the worth-while antique.

WE are prepared to assist you in all matters pertaining to home decoration, whether there is involved the selection of an individual piece, or the preparation of a plan for one's entire home.

M·M·ARMSTRONG INCORPORATED

4 East 57th Street
(Just East of 5th Ave.)

PARIS

NEW YORK

LONDON



For touring, camping, and picnics, this stout knife-fork-spoon set is efficient and long-lasting. So much flimsy camping equipment is sold these days that old-timers must be careful in what they choose. Five tools all lock together in a single unit for carrying in the leather case. Tempered polished steel knife, fork, spoon, de-capper, and can opener. Complete \$3; postpaid 100 miles N. Y.



The modern golfer ash tray is of dull triple silver plate. He stands on a tee of green enameled grass, while the three trays and flag are of brass. . . . The caddy bag and flag cigarette holder is also of dull silver plate inside and out, with green top. It holds a liberal supply and makes a nice running mate for the tray. Each item \$8; postpaid 100 miles N. Y.



Boston is charming, its shops more so. In one of these we found this most satisfying pattern of English porcelain, called most appropriately 'Pagoda Mayfair.' The colors are wholly delightful, the shapes of the various items are both unusual and graceful. This

pattern may be bought in two ways—dinner plates at \$13.50 the dozen; teas and saucers, \$13.50 the dozen; or a complete service for eight, \$75. This pattern combines beauty, quality, and definite price value. Checks to Shirley Paine.



It was an especially lucky day when the sculptress Matilda Browne did us the honor of calling in order to leave photographs of her latest book-ends, modeled from a prize-winning cocker spaniel. Every dog lover will be delighted with these 6-inch high book-ends which are not the usual commercial work. Price is \$18 the pair in your choice of light green, dark green, or brown bronze finishes. Postpaid 100 miles N. Y.



SMOKY FIREPLACES

made to DRAW

No payment accepted unless successful

Also consulting service available to owners, architects and builders in connection with the designing and erection of new work.

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GARDEN FURNITURE

Pompeian Stone, Lead, Terra Cotta, Marble

Illustrated Catalog Sent on Request

THE ERKINS STUDIO

257 Lexington Ave. at 35th St. New York

SHOP WINDOWS
OF
MAYFAIR



For many months we have searched collections for the perfect Early American teapot. We now present this exquisite little model as one of the loveliest examples of pewter that we have seen, and one of the earliest extant. Teapot holds 1 1/4 pints. The handle is natural finished maple. Included in the

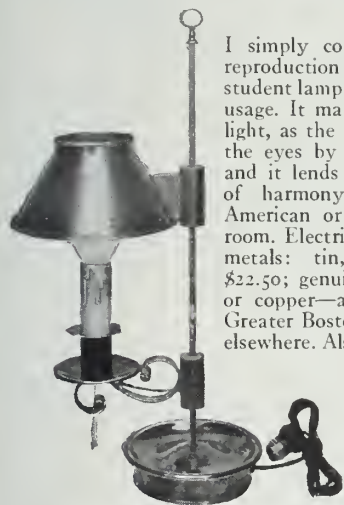
set is an 11 x 14 in. tray, with sugar and creamer. Tray especially fine, with simple lines and unusually nice proportions. Complete, \$42. Teapot, sugar, and creamer, \$32; pot alone, \$21; sugar, \$6.30; creamer, \$6.30; tray, \$12.60. Prepaid anywhere in U. S. Send for catalogue of other items



This fender design is patented. Choice of brass or black finish. Fine mesh cloth; brass knobs and handles. In 30 in. wide x 27 in. high center panel, wings 13 x 23 1/2, black frame \$20; brass frame, \$24. Same but with center panel 30 in. high, black frame, \$22; brass frame, \$27. A catalogue too



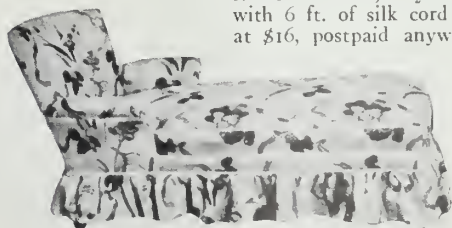
A Bird-founte, combining bird bath and fountain when connected with a garden hose. Pointed lower end may be placed in ground anywhere, is 40 in. high, with a 16 in. basin. In wrought iron finished green and yellow, \$5; copper bowl, \$6.50. Prices postpaid east of Rockies; slightly higher west



I simply couldn't resist this reproduction of an old Colonial student lamp, wired for modern usage. It makes a fine reading light, as the glare is kept from the eyes by the metal shade, and it lends a welcome touch of harmony in any Early American or peasant type of room. Electrified prices in four metals: tin, pewter finish, \$22.50; genuine pewter, brass, or copper—all \$35. Delivered Greater Boston; express collect elsewhere. Also a fine catalogue



This authentic reproduction of a Colonial lamp made right in the heart of Boston, base maple, in dull rubbed finish, red, green, or black, all with gold trim. Shade is parchment with smart ruffles, choice of yellow, green, or rose. Height overall, 18 1/2 in., shade diameter, 11 1/2 in. Complete price with 6 ft. of silk cord is most unusual at \$16, postpaid anywhere in America



This 60 in. chaise-longue special is one of America's outstanding furniture buys. \$47.50, including ruffle; no crating charge; and covered in your own choice

of glazed chintz, cretonne, or sateen. Legs mahogany, walnut, or maple. For convenience of nearby shoppers, price \$42.50, when not crated

HESS CABINETS and MIRRORS
Snow-White Steel

A De Luxe Cabinet, entirely concealed by the beautiful etched mirror. The last word in bathroom furnishing. Made in three sizes.

Ask your dealer; or write for catalogue.
HESS WARMING & VENTILATING CO.
Makers of Hess Welded Steel Furnaces.
1221 S. Western Avenue, Chicago

VENETIAN STYLE

Out of the Ordinary
Beautiful - Inexpensive
LIGHTING FIXTURES

FOR those who love the charm, distinctiveness and beauty to be found in the finest specimens of early American lamps, lanterns and sconces, the Industrial Arts offer an extensive line of hand-made faithful reproductions at moderate prices.

The illustration shows three charming examples which are available in copper, brass, pewter or tin and with electric attachments.

Hand wrought
of Copper
Brass and
Pewter

Write for illustrated catalog mailed on request, showing these and many other delightful hand-made reproductions.

INDUSTRIAL ARTS INC.
33-B NORTH BENNET ST., BOSTON, MASS.
DISPLAY ROOMS at 64 Charles St.

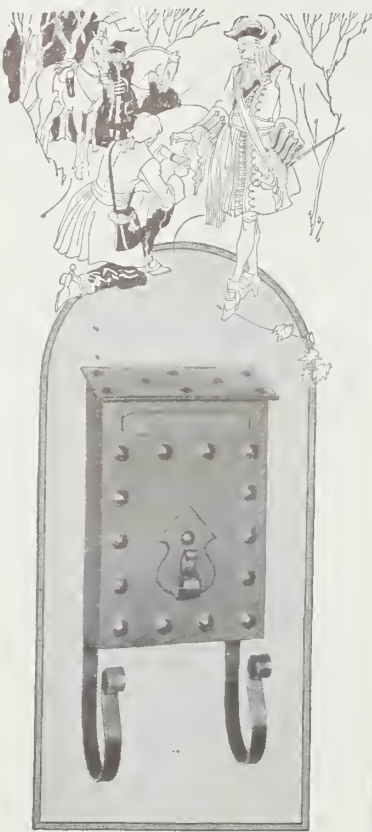
Your Fire Place
Build It With Old Virginia Brick
Made Way Down
In Old Virginy

MADE in hand-made moulds. Colors are wonderful soft time-toned ones. Bricks look 100 years old. Made in genuine Jefferson size. Takes 21 days to mould, dry and burn them to especially high heat for fireplace use. Each brick carefully selected for its purpose.

Enough for average Fire-place costs \$18.75. F.O.B. Salem, Va. Packed in barrels, padded with straw.

Send for circular on Fireplaces and Chimneys

Old Virginia Brick Co., Salem, Virginia



Courier's End

LESS romantic—but swifter than the service of the plumed messengers in days of old, the modern courier with his trim blue uniform still finds the Spirit of Service and old-fashioned romance in this mail box of genuine forged iron made by McKinney. Here is room for fine fat letters from distant friends; space for long envelopes, holders for favorite magazines; and withal, it has a sturdy, well-proportioned shape and rugged rust-proofed finish of which you will never tire.

Forged Iron Hardware by McKinney embraces all pieces necessary for trimming a house complete: marvelous hinge straps and handle sets, graceful knockers, finely proportioned H & L hinges, chimney irons, shutter dogs, fireplace equipment—and forged iron lanterns just waiting for the Town Crier to light and carry them once more. Department, Electrical Stores and Builders' Hardware Merchants carry McKinney Forged Iron. Be sure to see it. For an illustrated Brochure, write McKinney Mfg. Co., Pittsburgh, Pa.

McKINNEY FORGED IRON HARDWARE

Forge Division, McKinney Mfg. Co., Pittsburgh, Pa. Please send me, without obligation, the items I have checked:—

- Folio on Lanterns
- Brochure on Forged Iron Hardware

Name

Address

SHOP WINDOWS OF MAYFAIR

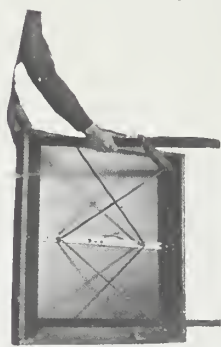


Now and then I list something fairly expensive, but so unusual and so smart that it should be shown to our readers. In the wave of *moderne* art sweeping the country there is naturally much that is good and much that is horrible. Some is designed by amateurs with no training, some by talented masters of

their subject. This modern birdcage is not only artistic but is made of the best materials obtainable. Brass, copper, zinc, and aluminum are the metals. 15 in. high and about 16 in. wide. Delivery two weeks; price \$75. Other styles designed to meet your own ideas. Complete catalogues



From the studios of Cordova Shops; hand-laced, hand-tooled, and hand-colored of the finest leather. The jewel case is nicely lined, \$25; the bridge set with two packs cards, \$12; the cigarette box, \$18; scrap basket, \$30. Postpaid east of the Mississippi

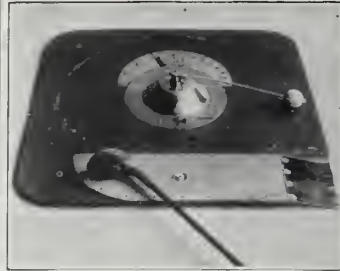


Lift one leg with a touch of a finger and the other three move into place and lock rigidly. To fold up, just press a catch releasing the lock. Black moiré top; \$12.50 in mahogany legs and trim; \$16 in green or red lacquer. Prepaid 100 miles N. Y.

Handy Serve Wagon, size 18 x 28 in.; ht. 30 in. Choice of apple green, Chinese red, walnut, or mahogany finish. With curved legs as shown, \$13; unfinished, \$11.50; straight legs, \$12.50; unfinished, \$11



PLAYTHINGS from MAYFAIR



"Sock-it"

Put the ball on the rubber tee, hit it with a wooden club, and the meter registers how many yards the ball would go were it sailing down the fairway. "Sock-it" may be used wherever there is room to swing a club, is most substantial, and is sure to improve the drives of all who "play the game."

Price Complete \$15.00

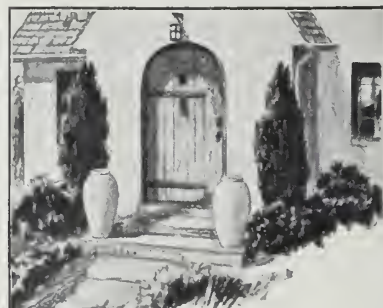
Playthings for indoors and for outdoors

Games and home entertainment for family, the children and for your guests.

Mail Orders Filled Promptly

Mayfair Playthings Store

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TO bring new interest to your garden with a Bird Bath of sparkling water inviting the birds with their merry notes to linger with you—or create delightful spots of color with graceful jars—

Use CALLOWAY POTTERY

Illustrated in a comprehensive catalog of over 300 numbers including sun dials, vases, gazing globes, benches and other useful pieces, which will be sent upon receipt of 10 cents in stamps.

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SAFE**

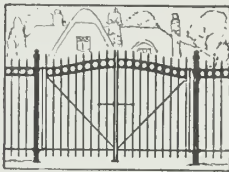
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PAGE FENCE

Vacation-time is play-time.

You can make your yard a safe playground for your children. A boundary line of Page Chain Link Fence, keeps children out of the street—"They play in their own yard."

53 Page Service Plants erect fence everywhere

There is a Page Service Plant near you that can give you complete service from your first plans to the final erection of the Page Chain Link or Wrought Iron Fence. Write for name and address, also interesting literature.



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PAGE ⁵³ *service plants erect fence everywhere* **FENCE**

America's first wire fence - since 1883

CHAIN LINK - ORNAMENTAL WROUGHT IRON

Cabot's means Stains

Ask anyone what word he associates with "Keene's", and he will say "Cement."

Ask him what word goes in his mind with "Germantown", and his answer will be "Lampblack."

In like manner in ages past Plaster of Paris, Burnt Siena, Caen Stone—all acquired a generic meaning through their universal use, whether they came from Paris, Siena, Caen, or not.

Ask any one who has had any experience with building what he has to say after the word, "Stains", and he will say "Cabot's."

But there is this difference from the other instances mentioned—the original house of Samuel Cabot, Inc., is still making Cabot's CREOSOTE Shingle Stains, and when stains are required, the original CREOSOTE Stains may be secured from the original source.

Now Made by the Patented Collopace Process

Cabot's Creosote Shingle Stains

Standard since 1882

Send in the coupon below for full information

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Boston, Mass. Offices also in New York, Chicago, Philadelphia, Los Angeles, Kansas City, San Francisco, Portland and Seattle.
Please send me full information on COLLOPACES.

Name _____

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Posed by Vivienne Segal, who keeps radiantly healthy the Health Builder way.

Sanitarium Equipment Company,
Battle Creek, Mich.

Gentlemen—

The constant rushing back and forth, numerous 'changes' and irregular mealtimes that are part of every actress' life, make 'keeping fit' a most difficult task. Yet, with your Health Builder, the impossible becomes possible. Set only does it enable me to keep radiantly healthy at all times, but, also, it has proved to be invaluable in eliminating superfluous fat.

Sincerely,
Vivienne Segal

"Here's Health and Beauty in 15 minutes a Day!"

Says Vivienne Segal, famous actress, appearing in "The Three Musketeers"

MISS Segal writes: "The constant rushing back and forth, numerous 'changes' and irregular mealtimes that are part of every actress' life, make 'keeping fit' a most difficult task. Yet, with your Health Builder the impossible becomes possible. Not only does it enable me to keep radiantly healthy at all times, but, also, it has proved to be invaluable in eliminating superfluous fat."

World Famous Beauties Use and Endorse this Method

Dorothy Knapp, Irene Delroy, Barbara Stanwyck, Marjorie Joesting, Murrel Finley, Mary Eaton—these are just a few of the famous beauties who enthusiastically use the Battle Creek Health Builder. Men, too, among them William Wrigley, Jr., Walter Chrysler, are delighted by this easy, enjoyable new way to keep fit.

Just 15 Minutes a Day

Oscillate your way to health. You can now exercise and massage your whole body this surprisingly simple new way, in your own home—without effort on your part. Over 50,000 men and women of all ages now do so.

The Health Builder vigorously massages the heaviest muscles, stimulates circulation, aids elimination, banishes fatigue, and reduces weight in any part of the body desired. You receive a better massage than the expert masseur could give you.

Send for FREE Book

Send for "Health and Beauty in Fifteen Minutes a Day"—an intensely interesting Free book giving the complete story of this scientific method. Sanitarium Equipment Company, Battle Creek, Mich.



Oscar Shaw, co-star of the Broadway success, "The Five O'Clock Girl", keeps fit the Health Builder way.



Mary Eaton, starring in "The Five O'Clock Girl", highly recommends the Health Builder.

The Health Builder

SANITARIUM EQUIPMENT CO.
Rm. AC-1051 Battle Creek, Mich.

Please send me FREE Book "Health & Beauty"—Today.
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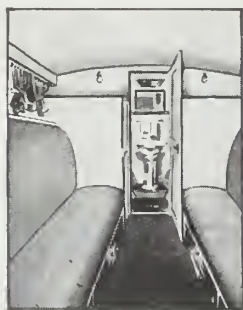
Keeps You Fit

..and She,
the mate and the
midshipmite-



UNLESS you have spent your summers afloat, you cannot possibly know the wonderful enjoyment of it all. Lolling on deck after a plunge; exploring some quaint fishing village; slipping through cool, blue waters with only the far horizon to bound you—and for a helmsman, sixteen or sixty, the most remarkable girl in the whole wide world.

This is your floating summer home. Go where you like, when you like. Cook aboard, eat aboard, sleep aboard. You are cool, you are sea-



Every A. C. F. Cruiser is a comfortable floating home, where the saltiest sea-dog or the least nautical lady may live with every requisite convenience.

tanned, you are free, you are utterly happy and contented.

There are no traffic jams to hamper you, no heat-ridden hotel rooms to stifle you, no insects to pester you. Here is true privacy, abundant health, thorough enjoyment, and complete relaxation.

It is not too late to get aboard a cruiser for this summer. Naturally you'll want an A. C. F. which, of all cruisers, is greatly to be preferred. Built

in many sizes; all trim, staunch, and seaworthy.

Write today for the "Burgee Book."

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AMERICAN CAR AND FOUNDRY COMPANY

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YACHTING NOTES

by E. JAMES DEVINE

JUDGING from some of this summer's outboard performances, it is difficult to determine, or even predict, to what extent this tiny type of craft will progress. The outboard has distinguished itself as a racer, and it has proved itself to be a very handy runabout and commuter.

George Crouch, famous speed-boat builder, declares that by September of this year outboards will have attained a speed of fifty miles an hour. Mr. Crouch's prediction seems a bit over-enthusiastic until it is considered that outboards in the Gold Cup Regatta of 1925 thought they were some boats after making a speed of more than fourteen miles an hour, and that in three years they have developed to a speed of nearly thirty-eight miles. In the recent Worcester Regatta for outboards many records were broken, one world's record changing hands twice within two hours.

THERE are "seaworthy" boats and boats that are seaworthy. A hull must embody marine designing principles which have been proved through years of trial in order to stand



The four-foot Heilner trophy competed for in the Bear Mountain Handicap on July 8th

up to heavy sea plugging. To make a small power boat which is really seaworthy, which is constructed for all services from tea-party cruising to deep-sea fishing, which is fast and attractive—such an undertaking is no easy one.

Concentrating all manufacturing facilities on one model, and turning their product out at the rate of one a day is the present system of the Banfield Company in the production of their "Banfield 32," a rugged and fast craft which is rapidly gaining in popularity among those sportsmen

who want an all-serviceable boat.

NORTH, south, east, west, in every water-front city and town people are talking more about boats. The ever-increasing congestion of automobile traffic on the highways is doubtless an important cause of this interest in waterways. People are becoming more and more attracted by the restful recreation offered by boating. Municipalities and yacht clubs throughout the country are building breakwaters, yacht basins, and stalls to provide for the boat family, which gets bigger each year.



The "Banfield 32", a rugged and fast craft

EDWIN LEVICK



The new a. c. f. 41-foot bridge deck cruiser

MORRIS ROSENFELD



Frank's ^{7th Annual} *Cruise de Luxe* TO THE **Mediterranean**

66 Glorious Days

MYSTERIOUS Egypt, fascinating Africa, the Holy Land, beautiful Madeira, gay Seville, Granada with its Alhambra, mighty Gibraltar, ancient Cadiz, Algiers, Biskra, Tingad, Tunis, Malta, Dardanelles, Constantinople, Bosphorous, Athens, Dalmatian Coast, Cattaro, Cetinje, Ragusa, Venice, Florence, Rome, Naples, Messina, Taormina, Syracuse, Palermo, Monte Carlo, France, England.

{ *Exclusively Chartered Palatial S. S. "SCYTHIA"* }
Cunard Line's finest first-class cuisine and service
Membership limited to 390 guests—half capacity
SAILING FROM NEW YORK, JAN. 29

66 days of glorious adventure with free stop-over in Europe including return via S. S. "Berengaria" or any Cunard Steamer. The best of everything on ship and shore.

Rates from \$950 including shore excursions. Full particulars on request

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542 Fifth Ave., Est. 1875 New York

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Chicago, 175 No. Michigan Ave.—Boston, 33 Devonshire St.
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the BARCLAY

NEW YORK'S MOST DISTINGUISHED RESIDENTIAL HOTEL



THE identity of an exclusive home—with the comprehensive service of a luxurious hotel. The detachment of a tranquil atmosphere—at the smart centre of activities. The mellowed spirit of Colonial appointments—with all the resources of modern convenience. Living, at the Barclay, achieves a well-rounded completeness which sets it apart in its distinction.

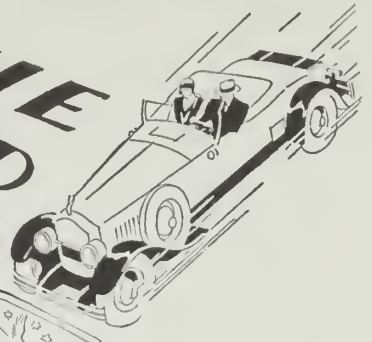
Delightful apartments for short or long term leases and accommodations for the transient stay. Write for information and brochure.



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New York

Managing Director
WARREN T. MONTGOMERY

THE ROAD TO ROAM



THOUSANDS of motorists are seeking the best road to roam—the road combining scenic variety and charm with thoroughly comfortable stopping places to break the journey. Of all the interesting trips in America, the Four Great United Trails stand out preeminent. Each way lies endless adventure by day—and by night, the chance to

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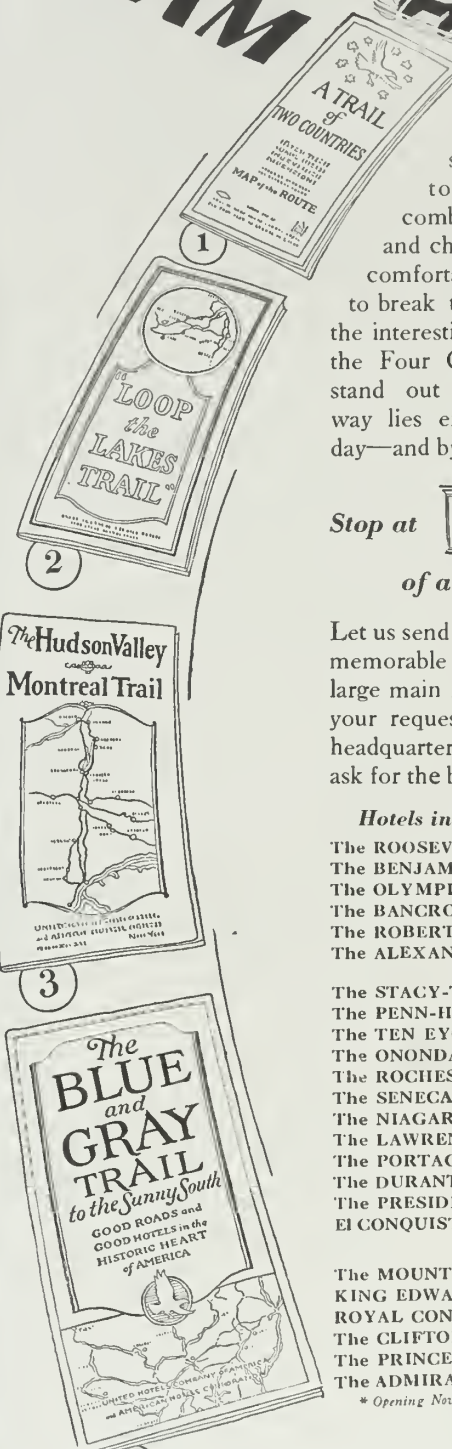
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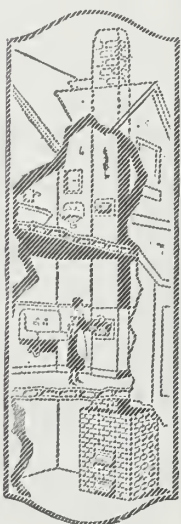
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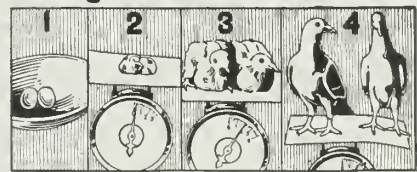
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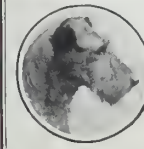
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International champion Frothblower, one of the leading Welsh terriers of the day, is owned by The Halcyon Farms, Goshen, N. Y.

Left. Champion Grit of Hades, one of the best bull terriers in America, is owned by the Colman Kennels, Cincinnati, O.

THE DOG FANCIER'S CORNER THOROUGHBREDS—AND OTHERS

by GEORGE W. R. ANDRADE

NOTWITHSTANDING the fact that a great deal has been written concerning the various terms dealing with the subject of a dog's ancestry, there still exists in many quarters considerable misunderstanding.

There are many associations throughout the world the function of which it is to record the pedigrees of animals as they are submitted by the breeders or owners of such animals. As a general rule it is necessary before a dog's pedigree can receive an official "certificate of entry" that his ancestors be recorded either with the association that is recording that particular dog, or else that his ancestors be recorded in another association which is in good standing.

When a dog's pedigree is submitted to one of these associations and the association accepts it as being authentic, the dog is then given a number which is known as his registration number and he is then said to be a "registered dog." The papers which are sent to the registering association are known as an "application for registration." A dog is said to be "eligible for registration" when these application papers are in good order, but before they have been presented to the association.

A dog need not be registered in order to have a pedigree. In fact, he need not be a thoroughbred dog in order to have a pedigree, as a pedigree is merely

an ancestral table. A pedigree may be of any given length—in fact, the names of the sire and dam of the dog can be considered a pedigree. If the ancestors in the pedigree are all of the same breed, then the dog is known as a thoroughbred dog. In order to establish definitely the fact that he is a thoroughbred, it must be known that both his sire and dam were thoroughbred dogs of the same breed.

To the uninitiated the question frequently comes up as to why a thoroughbred dog is better than a mongrel. Incidentally, before going farther it might be a good idea to state that if a dog is registered that is *prima facie* evidence of the fact that the dog is a thoroughbred dog and by insisting on registration the novice can safeguard himself.

Now then, to go back to the question of the desirability of the thoroughbred dog over the mongrel or crossbred. For a great many generations the breeders of various kinds of dogs have done their utmost by selective breeding to establish definite type and certain characteristics, mental and physical, in a given breed of dog. This type is the type which these breeders after very careful thought have decided on as the most desirable, and the character and intelligence of the dog have also been the result of careful planning and thought by these breeders. Quite naturally, a dog that is the product of such careful thought is more likely to excel in

those desirable characteristics than a mongrel, a dog which in most instances is simply an accident, so to speak.

We find in some sections of the country men who have crossed certain well-known breeds of dogs with the idea of building up a new breed which would be more desirable for certain purposes than any of the breeds now in existence. After a great many generations it may be that these men will be successful in establishing the desirable characteristics that have led them to undertake the forming of a new breed of dog, but this improvement cannot be developed within the first generation or two, as in practically every instance the first, second, and even the third, generation of mating of different breeds of dogs lead to a wide divergence of type and character, which is most undesirable.

Good advice to the novice is to look over carefully the various breeds of dogs that appeal to him, learn their characteristics, and try, if possible, to know a few of them in more than a casual way. By so doing he definitely establishes once and for all what particular breed is the one which will bring the most pleasure and enjoyment to him. Then, acquire from a leading breeder a typical specimen of the breed desired. The name of a leading breeder on a pedigree means just as much as the name of one of our leading jewelers on a piece of silverware.



Champion Eugene's Bob White, from a painting by the celebrated artist, Enno Meyer. This beautiful English setter belongs to the Outpost Farm Kennels, Ridgefield, Conn.



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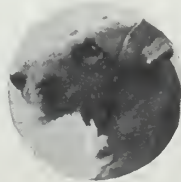
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PADDOCK, RINGSIDE, *and* BYRE

RECORDS compiled by the American Aberdeen-Angus Breeders Association, Chicago, Ill., show a marked increase in registrations and transfers for the first six months of 1928 over the same period of 1927. An increase of 30 per cent. in registration certainly indicates a very healthy state of affairs. Furthermore, there is a good increase in the number of members recording and transferring cattle. With the vastly improved conditions in the cattle market, the predictions of dollar a pound tenderloin, and the general scarcity of breeding cattle, it seems very likely that interest in Aberdeen-Angus will continue to increase. Incidentally, Aberdeen Angus exhibitors will have an opportunity to compete in 1928 for \$15,000 in special prizes offered by The National Association at the leading fall live-stock shows.

THE well-known Jersey bull Dreaming Sultan was imported in the summer of 1926 by Meridale Farms when he was just over five years of age. The fact that he was selected by that reputable and long established breeding and importing concern, and his adoption by a no less substantial though younger firm of constructive breeders is a very strong tribute. During 1927 no less than thirty of his offspring were winners, a dozen of them taking first prizes, sweepstakes, or championships. Judges of practically all the Island parishes, at the Royal, and at the important American shows, recognized merit in the developing daughters and sons of Dreaming Sultan. Carefully kept records following closely the published reports show that eight daughters, averaging thirty months of age at the beginning of their tests, produced on the average 448 pounds 15 ounces of 85 per cent. butter. Five of these are 305-day tests, three for 265 days. The average of their butterfat percentages under official test is 5.14 per cent. Two Dreaming Sultan heifers in the 1928 Spann auction averaged \$850 each. Six daughters in the Meridale Farm auction averaged \$950. Meridale Farm records show but fourteen daughters sold at auction in three years, and these averaged \$746 per head. Several were yearlings and one a baby calf.

THOSE who have watched the progress of the Jersey for the past forty years or more, were interested in seeing Brockville, Ontario, given as the home of one of the buyers at Meridale Farms recent sale. In the eighties, this town across the St. Lawrence River from Morristown, N. Y., was very well known to the Jersey fraternity through the activities of Mrs. E. M. Jones and her good herd of St. Lamberts, both in the show ring and in official testing.

BROCKVILLE, Ontario, is again very much on the Jersey map on account of Senator A. C. Hardy having identified himself with the breed in

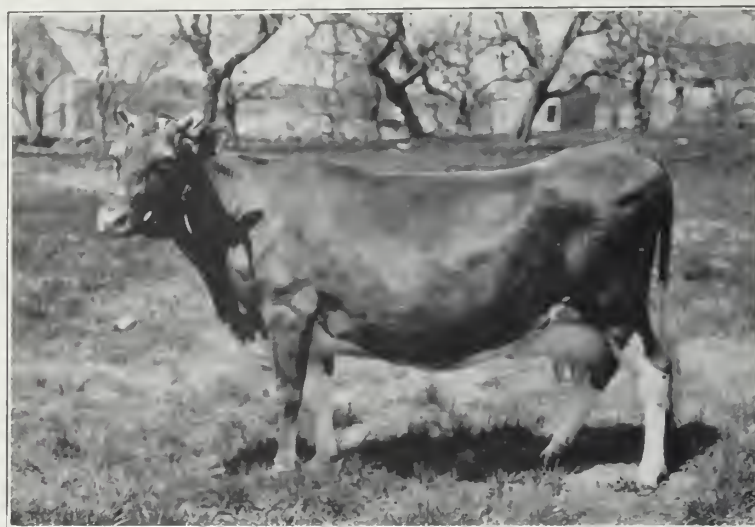


Four reasons why E. B. Ashton keeps Ayrshires on his estate at Saratoga Springs, N. Y.

its various aspects. He brings to it a long and successful experience as one of the most prominent breeders of Holsteins, not only in Canada, but in all North America. He bred and developed the Holstein cow May Echo Sylvia, one of the most famous individuals the breed has produced, having held at one time a world's production record. She was also the dam of a number of sons that made outstanding reputations for themselves and that have reflected great credit upon Senator Hardy as a breeder of the

cow in the sale. The other one was Yusa's Pride, a very attractive daughter of Sybil's Successor

After the sale, Senator Hardy purchased at private treaty the great young bull The Keeper. This good two-year-old is a member of the famous Day Dream family. He has won his spurs in the leading show rings of the Island, winning first prize as a yearling at the Royal last year. He is ready to give a good account of himself before the judges at the leading shows this year. The kind of animals Senator Hardy took from Meridale indicates what may be expected from his herd when he gets fully under way.



The new champion Guernsey for the state of Maine in class AA, Claudia of Millay's Homestead, belongs to the Millay Brothers, Richmond, Me.

IT HAS been difficult to establish new state records in Massachusetts because Hood Farm has succeeded in setting such high records in the various age classes. River Road Farm, however, in testing the purebred Jersey cow, R. R.'s Ace's Carrie, established a new junior four-year-old state record. Carrie was started on test when she was four years and three months of age and in the following year she produced 938.11 pounds of butterfat and 16,515 pounds of milk. Her milk averaged 5.68 per cent. butterfat for the year. In one month of this test Carrie's yield reached 107.32 pounds of butterfat, and every complete calendar month it was above the 60-pound mark.



The top quality Brown Swiss bull Maiden's Vrononicka College Boy, senior and grand champion at seven leading shows in 1927, is owned by Walhalla Farms, J. Frank Zoller, owner, Schenectady, N. Y.

KILLINGLY Owl Interest, the herd bull of the Killingly Jersey herd owned by Richard Faux, at Barre, Mass., has been awarded an American Jersey Cattle Club gold medal, which is given to sires whose daughters have made outstanding production records. Killingly Owl Interest is the youngest bull to receive this coveted award. His eleven tested daughters have won ten silver medals, three gold medals, and one medal of merit. Killingly Owl Interest qualified as a silver-medal sire sometime ago. He was bred by John R. Sibley of Spencer, Mass. His sire is the gold-and-silver-medal bull, Sibley's Choice. His dam is Mertha's Temisia, a cow with a record of 567.90 pounds of butterfat made at eleven years and ten months of age.



MARGERIE, chestnut mare, 5 years old, 15-1½ hands, weighing 1050 lbs. This is a great lady's mare, ready to show immediately. I do not believe there are many novice horses like her in this country. Do not miss her, if you are looking for a high class mare.

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HAVE at this time more than 100 saddle horses and Hunters. Most of which are finished and ready for immediate use. The lot includes both three and five gaited imported and American bred Hunters.

A few of which are first class show horses and ready to be shown at any time. Most of the heavy Hunters have had actual hunting experience in the field.

Any time you are in the market for a saddle horse or a Hunter, will be glad to show you all we have, whether you purchase or not. But if not convenient to come, write and let me know the type of horse you want, and also the experience you have had in riding, and if I think I have one that will fill your requirements will be glad to send you photos with full description, and guarantee horse to be as represented in every way, or your money cheerfully refunded. You are the sold judge.

References: Stock Yards National Bank, Chicago, Ill.; Union Stock Yard & Transit Co., Chicago, Ill.; and hundreds of satisfied customers.

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For forty years Meridale Farms has been a staunch supporter of the breed and has

made a distinct contribution to its progress.

Today the herd numbers over five hundred head and is headquarters for imported cattle of the highest type, for country estates, show and breeding herds. Its fifth importation from the Island for the current year will reach Quarantine the last of this month.

The Meridale guarantee insures a satisfied customer. Visitors always welcome and correspondence is solicited.

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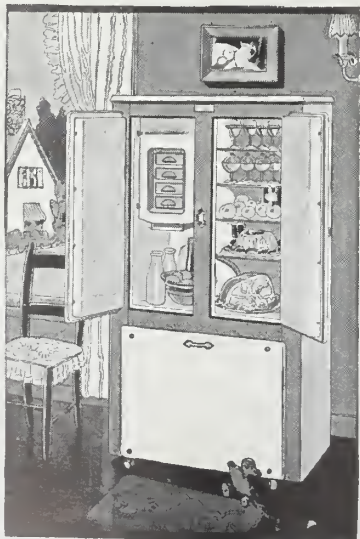
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TALK OF THE OFFICE

PLANNING AND BUILDING

OCTOBER is always a busy month. So much to do around the house and so much to do in the garden before the chill blasts of winter sweep over the landscape with devastating results. Even for those fortunate enough to live in the South, there is plenty to do getting ready for the strenuous winter season. The summer's lethargy is gone and we tackle the daily tasks with renewed vigor and energy.

To keep step with the season we have as usual made the October issue of COUNTRY LIFE the Fall Building Number. The opening article by Tyler Stewart Rogers discusses the manner in which the home of Colonial times grew by a method of slow accretion through the years, and the author illustrates his theme by the story of the rejuvenation and expansion of an old Connecticut homestead, which is now the home of Ludlow D. Melius, Esq., and known as Reverie Farm.

This article is illustrated in full color with reproductions from paintings made for COUNTRY LIFE by Norman Reeves, whose work in color has already met with favor among our readers.

Another article of the utmost importance to the house owner is that of C. Stanley Taylor, on the value of insulation. The author discusses all the known modern methods of insulation in a clear, concise, and non-technical fashion.

Still another practical article is on the return of plank floors, by R. H. Platt, Jr., in which he tells why more and more people are turning to the wood floors of our forefathers both for beauty and for economy's sake.

P. E. Fansler, an authority on all that pertains to heating, in an up-to-the-minute article describes the latest types of oil burners and shows the advantage of heating the home by the use of this modern method. If you are thinking of changing your heating plant, you would do well to consider heating by oil.

Two well-known architects have contributed timely and helpful articles to this building issue. Arthur C. Holden describes how he took an old tumble-down pre-Revolutionary farmhouse near Princeton, N. J., and converted it into a thoroughly up-to-date and charming country residence for a New York broker; while Howard Major, one of the leading architects of Palm Beach, Fla., writes of the use of wrought iron in the homes of to-day. For more and more we are recalling the building adjuncts of our forefathers which we temporarily discarded but which we are now avidly restoring to popular favor.

OTHER FEATURES

Then the October number has pages and pages of bungalows, an old Elizabethan manor transferred bodily from England to Iowa, and the delightful story of how a young couple, beset by high rents in the city, took the bit in their teeth and moved out into the country where they reclaimed an old hayloft and made a charming home for themselves. The Editor tells of a visit to the COUNTRY LIFE House that is nearing completion and describes how the plans made for this house have come to fruition.

While building necessarily dominates the number, there is infinite variety in it, and something for each and every taste for those who live in the country.

OUR COVER

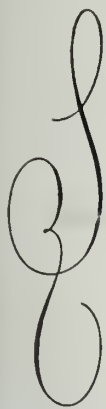
The quaint pseudo sampler on the cover of this month's issue is the clever conceit of Margaret W. Mellor Gill, whose work we are privileged to reproduce as covers from time to time.

THIS MONTH'S FRONTISPIECE

Our frontispiece this month is reproduced through the courtesy of the Cleveland Museum of Art, of whose permanent collection this painting forms a part. The canvas is a splendid example of the work of that early master El Greco.

THE FRONTISPIECE FOR OCTOBER

Next month the frontispiece will be a reproduction of Sir Joshua Reynolds's famous painting "The Tragic Muse," which now forms part of the collection in the Huntington Library at Pasadena, Calif.



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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

Contents

for

SEPTEMBER 1928

*Out where the West begins—
a pine tree silhouette against
a cloud-flecked sunset sky
on the lower slope of Pike's
Peak in Colorado*

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REGINALD T. TOWNSEND

Managing Editor
R. A. STURDEFANT

PHOTOGRAPH BY EWING GALLOWAY

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Country Life Print

FROM THE CLEVELAND MUSEUM OF ART

THE HOLY FAMILY

by *El Greco*

This is the ninth of a series of paintings from the art museums of the United States to be reproduced in COUNTRY LIFE each month

COUNTRY LIFE

SEPTEMBER

1928

American Samplers

by EVA JOHNSTON COE

IN THE year 1620, when the battered band of Pilgrims anchored at last in Plymouth harbor, one would have expected that any hunger for the artistic or decorative arts would be immediately quenched by the acute needs and discomforts of life "on that stern and rock-bound coast." But the intrepid Pilgrim Mothers were experienced in hardships—as Joseph Choate once said, they not only had to bear all the sufferings undergone by the Pilgrim Fathers but had to bear with the Pilgrim Fathers themselves!—and were able to rise above their bleak surroundings. It was while the women and children were still living on board the *Mayflower*, waiting for the men to erect the rough huts that were to shelter their families during the fast approaching winter, that Dame Brewster, wife of Elder Brewster who played such an important part in those early days, had the energy to embroider a picture of Plymouth in England, the port from which they had sailed. She must have been a woman of rare physical endurance, strong in body as well as mind, for she was one of the three wives who survived that first terrible winter. Her piece of embroidery, said to be still in existence, must be mentioned as the first attempt at needlework that we know of among the colonists of the New World, although it is not actually a sampler; however, we must remember that needlework pictures and samplers are closely akin.

The first American sampler, strictly speaking, was made by a daughter of Miles Standish. The Captain's first wife, Rose, having died during the "great sickness" not long after their arrival in America, nothing daunted, Miles at once sent to England for Rose's sister Bar-

bara, and it was a daughter of this marriage, Loara, who embroidered the lovely sampler (Fig. 4) now preserved in Pilgrim Hall, Plymouth, Mass. It bears no date but was probably made about 1640. The colors are soft greens, blues, and browns; owing to its historic interest, it has been constantly on exhibition in a fairly bright light which has mellowed the tints rather too much.

But the preoccupation of our early settlers with more important matters—

such as Indian raids, famines, and pestilences—as a rule, prevented the production of samplers. There are not many of the seventeenth century—only a half dozen or so that can surely be identified as American samplers after close scrutiny of their histories. Many colonists had brought over with them these embroideries as cherished possessions and, like children imitating their elders, early American samplers, such as Loara's and its successors for many years,

kept closely to the form of the English sampler then in vogue; namely, a piece of linen about eight inches broad, and often as much as a yard long, with bands of colored embroidery—or lace, or cut-work, as the case might be—running across it; thus preserving *samples* of different patterns in a convenient form for reference, hence the name "sampler."

Sampler making was not, of course, confined to England. It became common wherever life developed sufficient civilization and leisure to allow women to gratify their desire for embellishment by ornamenting their clothes, hangings, etc. . . . For this work patterns were needed, and samplers would be consulted for suggestions. The very early specimens were undoubtedly the work of adults. It was probably not until the eighteenth century that they began to be made by children, finally losing their original purpose and coming to be regarded simply as proofs of proficiency in needlework. This later type may be more quaint; but in beauty of design, coloring, and workmanship the earlier ones are beyond comparison.

With the beginning of the eighteenth century came a tendency to broaden the sampler, and to use borders running around the edge instead of across. Al-



Fig. 1. Catharine Chiverton's sampler depicting Bunker Hill, dated November 14, 1785. The property of Mr. C. R. Morson



Fig. 2. Samplers that were made in Quaker schools are amusingly demure in color and design, but there is no such subduing Quaker influence to be seen in the beautiful coloring of this engaging sampler made in 1757 by Hannah Penn, a direct descendant of William Penn—probably a grand-daughter. The border of two-inch squares, each one containing a flower, is a characteristic of samplers made at schools in the neighborhood of Philadelphia. Owned by Mrs. George C. Fraser.

phabets and numerals often expanded into verses; frequently a panel would be placed at the bottom depicting some pastoral scene on the order of the tapestry or *petit point* pictures then so popular in England. By the year 1767 sufficient difference in style had developed to make it amusing to contrast two samplers of that date, worked on opposite sides of the Atlantic but now hanging next to each other in the same collection. The British girl, in addition to her neat cross-stitch border and pattern-book motifs, shows a group of four charming ladies dressed in their best bibs and tuckers; their gowns in lovely pastel shades, are of needlework superimposed on the linen and trimmed with ruffles of real lace, as are their headdresses and fichus; the whole so well drawn and executed that one can almost hear the swish of their long trains as they hurry across the tessellated pavement on the way to some festivity. Red curtains at the sides and drapery across the top, also superimposed, close in the scene.

The sampler worked by Hannah Johnson at Newbury Newtown (probably the Newburyport of to-day) is quite different but very effective, showing a luxuriant tree laden with fruit, in whose shade stands a large and alluring black cow accompanied by a stag. Birds and butterflies hover overhead, and two large baskets of flowers fill in the corners; as usual, all sense of scale and perspective is lacking. The linen is coarse, and only split- and satin-stitch are used in the embroidery, but the design is so free and original that it suggests the atmosphere of the New World and makes an interesting contrast to the more sophisticated English scene.

With the end of the eighteenth century, a still greater change came over the spirit of our young needle-women; possibly as a reflex of the Revolution, they began to evolve distinct types of their own, wishing to show their new-found independence in every way. Two samplers illustrated, although of distinctly English technique, are extremely patriotic. In Fig. 1 Bunker Hill is unmistakable, not from any likeness to the historic spot as it is now, but from the jaunty air of the bluecoats and the dejection of the red, which speak loudly of the occasion. This sampler is very small and the stitchery exceedingly fine. Fig. 10 is equally handsome, the work of Mary Varick, with its medallion of Washington and an American eagle; the coloring and general state of preservation are excellent. The sampler of Abigail Adams, Fig. 8, is also interesting for



Fig. 3. The work of Mary Jones, 1795, showing holly point insertions. Owned by Mrs. Robert W. de Forest

patriotic reasons; she was the daughter of John Adams, our second president, and his wife Abigail; it came from Connecticut



Fig. 4 Sampler of Loara Standish, the daughter of Miles Standish, about 1640. Now in Pilgrim Hall, Plymouth, Mass.

cut with a number of other Adams heirlooms. A sampler of later date, 1832, illustrated in Fig. 9, shows a bird so mild of aspect, with four doves upholding olive branches at either side, that we should not recognize him as the American eagle if Mary Hallowell had not sprinkled the background with stars that made her patriotic emblem unmistakable.

As girls' schools increased in numbers in the Colonies they began to exert a marked influence on the character of the samplers produced, for most samplers originated in schools; even the tiniest village seems to have had its dame school, and it was only on very remote farms that samplers were home-designed as well as home-made. In a delightful letter, still extant, Nancy Hale describes her life at boarding school and mentions a beautiful embroidered picture on which she was busily engaged. Since this letter

was published in the "American Samples Book," Nancy's needlework picture has also come to light, and a photograph of it is in my possession—it seems like a family reunion!

A picturesque figure among school-mistresses was Miss Polly Balch, better known as Marm Balch; who was "the 1st to establish a Female Academy in Providence," according to the epitaph on her tombstone. This academy was in existence from 1785 to 1830, and some of the most charming of the New England samplers were embroidered there. The canvas is coarse, the stitches not over fine, but the colors are most rich and harmonious and the whole effect enchanting; Marm Balch seems to have had, for many years, a needlework instructress with great, though naïve, skill in designing. Views of Brown University and the old State House often appear; one depicts a president's reception with many fine ladies and gentlemen clad in their best; another, a ship at sea and a person in cocked-hat and knee-breeches standing on a rock gazing at the ship through a telescope.

Few of these samplers show any trace of the influence of pattern books; very often the school or section of the country where they came from can be determined by some similarity of design. Three now in the same collection, though all made at different schools in the neighborhood of Philadelphia, are ornamented by the same very unusual border of two-inch squares, each one containing a bird, flower or animal, proving that patterns were frequently borrowed. In one of these



Fig. 5. The handiwork of Lydia Smith, aged ten (1803). Owned by Mrs. Henry E. Coe

Mary Fitz 1819 (Fig. 6), used real hair for her ladies in empire costume and for the little boys playing marbles in the border.

The colder Northern climate with its attendant industry seems to have fostered a finer type of needlework than the South; perhaps the greater luxury on the large plantations bred indolence on the part of parents, teachers, and children. As a rule, any unusually fine sampler found in the South turns out, on investigation, to have been made a good many degrees farther north.

The variety of forms which sampler makers evolved is almost endless. We shall not dwell on the thousands which are merely squares, with variegated alphabets and numerals that undoubtedly served as a substitute for the horn-book—a valuable article in those days—thus teaching the alphabet as well as the needle's art. Sometimes a border ran around the edge, and the child's name, age, and date were given. This style of sampler is too common to be of great interest except to the immediate descendants of the maker. The materials remained the same as in the English

samplers, namely, linen, fine or coarse; a woolen material much loved by moths, called in those days "tammy" or "bolting cloth," and a sort of fine muslin. A number of New England samplers were worked on a dark green tammy which set off the pale tints of the silks with good effect. Silk was generally used for the

embroidery, often a silk that looks as if it had been imported from the Orient or some other remote place, that came in a large twisted hank from which strands were unraveled, having a wavy or crinkled appearance not unlike the "permanent wave" of to-day. This sort of silk was often used in very long stitches for cloud effects, and for buildings and trees, but the result is so fragile that such specimens must be handled with extreme care or kept under glass.

Cross-stitch had to be done in the usual tedious way of counting every thread to keep the pattern straight. Where the design was carried out in split- or satin-stitch, one finds, by peering behind the threads, that it was drawn in ink directly on the foundation, and—often very badly drawn; which accounts for their quaint atmosphere and personal touch, which are lacking in more formal designs. Inspiration was derived from many sources. Sarah Afflick, poor tot, in her seventh year, took her motif from a bit of Persian embroidery; Betsy Adams, a cousin of the president's, copied her "Tree of Life" from an Oriental rug; Maria Lambourne



Fig. 6. Sampler made by Mary Fitz, 1819. The property of Mrs. Henry E. Coe

evidently borrowed her idea from a bedspread of the time.

Cross-stitch, as time went on, was replaced in this country by a variety of stitches better adapted to realistic designs. As for darning—so popular with parents and teachers among the Dutch and English, whose samplers sometimes show bouquets of flowers, and even trees, in which every leaf and petal is darned—it was largely ignored in this country. Undoubtedly, the buildings shown on many home-made samplers portrayed the actual farmhouse or more stately mansion in which the worker lived, or the church where she spent so many dull hours on Sunday. The river that appears in Lydia Smith's design (Fig. 5), 1803, was perhaps the Delaware,

for she lived in Trenton, N. J. Small regard was paid to accuracy in architecture; the State House in Providence varies greatly; so does the New York City Hall; William Penn's house acquires an extra story. Hannah Penn, maker of the sampler illustrated in Fig. 2, was a direct descendant of William Penn, probably a grand-daughter and named after his second wife Hannah. Samplers made in Quaker schools are amusingly demure in color and design—no houses, no gaudy effects or riotous bunches of flowers; but no such subduing Quaker influence is to be traced in the beautiful coloring that little

Hannah used. The Pennsylvania Germans (or Pennsylvania Dutch, as they are usually called) were industrious and capable sampler makers; their work is easily recognized by the oddity of their names and by peculiarities of design, especially in the trees.

Family and genealogical records, such as that shown in Fig. 7, seem to have been a specialty in this country, as they are rarely found elsewhere. Some of these family records, or registers, are quite gorgeous affairs; in one case, a flowery arch is inscribed with the motto: "Keep sacred the memory of your

ancestors." Sometimes angels hover about; or gravestones stand in rows, some bearing the names of the departed and some left blank for the next victims. On two that I know of, are embroidered not only the usual "Duties of Children to Parents," but also the "Duties of Parents to their Children," of which we hear so much nowadays, proving that there is "nothing new under the sun." Sometimes the record takes the form of a tree springing from two parent hearts, on which the apple-like fruits are inscribed with the children's names, a few usually left blank for additions to the family.

The map sampler, a form greatly in vogue in England at the end of the eighteenth century, never took root in this country; although it became so popular on the other side that the shops kept squares of silk and satin printed with the map of England and part of Scotland, showing coast-line and county boundaries, ready to be covered with embroidery. Though more correct as maps, these are less quaint than the hand-drawn maps, so amusingly erratic in their geography. Only a few American map samplers have been found, of different states and of the two hemispheres, and they are not very interesting except for their rarity. Mathematics, as well as geography, was sometimes fancied; two American specimens show the whole space divided into a hundred little



Fig. 7. Family record sampler made by nine-year-old Eliza Ann Hunt in 1824. Owned by Mrs. Henry E. Coe



Fig. 8. The handiwork of Abigail Adams, 1780, New York. Owned by Mrs. Henry E. Coe

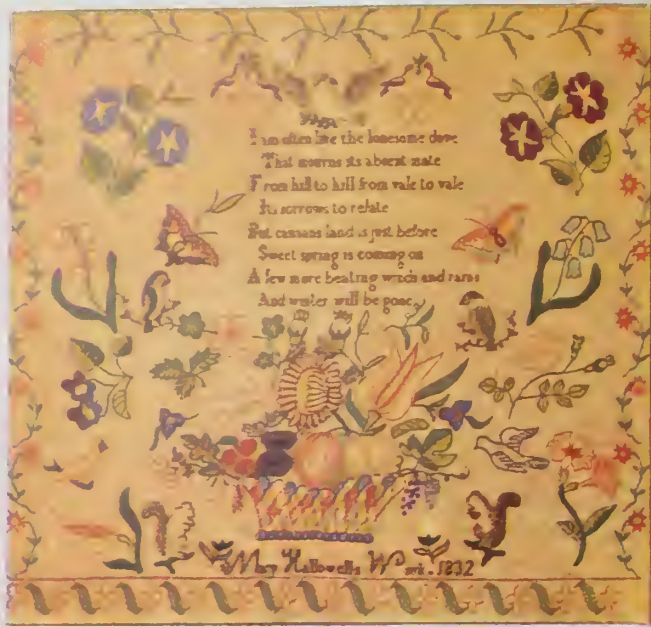


Fig. 9. Mary Hallowell's sampler, 1832. The property of Mrs. Henry E. Coe

ornamental squares with the numerals worked in black making the sampler serve as a pictorial multiplication table. It must have been a tedious job.

Leaving the sciences for less prosaic themes, we find some charming samplers adorned with holly point lace insertions, such as that illustrated in Fig. 3, made late in the eighteenth century. Occasionally we come across a specimen that recalls the work seen in northern Italy and Germany—a piece of net, embroidered with bits of patterns. These two varieties usually come from the neighborhood of Philadelphia or from southern New Jersey.

The hypercritical reader may feel that these last mentioned types are not, strictly speaking, samplers. But it is generally conceded that any piece of work showing bits of patterns—whether in embroidery, lace, or what-not—preserved for future reference, constitutes a sampler. The name of the maker and the date should also appear on the pictorial ones.

No article of this nature would be complete without a few words about sampler verses, though they vary to such an extent that they could be made a special study. Our dear Loara Standish has stitched on hers:

Lord guide my heart that I may doe thy will
Also fill my hands with such convenient skill
As will conduce to virtue void of Shame
And I will give the glory to thy name.

Another seventeenth century worker remarked pithily:

The sharpness of a needle profit yields and pleasure
The sharpness of a tongue bites out of measure.

Ann Wing, who lived in Boston in 1739, shows the prejudice then extant against women's higher education by her verses:

One did commend me to a wife both fair and young
That had French Spannish and Italian tongue
I thanked him kindly and told him I loved none such
For I thought one tongue for a wife too much
What love ye not the Larned, yes as my Life
A larned Scholar but not a larned Wife.

Another tells us that:

Industrious ingenuity may find
Noble employment for the female mind.

The popularity of Isaac Watts's "Divine and Moral Songs for Children," as well as the general trend to the lugubrious in writing and teaching in the eighteenth century, had a great effect on sampler verses; they seem to vie with each other in gloomy sentiments such as the following:

Look on these flowers
So fades my hours.

When I am dead and worms me eat
Here you shall see my name complete.

The next must have been taken from one of the old metrical versions of the Psalms:

God counts the sorrows of his saints
Their groans affect his ears
He has a book for their complaints
A bottle for their tears.

It is scarcely necessary to say that the following was made in a Quaker school:

Aim not in gaudy cloathes to shine,
Let dress take up but little time,
Reflect how short must be thy stay,
How vain to deck a piece of clay.

That little sampler makers were sometimes bored to tears by their tasks is evidenced by the following:

I cannot perceive this business design'd
For anything more than to please a raw mind.

And Polly Polk announced frankly that "she did this, but hated every stitch. She loves to read much more."

One could go on indefinitely with these amusing quotations, but time and space are limited, so I will conclude in proper sampler fashion with a deep curtsey, and a verse from Elizabeth Crow's embroidery:

My little faults I hope you will excuse
Then your commands on me I'll not refuse.



Fig. 10. Medallion of Washington sampler by Mary Varick, 1789. Owned by Mrs. J. Insley Blair



The L-shaped living room of the Tavern, in spite of its great size, is cosy and homelike, with its bright hit-and-miss rag carpet and horsehair covered mahogany sofa and chairs



The original old kitchen is fitted with all the old-time appliances, but the real culinary activities of the rejuvenated inn will not be carried on here, but in a modern electrically equipped kitchen

Henry Ford's Latest Antique

by FLORENCE HALL

Illustrations by courtesy of Mr. Henry Ford

EVERY one has heard of Henry Ford the automobile manufacturer; many have heard of Henry Ford the possessor and restorer of the Wayside Inn at Sudbury, Mass.; but very few have heard of one of his latest acquisitions, the Botsford Tavern. As the Wayside Inn stands a cherished and authentic product of the eighteenth century, so the Botsford Tavern has been transformed into a typical roadside hostelry of the nineteenth century where tired travelers and their still more tired horses might find rest and refreshment after the long and tedious trip from Detroit, sixteen miles to the southward.

In olden days this distance represented a half day's journey for a man on horseback and a full day's trip for a heavily loaded team. Here, at the Sixteen Mile Road and Grand River Avenue, one Orrin Weston in the year 1836 built a house. In 1841 the dwelling became a tavern. No doubt the capacious taproom looked very much in those days as it does now, with its ample fireplace in front of which the bustling drivers could thaw out their stiff fingers while they swapped yarns and exchanged bits of news and gossip of the countryside. When the frost was out of their joints, they could step over to the bar and imbibe still more consolation from various brown and green bottles and mammoth demijohns.

In 1860 Milton Botsford purchased the tavern, generally called at that time the "Sixteen Mile House," together with thirty acres of land. From that time until 1924, when Mr. Ford purchased the house

and forty-one acres, the property remained in the possession of the Botsford family, and the inn became known as the Botsford Tavern.

Whoever has driven from Detroit out Grand River Avenue through the little hamlet of Clarenceville must remember having seen a long white structure standing by the roadside and speaking of better days. Mr. Ford, with his characteristic efficiency and farsightedness, saw possibilities in the old time-worn tavern and decided not to restore it as it had been but as it *might* have been. The house was accordingly picked up bodily, moved back from the road, and set in the midst of a broad lawn, or yard, as it was no doubt called in earlier days. The house was added to as seemed necessary, but the general contour was preserved, and with its wide clapboards, two-storied veranda, and low gables it might be a close relative of the old White Horse Tavern outside Philadelphia or the Boot Jack in southern New York.

Let's imagine that we are just whirling up the driveway in a high old stage coach and are stopping at the Botsford Tavern for supper. It is getting dusk and the two lanterns on the porch are lighted, giving a flickery gleam from their sides. One is of the pierced Paul Revere style, while the other is smaller, with fat bull's-eyes at the sides to throw out the light. We enter the taproom simply because we are following the driver, but realize at once that that isn't the room for ladies. However, let's just glance around at the solid old tavern table, the late Windsor chairs,

a Boston rocker or two, and, most resplendent of all, the liberal array of bottles behind the bar. Flasks of all descriptions are here, from the fine old Bennington coachman bottles to aquamarine flasks and bottles shaped like Indians. Jugs of various shapes and sizes are ranged on the bottom shelf. On one set of shelves are flip glasses and the most curious large goblets at least a foot tall called "shoupers."

The proper place for us is the living room, which is a large L-shaped room just across the hall from the taproom. This is what might be called a comfortable room, for it is very cosy and homelike with its bright hit-and-miss rag carpet and horsehair covered mahogany chairs and sofa. The cynosure of all eyes at first is a large round mahogany pedestal table covered with an ample black-figured red spread designed, like all Victorian table covers, to obliterate as completely as possible the structure of the table beneath. On the table is a really beautiful marble-based brass-columned lamp with a glass astral globe adorned by splendid glass prism drops which catch the light and glitter like icicles in a January sun. A rope-carved mahogany secretary-bureau with pressed glass knobs stands at one side, while a spool-legged card table on which reposes an ancient album, and a crotch mahogany swing-top pedestal table adorn other wall spaces. The wallpaper is slate-brown with a landscape scene and forms a perfect background for two little gilt picture mirrors, one on either side of the mantel, and several steel en-

gravings, among them large representations of Ashland, home of Henry Clay, Washington at Mount Vernon, and Washington and his Mother. On the mantel are a fine three-branched grandole and an original letter from John G. Whittier written at Oak Knoll, Danvers, in 1875.

Now, if you are interestedly high favor with the landlord of the tavern, you may be invited to roast your toes on the brass fender in the parlor where only the tavern-keeper's family and the elect may trespass. This is a parlor in the true Victorian sense, a "best room" or "the other room" as it was often called—a room so dear and necessary to the ambitious nineteenth-century housewife. No rag carpet is good enough for this floor—it must be adorned by a "store" rug beset with nice bright bunches of flowers. The wallpaper is chaste and lovely—a soft white ground with dull gold stripes and figures. Here again are slipper horses on mahogany chairs and a dainty little melodeon with a horsehair stool. I am sure that "Silver Threads Among the Gold" or "Barny McCoy" forever grazes the little music rack. A splendid grandfather clock ticks off the seconds and minutes and hours beside the fireplace, and on the mantel are a lovely grandole and two framed original copies of poems, one by William Cullen Bryant penned on May 4, 1804, and one—a stanza from "Excelsior"—by Longfellow, signed July, 1833. Two treasures of mirrors are on the walls but the point of distinction is the glass chandelier hanging from the ceiling. It seems as if a thousand diamonds are glittering when the lights are turned on. The gold figures in the wallpaper gleam, the brass of the fire set shines, and the whole room seems to glow into sudden life.

Now shall we go to the dance upstairs? The fiddlers are already tuning up in the ballroom, so we'll just ascend the stairs and watch the countryside folk tripping and swinging and bowing to the music of the fiddles. Here the wallpaper is tan with a mulberry figure. Lighting the room are three large wrought iron chandeliers, copies of some at the Wayside Inn. Off the ballroom is a bedroom furnished in true Early Victorian fashion. Here is a low-post cord bed with a corn-husk tick covered by a priced quilt in a small diamond pattern. The chairs are stenciled Hitchcocks. A mahogany chest of drawers with an ogee mirror and another chest with three little drawers on top complete the list of furniture. Of course, the pictures on the walls are Currier and Ives prints—"The Sailor's Adieu," "The Tree of Life," and "The Little Tea Party."

A second bedroom leads off the hall. Here the cherry bed is of the low-post variety, with a very unusual woven coverlet of its. The pattern is

of the large conventionalized flower type woven in red, blue, white, and green. On the floor is a beautiful hooked rug made of yarn and rags, and also a round knotted rug. On the wall are two Currier and Ives prints—"The Old Homestead" and "Woodlands in Winter."



The parlor has a large rug from the same factory. The door in the foreground is the entrance to the ballroom.

The spare bedroom is by far the most elaborately furnished. Again the low-post type of bed is used, this time with a quilted chintz spread. On the floor are lovely hooked rugs, one of which has a diamond design worked in the well-known "button" manner. A pink transfer-pattern washbowl and pitcher repose on a washstand. A Boston rocker, a slip-seat mahogany fiddle back, and a stenciled Hitchcock form the list of chairs. On the mahogany bureau are a pair of red Bohemian glass candlesticks that add a glow of color to the room.

The hall upstairs has some prints rather interesting to those avid collectors of Baxter and Currier and Ives productions. Here are "The American Farm Yard," "Morning," "Winter in the Country," "The Farmer's Home," engravings of "Falstaff Mustering His Recruits," of D. Webster, B. Franklin, and a black and gold silhouette of Donald Mackay made by J. Demosse, artist, Glasgow.

The wallpaper in all the rooms is very interesting and each design seems to be just the right one paper for its particular

place. The most unusual is that in a little sewing room downstairs. It is English paper with colored pictures from Dickens's books dotting it. There is Sairy Gamp with her bandbox and umbrella, Barnaby Rudge with his bird, and Mr. Pickwick holding forth with his friends. Peggotty's house evolved from an old fishing boat looks as natural as can be and keeps jolly company with The Ball Inn, The Blue Dragon, and the Old Curiosity Shop. Here also are Dolly Varden with a letter in her hand, David Copperfield, Aunt Betsy, and Mr. Dick. These strange yet ever dear people and places hobnob sociably with a sewing machine patented in 1846, an 1853 map of Michigan Territory, and two gold-stenciled Hitchcock chairs.

From the little Dickens room we pass into the old-timey kitchen resplendent with all the trappings of post-Revolutionary days, ranging from a brass bed-warmer to an old Dutch oven with an iron rake to remove the coals after the oven had been heated to the proper temperature.

One doesn't realize the strides made in the late nineteenth and the twentieth centuries until he passes from this kitchen into the up-to-the-minute electrically equipped cuisine which is to be the real cooking-laboratory of the tavern when it is finally opened to the public.

The public dining room is as interesting as any other room in the house. The chairs are all of the Hitchcock variety with gold stenciling on black, and with rush seats. The tables have been made to match. In the center of each is a silver castor containing the condiment bottles and shakers. An early atmosphere is given to the room by Bennington pitchers and old-fashioned teapots on the window ledges, a twenty-inch dark blue platter on the mantel, and hand-made iron toaster, waffle iron, kettles, crane, and trammel irons.

Throughout the entire tavern are various kinds of wall sconces. One could write a very entertaining and enlightening article just on the sconces used with artistic effect in the different rooms. Some are of the dated cake-tin variety, some have mirror reflectors, and still others are decorated with painted bunches of posies.

If you are looking for a collection of museum pieces, of articles of furniture and bits of china and "old blue" worth fabulous sums, don't go to The Botsford Tavern. But if you are looking for a restful bit of the life of seventy-five or a hundred years ago, take a ride out to Clarencetown, Mich., and visit the old Sixteen Mile House. And don't forget to call on Buck and Bright, the oxen, who have a big barn all to themselves, for they are just as Early Victorian as anything else there.



Set in the middle of a small town, with its well-kept lawn, the Sixteen Mile House, and the garden, Botsford Tavern was built in 1875.



This delightfully humorous set of chessmen was carved by a sculptor's hand, and was evidently inspired by Von Kaulbach's illustrations for Goethe's translation of the fable "Reynard the Fox"

Collecting Chessmen

by ADALINE D. PIPER

BEFORE the days of Romulus and Remus, before Moses was discovered by Pharaoh's daughter, before Caesar conquered Gaul, the ancient game of chess was played. Its ethics and origin have been expounded by the savants of every age, and as many nations as babbled round the Tower of Babel claim it for their own and arrogate to themselves the intricate art of this fascinating game, which by its universal language appeals to all ages and has kept perennially young, stimulating even the most satiated and jaded taste. Few changes have taken place in the game, but it is known that Tamerlane played on a board of one hundred and ten squares, while the Hindoos had sixty-four squares on their boards, as we have to-day. Four persons took part in this early game, each using an army with a king, bishop, knight, a rook or castle, and four pawns. The two opposite players were partners. Its very name, "Chaturanga" means "four parts" and it is interesting to learn that the knight and the rook were moved as they are at the present time, their place having been undisputed for five thousand years. The element of chance in the original game imparted a spirit of gambling, according to the data obtained from the Sanscrit by Dr. Forbes, the great authority on its antiquity and

origin, who finds instances in the primeval annals of India where princes sacrificed their domains at the chess board.

It is said that the Brahmins gave up the dice, as the element of gambling was against their notions of decorum; and in later times the bookshelves in the old monasteries concealed chessboards in the form of innocent looking volumes, for a ban was upon the game, so that the holy men were put to it to hide so valuable a pastime, and the solemn looking tomes held their secret well. One of the greatest players of the Middle Ages was Ruy Lopez, Bishop of Toledo.

Chess was likewise forbidden to all followers of Allah, as the chessmen were made in the likeness of an image. But the faithful were as clever in chasing the devil from the board as were their tonsured brethren—the image form of chess was changed to one without form.

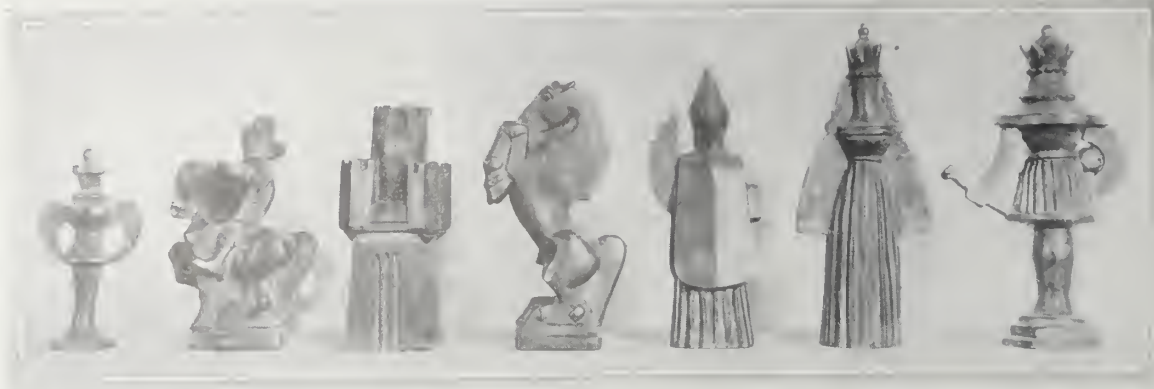
Charlemagne was the recipient of an elaborately carved set of chess from the Empress Irene, who reigned from 797-802. This queen was evidently in advance of

her time, for feeling that "a queen was equal to a king in all matters of state, she had a councillor of the early Asiatics changed to a queen," showing that women's rights began at a very early period in the world's history.

The wizards of the game have their names inscribed in the annals of fame and have taken their place side by side with the generals of genuine warfare



The most magnificent set in Mr. Liddell's collection, made originally for the Emperor Taoa Kwang who reigned from 1820 to 1850. The white king is twelve inches in height, the pawns diminishing in scale to seven inches



Above. An unusual chess set by Hunt Diederich in mahogany and lemon wood



Left and right Henry VIII and Anne Boleyn are examples of the amazing portraiture in which the carvers of chessmen excelled



Above. King from eighteenth century German animal set



Above. A red ship, the masts realistically carved



Above. "The white king waits for an opponent." The king is a replica of a figure in the British Museum

The great Eastern sovereign Tamerlane was proficient in both, and his fourth son was named Shah-Rukh, as he was playing his favorite game when the birth of this son was announced. He carried his love for the game all through his life, and his first inquiry on gaining a battle was to know if the vanquished excelled in chess. If so, they were brought before him and,

whether they lost or won, were treated with royal munificence and sent back to their city with marks of the sovereign's favor.

Another even more famous player was Sassa, a man of great learning. Sassa used his skill and knowledge like David of old to lull the Sauls of the kingdoms to forget their cares and distresses in the consolation of chess,



A rare set in ivory, enameled in green and gold and scarlet and gold, represents the English and the Indian armies. It was originally a gift to Louis XIV in 1680 and has passed

through many hands since then. The king and the queen ride in state upon canopied elephants, and there are torch bearers, Indian rajahs on camels, and English knights on horses

and was offered by one of these monarchs a reward of his own choosing. His request surprised every one by its modesty. It was "a grain of corn placed on each square, one on the first square, two on the second square and so on, doubling the number each time until every square was covered."

With a smile of condescension at a demand so moderate, the request was graciously granted. Fancy the dismay of the king when he found that it was far in excess of what his kingdom could raise in a year. The arithmeticians have calculated that it would have taken enough corn to cover the entire earth, the land and water eight grains in depth, to satisfy Sassa's demand. The noble Sassa did not press his request, however, and the entente cordiale was re-established between the players.

A FIGURE of interest is the Frenchman Philidor whose book on chess is one of the classics. His grandfather, a musician at the court of Louis XIII, took his grandson at the age of six to sing in the Royal Chapel at Versailles. History tells us that he wrote twenty-five operas, but his chief claim to fame rested on his game of chess. He could play, without seeing the board, three games simultaneously. Later he went to England where he was given a munificent salary for playing at the St. James Club there.

If space would allow, pages could be filled with the names and prowess of the great chess players of the world. Many of us have heard our grandfathers speak of the famous Paul Morphy, and in our own time we know of José Capablanca, who vanquished the champions in a recent tournament; but the *raison d'être*



The three figures in the center are of Josephine and Napoleon as pieces in an Indo-China set, the full length figure of Napoleon being a pawn. Pieces of the same type as the medieval warrior at the left and the white ship at the right are to be found in the Queen's Museum at The Hague, and in the Louvre

of this article is the collection of Mr. Donald Liddell, which is said to be the second finest collection of chessmen in the world.

I realized its element of interest when I saw it displayed in three large cases in the Baltimore Museum of Art. Paintings, sculpture, and ceramics were passed by and persons of all ages hung over the tiny ivory and bone chessmen to read the fascinating history clearly printed on cards accompanying them.

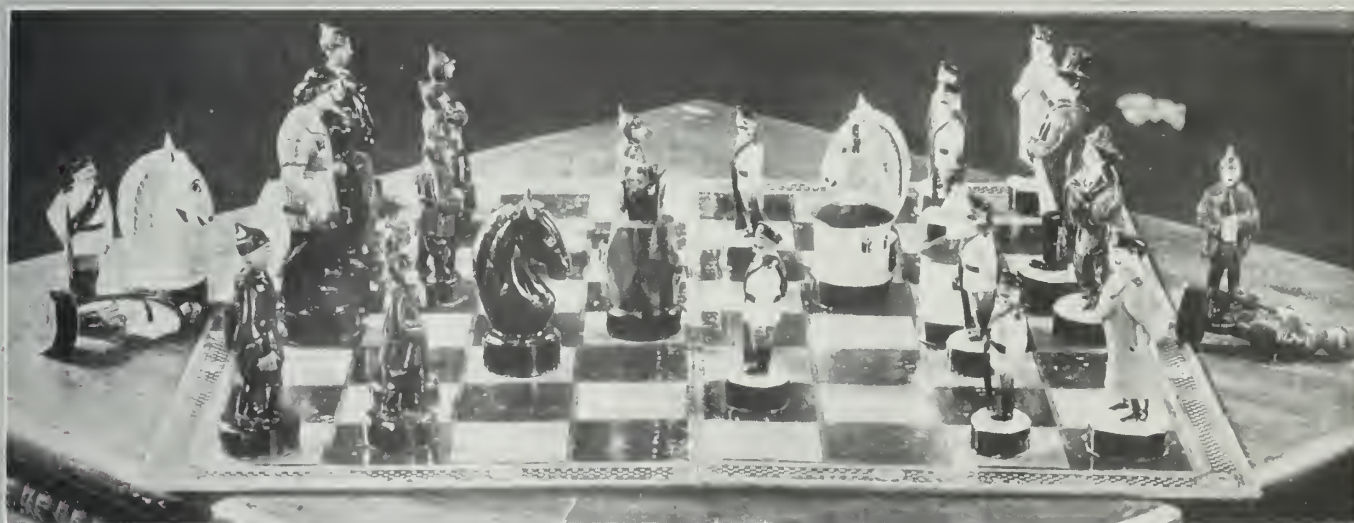
The most magnificent set, in which the white king measuring twelve inches in height, the pawns declining in scale to seven inches, was made for the emperor T'ao Kwang who reigned from 1820 to 1850. It was presented by the Chinese government to Sir William Parker, who commanded the British fleet operating about Hong Kong in 1841. He forced the entrance of the Yangste-Kiang River and as a result a treaty of peace was signed that ended the opium war; on conclusion of this treaty he was given these chessmen.

The late Mr. George C. Thomas of Philadelphia bought them in London in 1904, and so they came to America. The delicately minute carvings of the figures, the intricate concentric balls, one within the other, must represent a lifetime of endeavor.

Henry the Eighth and Anne Boleyn show the amazing portraiture in which the carvers of chessmen excelled. The reigning monarch was always the hero of the royal game; but I have discovered that it was Napoleon who became the hero par excellence, the white king of chess. Perhaps it was because it was his favorite game, for he played with ardor at the Café de la Regence in Paris before he rose

to be emperor; or it may have been a tribute to his popularity. Certain it is that he appears more often on the board than any other sovereign. Arabian, Hindoo, and Chinese chess carvers united to do him honor, and there is only one instance where he had fallen from his high estate. In one set of chess in Mr. Liddell's collection, the figure of Napoleon is employed for the white pawns of the game; (the red pawns are British grenadiers). That must have been after his banishment and exile and not while he was the idol of France and the envy of the world.

THE set that called forth the genuine admiration of the connoisseur was carved in cream and red ivory by a sculptor's hand. It is a delightfully humorous one from "Reynard the Fox" and was evidently modeled from the Von Kaulbach illustrations for Goethe's translation of this fable. This set is so nearly identical with the illustrations that a decoration which appeared on Von Kaulbach's white



Soviet Russia visualizes her social and economic struggle in a set of hand-carved and painted chessmen representing capital versus labor. The workingman's castle is an anvil, while that of the aristocrat takes the form of a church. The pawns are soldiers of Soviet Russia and of the old Czarist regime



The top row shows the pawns. Some are of glass, but most are of porcelain and some are of the red Egyptian clay. The middle row shows the bishops and rooks. The bottom row shows the king, queen, and other pieces. The chess knight is a fine example of the art of the potter.

has seemed to be missing from the neck of Mr. Liddell's red king, when it was found that the scepter was removable, it was taken off, and there on a ribbon was the Danish Order of the Elephant graciously displayed on the hairy chest of his majesty.

The materials used for the making of chess are manifold. There is a wooden set carved by Governor Wise of Virginia in 1780. King cameo can make a glorified compass. Another of milk glass, which I believe is Bristol glass, eight Egyptian ones which were excavated by Dr. David Robinson of the Department of Archaeology at Johns Hopkins, from an Egyptian tomb of the XVIII dynasty, 1250 B. C. are made of clay. Among the old pieces in the tomb of Queen Hefette is one showing the queen playing with the same kind of chessmen.

The Venetian original chess factory was at Favos, Venice, where 1500 chess sets have been created, in regularity with other Venetian chess figures which are as fine as usually to be found only among museum collections.

The most precious chess made in 1811 is a wooden chess set and board that was the reward prize at the 1806 exhibition in London. The board is original, and when you sit on the chessboard in black of a white flying eagle, and wings and tail feathers with carrying wings are used in this interesting model. The alternate black squares add to the decorative effect.

Wedgwood is represented in the collection, for the old model of Flaxman's design made in 1790 has been found and Mr. Liddell has been so fortunate as to secure the first set since the king

A solemn gray-green bishop is the only piece remaining of a set of salt glass, but the chessmen of gray or green, made by M. Baillie at Bouche-du-Rhone, are glazed pottery, medieval in form. It is interesting to note that the bullet headed foot or court jester is used here instead of the usual bishop, this being noted in Philidor's chess book of 1747.

The black and white as well as the green and white ivory sets are perhaps the rarest of the conventional figures in Mr. Liddell's collection, which boasts one of each. They are without figures, the king and queen having the form of lace-like mandarin, and their carved turrets are very lovely.

The wren's plume carving on the green set marks the king and queen, and the carved tail the bishop.

I SAW recently in Manchester-by-the-Sea a set belonging to the Worcester family of Boston, inherited from an ancestor. It is of old ivory and cream bone, the queen figures having the forms of mandarin elephants etc; the white, more delicate in workmanship represent figures of the French court.

There are sets from far away Iceland, where the natives began the long dark days with chess, from Mexico are miniature chessmen fitting into red lacquer egg, dense enough for Tian's palace, and a sturdy English variety that had been the property of General Clement A. Flieger, who commanded the 2nd Division in the World War.

An antique wooden set has recently been acquired, but not yet one made by the Bolsheviks in which the red sets lack a king and queen, the king

being replaced by a red shirted worker, the queen by a peasant woman, the bishops by Bolshevik commissars, the castles by factories, and the pawns by young pioneers, who are the boy scouts of the land of the Soviets."

MY FAVORITE set, and I think I have left the best until the last, is ivory, enameled in olive green and gold, and scarlet and gold, representing the English and the Indian armies. It was originally a gift to Louis XIV in 1680, and has passed through many hands since then. It was finally bought at auction by a collector, who re-sold it to Mr. Liddell, as he wanted an ivory set and thought this one wooden. Its present owner discovered that the ivory had been covered with precious enameling. The king and queen ride with pomp and ceremony upon canopied elephants and there are all the trappings of war and royal insignia. It is amusing to see the minutiae of detail. Swords are on the foreheads of the elephants, and the larger elephants have steel balls attached to their trunks—powerful weapons dealing death and destruction when they went forth to war. Torch bearers are there, and Indian rajahs on camels, and English knights on horses, and the expression on these tiny faces is most engaging.

A late use for chess, worked out by Mr. Donald Liddell in cooperation with the noted problemist Alan C. White, is a completely satisfactory cipher for giving messages under the guise of chess problems. And so with the progress of civilization this ancient game moves on, keeping its place in the sun to-day as it did five thousand years ago.



PHOTOGRAPH BY SIGURD FISCHER

THE ROOM OF THE MONTH

An unusual and distinguished treatment is exemplified in this dressing room for guests in the New York home of William Ziegler, Esq. Soft grays are the prevailing color tones,

and the panels of old New York, done by Clara Fargo Thomas, swing open to reveal closets, lavatory, etc. William Lawrence Bottomley was the architect



Above. An Early American curly maple lowboy, owned by Thomas A. Curran, Esq. The deep grained wood has acquired a soft sheen with age



Left and right. A pair of extremely rare Philadelphia Chippendale curly maple side chairs, owned by Harold M. Lehman, Esq. Their delicate carving, perfect proportions, and substantial construction demonstrate the excellence attained in the use of maple



Below. An exquisitely proportioned Queen Anne table in curly maple, owned by Miss Ella Parsons. Note the cut-in rounded corners that correspond to the contours of the web feet and cabriole legs



American Curly Maple

by W. M. HORNOR, Jr.

IN FURNISHING a home with antiques or reproductions, one cannot be censured for planning to have at least a single room finished in Early American curly maple, especially if the furniture chosen is well proportioned and carefully made. There is something so ornamental, so colorful, so quaint, so restful, and pleasing about this light, fantastically grained wood that it has gained an unrivaled popularity, except in the eyes of those connoisseurs who unqualifiedly demand mahogany. By necessity, however, most of those who appreciate fine lines and true style, but who have been unable to secure satisfactory pieces, primarily due to the paucity of superb examples, have relegated maple to the attic or some inconspicuous chamber. Unfortunately it has been the impression of many that in late Colonial and Republican days, the wealthy class used only rich mahogany, and that maple, pine, walnut, and cherry were but cheap substitutes to be manufactured for the use of the poor and middle classes. In this light, any distaste is only natural and even justifiable, but now a new and true conception of the employment of maple in Early American homes has arisen from contemporary sources and by a study of existing examples.

Maple, especially in New England, was considered suitable only for the homes of farmers, small traders, and artisans—the bulk of the Puritan population. “King” Hancock used mahogany almost exclusively, substituting only a few walnut pieces in unimportant bedrooms.

However, an entirely different state of affairs existed in Philadelphia and near-by localities. In an advertisement as early as May 18, 1738, Josiah Claypoole speaks of his “Parcel of choice curl'd Maple” and from then onward this wood had a definite place in the homes of the well-to-do residents of the city. Francis Trumble, a cabinetmaker who numbered among his patrons some of the most distinguished inhabitants, advertised that he made and sold “the following goods in mohogany, walnut, cherry-tree, mapple, &c., viz, Scrutores, bureaus, sliding-presses, chests of drawers of various sorts, breakfast tables, dining tables, tea tables and card tables. . . . Chairs of all sorts; such as settees, easy chairs, arm chairs, parlour chairs, chamber chairs, close chairs, and couches, carv'd or plain; bedsteads and sacking bottoms, clock cases, corner cupboards, tea chests, tea boards, bottle boards, &c. &c.”

Another craftsman, who appears to have carried on an extensive business in this trade, compiled a scale of prices for his work, and in the first column gives the cost of a mahogany chest, secretary,

table, or whatever the case may have been, with the value annexed of the same pieces in maple and walnut. This clearly shows that by the year 1785, Philadelphians regularly inquired for even the most ornate and intricately carved maple



An unusual Chippendale curly maple mirror, owned by Miss Ella Parsons

furniture, suitable for any apartment in the finest homes. It is recorded that the much heralded William Savery, who through his wife acquired some wealth and prominence, and who could have utilized any wood he wished, chose maple for one of the principal rooms in his home on Second Street, Philadelphia.

There are some who, having gained a limited knowledge and taste for “periods,” are now disposing of all their maple acquisitions and in their stead selecting mahogany furniture of the style they require, overlooking the fact that although more of the beautiful pieces were fashioned in the richer wood, there yet remain superb maple chairs, bedsteads, chests, and other articles of the most beautiful designs, made by the leading craftsmen of the times. These may still be had if the collector is willing to look around and wait until he can secure desirable examples in this lighter wood, equal in perfection and elaboration to the best made in mahogany. There is much talk of choice curly maple furniture, but this should not refer to the common highboy and other articles found so frequently in New England, nor indeed to most of the northern productions at all, but rather to those originating in and around Philadelphia, where skilled cabinetmakers were plentiful and wealthy patrons willing to give commissions.

Reserving for discussion only such pieces as compare favorably with the finest produced in mahogany, or those that occupy an established position in the history of maple, we find but few specimens for original reproduction and description. Highboys and lowboys (formerly designated as high chests and dressing tables) were not neglected by those discriminating housewives who preferred their fine furniture to be created of maple. Though an early example, the lowboy pictured on page 48 is yet most desirable for a home dating from about the first quarter of the eighteenth century. The deep grained wood, exemplified to advantage, has acquired a soft patina with age; the Spanish feet, particularly well executed, and the acorn shaped front are the distinguishing features of this little gem.

In a collection of Philadelphia furniture is another thoroughly pleasing and carefully constructed lowboy, somewhat later and consequently more classical in form, resting on cabriole legs and web feet. This collection also includes a fine maple highboy of the same style; while one having an ornate scroll-top and ball-and-claw feet is privately owned in Wilmington, Del.

The Queen Anne table shown on page 48 is quite unusual, and would be an ideal center table for a maple room of the period. It is an exquisitely proportioned piece, having cut-in rounded corners, which correspond to the contours of the web feet below, generous yet very graceful cabriole legs, and shaped skirt as seen on numerous early Philadelphia lowboys.

One of the greatest antique rarities is a fine ball-and-claw foot curly maple chair, for, so far as known, but three have been brought to light, and the best two of these are here illustrated for the first time (page 48). Their delicate carving, perfect proportions, and substantial construction demonstrate the excellence attained in the use of this hard wood. Undoubtedly they were made by a master chairmaker. The third example is less elaborate and classical in symmetry, though nevertheless a worthy production of some Philadelphia artisan.

The intricately sawn-out Chippendale mirror, illustrated on this page, is perfectly finished and equal to any of this type to be found in mahogany. The ogee molding that surrounds the glass has been carefully mitered and crossed to enhance the abundant curl in the grain. When it is considered what painstaking labor was required in the production of such a detailed frame, especially in a substance so difficult to work with as curly maple, it is not surprising that only a very limited number were ever fashioned from this light-colored material.

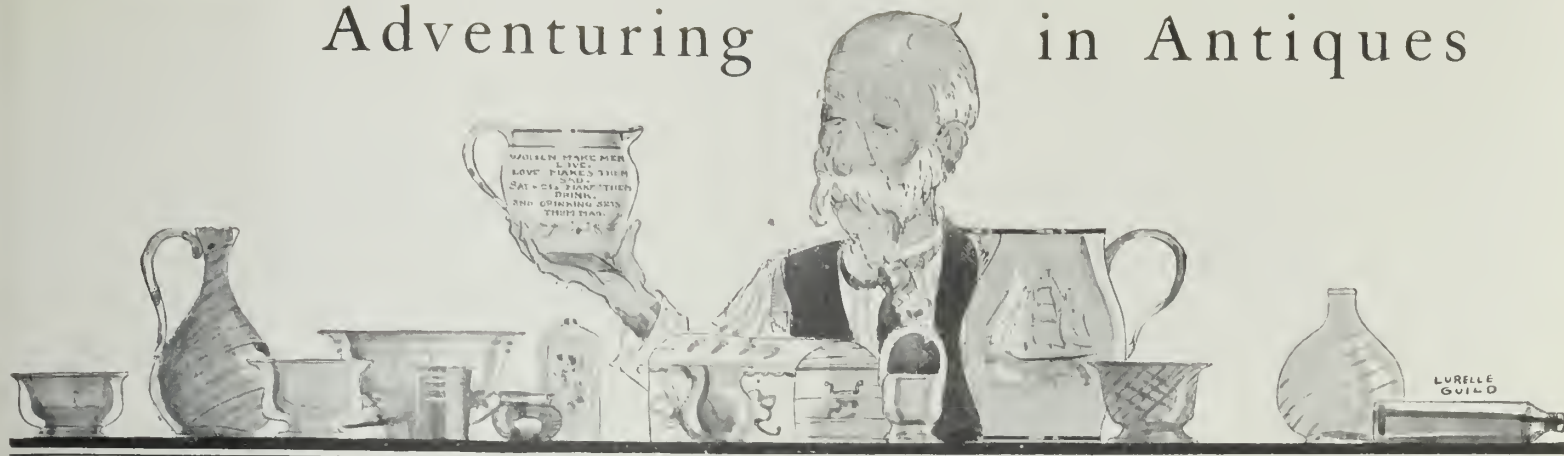


PHOTOGRAPH BY DWIGHT JAMES BAUM

CAVEAT EMPTOR!

New England is concededly the happy hunting ground of the seeker after antiques, and few are the passing motorists who can resist the appeal of wayside shops such as this, which spreads its wares beside a shady wood road that shall be nameless

Adventuring in Antiques



by LOUIS GOLDING

BARTERING for antiques is to me as holy a passion as poetry. I have bought many ancient and lovely things in many ancient and lovely lands, not so much because I wanted to possess them (for that enormous old earthenware amphora I bought in Corinth is still in Corinth, and I have no idea at all what to do with that painted cart I bought in Giardini, in Sicily); no, not so much because I wanted to possess them, as because I wanted to pass long sunlit hours of dreamy trafficking with the old lady who stored her olives in that amphora and the peasant who marketed his oranges in that painted cart.

And yet not all my purchases in these lovely lands have been as inconvenient as these; and I purpose herewith to tell the tale of certain of them. Let me utter a warning first. I do not intend to pen a subtle disquisition upon the dynasties of fabulously expensive Chinese pottery, nor shall I tell the breathless story of how by the flicker of an eyelash I beat all the bidders at Christie's and walked away with a Mantegna or a Renoir under my arm.

I speak of simpler, and doubtless cruder, objects. But they are related with more rapturous backgrounds than frock-coated bidders and droning auctioneers.

My argument is not of delicate Sheraton chairs, but of roughly carved grain-chests; not of the Venetian brocades that queens wore, but of the embroidered kerchiefs of Tyrolese shepherd maidens; not of mellow Aubusson carpets, but of bright harsh rugs woven by Greek highlanders in dizzy sky-hung villages.

YES, let it be precisely with a bright Greek rug that these adventures begin—the rug which now accompanies all my wanderings, whether a gracious host summons me to occupy the chaste spare room of his Park Avenue apartment, or I occupy a steel-frame bedstead in the steerage hold of a tramp steamer that fares among the Ionian or Ægean roadsteads. . . .

A bright Greek rug. Wherever in

Greece my vagrant foot had carried me, whether among the silver olive groves in the Valley of Itea under Parnassus or high up in the village of Gremko facing the vast bulk of Erymanthus, always the rugs woven by the Greek peasants caught my eye, as a tuft of blue lithospermum might among rocks, or the twig-latticed bosom of a goldfinch.

Woven out of the hard hair of goats, sometimes decades upon decades ago, it is all but impossible to wear these rugs out. They have a color intense and bright and perfect as the Greek skies themselves, and the sharp Greek hills.

NOW and again, as some peasant rode by upon his ass with his rug folded under him between hanging panniers of green stuff, my desire became almost too much for me. But I held myself in leash. I bided my moment. I knew that the rug ultimate, the rug incomparable, was still to be vouchsafed me.

And a day later, a week later, the waited for moment came at length.

I WAS descending from that fantastic monastery called Megaspaelion, thrust away against the blind head of the wildest gorge in Greece. On both sides of my descent great sandstone precipices, fretted by the blade-like winds into occult hieroglyphics, impended over me. I saw the thing at a sudden angle of the cliffs, shaking and jolting among the boulders at the stream's edge. It was like a picture woven out of sky and lightning, out of melons and apples, out of gold nuggets and blue petals.

The rug was folded under the tall, stately body of a Greek monk, whose beard flowed stormily like black water. His legs stuck out like branches on both sides of his beast. I cannot conceive how I had the audacity and irreverence to suggest to a creature so august that he must dismount from his ass, and exchange for mere money the rug woven for his monastery by some pious peasant woman dead a century ago. I do not doubt that he recognized in me, as I gazed on his

Greek rug, a religious ardor akin to his own as he contemplated his icons.

FOR long hours that evening we sat together in the village of Diakophto on the blue edge of the Gulf of Corinth—the priest and the inn-keeper and the local shepherds and I—until, over a final glass of aniseed, the exchange of that Greek rug for half an English pound sterling was achieved.

Forth I went to Athens prouder than ever Joseph was, with my rug of many colors. Go you forth also to the rocky cavern of Megaspaelion; there might be one more rug there almost as miraculous as mine.

IT WILL be admitted that that rug was, to put it grossly, a bargain. But at the opposite end of the continent of Europe is a land of bargains not less notable. I mean Spain, no other land than Spain. I have always deemed that bargains in that land were as mythical as its castles. But I assure you it is a myth that they are mythical.

Shall I describe the castle that possesses my memory as I write—the castle that one evening some months ago held all the fires of sunset suspended for me across the gorge of the Tagus before my window?

And shall I describe the canvas by Zurbaran that I bought under the very shadow of its gates for the equivalent of four dollars?

I believe that the fantastic illusion that there are no bargains in Spain was consolidated and gained ground during that period after the War when money and things, now in one country, now in another, lost all relation to each other.

Yet wandering in those stark and lovely cities of the central plateaus of Spain, in that virgin land and using that austere currency, I was torn a thousand ways by a thousand chances of buying lovely antiques, far more desperately than ever Austria tore me in the after-War days when its money shrunk three hundred thousand fold, and Germany

filled the skies with paper marks like swarms of locusts.

THE great headquarters of the antique market in Spain is that grand rag-market in Madrid—"El Rastro" they call it—which goes foaming twice weekly down to the Manzanara, like a Sicilian torrent in winter.

What will you buy? What will you buy? "Barato! Barato! Cheap! Cheap!" call the old men who descended half an hour ago from Velasquez's canvases at the Prado and the too suspiciously sweet little boys out of Murillo.

There is no such divine welter of rubbish and treasure-trove anywhere else in the world, I should imagine, excepting in the Caledonian Market, in London. Nowhere but there in London, among the beer-houses and the whelk-stalls, could my friend, the young painter from South Africa, have bought such rose-red Bokhara hangings for his studio or so rare and graceful a pewter salver for his green apples.

But let me not yet transport myself from El Rastro. "Barato! Barato!" they cry out. But it is the pots and the pans and the bedsteads that they will overcharge you for, if you let them, by several *centimos*, not that grand seventeenth century tooled leather chair where some pale old bishop sat with uplifted finger. (Which reminds me, I will have to go to Madrid soon to see about the transport of that chair, and that huge Dutch "Still Life" I bought the day after.)

But what on earth am I to do with a huge Dutch "Still Life?" I cannot bear disemboweled rabbits. Where am I to put it? Fortunately, Spanish shawls, and those shawls, ludicrously miscalled of Paisley, in Scotland, are more portable. El Rastro is the supreme happy hunting ground for them. How lucky I was to spot that embroidered mantilla all among the old boots and the cheap mantillas! It is a shawl yellow as old ivory and a century old. (Heaven guard those shoulders where this evening those pale ivory folds will hang.)

I MUST not forget that lovely medieval breviary I found among the rain-clotted ledgers; nor that marvelous dish which the old woman had her peas in for her mid-day soup and I made her turn them out, vowing that so lovely a dish must hold no vegetable less glorious than pomegranate and purple figs—and when I got home I saw that it must hold nothing at all. For I could not disguise a round inch of that Talavern basin, two centuries old and two dimes to pay for it.

But of all my Spanish *trouvailles* I am proudest of my sixteenth century little *bambino*, my flaxen-haired Christ-child. The pedestal they have fitted the feet into is at least a century older, a thing blue and starry like the summer midnight of Seville.

Now, when I set eyes upon the little image first—it stands about twelve inches high—there was little to distinguish it from the thousands of nineteenth-century imitations which are to be found all over Spain. For it stood in the deep shadow between a pitch-pine cupboard and a dark wall. Faintly in that twilight the gold hair gleamed but the divine grace of the figure was concealed in a cheap blue cotton frock. Yet there was something about the poise, about the manner in which the chubby little right hand was fastened about the blue globe which it held, that sent a premonition and an exultation into my blood.

I thrust my way through a litter of old tires and cracked pots, brushed the cobwebs aside and took the *bambino* into a slanting sun ray, where I removed the indignity of the cheap blue frock. I have rarely seen modeling so exquisite as in those arms and limbs, so feat a mouth, hair carved and curled so delicately. It would be a double indelicacy to say for how few pesetas I achieved it; I can only assure you that humility and vigilance will in all likelihood procure its like for you again, when you too adventure in El Rastro, if you combine these qualities with a stoic patience.

THERE is one region in Europe which I would especially commend to the adventurer among antiques, and that is the Austrian Tyrol. I do so partly because it is off the beat of the wealthy professional, who ignores the country completely on his hungry journeys between Germany and Italy, and partly because the objects to be found in the Tyrolese villages are so strange and so exciting in their grand peasant crudity and vigor. There is hardly a region in Europe so medieval, in the sense that traditions of peasant craft are so vital and so universal. The peasants produce, and have produced for centuries, some of the finest wrought-iron in existence in the shape of those lambs, lions, bunches of grapes, suns, and bears, which they put up as signboards over their inns.

They have likewise produced, and still produce, wood carvings of astonishing vigor and plastic quality. There are remote valleys where at this day a peasant will carve for you a saint and all his sorrows complete in three hours. The proudest possession of these families is the Christmas crib, which they prepare for the delectation of the children annually.

I can give no idea of the vigor and character of the figures which the boys of the family from generation to generation add to the collection—sheep and Romans and magi and cows and Israelites and maidens and peasants and firemen (for their sense of historic continuity is fortunately defective). It is rare that a whole crib is to be bought outright, but for my own part I have found the accumulation of separate figures far more enthralling.

The traveler who takes a holiday from his adventures among antiques and goes off to gather gentians among the high mountain meadows should not overlook the lovely embroidered 'kerchiefs that peasant maidens wear or keep in their painted grain-chests under the rafters of their log huts. The 'kerchiefs are often quite old and always lovely. A man can bind their ends together into a sort of chaplet of mountain flowers, when he is home again among his musty books. . . . He will remember Mimi. He will remember Mariandl. He will turn to his musty books again. But the roar of Alpine water will be in his ears, the dazzle of far white peaks in his eyes.

I can hardly make up my mind whether my adventures among antiques have been more glamorous in those gentian-starred uplands or during the numberless many-tinted hours I spent among the *suks* (bazaars), of Tunis. When I remember them, I am no longer interested in Aladdin's cave. These arcades are more enchanted. They are sheltered from the hot African sun by painted gables; and the lovely pillars (most of them looted from Carthage some miles away) that separate the tiny shops are painted in red and white and green spirals.

HERE and there the sun splashes through upon the cobbled lane as if one of the jewelers at your left or your right hand had spilt a tray of topaz and ruby amethyst.

If there were dreams to sell
What would you buy?

But these are dreams made manifest. You may buy a magic phial distilled only yesterday from the essence of roses and jasmine. You may buy the prayer-rug which some bloodthirsty desert rover spread out under his knees three centuries ago, when at evening he turned toward Mecca.

Or you may buy some heavy anklet of chased silver which long years ago some dusky Ouled Nail wore in a far oasis beyond the Moon Mountains. Or an ivory elephant which for two hundred years has plodded its way among the bales of tinkling caravans that fared from India to Arabia, from Arabia to Tunis.

Every manner of gorgeous antique may be bought in Tunis, in the *suks* there. It is only in the Suk-el-Berka that a melancholy falls upon you. For here until eighty years ago there were slaves to buy and sell. They have put an end to that traffic now. Alas! Alas! There would have been no servant problem upon Piccadilly or Fifth Avenue had they not. I must console myself with a fresh pipe of *kif*.

Pass me my ebony and silver pipe, Mustapha! And my coffee there, Ali! Yes, allow a drop of the attar of jasmine to fall into it, boy! I will go forth after no more antiques this morning!



FARM HILL

THE HOME OF MRS. HENRY R. REA

at Sewickley, Penn.

PHOTOGRAPHS BY M. E. HEWITT

Farm Hill is one of the most pleasingly developed of the larger country residences in the Pittsburgh neighborhood, and comprises something over two hundred acres, of which some forty acres are devoted to lawns and gardens around the house. The rest is laid out with driveways and woodland paths in and out and up and down—very much up and down in places, because the estate has sharp



physical declivities and cliffs. The general level is 1,200 feet elevation, which gives commanding views of distant hills. Some of the outstanding features are the evergreen gardens, flanking the lawn in front of the house where low-growing evergreens by the hundreds, with small-leaved rhododendrons and azaleas, make the place a joy the entire year, but best of course in the time of spring (over)



bloom. There is a scented garden with geometric flower beds bordered with boxwood, and a somewhat similiar rose garden. Other features comprise the rockeries and the lily pond, which are at their best in the

spring, when also the dogwoods and the various spring flowering shrubs are in bloom, although there is a different type of beauty each season of the year. The old quarry has been made into a wood-



land garden with a waterfall that tumbles sixty feet to a pool at the base, where is a dell of mertensias. Here also is the memorial garden with Harriet Frishmuth's "The Roses of Yes-



terday," placed in memory of Mrs. Stuart Brown, a life-long friend of Mrs. Rea. The garden had its inception twenty-eight years ago, and has been a constant growth from wild

And it is still constantly unfolding new features under his personal direction. Altogether, Farm Hill is a splendid illustration of the development of the home acres without outside professional advice

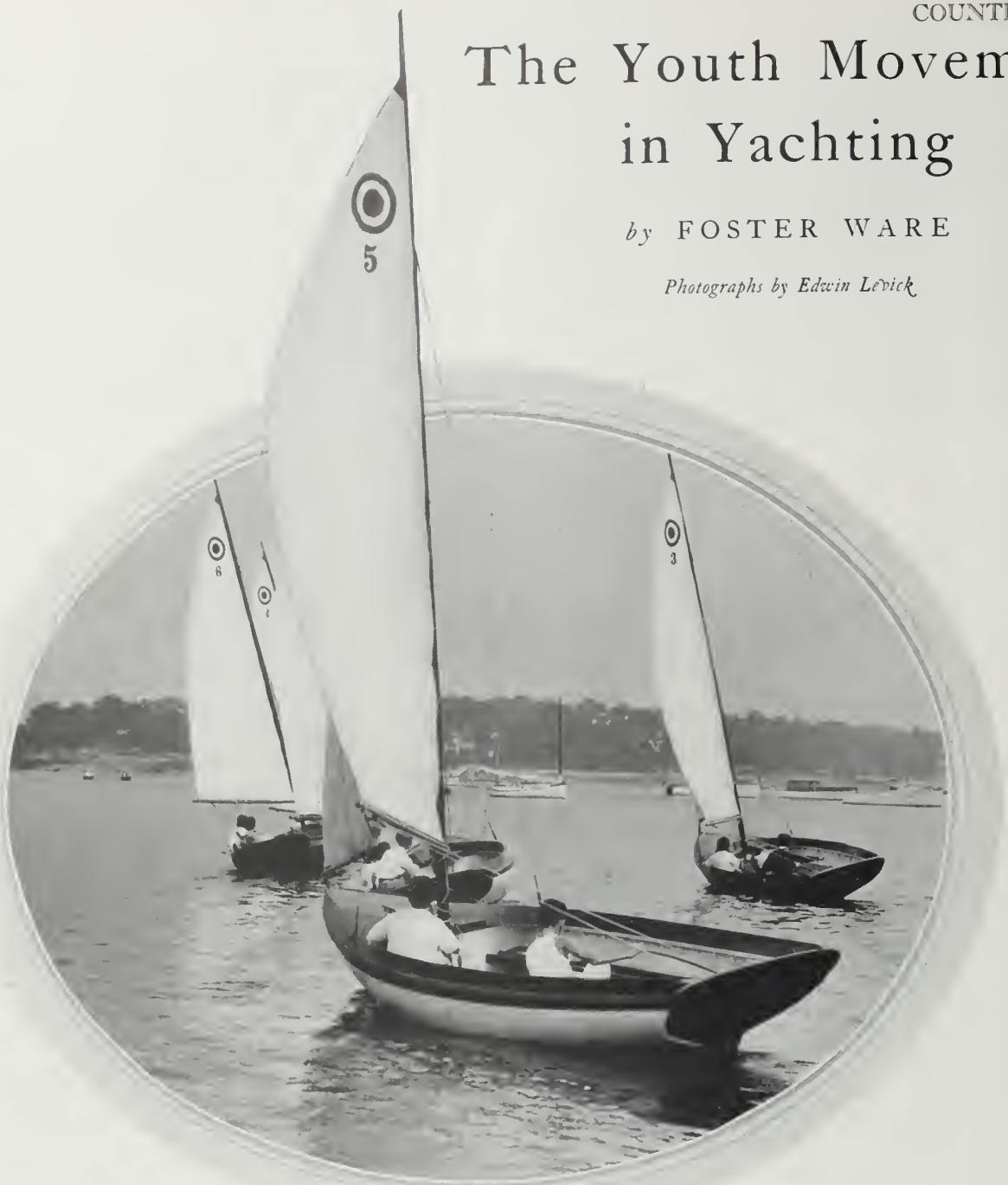


beginnings, to the ordered beauty of its present state, the whole thing being developed by Alexander Davidson, whose vision conceived and whose direction has perfected the entire scheme.

The Youth Movement in Yachting

by FOSTER WARE

Photographs by Edwin Levick



Jockeying for a start—Larchmont Yacht Club boys and girls in the new Bull's-eyes

IN THE not insignificant world of yachting, the theory that sailing was done for as a major American sport flourished for quite a few years after the war. Anybody could see (said the pessimists) how hopeless the task was. Yacht clubs were short of members, and members were short of boats. What with new boats costing anywhere from two to three times what they cost before the War, people would never go back to the water to sail. There was the counter attraction of the motor car and the motor boat, and—well, the veranda of the well-ordered yacht club echoed to many gloomy predictions.

Around at the back of the club house, where there was a cellar door to slide on or a barrel of rainwater to make things interesting, the situation seems to have been viewed in a somewhat less ominous light. At all events the youngsters who a

few years ago were romping in the sand pile and discreetly keeping themselves out of sight of the older members have shifted the scene of their operations around to the front if the premises. If you want to find them to-day you will have to go off shore in the club launch, for these same boys and girls have silenced the little group on the club house porch by taking up sailing in a grand and glorious way. Undoubtedly these juniors and sub-juniors have become the life of the yachting party to-day.

Their numbers have steadily grown since the Youth Movement began—and incidentally nobody knows just when to date the beginning of it. In the season now drawing to a close, Long Island Sound has been flecked with more small sails than ever before. As many as five hundred small sail boats, with small skippers at the helm, are estimated to be in commis-

sion between New York and Bridgeport. A small skipper and a small boat make an ideal combination. The discovery of this almost self-evident fact seems to have been the salvation of yachting. Even the Old Guard now admit that without the Youth Movement yachting could hardly have staged the complete come-back that it has made.

Probably the Youth Movement, like Topsy, just grew. This despite the fact that at several leading yacht clubs efforts were made a few years ago to stimulate among the youngsters interest in sailing. It was felt that if yacht racing were to survive as a sport, a new generation of sailors would have to be raised up. Thus at Larchmont and Pequot and Seawanhaka and elsewhere, sailing instructors were retained and a supply of small catboats and sailing dinghies were laid in to entice the youngsters out on the

water. Wherever it has been tried, the program has worked successfully. Apparently all that was needed was the necessary boats and the opportunity to take a hand at the tiller.

Children learn the rudiments of sailing very rapidly. At the Cold Spring Harbor Beach Club, on the north shore of Long Island, boys and girls of eight years are started on a nautical career. This is the youngest group that I happen to have heard of. In most of the clubs the age limit is set at ten. The Cold Spring Harbor neophytes are permitted to race after they have had a few weeks' instruction. In the early-season racing they may have a grown-up in the boat. But by mid-season and thereafter it is considered the height of bad form for even the youngest skipper to resort to this safeguard. Indeed the skippers themselves are only too eager to dispense with the services of their elders.

By way of precaution the dinghies in which these youngsters sail are fitted with air-tight tanks, so that if they upset—which they can, and sometimes do—they will float high. Also each student skipper is required to know something about swimming and in addition must wear a life jacket all the time that he is in the boat. The Sound at Cold Spring Harbor can become tempestuous in a squall. In the junior racing there have been mishaps, but no serious accidents.

At Larchmont and most of the other clubs where ten years is the starting limit, the children are required to swim 100 yards before they may set sail in a small boat. On this score there is little difficulty. The average boy or girl brought up on the waterfront these days looks upon a 100-yard swim as a mere warming-up paddle.

The swimming requirement is a good thing, in more ways than one. At a junior regatta at Larchmont when more than sixty small boats from a dozen or so clubs competed, the little fleet found itself becalmed in the harbor just before the race was scheduled to start. Various methods were used by the youthful helmsmen to get their ships out to the mark on time. Among others, one crew of two girls solved the problem nicely by merely jumping overboard, seizing the painter in their teeth and swimming out with their sailboat in tow.

The current season saw the fifth year of the Junior Yacht Racing Association of Long Island Sound. Now a flourishing organization, this association is credited with having done much to encourage racing among the boy and girl skippers of the Sound. When it was formed in 1924, Roderick McNeil of the Pequot Yacht Club, at Southport, Conn., put up a



The Smith youngsters off the American Yacht Club at Rye, N. Y., handling their Wee Scot

cup for the juniors, and Commodore Scovil of the Stamford Yacht Club offered a cup for the midget crews. The rules regard any skipper under fifteen as a midget, and a skipper of fifteen to eighteen years of age as a junior. The two cups have been fought for annually, seldom residing in the same club house two years running.

As many as a dozen clubs send junior crews to these championship races, and the midget series brings out nearly as many rivals. This summer the juniors settled their dispute in a series of races at the American Yacht Club at Rye, N. Y., beginning August 13th. The midgets fought their championship battle at Manhasset Bay in the week beginning



No. 5 in the Bird class, Miss Patricia Knapp at the tiller, in the Special Ladies Regatta at the Bayside Yacht Club, Long Island

August 27th. In addition there were two open regattas for the juniors—one at Larchmont on Tuesday, July 24th, during the famous Race Week, and one at New Rochelle on August 22nd, under the auspices of the Huguenot Yacht Club.

Every yacht club boasting a junior division has a set of youngsters whose chief purpose in life—besides the joy of racing among themselves, which is very real—is to “make” the crew which represents the club in the annual midget and junior championship races. This honor is held second only to being acclaimed the champion crew on the Sound. In five years there has grown up a competitive spirit and a friendly rivalry among the youngsters of the various clubs that should count heavily in favor of the sport in the years to come.

Indeed, matters have reached such a stage that some of the Old Guard racing skippers who not so long ago were bewailing the apparent falling off in sailing talent must now look to their laurels. The midgets and the juniors are developing some really first-class racing crews. One shining example is found in the case of Frank Hekma, the seventeen-year-old son of Commodore Jacob Hekma of the Huguenot Yacht Club. A year ago Frank sailed the six-meter sloop *Heron* in most of the regattas on the Sound and acquired a disconcerting habit of winning races against sailormen old enough to be his father. This year he gained the distinction of being the youngest American yachtsman ever to race in foreign waters as a member of the American six-meter team which met the British on the Clyde. While he had had no hand in sailing the *Heron* in the trial races—he was in boarding school at the time—young Hekma was recognized as deserving a place in his boat as second in command to the veteran, Bill Swan, her guest skipper.

It may be too soon to appraise the Youth Movement in yachting—to determine how lasting its results will be. But one looks in vain for signs that the enthusiasm acquired in the early 'teens will wear off in later years. There is a saying that the best sailors are caught young. Assuredly that is what the Youth Movement is doing. It is worth noting that the first intercollegiate yacht race in history was sailed this year by crews from Yale, Princeton, and Harvard. It is furthermore worth noting that two members of the winning Princeton crew—Arthur Knapp and Rufus Smith—learned to sail boats as midgets and juniors on Long Island Sound. Intercollegiate sailboat racing may be a sport of the future. If it comes, it may trace its parentage to the Youth Movement of the past few years.

DOGS FOR THE FIELD

Photographs copyrighted



Above. One of the French foxhounds in Mr. Charles E. Mather's Brandywine pack. French foxhounds are celebrated for their musical voices.

Above. The English foxhound Ranter, another member of the Brandywine pack. With less musical voice, the English hound has more stamina than the French.



Above. Champion Martin's Sapper, an engaging little beagle belonging to the Follies Kennels, at West Chester, Pa.



Right. The champion English setter, Jersey Prince, owned by the late Frank Reily of Medford, N. J.



Right. The prince of hunting dogs—Post Road Jeff II, champion pointer owned by Joseph Armstrong, Esq., East Greenwich, R. I.

AND FOR THE FIRESIDE

by H. Armstrong Roberts



Above. Laddie, as is apparent, possesses all the liveliness and loveliness that have come to be synonyms for the name collie



Above. Friendly little Chong Foo Susa has, along with this friendliness, the endearingly characteristic reserve of the chow chow toward strangers



Above. The Russian wolfhound Ramsdon Tolstoi, an aristocratic member of the canine four hundred



Left. The schnauzer is the epitome of courage and aggressiveness, and also of gentleness with children



Left. "A pairfit gentil knight" aptly describes Casé de Paris—Cassie for short—the Gaythorn Kennels' handsome shepherd dog



“AULD REEKIE”

A MODERN “VISION OF THE CELESTIAL CITY”

*An airplane view of Edinburgh by
Mr. Alfred G. Buckham, exhibited
by him at the International Invitation
Salon of the Camera Club, New York*

Playing the Long Irons

by SOL METZGER

Illustrations by the Author

THE eve of the last round of the United States Open golf championship at Oakmont a year ago found Ted Ray, past master of American and British links, attempting to wheedle a bet at very long odds on the outcome of the morrow. The opponent he centered his attention on was Tommy Armour, who won next day. Ted figured that Armour had been playing beyond himself and would crack, and that in the rush to the finish he, and not Armour, would score fewer strokes for the long 72-hole grind. "Take him, no matter what odds," came in chorus the voices of Jim Barnes, George Duncan, and other competitors. "Why?" they were asked. "Because," they replied, "Tommy is certain with his long irons."

Coming to the home hole next day Armour needed a birdie 3 on this 457-yarder to tie Cooper, who had already finished with a medal of 301 strokes. No soft task faced him. We saw him in silhouette against the sky line as he swung into his drive, and we caught the glint of his ball in the sun-filled atmosphere as it struck the middle of the fairway and ran on down its turf to stop some 275 yards from the tee. Already the pressing crowds had sensed that a great player was making his greatest bid to golf fame.

Armour walked to his ball, a drab figure in brown. It lay 180 yards from the flag that fluttered on the upper plateau of the last green. He quietly studied his problem of spanning this remaining distance in such manner as to leave himself a holeable putt in order to have the opportunity to tie Harry Cooper's medal and thus force a play-off for the title on the morrow. A victory then would mean fame and fortune of the highest in a golfing sense.

Tommy chose a No. 3 iron and played his ball dead on line and high into space. It came down near the rear of the front level of the green, leaped forward a bounce or two, then stopped ten feet short of the fluttering flag. As perfect a shot as one sees under pressure. The golf world knows the result—the holed putt, the victorious play-off next day, the rewards that came to Armour.

BOBBY Cruickshank faced the final hole of the 1923 Open championship at Inwood also needing a similar birdie 3 on this long par 4 affair to tie Bobby Jones, who had already finished with the lowest medal. The wee Scot belted one almost 300 yards off the tee with his long-shafted driver. Then, amid riotous scenes, he laid his long iron second dead for the putt.

In next day's play-off he was a top-heavy favorite against Jones, the latter having quailed on the last three holes the afternoon previous with the title within grasp. A hammer-and-tongs match ensued down to the final hole, with medal all even. Here Jones pushed his long drive into the rough on the right. Cruickshank

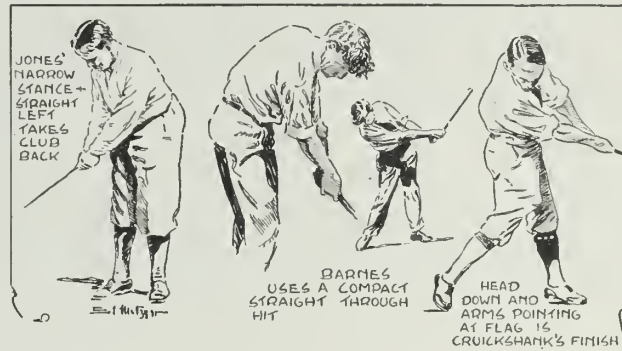
recorded the proficiency of Von Elm with his long irons. In the British Open earlier that same season, which Jones won, but in which Von Elm finished near the top, British critics were of the opinion that Von Elm deserved a better fate. "He's a pin-splitter with his long irons," was the compliment they passed—the highest praise that could be bestowed on a golfer.

SO GOES the game of golf. The long irons, ranging from the No. 1 down to the No. 4 (sketches of which are shown with this article, so that those who read may clearly understand just what is meant by the long irons), are the last word, the tell-tale between fair and brilliant golf in so far as play is concerned. As a matter of fact the stars have almost eliminated the wood for play

through the fairways. Hagen does not pack a spoon in his bag, preferring an iron for the job. Jones rarely has to use the wood for his second. The era of long driving places the star so close to home that an iron is used for his second. Just recently Francis Ouimet told of a match with young Phillip Finlay, who is touted as the game's longest driver. On one hole, a par 5 affair, Finlay used a No. 2 iron to reach home.

Yes, the days of the wood through the fairways are almost a matter of history among crack players. Long irons have supplanted the wood. Hence, knowledge concerning the play of these clubs, the No. 1 to No. 4, inclusive, becomes paramount. Whether the duffer will ever be able to discard the brassie and spoon for the iron is questionable. But it is dollars to doughnuts that if the stars have done so he will have his shot at it and keep on doing so, even though success fails to reward him, for we are all imitative in our golf. At that, he will likely improve his play, for the accuracy gained with irons more than compensates one for the distance lost.

THERE are cardinal principles in playing the long irons that all must heed. In the first place the shot is not like the swing with the wood. The drive is a sweep through off the tee. When played perfectly the club swings on up and around over the left shoulder. The long iron is a punch, a direct down hit. When played perfectly the club does not swing on up and around over the shoulder. It points more toward the hole. The head of the wood is a heavy mass. The head of the iron is not. You cannot depend upon bulk and mass to impart length to the



pulled his to the left, fell far short with his second, and saw his honors and rewards go a-glimmering when the youthful Atlantan flashed a long iron dead to the pin to win his first national title.

LONG irons are the thrillers of golf, the one shot, more than any other, that most frequently kills the opponent's hopes. "Show me a golfer who is accurate with his long irons," said Harry Vardon, "and I'll show you one who is master of this game." It is an undisputed fact that the golfer who has mastered this shot is a finished product. Upon the play of it is decided the great battles of the links. The modern star is long and straight from the tee, unusually deadly with his pitch shots, and well above the average on the putting greens. So are many other golfers not quite so good. The distinguishing line between the masters and all others rests with the long irons. They make the breaks with them, just as did Armour and Cruickshank and Jones in the aforementioned incidents. Proficiency with these clubs has given them the lead over the pack.

The greatest upset of recent years was the defeat of Bobby Jones by George von Elm in the finals of the 1926 Amateur championship at Baltusrol. Not a well-written report of that hectic battle but



ball with the irons. Instead you must hit down into the ball and on into the turf. The driver sweeps through the ball as close to the ground a foot before contact as at contact.

The other physical difference between wood and long iron is in length of shaft. Gene Sarazen uses a 42-inch driver and brassie. But his driving iron (No. 1) is 39½ inches in length, the shaft of his No. 4, 37½ inches in length. That is about the average difference between wood and iron lengths among the stars. Naturally one has to stand closer to the ball to play an iron shot than to play a wood shot. This makes the matter of playing on line far easier, for our eyes are more over the ball when we stroke it.

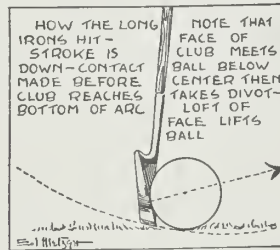
The third point to have clear before seeking improvement in iron play is the matter of standing up to the ball. The star plays the ball off his left foot when driving. Jones places his off his left instep, Armour off his left heel. That permits them to sweep through the ball. But for long iron shots they stand more forward. That is, the ball is played off the center line of the feet. Jock Hutchison uses that spot for the No. 4 iron, but moves back about an inch for each increase in loft. That is, for a No. 1 or driving iron, he plays the ball a few inches nearer the line off his left heel than for the No. 4. In other words, the more loft to the iron the farther forward they stand, and the more downward the hit.

Another point in common among stars is that they take their stances with feet much closer together for iron shots than for wood. The reason is clear when we come to analyze it. The wood is a sweep. One must be braced for it. The long iron is a hit down. The pivot is very much restricted in comparison with the pivot for the wood. The stance for the long iron is a more natural one. In addition, the stance for the long iron is somewhat open, the left foot being from two to four inches back of the right.

NOW we come to the matter of the swing for the iron. As it is not a sweep, like the drive, and as the idea is to go down into the ball and then take turf by skimming the grass, rather than by cutting a divot, the wrists have to be firm. They cannot be let to roll or pronate, as in driving, else the club will be turned when making contact with turf. This also brings to mind the fact that the long iron swing is more abbreviated than is the

swing for the wood. At the top of a swing for the wood the club is parallel with the ground. For a mashie, as demonstrated in a previous article on pitch shots, the club is vertical at the top. For the iron the shaft should be half way between the horizontal position it occupies at the top for the wood and the vertical position it occupies at the top for the pitch.

Hitting the ball on the down arc of the swing usually confuses the struggling golfer. In order to visualize this point it



would be well for him to place a ball on a table and have some one hold the face of an iron against it in the position it would occupy at contact, the shaft tilted slightly forward at its top. Due to its loft you will note that the face of the club at the bottom is further forward than the rear arc of the ball. In short, the loft of this face permits it to fit under the ball, even though you are striking it on the down-swing. That is why you get your elevation, even though hitting down. And this cut-under effect at contact imparts the under-spin that causes the ball to stop near where it falls—the main reason, by the way, for using the long iron. The star can and does put stop to such a shot. It does not strike and roll and roll, as does the duffer's iron, until the roll carries it into trouble. The long iron is used to play shots to a green from 130 to 190 yards away in a manner that will make the ball stop on that green.

By keeping the arms well in toward the body and taking an open stance well over the ball with feet closer together than for the wood, you are in position to play the iron shot. Your wrists are not stiff, but they are firm. You take your club back with the left in control and use a more upright swing than for the wood, in that way picking the club head up from the turf more quickly than when you take it straight back along the turf for the wood. Your right elbow fits snugly against your right side and your left arm is straight.

Go back slowly. But do not go back too far.

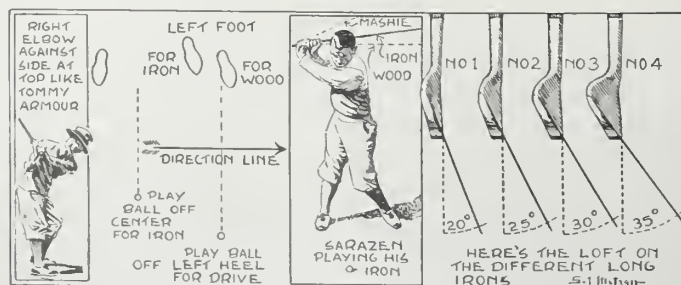
Start the club down slowly. Do not try to hit from the top. Hold your fire until half way down. Then punch down with a straight left. Bobby Jones has said that when he is playing a fine long iron game he feels that his left is in control. As you come into the ball force the club head on out toward the flag and make it go out in that direction. That will give you accuracy and eventually produce the pin-splitter that holds its line.

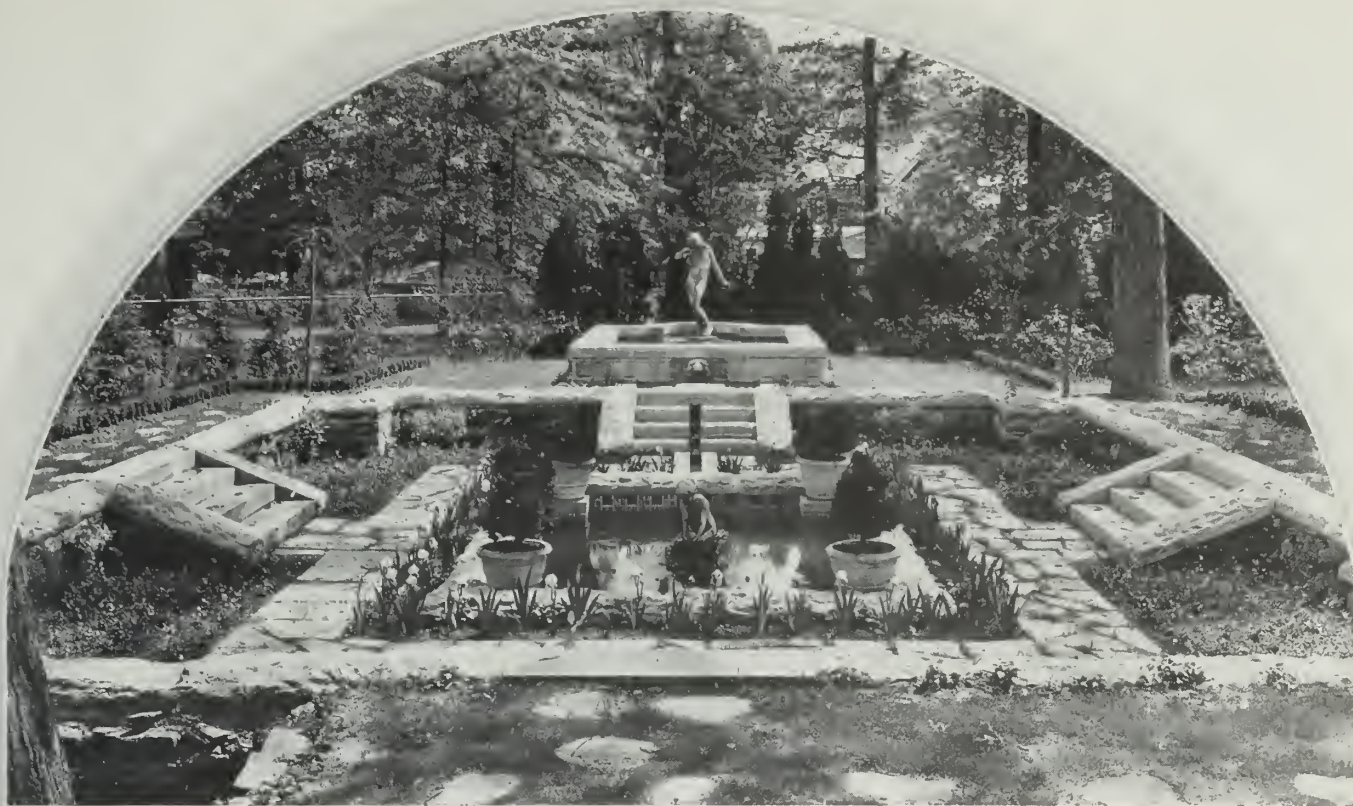
At the finish you will find that the right hand is underneath the leather, the left on top. You are facing the flag, but your club is not up around your shoulder. It is a firm, crisp hit. If the right gets in you will invariably hook, a too common fault with the iron.

ABOUT pivoting. Too much is made of it for the average golfer. At stance for an iron keep the weight on the left. As you go back keep the head still, eyes riveted on the ball. Your body will turn a bit. Merely see to it that it does not sway. Make the pivot of the body restrain itself to the space your body occupies at stance. And let the left arm take care of the unwinding of the body. Think that you are going to drive the face into the ball and on out straight toward the pin. Keep that idea dominating the mind. Your mind will then dominate the muscles of your body and arms and that combination will result in successfully executing the shot.

The average golfer tries to think of too many things during his swing. Get grip, stance, direction line, and distance agreed upon before moving the club. Then take it back slowly and concentrate only on hitting the ball out on line the proper distance to the utter exclusion of all else.

If you do not follow such a plan your shot will be wasted. Marvelous as is the human brain, no one has yet possessed one capable of concentrating on even two points of a golf stroke at the same time. So, rid your mind of all detail before starting the stroke. Then put it to the task of hitting the ball as it should be hit. It is boss of your muscles, your pivot, your swing, and everything else. Without a head nothing is done well in this world, even golf. So, use the brain to play the long iron correctly and it will come with practice, but only after you have analyzed what you have to do to gain the desired result.





PHOTOGRAPH BY M. E. HEWITT

BEATTY & BEATTY, LANDSCAPE ARCHITECTS

Evergreens in tubs accenting the corners of the square pool, with cedars forming a background for the fountain beyond, give year 'round interest to this delightful formal garden composition

Why Not Plant More Evergreens?

by OLIVE HYDE FOSTER

IF YOU have tried recently to buy small evergreens you probably have been surprised at both the cost and the scarcity of the sizes used for the now popular foundation planting. The steadily increasing demand has been so great for the past five to eight years that nursery stocks everywhere have been depleted—so much so in fact that in many cases larger sizes have even been offered in substitution at about the same price, to secure an order! And I know of several growers who have positively refused to sell any more of the little trees, for the reason that they would very soon have no material to grow up for the replacing of their featured full-sized trees.

Care must be exercised in selection for foundation planting, as otherwise the varieties planted may quickly grow so high as to hide the windows and shut off the air as well as the view. The dwarf evergreens are the real solution of this problem, for they can be counted on to keep within a definite height.

The dwarf Alberta spruce is compact, cone shaped, with dense foliage, and slow growing. The dwarf mugho pine has a charm of its own, and is unique in tint and shape, reminding one of a pin cushion.

The dwarf retinospora, in several varieties, I consider one of the beauties of this family, and especially adapted to the

front of the foundation work as well as being almost indispensable for a rock garden. It can be bought only eight inches high. The dwarf arborvitae also is available in several forms: one is listed as the Globe, a lovely little green ball; and one known as the Little Gem, extra small, and broader than high, is available only fifteen inches tall. The dwarf Japanese yew (*Taxus cuspidata*) is the jewel of the whole lot in my estimation, as it is unusual, has a pleasing form, keeps a fresh color all year, besides having innumerable red fruits in autumn.

The prostrate juniper (*Juniperus squamata*), with its thick branches spreading out like arms and legs along the ground, makes a good facing down at the end of a line of shrubbery where not used as an individual specimen.

All the evergreens mentioned can be had in standard sizes also, and many more varieties, often in different color, as the retinospora, with golden foliage. The hemlocks with their soft waving branches can be had in small sizes, but rapidly grow to be the tall graceful trees we all admire. The Japanese variety has proved of a more shrubby type, and generally has several trunks.

Foundation planting must be closely watched, as when the trees grow to the point of being crowded they turn brown.

A few should be thinned out and set elsewhere, before they all suffer from insufficient light and air.

For specimen trees, even as small as four feet, comes the lovely as well as hardy white fir, a rapid grower, choice and rare. *Cryptomeria* (Japanese cedar) is another highly desirable, of loose, fantastic growth. The Chinese white leaf juniper is both hardy and unique, pyramidal in form, and of a silvery green. The Pfitzer juniper is so hardy as to be especially desirable in cold as well dry situations.

The tall red cedars are valuable for boundaries and screens and are often based with evergreens of lower growth. Being subject to the red spider, they should be frequently sprayed with a hose to wash off the insects. In this country cedars are largely used to obtain the decorative effects of the Italian cypress.

Among the ornamental pines the Norway, or red, pine is especially hardy, of vigorous growth, and quite popular. The Scotch pine has something of the bluish green in its color. The Japanese black pine will grow to more than a hundred feet, and with its well-formed head is quite imposing.

The blue spruce has been the subject of much debate, some landscape architects objecting to the color; but it continues a favorite with many, and the

Colorado blue spruce has attracted considerable attention. Single specimen trees are costly and beautiful, so imagine the effect of a plantation of at least fifty, such as line both sides of the approach to the country home of the well-known actress, Billie Burke (Mrs. Florenz Ziegfeld) near Yonkers. There they show up in their full glory and win universal admiration.

The broad-leaved evergreens are indispensable on any home grounds, large or small. They fit in well with mixed plantings of tall evergreens, deciduous trees, and the flowering shrubs, such as I can see in one place from my own window and which has proved highly satisfactory: a couple of Oriental planes, a couple of fine poplars, and several choice maples blend most artistically with the smaller evergreen trees, while the flowering shrubs add color during the summer, and the broad-leaved evergreens give a delightful green through the snow.

The native rhododendron (*R. catawbiense*) hybrids come in many named varieties and are hardy and free blooming, with large clusters of flowers in delicate pink, white, rose, lavender, and crimson. While this particular class like the open situations where they get sunlight, the Maximum varieties prefer a shady situation. Both should be protected from strong winds and winter cold by setting, where possible, near the shelter of the tall evergreens. Always plant in groups and in the same acid soil as they are found in their natural habitat. Peat moss has become quite popular for protecting the roots and (as it decays) adding to this slightly acid soil condition. Also it aids in keeping out the frost as well as keeping in the moisture.

Hardy evergreen azaleas are indispensable in this kind of planting and were originally introduced from China and Japan. They require the same treatment as the rhododendrons, with which they are usually planted, as they bring their masses of bloom down to the very ground. They come in many lovely shades from white

through soft lavenders, pinks, and apricot shades to the deep rose red.

Mountain laurel belongs in this group and with its faint pink and white blooms and lovely dark foliage should be used wherever possible. *Andromeda* (in the two well-known varieties, *leucothoe* and *pieris*) has long narrow leaves with



PHOTOGRAPH BY DRIX DURYEA

In this country cedars are used to obtain the decorative effects of the Italian cypress

racemes of pendent bells suggestive of lilies-of-the-valley that form during the winter and bloom in earliest spring.

The lovely holly, which usually we think of only at Christmas time, is a native American tree. It is perfectly hardy and grows all along our Atlantic coast well up into New England if placed where it will be sheltered from winter winds. The Japanese holly has similar leaves and can be grown like boxwood.

The cotoneasters, introduced from the Orient and first offered by nurserymen, as I remember it, about twenty years ago, are now available in about twenty varieties

Massed evergreen planting about a pool that multiplies its loveliness incalculably. In the garden of J. W. Harriman, Esq., Brookville, Long Island

and are among the most valuable as well as ornamental of the evergreen shrubs, in some kinds growing to small trees. Among the dwarfs the *divaricata* or spreading cotoneasters, with pink flowers in June and red fruit in September, will attain six feet. The *horizontalis* or rock cotoneaster is a curious trailing dwarf, fine for rockeries, carrying red berries in summer and winter. *Cotoneaster acutifolia*, or Peking cotoneaster, grows to twelve feet, with flowers in May and June and purplish black berries in September.

Boxwood, to go to the other extreme, is one of the real aristocrats of America; even large quantities of the stock planted by Washington is still thriving in all its old-time glory. The rich dark green color of box, by the way, is said to be best maintained by keeping it from drought and occasionally nourishing with bonemeal. The true dwarf plants, only a few inches high are highly esteemed for borderings, while the tree box can be found in either the bush or the pyramidal form.

Charming ground covers are really a necessity in some places, especially where there is dense shade, and for this use probably the finest plant available is the Japanese spurge (*pachysandra*). It grows six or eight inches high, has fine shining green leaves, and even produces white flowers in early spring.

English ivy I have seen growing under wide-spreading deciduous trees where not a blade of grass could be coaxed to thrive, and creeping in every direction till it formed a veritable mat.

Daphne cneorum, the garland flower, is one of the most delightful little evergreen shrubs, especially good in its prostrate form, on a bank or in a rock garden. It bears clusters of delicately scented pink flowers in May and again in August.

With such a wealth of unusual material to be had simply by appealing to the better growers (who are earnestly striving to put out only the finest), it depends on home owners themselves to make their grounds lovely the year through.



PHOTOGRAPH BY H. G. HEALY

OLMSTED BROS., LANDSCAPE ARCHITECTS



OFFICE OF MELLOR & MEIGS, ARCHITECTS

*Looking at this scene it would not be difficult to imagine it the courtyard of some Italian inn, and to picture yourself dining here at fresco to the accompaniment of Fal-
ernian wines. In reality, however, it is a glimpse of the courtyard in the residence of Mr. Arthur Newbold at Laverock, Pa. Mellor, Meigs & Howe were the architects*

A BIT OF ITALY IN PENNSYLVANIA



The homelike quality of the Grosse Pointe Club—one of its outstanding features—is particularly emphasized in the private dining room (above), with its scenic wallpaper and old ivory woodwork, copied from examples in the Metropolitan Museum. The lighting fixtures, Sheraton sideboard, wine coolers, and tea service, are all authentic antiques; and a table service of Waterford glass and individual patterns of English ware for each course are contributing personal touches not usually to be found outside the home

THE GROSSE POINTE CLUB

Grosse Pointe, Mich.

ROBERT O. DERRICK
Architect

MRS. EDWIN HEWITT BROWN
Decorator

PHOTOGRAPHS BY THOMAS ELLISON

Upper left. The living room walls and woodwork are a gray blue (modeled after the Virginia Room in the Metropolitan Museum), combining delightfully with the mulberry of the rug, the pale yellow of the striped silk hangings and the yellow chintz flowered in mulberry, blue, etc. The furnishings are for the most part genuine antiques. At lower left is the sun room, true to name even on cloudy days, with its pale salmon walls and soft tan rug



Below. The restful color scheme in the little dressing room is the same as that of the sitting room, which it adjoins—woodwork painted a soft gray-green, with curtains of lavender

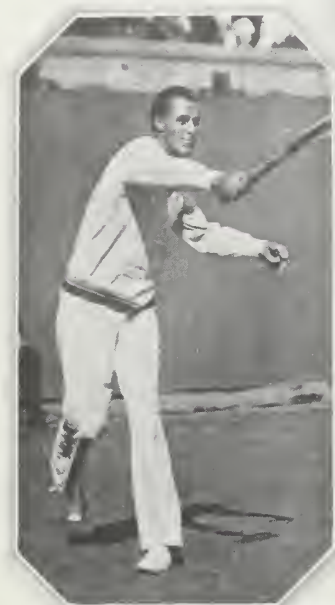
Above. The men's lounge strikes a distinctly masculine note of solid comfort without furbelows, with its easy chairs, pine-paneled walls, and pewter lighting fixtures

Below. In the main dining room, the color scheme is the same as in the living room. The luncheon room, at the far end, has old ivory trim, with pale yellow walls and chintz hangings

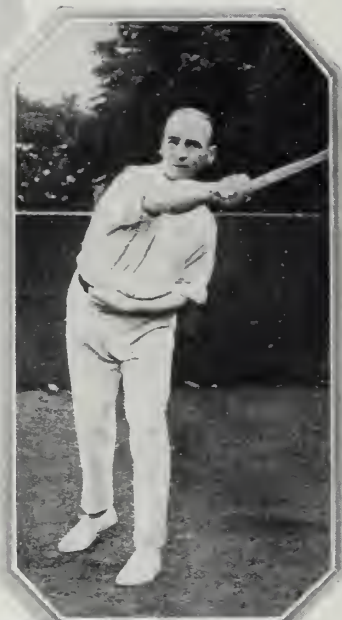




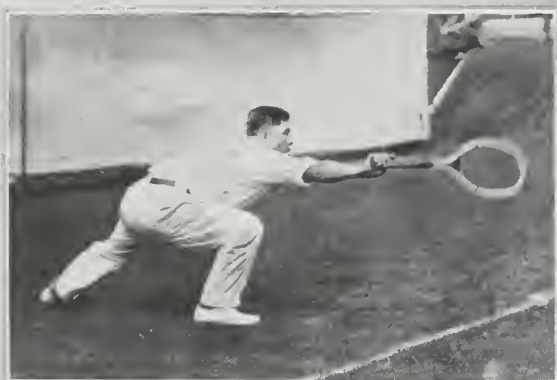
Above, Miss Helen Wills returning a high bounding ball. Although the ball had almost passed her and she was caught in a very difficult position, she has succeeded in following through in perfect form



Left, Bill Tilden following through on one of his famous fore-hand drives



Right, J. C. Parke, noted player, on the side of England in numerous Davis Cup contests



Left, Tawara, the Japanese player, uses one side of his racket for both fore-hand and back-hand strokes. Note the entirely different grip from that of other players



Right, Mrs. Kitty McKane Godfree of England following through on a low ball



Miss Eleanor Goss, whose style of play is considered by experts to be almost perfect



Miss Joan Fry, member of England's Wightman Cup team, and a player of note



Miss Betty Nuthall, of England, uses short crossed drives close to the net with telling effect

Following Through at Tennis

by GEORGE AGUTTER

IN MY opinion a good follow through is one of the most important fundamentals to learn when you are practising driving, but a follow through to the majority of tennis players is something mysterious. If you do not agree with me, ask three or four of your tennis-playing friends how they would follow through. I am almost certain that not two of them will swing alike.

When studying photographs of tennis players, the average player does not seem to realize that there is more than one way to play a fore-hand stroke. He knows perhaps that there is such a thing as a slice, a lifting stroke, and an undercut, but when he is looking at a photograph the stroke uppermost in his mind is a drive.

One kind of lifting stroke can be played when standing with the feet almost facing the net. A horizontal slice can also be played from the same position. It is possible also to drive from the same position, but the average number of good strokes will be much lower than when the feet are in a correct position for driving, which would be parallel to the intended line of flight of the ball.

When you are watching well-known tennis players in action you will not actually see them follow through and stop the racket as shown here. In fact, if another photograph were taken a little later, the racket would be shown traveling in front and across the body. This is only spent force; the ball is already on its way and has been directed by the follow through. The majority of players understand this swing across the body to be the follow through.

When you are driving fore-hand or back-hand strokes, or playing any kind of stroke where you need speed, the follow through means that part of the stroke where the center of the racket follows the intended line of flight of the ball.

Beginners always have speed uppermost in their minds. They think that they must hit every ball hard and do a great deal of running around to show how energetic they can be. It takes them some time to wake up to the fact that an expert tries to run as little as possible, but endeavors to make his opponent do that part of the work.

In order to do this it is necessary, as a rule, to practise stroking the ball until you acquire a certain amount of control. The average player soon gets into a habit of lifting the ball and thinking he is driving.

Suppose, for instance, we forget tennis for a little while and walk out to a field where there are no nets to think about. Now let us start a little driving competition. If you have been using a so-called lifting drive you will immediately discover that if you expect to win the competition you must not swing your racket

up over head. You will have to swing through in the direction you wish to send the ball. You will not get distance in your stroke if you swing upward.

It is not a question of whether you can make the ball drop quickly, but of how far you can swing the racket forward—how you can follow through and get racket and body weight coming well into the stroke to get the utmost distance.

As soon as you remove the net and the lines the whole aspect of the stroke changes. The net, to the average player, is a mental hazard of six or eight feet instead of three.

Suppose you have learned to swing your racket toward the ball correctly, but you are uncertain as to where it will be at the finish of the stroke. Play a few balls over the net and try to notice where you finish your swing. This will not be easy at first as you will have to watch the ball, but with a little practice you will soon be able to judge where your racket is after you have swung it forward. Do not hit too hard, so that you will have time to watch where the racket is at the end of the stroke.

The fault of hitting upward usually starts from a poor grip on the racket. If it is held so that it faces the ground during the swing forward, the player instinctively realizes that if he expects to send the ball over the net it must be lifted over.

Imagine trying to play games like squash, handball, or driving at golf without hitting through. It would be almost impossible to get power into your strokes. In games like racquets and squash, side-

spin and undercut strokes are used extensively. There is no problem, however, of imparting spin to the ball to make it swoop down on the opposite side of the net. I cannot imagine anyone using a lifting stroke in squash or racquets.

There are several reasons why tennis players think that the lifting stroke is advantageous. First, that it helps them to lift the ball high enough to avoid the net; second, that it helps to put sufficient spin on the ball to make it drop quickly into the opposite side; third, that the extra spin on the ball will make it more difficult for the receiver to return it. The player overlooks the fact that in applying so much spin to the ball he must cut up through the intended line of flight, thereby often causing him to strike the ball a glancing blow on the frame of the racket.

When I am playing against an opponent I want to beat I think more about following through than any other part of the stroke, for the reason that it helps to

control the direction of the ball, to get power into the stroke, and to control the drop on the ball. It also saves a great deal of strength and enables you to play your strokes in better form.

In the illustrations some of the players have turned the racket face well over toward the ground to keep the ball down. If the racket is turned too fast and the follow through is short the ball will hit the net. The racket must be swung well through and turned smoothly. Some of the players have not turned the racket face very much, evidently because they have not hit the ball hard.

In playing the back-hand stroke there is always some diversity of opinion as to whether the thumb should be used at the back of the handle of the racket.

All the best women players use the thumb extended when playing the back-hand stroke. It is quite obvious that the players shown here all extend the thumb for the back-hand. Tilden, Johnston, and Richards do not use the thumb, but all the French players, amateurs and professionals, use it.

I would advise beginners to use the thumb at the back of the racket until they have played for some time. Then if they think their touch on the racket good enough, experiment a little without it to find out which grip is easier to control.

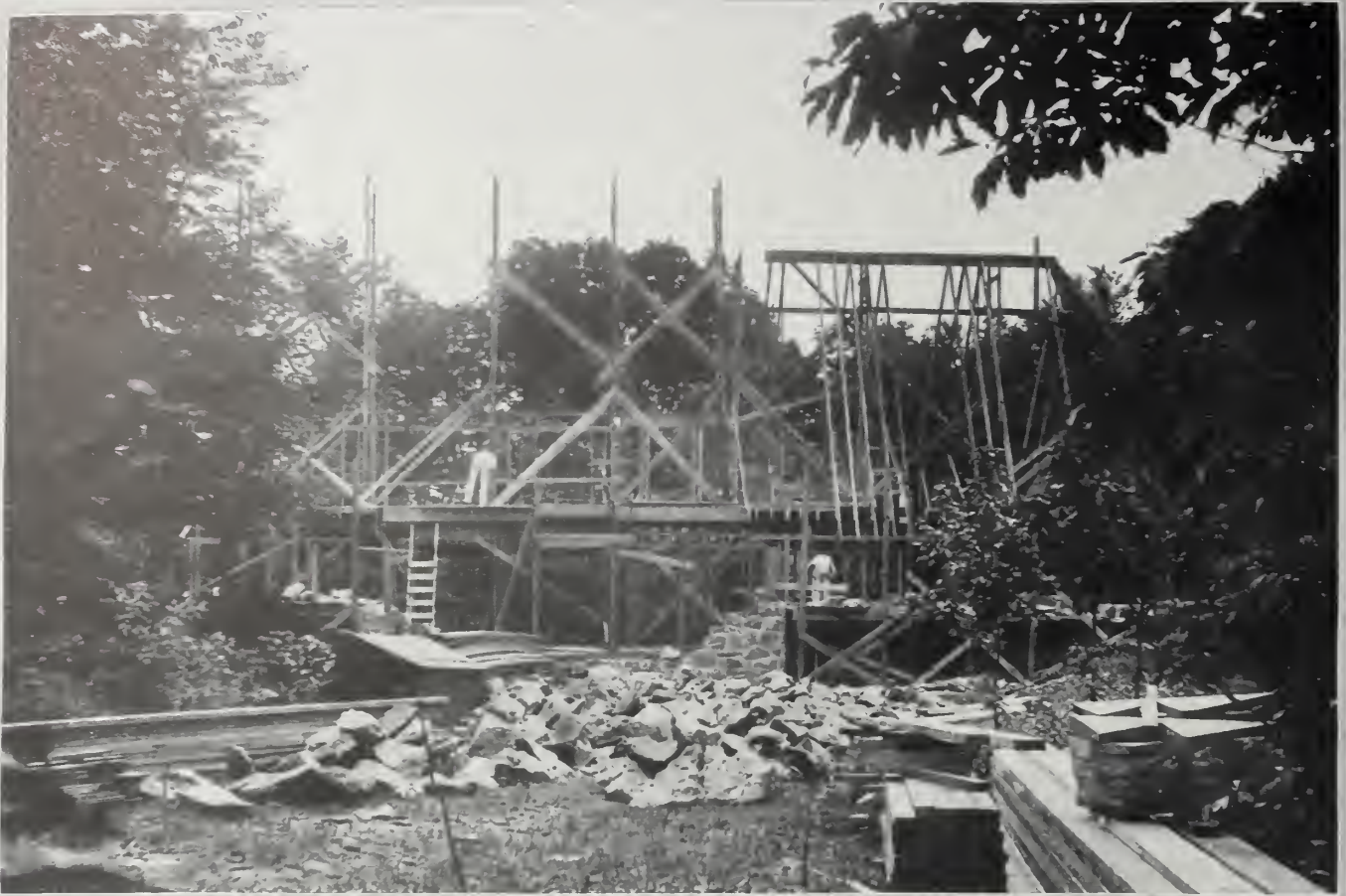


FOTOGRAMS

Miss Kea Bouman, the famous Dutch woman player, at the finish of a lifting stroke



T. R. Pell, one of the best exponents of the back-hand stroke



THE COUNTRY LIFE HOUSE PROGRESSES

Preliminary Announcement

AS WILL be seen by the accompanying photographs, ground has been broken and work started on COUNTRY LIFE's second adventure in home building. The work has not progressed far enough as yet for us to give our readers a complete presentation of the house, but by next month we shall be able to give definite details, with sketches and plans of the house as well as photographs of the site.

The house is being erected near Greenwich, Conn., in a beautifully wooded section known as Khakum Wood—a part of the famous old Phelps-Stokes estate. It is an adaptation of the American Colonial, developed in stone, and designed by the well-known architect, Mr. Julius Gregory.

As with its predecessor, the house is to be built of the finest materials obtainable, and equipped with all the latest modern appliances.

To the uninitiated, these pictures of the latest COUNTRY LIFE house in embryo may be unimpressive, but to the intending home builder they are full of promise, for the house of which they show only a small portion of the framework will, like its predecessor, be an example worthy of emulation, as it will represent the best in planning, construction, and furnishings



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A NEW BOOKLET, "Fabrics—the Key to Successful Decoration," giving, briefly, the history of fabrics and their importance in decorative use will be sent to you,

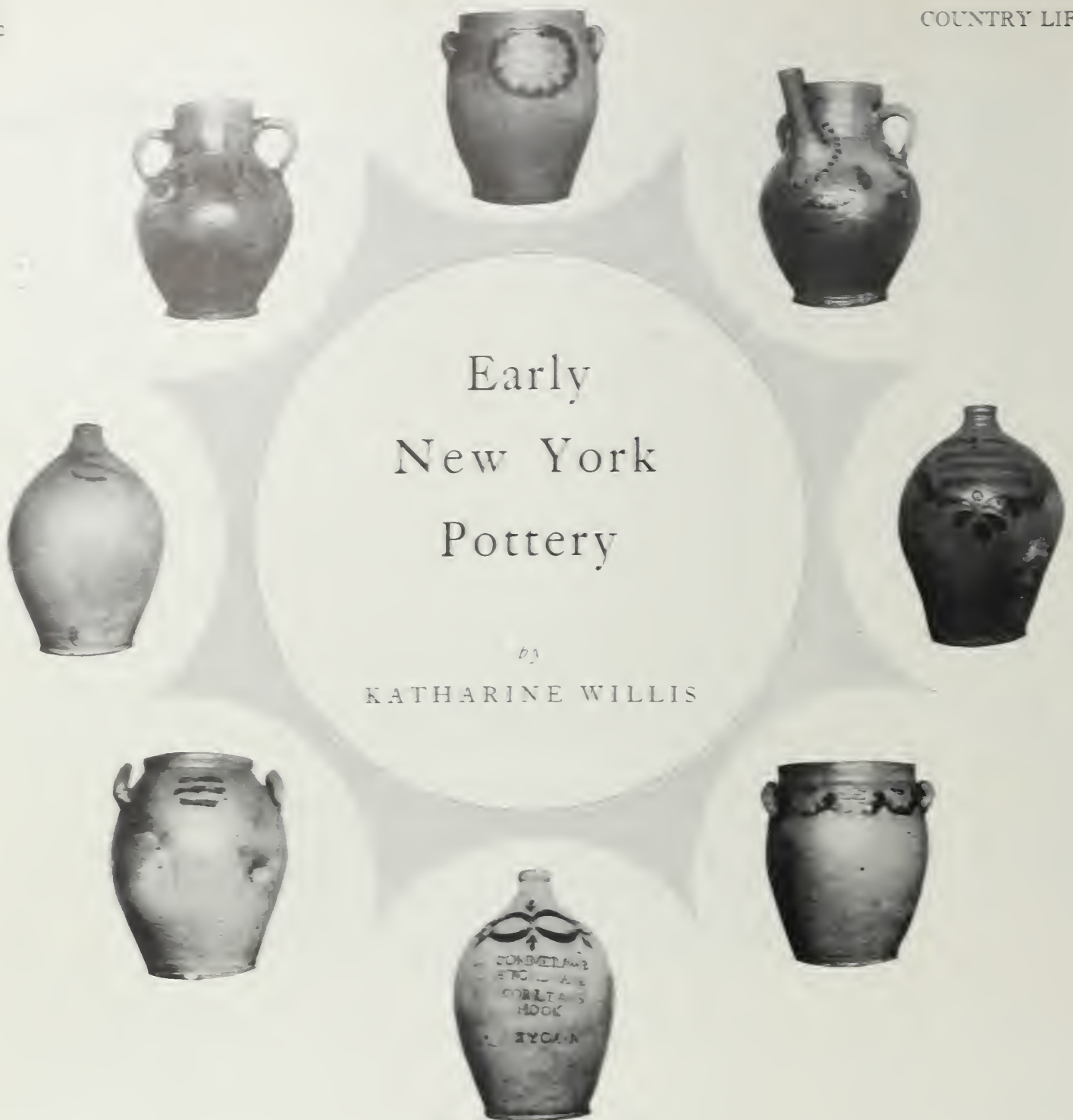
without charge, upon request. This booklet will help you in your consultation with your decorator. It describes and illustrates the fabrics each style of decoration demands.

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A DISTINGUISHED American designer found in this damask just the sophisticated beauty and elegance desired in a covering for one of his modern chairs



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Early New York Pottery

by
KATHARINE WILLIS

ON a little hill tucked away among the still virgin forests of New York City, at Riverdale, watching the gentle waters of the Hudson as they slip by on their journey to the sea, stands The Museum of Folk and Peasant Arts. From the main highway, a short distance away, you follow a winding path, that threads its way among bordering flowers and shrubs, ever rising as it goes, and then, quite unexpectedly, you come upon it.

The Museum, a fine building of dignified proportions, occupying this pleasant site, has been built by Mrs. Elie Nadelman on her estate at Riverdale-on-Hudson as a repository for her collection of most interesting as well as rare antiques of various kinds.

The collection of early New York pottery which Mrs. Nadelman has assembled and placed on display in her Museum includes rare specimens of the handiwork of the earliest of the Dutch potters of New Amsterdam of which we have record, and, coming down through the Colonial and post-Colonial periods, so outstanding

and notable is this collection that it may be easily conceded to be one of the finest ever assembled.

By "early New York" pottery we really mean the pottery made by the early Dutch potters when New York City was known as New Amsterdam—the name given to it by the early Dutch traders, who were, as is well known, the first white men to settle on that important open space or point of land extending out into New York Bay, and on the island known as Manhattan.

To learn all there is to know of early New York pottery it will be necessary to go back more than 250 years, to the time when there were but a few scattering, rudely built houses in New York, some of wood, some of stone, and some of tiny brick brought from Holland; houses with steep sloping roofs and a fascinating step-like finish to the gable ends, standing close by the present lowest section of New York which was then called "The Plaine." The Plaine became known as Bowling Green in 1735.

But if there were any potteries established in those early times, the keeper of the records failed to make record of it.

John Spargo, in his very excellent book "American Pottery and China," tells us that in the list of burghers of 1657 of New Amsterdam, there is recorded one Dirck Clasen, as "pot baker." But where his pottery was located or what he made we shall never know. In 1735, the records tell us that one John Remy (also Johannes Remy) had established a flourishing pottery on what was then called "Potters Hill" on the Fresh Water Pond, also known as Collect Pond.

It was on Pot Bakers Hill on the beautiful little Collect Pond, now part of Broadway's pulsing business life, that John Remy had his pottery in 1735, and no doubt did a thriving business with the Dutch housewives, who must have been glad to have his fine old stoneware crocks and other household utensils. Stoneware, by the way, is the name given to pottery having a compact texture and a vitreous

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New York Galleries, Inc., Decorators

ONE of the most important requisites of any decorative scheme, for either a town apartment or country house, is visualized in the interiors illustrating this and the three pages following — a definite affinity in scale as well as in character between the appointments and the background.

¶ The NEW YORK GALLERIES renders a service embracing every phase of the decoration and appointments for any

type of interior . . . coordinating in perfect balance and harmony the entire background, ceiling and floor with the fascinating details of just the right lighting and all the intriguing incidentals so essential to a well-considered scheme.

¶ The exhibits here include an important collection of antiques as well as pieces designed for special requirements and fabricated from ancient woods and other sympathetic materials. ~ ~ ~





THE EXOTIC CHARM OF
OLD SPAIN

New York Galleries, Inc., Decorators

To modern eyes the architecture and decoration of Renaissance Spain open a vista of exotic charm, rife with the romance of a country permeated with the medieval influence of its earlier Moorish conquerors. ~ ~ ~

In both the architecture and furniture of that time the austere spirit of Spain dominated the form, creating a native

feeling of sturdy simplicity which needed but the Moorish touch of Orientalism to impart the color and vivacity so essential to the decorative ideals of our sophisticated age. ~ ~ ~ ~

The living-room pictured here reflects the fidelity to historic traditions with which this organization completes an interior in each decorative detail. ~



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING



AN INTERIOR IN THE MANNER OF
THE ITALIAN RENAISSANCE

New York Galleries, Inc., Decorators

IMMORTALIZED by the beauty of its treasures, the Italian Renaissance remains in retrospect one of the most brilliant epochs in the history of the arts.

Unfettered by the ecclesiastical influence of earlier times, genius flowered in that new-born freedom of creative spirit and seemed to touch artist and artisan alike... for even the humblest craftsman

wrought the simpler forms with exceeding skill, that they might fittingly accompany the great works of his masters.

Centuries have passed, yet that same spirit of unity between artist and artisan exists today—indeed, may be visualized in the furniture and related objects composed at these Galleries in a series of decorative ensembles. ~ ~ ~

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING





AN ENGLISH XVIII CENTURY
MORNING ROOM

New York Galleries, Inc., Decorators

FROM the beginning of the XVIII Century English architecture and furniture assumed greater refinement of both form and decorative detail, this tendency reaching a climax with the revival of the classic spirit by the Brothers Adam. ~ ~ ~ ~

The simplicity of the architectural plan provided a perfect background for the graceful tables, chairs and countless

other pieces improvised by such ingenious cabinetmakers as Chippendale, Hepplewhite and Sheraton to meet the demands of their fastidious clientele.

In no small measure does the reputation for beautiful furniture enjoyed by this establishment rest upon the exquisite cabinetry produced in its shops by the identical methods employed by the celebrated craftsmen of olden days.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING

(Continued from page 72)

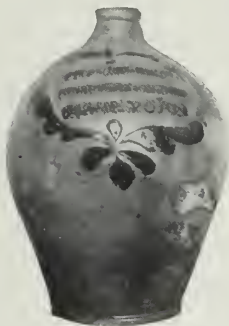


Above. By "C. Crolius, Manufacturer"—a jug of unusual shape



New York pottery by D. Morgan, evidently of early date and worthy of a place among the elect

Below. Jug by the first Crolius, "C. Crolius, Manhattan Wells, New York"



The mark "C. Crolius, Manufacturer, New York" places this piece as the work of the younger Crolius

or glass-like hardness, as compared with the softer and more porous earthenware. The stoneware is usually of a gray or tan color, and further protected by a glaze given it by a preparation of lead in firing, and sometimes by a salt glaze, formed by throwing salt into the kiln in the process of firing.

And what is of great interest respecting this early pottery is that specimens of the handiwork of John Remy have survived the vicissitudes of time and service, and of them Mrs. Nadelman has several.

A fine old J. Remy jug is shown—an old stoneware jug, small of base and with a bulging body tapering to a small neck, which had the good fortune to fall into careful hands, and after many years of service has come down to the present time unscathed. Both of these much prized pieces are graceful in shape, grayish tan and gray in color, and typical specimens of the earliest marked New York pottery.

The first John Remy died in 1762 and was succeeded by his son, John Remy, II, who carried on the pottery business as his father had done.

But Johannes Remy did not have things all his own way in making the pottery on Potters Hill on the Collect Pond. At about the same time—practically contemporary with the first Remy—Messrs. William and Peter Crolius established the Crolius Pottery. Indeed,

some historians have claimed that there was a partnership existing between the two firms of Remy and Crolius, but painstaking investigation has disclosed no reliable foundation for this claim.

The Crolius potteries were undoubtedly the most important and extensive producers of early household pottery of Colonial times. That is why a Crolius crock or jug may be picked up in practically any part of the country. Indeed, it is said that it was their boast that for one hundred years you could not sail to any port in the world without finding there some stoneware mug or jug or other piece bearing the Crolius stamp. But I venture to say that they little dreamed of the prices that Crolius pottery would be bringing to-day.

The product of the Crolius potteries was a coarse stoneware, highly glazed, gray, tan, or brown in color, with splashy decorations of cobalt blue. Oftentimes the decorations were outlined with incised lines, as on several of the pieces shown.

Their pottery was made for strictly utilitarian purposes, and the pantry shelves of these early homes were filled with circular jars or bulging crocks of preserves, potted meats, lard, mincemeat, and other delectables without which no Dutch *vrouw* would have considered herself a provident housewife.

The first Crolius to make pot-



Each piece is carefully inspected and hand smoothed by expert workmen



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Faithful Reproductions of Early American Masters

WE are building today from the models created by the early settlers. Primitive though they were, they designed and built better than they knew — for their work will endure for all time.

Years of study have been devoted to the selecting and collecting of rare old pieces of Early American. Many of these we have copied and reproduced exactly—in the same woods and the same effect, even to the identical soft, mellow tones and velvety finish. There are over 300 Stickley pieces.

The work is personally supervised by Leopold Stickley. All genuine Stickley furniture bears our name, a guarantee of quality and authenticity. On display at leading dealers



Candle Stand No. 3001



Chair No. 7006

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Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE

tery was William Crolius, on record in 1735 but possibly in operation before. None of the pieces shown are stamped with his name. John Crolius, son of William Crolius, followed in his father's footsteps (which might be said of practically all male Crolius descendants) and carried on the business founded by his father. John Crolius in time married Mary Clarkson, daughter of W. Clarkson, of London. Nine daughters and sons were born to them, among them the famous Clarkson Crolius (born October 5, 1773; died October, 1843), one of the most prominent of the Crolius family. Indeed, the Crolius family, from the first William Crolius, were men of importance in their day, active in political and municipal affairs, and no doubt pillars of the church—people of standing in the community. Clarkson Crolius was not only a potter, but a power in the administration of the City's affairs. As Grand Sachem of the Tammany Society he laid the cornerstone of Tammany Hall, May 13, 1821, and also assisted at the laying of the cornerstone of the "New City Hall" in 1842.

It is this same Mr. Clarkson Crolius who most painstakingly and beautifully decorated the piece shown at the upper right on page 72, which ranks among the highest in importance and distinctiveness in the valuable collection of early New York pottery, and is regarded by Mrs. Nadelman as one of the gems of her collection. It is a piece which has been written about by many of the foremost writers on Early American pottery. The piece is outstanding in modeling and decoration, and as a specimen of early New York pottery it may be said to embody all that could be asked for. It was made for utility purposes, it was practical, and at the same time it was splendidly modeled, and best of all it was decorated, it was signed, and it was dated. Having the rather unusual spout at the side, it may have been intended to be used as a batter pot—in those good old days when mother "set the buckwheats" to rise over night—or it may have been intended to be used as a jug. The color is a rich brown with decorations in blue. This piece formerly belonged to Mrs. L. B. Caswell, Jr., of Fort Atkinson, Wis., who says: "For generations it was used to carry water to the men working in the field." Luckily enough it did not meet with the fate of the pitcher that went to the well once too often. In addition to its distinction as an unusual piece of early stoneware pottery, its beauty and importance are greatly enhanced by being decorated with flowers and with an inscription written in a hand so fine as to make John Hancock of Constitutional fame look to his laurels as a penman. The inscription of the jug reads as follows:

"New York Feb 17th, 1798. Flowered by Clarkson Crolius"

This leaves absolutely no doubt as to the maker or time of this piece, which is well worthy of being placed in a museum, not only as an exceptional piece of early New York pottery, but also as a representative of one of the foremost and most extensive of all early potteries—the forerunner of the immense pottery business in many different lines of to-day—and of a



A fine old J. Remmey stoneware jug that remains unscathed after many years service

man who was outstanding, not only as a potter, but as a man of prominence in the affairs of his city and time.

Clarkson Crolius in time became Clarkson Crolius, Sr., and his son continued the business until about 1870, when he retired. Clarkson Crolius, Jr., was also prominent in the affair of the city, serving in many public capacities. Thus we have the Crolius potters, operating from 1735 until 1870—135 years of serving the public continuously, from father to son—a record of which a family, and quite as equally a city, may well be proud.

OTHER specimens of the wares of the Crolius potteries show a handsome jug with the decorations with incised outline and inscription "C. Crolius, Manhattan Wells, New York." This is a specimen of the work of the earlier



The general contour and type of lettering mark the work of Commeraw as among the earliest



A jar of graceful lines by J. Remmey of a type similar to the one at the left by Commeraw

Clarkson Crolius (senior), and those with the inscription "C. Crolius, Manufacturer, New York." are the work of the younger Clarkson Crolius. Thus the Crolius potters were among the first and also the last, and they played a most important part in the history of pottery-making, many years ago, when New York

was still a wilderness, and there was an Indian trail which led across the island—a trail which is now a street and is known as Grand Street.

Now, just below where this trail ended at the East River was a point of land known as "Corlears Hook." It was at Corlears Hook that a pottery was established by a potter named Commeraw, who also made stoneware pottery for the early Dutch *wrouws* and their families. I have been unable to find any exact date of his coming recorded—probably none is known—nor do I find him mentioned by writers on Early American pottery. But he surely existed, and several prized pieces of his handiwork have found places in the Museum. One has only to look at the illustrations of his work, to note the general contour of his pieces, the decorations, the early type of lettering, to know them to be of early make, perhaps as far back as 1735 and contemporary with the early Remmey and Crolius. One notes with amusement the inscription on the jug, not only the hand-made lettering, but the "N. York," upside down. But a fine big jug it is, brave in its incised decorations and striking inscription, nicely modeled, and well worthy of its place in the Museum. Also we have a jar with its neat banding around the neck, its closely placed handles, and incised decorations. Indeed, I think that Commeraw, as a potter quite held his own with the more exploited Remmey and Crolius.

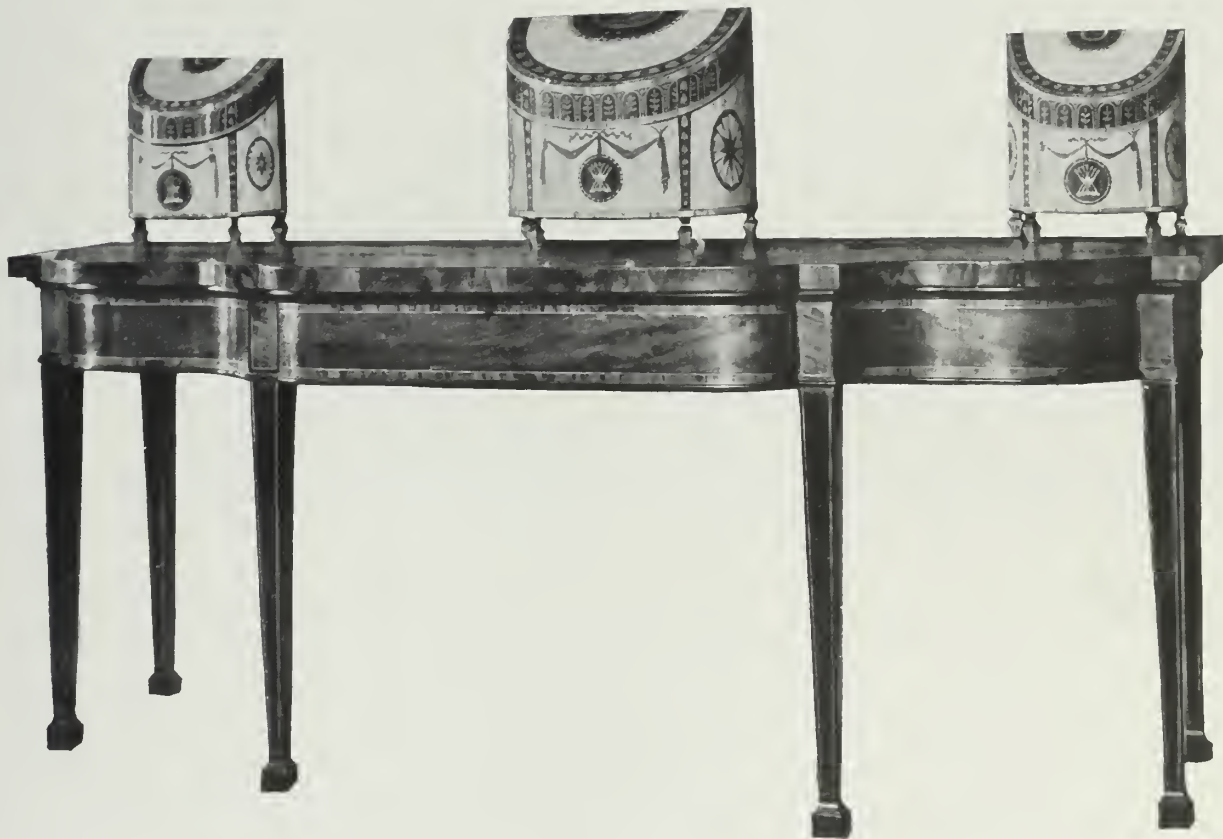
Another piece of early New York pottery, the fine old jar with the nicely rimmed top and the decorations in early type, is signed "D. Morgan, N. York." (The New York Directory of 1806 lists "D. Morgan, potter at Pot Bakers Hill.") The general type of the piece, the decorations and inscriptions, especially the "N. York" show it to be of an early date. Little is known about D. Morgan and his pottery; it is possible that the pottery may not have been of long duration, and he has met the fate of a "lesser light," in comparison with Remmey and Crolius. But the bold, handsome way in which Morgan inscribed his name on his pottery shows pride in his handiwork, and a specimen of his work is rare and well worthy of preservation among those of the elect in a collection of early New York pottery.

Another very early jug which always attracts the attention of visitors to the Museum is one with crossed flags and other decorations, shown in one of the illustrations. This jug is signed at the bottom "Bill Howard, N. York." and the date is evidently before 1800. One of the crossed flags is apparently intended to represent the Stars and Stripes, and the other seems to be the French flag.

Remmey! Crolius! Commeraw! Outstanding names of makers of the pottery of early New York. These three, but by far the greatest of these is Crolius.

MR. VERNAY wishes to draw attention to the collection of Sheraton sideboards and sidetables he recently acquired. Among the unusual features is a sideboard of concave design finished in richly figured light crotch mahogany. Others include Bow serpentine and Breakfast types from 3 to 8 feet long.

VERNAX—A new furniture cream, perfected by Mr. Vernay for use on his own collection of furniture, is now on sale.



A distinctive inlaid Sheraton Mahogany side table of fine deep rich color and quality. 1780-1790. Length 7' 2", depth 2' 4", height 3'.

A rare set of three Sheraton Satinwood knife boxes inlaid in a most delicate manner 1780-1790.

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET



Above. A winner where beauty as well as performance counts — Packard's new town car done in gray, with body by Rollston



Left. Studebaker's best looking model is their Commander sport roadster — a clean-cut comfortable car with a nice turn of speed

THE MOTOR WORLD

by ERIC HATCH

IT IS generally a bad principle to say anything too nice about anyone in the motor industry for fear of not being believed. In the case of Carey and the Packards he rents at the Grand Central Terminal, we must, as Texas Guinan would say, "Give the little boy a hand."

The other day I had to attend a luncheon on Long Island. I went to the garage late and found my car sleeping peacefully on three flat tires. What to do? There wasn't a moment to be lost. I jumped into a 'phone booth and ordered one of these Packards. I then walked around the block to my apartment, and when I arrived the car was waiting before the door!

Perhaps the most interesting thing about these cars is their drivers. A year or so ago a lady drove a party home from the theatre. I happened to sit in front with the chauffeur and fell to chatting with him. We discussed the lady's hunters and show horses and her family's place in Philadelphia. It wasn't till the next day that I learned that the driver was not an old family retainer, and that both he and the car had been hired for the evening.

Speaking of Packards, they have a new town car done in gray that is about as refined looking a turn-out as could well be made. The body is by Rollston and has a simplicity of execution that suggests the idea that it was built for people to enjoy driving in rather than for the sole purpose of impressing somebody with a lot of gew-gaws and nickel. This car is in keeping with most Packard body work, for after all, they have been consistent winners at most of the beauty salons on the continent from Monte Carlo to Wiesbaden, and in these contests the cars are judged for their artistic merit alone.

Studebaker have recently come out with a new and trick ignition switch that is doing a lot to help them to sell cars to that one tenth of one per cent. of our population who do not feel that they are the best drivers in the world. This switch operates the

starter with the pleasant result that when you stall the engine in traffic it starts again without your doing anything about it. Truly a nice switch!

Unquestionably the best looking model this company puts out to-day is their Commander sport roadster. Studebaker is not an expensive car and should not try to look like one. The roadster makes no attempt to kid anybody about this. It comes out and stands on its own four wheels for what it's worth; a clean-cut, comfortable car with a turn of speed sufficient to justify its purchase by many of the rum runners operating from Rouses Point and Canada. Its equipment is advertised as follows: "Shock absorbers, fender mirror, ninety-mile-an-hour speedometer, cigarette lighter. . ."

There is no electric toaster, but possibly they will provide a top for optimists who don't think the speedometer spins fast enough.

The very modernness of an automatic starting switch takes me back to the days when automobiles were wound up on the side and ran about as far without stopping as though they actually had worked like toy locomotives. In those days my father had a Winton. The Winton had Diamond tires, and these tires were buggy tires in that there was no inner tube. After they had been on the car for about two years and suffered much wear from the then stony roads, one of them finally blew out. My father thinking a tire should be good for the life of the car, wrote the Diamond Tire Company an indignant letter in which he freely expressed his opinion of the weakness of their product. The Company sent him a new tire free and a polite apology to the effect that they couldn't understand how it had possibly happened! Those were the days!

Apropos of bargains, there is a place in New York where it is possible to pick up used foreign cars today at prices that seem absurdly low. It is practically impossible to buy an imported car new that is any

good at all for less than five thousand, because of the duty that ranges from thirty to fifty per cent. of their value. It is almost equally impossible to sell a foreign car that may have set you back many thousands for anything approximating its worth.

The Foreign and Domestic Auto Repair Company at 106 West End Avenue, have for years specialized in fixing up and overhauling these high-priced babies. Because of this they are always in touch with people who either want, or emphatically don't want, foreign cars, and the result of this is that in their workshop there can always be found Mercedeses, Bugattis, Amilcars, and so on, that the owners want to sell. The prices range from about six hundred dollars on up to around three thousand, but the interesting thing is that most of these cars have been overhauled at the original owner's expense before they have been offered for sale, the company acting merely as brokers in the transactions.

IF ONE buys a foreign car and it won't run and for some reason you want to turn it around in your garage, the following *modus operandi* will be found effective. (N.B.—this works equally well with American cars that won't run.)

Let two fairly substantial men stand at the back of the car and seize it with both hands. Then let them start bouncing it up and down on its springs. As soon as the bouncing becomes rhythmic, let them start pushing on the up-stroke in whatever direction they have previously agreed on. It will be found that, if they keep an even cadence of bounce, shove, and bounce, the rear of the car will slide sideways about a foot every shove. This system, as well as turning the car around, will be found to be most exhilarating exercise by all who try it, the one important item to be remembered being the utter necessity of determining in advance and agreeing on the direction in which to shove; in this, teamwork is everything.



A GREAT-GRANDSON* OF DUNCAN PHYFE

—recently purchased this Phyfe dining table by Danersk to stand with his fine collection of Duncan Phyfe originals.

His selection was made after extensive search for a piece which possessed all the grace and spirit, all the fine points of design and construction which have made the great master's work so valuable today.

This piece, shown above, is typical of

our many beautiful Phyfe adaptations, including groups for the dining room, living room and bedroom.

Visit our showrooms and inspect at your leisure these interesting pieces, with many other related groups for every room in the home. All Danersk furniture is made by hand in our own New England shops.

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FACTORIES IN NEW ENGLAND



Above. A Revillon Freres creation in natural gray broadtail featuring a slender silver fox collar



Above. A smart and distinctive model designed by Revillon Freres in natural brown American ermine



Above. A kolinsky wrap with the skins worked diagonally to achieve slenderness of silhouette. The huge collar is a dominant fashion note. Designed by H. Jaekel & Sons



Right. Gray krimmer makes a smart contrast used on the melon-shaped sleeves and rolling collar of this black Hudson seal from Gunther



Left. Sports type of coat in hair seal, designed on modified Cossack lines, with matching cloth as trimming. From H. Jaekel & Sons

THE MODE IN FURS

by ANNE SHIRLEY MOLLOY

ASSEMBLED on this and the following page are some of the most notable creations in furs from representative fur houses. Just as there is little in the way of radical changes in the essential lines of frocks, so is any definite departure lacking from the accepted line of wraps, and

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information regarding articles of the sort shown here. It will gladly furnish the names and addresses of establishments where they may be found. Write, telephone, or consult Miss Molloy personally at COUNTRY LIFE'S New York office, 244 Madison Avenue

therefore the ingenuity of the designers has been most concerned with adapting the luxurious pelts to the svelte lines of the modern frock.

Anything pertaining to thickness and bulk is frowned upon and wonderful results in slenderizing effects are gained by the clever handling of pelts to



LeNore
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FURS by GUNTHER

As a jewel collector discards all but the flawless gems—so Gunther experts select only the finest skins to fashion into coats. In CARACUL, MINK and BROADTAIL we present models revealing the slightly molded hip line . . . the discreet flare . . . interestingly cut sleeves . . . newer collar effects.

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2 RUE DE CASTIGLIONE



This luxurious white Russian ermine wrap with luminous collar was designed by Gunther. The skins are worked to form a wide border

obviate this. The fur wrap of to-day—that is the wrap of fine quality of fur—has a softness and pliability about it that make it irresistible to the appreciative.

One of the most luxurious of pelts, that is particularly suitable for a day-time wrap, is the natural broadtail. It is, as its name implies, the pelt used in the natural state, and only the skins that have richness of pattern and a wonderful dark gray tone blended with the black may be left undyed, so wraps of this type are of necessity rare and the possessor of one may count herself fortunate. One of the most beautiful of these is pictured from Revillon Freres, the collar of silver fox blending with the tones of the broadtail.

Another wrap from this house, also pictured, is of American ermine in natural brown, designed so cleverly that the usual horizontal joinings of the skins are not visible. In this model the skins are worked up as in a pile fabric, making the beauty of the pelt more apparent.

Kolinsky is used for the handsome wrap from H. Jaekel & Sons, and a notable effect is gained by working the skins diagonally. It is a particularly well designed wrap to take care of the more bouffant type of evening gown or of the gown with the increasing length in back—a point to be considered. The extremely large collar makes a delightful frame for the face and it may be worn rolled or high in the back.

An interesting sports coat from this house follows the lines of a coat made by the same firm for a prominent aviatrix. The model pictured is of hair seal, in brown. It is of the modified Cossack lines, belted, and matching cloth is used as a trimming.

Russian ermine, that is always lovely and the most youthful of furs for evening wraps, is used by Gunther in the wrap pictured above. It has an extremely wide and graceful collar and the skins are worked cross-wise to form a border.

A striking contrast is achieved in the design of the Hudson seal coat from this house, gray krimmer forming the rolling collar, which extends the full length of the coat, the krimmer being repeated in the huge melon-shaped cuffs.

Charming things have been done in the way of sports coats, and particularly notable are the white lamb models that will make their appearance at the smart resorts at the first excuse of a cool day. These are usually of the flaring-type with the tailored notched collar.

Lamb coats, in all their different variations of tone, in both the closely clipped variety and in the softer finish, promise to be very smart, the beige, honey, and sandalwood tones being given particular prominence.

Goat skin is very youthful and becoming, and a new note is achieved in working these skins in a diagonal way in a copy of an import shown by H. Jaekel & Son. The diagonal line is repeated in the wide band that crosses in front.

Fox furs continue to be favored for neck pieces, the two skins being particularly smart. In the sable neck scarfs there is a tendency to increase the skins and four or five are sometimes used, depending always on the size of the wearer. A smart way of utilizing three skins is to use one about the neck and two clustered at one side. This is more graceful than the usual method of a skin about the neck and one hanging at either side.

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NEW WAY



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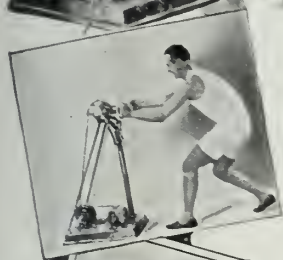
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Reeveshire Fences



Photo by Levick

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Made of split chestnut in 3 and 4 rail styles, both 4 feet in height. Rails are 13 feet in length. Has great durability and strength. Erection is easy—cost surprisingly low.

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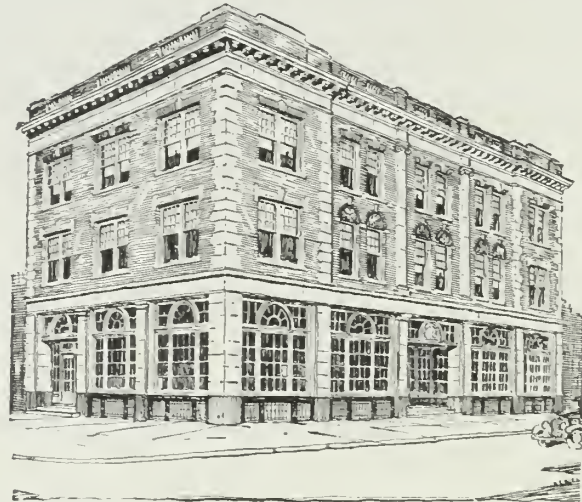
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(Established 1860)

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MADISON AVENUE COR. FORTY-FOURTH STREET
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Boston Store ANNOUNCEMENT

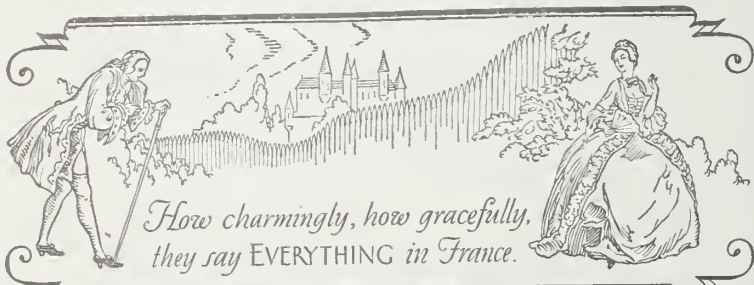


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August 15, 1928

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Dubois is just such a fence. It is made in France where people are celebrated for carrying politeness into every phase of living. It has about it the quiet dignity and charm one invariably associates with old-world gardens. And its rare beauty, its friendly aspect, make it ideal from your view-point and from that of your neighbors as well.

Dubois is made by hand of split, live, chestnut saplings, bound closely together with heavy, rust-proof Copperweld wire. Comes in sections 5 ft. wide, in various heights. Imported solely by Robert C. Reeves Company, Largest Distributors of Wooden Fences in America, 187 Water Street, New York.

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{Made in France}

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Mr. C. E. F. McCann's Helena, ninety-five-foot cruiser powered by two 300 horsepower Speedway engines, and built by the Consolidated Shipbuilding Corporation at Morris Heights, N. Y.

BETTY CARSTAIRS IS COMING

by E. JAMES DEVINE

THE first three days of September will mark a speed boat event which will attract the attention of the entire yachting world. It could be put more simply and more forcibly by saying that Betty Carstairs of England will race Gar Wood of the United States!

The plucky little English lady has challenged and withdrawn, considered and reconsidered, and finally has definitely entered this classic, which will be conducted by the Detroit Yacht Club, of which Gar Wood is commodore.

The British International Trophy was first given in 1903 by Lord Northcliffe (then Sir Alfred Harmsworth) for international competition between fast power craft. Its winner has usually been the owner of the world's fastest power boat, and the history of speed boat racing is closely associated with the history of this trophy.

The first race in 1903 was won in a bit less than twenty miles per hour. When the first American boat won it in 1907, the time was not quite thirty-two miles an hour, made by *Dixie I*. *Dixie II*, *III*, and *IV* defended it successfully against British challengers until 1912 when *Maple Leaf IV* took it back to England after winning the race at forty-three miles per hour. *Maple Leaf IV* was the first of the step boats, or hydroplanes.

In 1920 Commodore Gar Wood went to England and re-won the prize with *Miss America* at a speed of sixty-one and a half miles per hour. The long hope of attaining the

mile-a-minute speed had been realized. *Miss America II* retained the trophy in 1921. Since that time *Miss America II* has raced against time over a straight-away course and has reached a speed of 80.567 miles per hour! This record has held since. *Miss America II* is equipped with four Liberty motors in a twenty-five-foot hull. She has a single step amidships and represents the perfection of hydroplane construction.

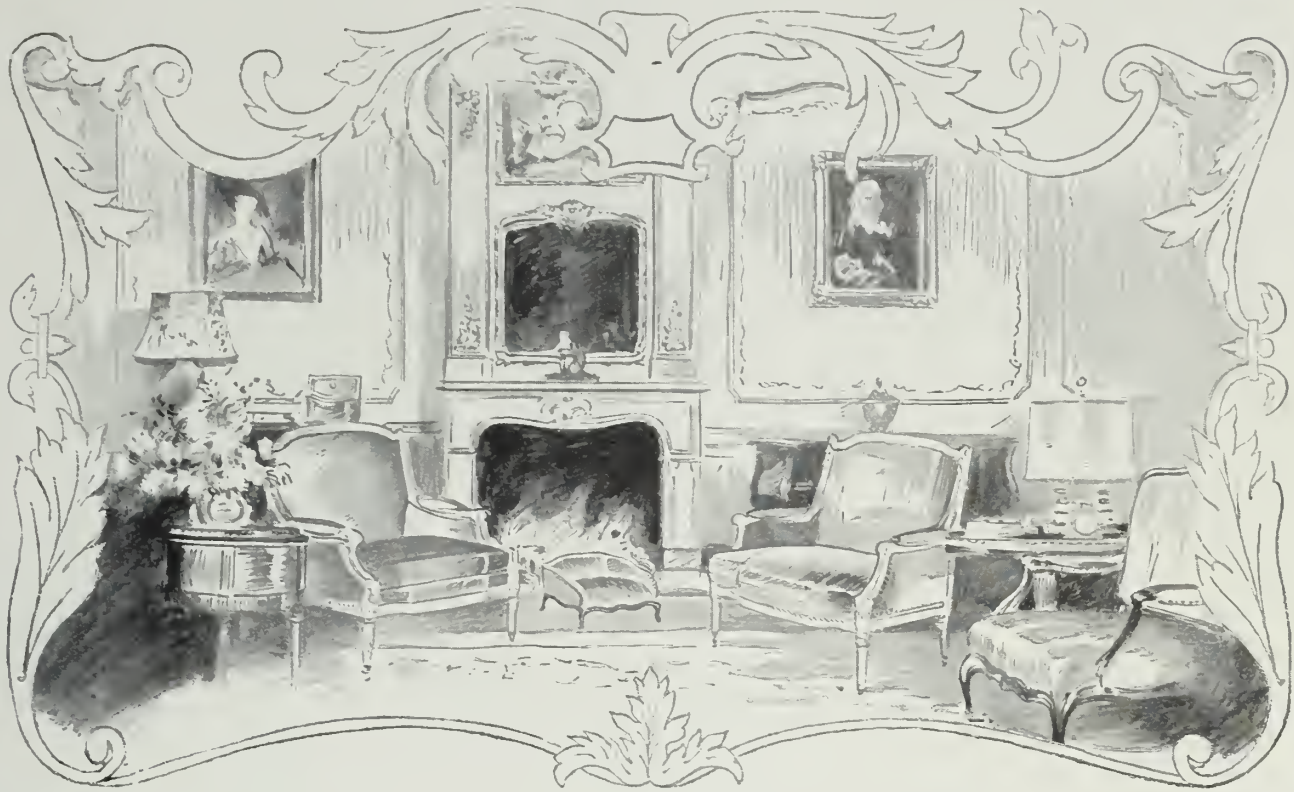
Last year Commodore Wood built *Miss America III*, *Miss America IV*, and *Miss America V* to defend the trophy, which he did without any opposition. He is building several more *Miss Americas* for the race in September, one to carry 800 horsepower, another 900, and the third 1,600 horsepower.

To meet this team of boats, the fastest of which will be driven by the Commodore himself, Miss Carstairs will enter three boats called *Estelle I*, *II*, and *III*. All of them will be equipped with Napier engines. This type of motor develops more power per unit than any other gasoline motor made. The world's airplane speed record and the world's motor car speed record are each held by Napier engines.

It will be a gala time for the Detroit Yacht Club when these two international speeders meet again. Commodore Wood will enter faster boats than *Miss America II*; Miss Carstairs will also; for it has been rumored about that both the defender and challenger have passed the world's record in their secret try-outs.



King Vidor, the well-known moving picture director, at the wheel of his speedy new Chris Craft runabout



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RUBY S. CHAPMAN, *President*
385 Madison Avenue, New York

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Antiques

Reproductions



Above. A good example of blended periods is seen in this harmonious combination of Queen Anne and Georgian style.

Above. The eighteenth century mode in modern tones. Walls are pearl green, carpet jade green, and curtains sage green. Chair coverings are wine-colored brocade

Above. A dining room should always be, as this one is, serene in atmosphere as well as restful to the eye, or good digestion will not wait on appetite



The charm of Heppelwhite, the simplicity of Sheraton, are as close to our needs to-day as when these two great craftsmen lived, as is proved by fine reproductions of their work, such as these, which are important to the decoration of modern homes



Above. A gracious ensemble which has the dignity of the past and the comfort that is universally demanded of the present

THE HOUSE AS PERSONAL BACKGROUND

by LEE McCANN

Photographs from Kensington Mfg. Co., Arthur S. Vemay Inc., Charles of London, and The Hayden Co.

INTERIOR decoration is constantly under consideration from every angle of art and fashion. This is as it should be. But there is another important and somewhat neglected point of view that is seldom touched upon. Not often enough is the question raised as to how well a house fulfils its requirements as an appropriate, beautiful, and harmonious setting for the dwellers within its walls.

This is a problem in delicate adjustments and falls well within the province of decoration, though it is difficult of approach. It is the function of the decora-

tor to create a tasteful, livable ensemble, authentic in period where a period design is chosen; but to orient that style to personality calls for a subtle sense of values and a human understanding which is perhaps a more exacting demand than one has the right to make of him.

Nevertheless some decorators have this quality and they infuse their rooms with a sense of life, occupation, and feeling for character, while many set an empty stage, unsympathetic to any drama that may be played against its background.

It is difficult for the patrons of decorators to solve this question in advance because they are apt to fetter the taste of the specialist they have chosen and handicap him in their well-meant efforts to make the style of decoration a personal one. So it happens that all too often the decorator achieves an effective interior which in his zeal for a certain type of beauty he makes more expressive of himself than of his client.

The prospective dweller sometimes regards the finished product with an awed feeling of "This is none of I," but is comforted and made proud by re-



URNISHINGS which set the key-note of a successful interior are those which offer charm...dignity...and a promise of comfort. Such furnishings, in all styles and periods, may be found at W. & J. Sloane.

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Interior Decorators
SINCE 1856

CHICAGO



The dining background of oak is always satisfying for the large or the medium size home. Its low-keyed mahogany has substance, serenity, and beauty.

flections on the tastefulness, costliness, and fashion of the furnishings.

The recent exhibitions of the modernist school in decoration undermined these considerations because the difference was so marked between the style of the furnishings and many who saw them. Quantities of people realized this for themselves and murmured that they could not visualize such furnishings in their own homes.

What they did not comprehend however was that they might have just as little in common with Tudor English, peasant French, or florid Italian interiors. They were used to these and their sense of inconsistency

was dulled except in the case of something radically new.

THERE is every type of inherited culture to-day in America, the melting pot. The fire and color of exotic races contrast with the sober restraint of the Puritans. The ancestral backgrounds of cavalier and pioneer play their part in molding the personality and taste of their descendants. It is obvious that with all of these differing types of people enormous latitude is necessary in decorative expression. And where latitude is given, extra care must be taken to use it intelligently.

A subject so complex can never be



The bedroom is a perfect example of the use of color. The walls are covered with floral paper of a delicate cream. The bed, vanity, and green are practical and good. Curtains and bedspread are in shades of yellow and green.

ESTABLISHED 1846

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WOODWORK
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In our galleries one may find beautiful lamps, unique fabrics, decorative screens, and many other art objects which will be in harmony with the decorative scheme.

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PARIS

LONDON



PHOTOGRAPH BY M. E. HEWITT

The intimate association of architecture with furnishings during the eighteenth century is unusually well illustrated in a modern Georgian hall with fine arched doors and consistent well-placed furniture

settled along broad lines. Each instance is an individual problem. Yet there are certain ways to approach this question of the perfect background and to narrow the difficulties so that their outlines are clearly perceived.

AMERICAN taste, historically, has throughout its best periods been governed by an elegance that was intelligent and a simplicity that was democratic. That is our decorative background as a nation, and since we stem from England, it is natural to find that English and their derived Colonial styles are the types of furnishing most sympathetic to the majority of contemporary Americans. They feel at home and as belonging to this sort of background.

Yet this is a tradition which has many phases that run all the way from the plain, sturdy craft of the pioneer to the richness and formality of leisured life in the great mansions.

Also, there is the span of two centuries, the seventeenth and the eighteenth, during which ideas and their expression underwent surprising changes.

So in adopting English or Early American as the chosen style for one's home, one must first decide on one's alignment with a particular point of view, and this can be done only by a little introspective study of oneself and one's family life.

THE idea of quaintness has taken in late years a strong hold on many people who were themselves not at all quaint. They have gone in for peasant styles as if they were a vegetarian diet, holding some special virtue by reason of their simplicity.

One sees in their homes details of candle lights, chairs often without comfort, and other means of closely approximating an early period that are not only out of key with the personalities of the dwellers, but that show a lack of intelligent adaptability of the early spirit and beauty to modern developments.

Good furniture is made in much the same way that it always was, and may be reproduced and supplemented with no sense of anachronism. But it is certainly clear that if our forefathers had had electric lights, their lighting fixtures would have been entirely different from what they were. It seems, therefore, a feeble gesture to retain too slavishly as part of our background features which they would have been the first to discard.

THE eighteenth century in English and American furnishings seems on the whole the ideal background for most contemporary Americans of English and American stock. It is sufficiently near to present-day standards of living to meet our requirements with little change. It has the dignity and restraint which suit a nation of people whose desire is for fine but unpretentious living. It has also the variety of an age that was prolific in great craftsmen of definite and different individualities. Within the limitations of Chippendale furniture alone one may choose the exotic, the rococo, and the plain in design to satisfy these tastes in ourselves, and still remain within one's ancestral tradition.

It was an era which knew no monotony because it was rich in original and classical motifs, and unlimited in opportunity for combinations that are fresh and interesting while retaining their authentic character.

Undoubtedly, a suppressed desire for romance has influenced many interiors. Our democratic country, with its simpler social life, has offered small chance to those who long for the atmosphere of courts and kings, ceremonial and pageantry, and the color and thrill of gorgeous spectacular functions.

Splendid interiors done in the grand manner are something in the way of compensation and expression of this feeling—a bit like going to a masked ball as one's favorite historical character. When this attitude toward decoration is sincere,

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These new Sargent "Catalonia" pieces are of solid white bronze, shaped and finished in resemblance of hand-forged wrought iron. The entrance handle (ask for No. 2661CK) has a thumb-latch, and connects directly with the Sargent cylinder lock. The door-knob (No. 1621CK) has an appropriate escutcheon and keyplate. (There is another

doorknob, No. 1620CK, for interior use.) The popular lever handle with cylinder lock and the H and L hinge plates excel for homes built in the Early American manner. The strap hinge plate and the knocker are a delightful finishing touch to entrance doorways; ask for Sargent door knocker No. 5CK, strap hinge plate No. 3CK.

SARGENT
LOCKS AND HARDWARE



Here the original pine paneling, brought over from an old English house, has been painted a soft light tone to provide a sympathetic background for the color and brilliance in the furnishings

it is not inappropriate, especially as there is much Latin lineage in this country, and interesting decorative tradition which we inherit from the times of French and Spanish colonial possessions in America. In fact, since nearly every one boasts a Latin ancestor, it is rather delightful to introduce a French bedroom, a Spanish sun room, an Italian music room, or in some way provide an interesting Continental variation in one's English scheme of decoration to give color and liveliness to the whole effect, and to represent this strain in one's ancestral background.

PERSONAL background means so much more than the influences of contemporary environment. It is rather a view seen in perspective than a backdrop. Therefore, to represent it adequately we must turn to the mellow charm of the antique so full of memories, suggestion, and association, for these are the spiritual overtones that turn house into home and furnishings into accessories to personality.

It is worth studying to find just what phase of the past, what expression of its art, is the complement to one's own individuality.

Taking our own wherever we find it is the modern privilege in decoration. The only thing is to be sure what is and what isn't one's own.

The objection most frequently offered to this point of view is that so many people live in a manner which makes it difficult to express themselves in their surroundings. Suppose, say you, that your income isn't equal to your taste, or your knowledge isn't equal to your income. Personal style is cramped in the former case, and in the latter, things simply must be left to the decorator, for if they are not, then personal taste runs rampant in the worst sense.

It is sadly true that if one feels within oneself an affinity with the great days of good Queen Bess or the high days of Georgian living, one certainly needs a country home, with all that it implies, to be at one's best. Still if this is lacking, there may be a

feeling for dignity, for the placing of furniture so that a sense of spaciousness is invoked even where space is limited, and there may be ornaments that are symbols of the centuries one admires. Taste can be expressed in a ruthless elimination of incongruous elements, a definite determination that however limited the scope for decoration, at least the things chosen shall be expressive of a point of view. Even such a decorative compromise as must be effected by those who live in small apartments can be made interesting.

So many people seem not to realize this. It is because they do not understand that modernism gains many new recruits who turn to it for a solution rather than because they are sincerely won over to it as the best mode in decoration.

A single piece of furniture will often establish the mood of a room. As proof of this, some of the most charming rooms one sees are those in which some good ancestral piece of furniture or a fine painting has been used as the focal point in decoration and the other furnishings built around it, more or less.

Space and quantity count really far less in furnishings than we are accustomed to think. Space is valuable because it is convenient for living, and if we have spacious quarters they must of course be properly filled to look well furnished. But decoration is a matter of proportion, selection, and relation, and the character of its expression is entirely a matter of choice.

Naturally, if one has a home with rooms proportioned for decoration in the grand style, it is delightful to give the imagination full sway, to recreate for the self that lies just beneath the modern American surface self, a setting wherein that other self, be it Spanish grandee, French cavalier, or American pioneer, an atmosphere which suits esthetic tastes that spring from such buried racial memories. The thing is to recognize in oneself and to analyze such trends of taste so that they may find adequate expression.



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SENT Postpaid for \$1.00. Ideas for interior decoration by Mary Fanton Roberts, editor of "Arts & Decoration." Popular styles for 1928. Gives room arrangements, color schemes. Suggests draperies and floor coverings for each period. Tells about woods, finishes, convenience features

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SHOP WINDOWS OF MAYFAIR

By Shirley Paine

This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages

had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

Our Shopping Section rounds out exactly one year of service this month. It has helped thousands of readers who have little time to shop in New York, or who come to town only at long intervals. Each month we try to find things that have smartness, utility, and above all a sound price value. Many

of these come from shops that are advertisers in the Section. They too are most enthusiastic, and not only offer us novel items to write up, but try their best to show you equally interesting things in their advertising. How do you like the Section? Can you tell us how it might be improved?



This hand-wrought iron table lamp is offered complete with shade by one of the smartest decorating shops on the Upper East Side. At \$10 it is an exceptional find, and will fit into any room in the informal house or apartment. Transportation extra. Shade is heavy tan parchment hand decorated. Just write Shirley Paine for folder



Both these items are strongly made of solid polished brass. The glass lamp chimneys are authentic and nicely engraved. Chandelier has heavy turned brass center rod, is 17" high with 14" spread; price \$44. Wall fixture is especially graceful; 11" high x 7 1/2" extension, \$12. Delivered greater N. Y. Write Shirley Paine for complete catalogues



Jack and Jill—a charming rhyme with music on this charming tan parchment lampshade. The base is of brushed solid brass cast in the famous bunny model by Garret Thew. The shade is oval, 12" wide, hand-decorated by a children's specialty shop. Lamp wired complete \$9.50. carriage collect



Handpainted iron plaques with a spring steel wedge for use also as door-stops—Peter Pan and Tinkle Bell, Modern Priscilla and the Goose Girl. Two small rings at back permit them to be hung on the wall. They are charming bits for the country place, and will really stop a heavy door. Choice in shades of blue, green, mauve, and pink. Price \$4. postpaid, complete with wedge and screws, packed in an attractive box. A fine catalogue of unusual iron items and weathervanes. Write Shirley Paine



This is a famous Pennsylvania armchair, nine spindle hickory back; hand carved ears on comb; hickory arms bent to follow lines of seat, which is deeply hand-hollowed from a 2" thick section of pine. Width 25"; 18" deep; height 48". Choice maple, walnut, or mahogany finish, but maple is recommended as being best. Hand-rubbed with boiled oil, shellacked and waxed. \$40, crated for shipment

This fine wing chair is a copy of a famous original in Salem, Mass. It is offered to readers of our Shopping Section for the months of September and October at \$64.50 covered in your own choice of lovely glazed chintzes, cretonnes, sateens. Where not crated \$61.50. Bright quiltings \$10 extra. Maple, mahogany or walnut legs. Cuttings mailed gladly, also nice catalogue



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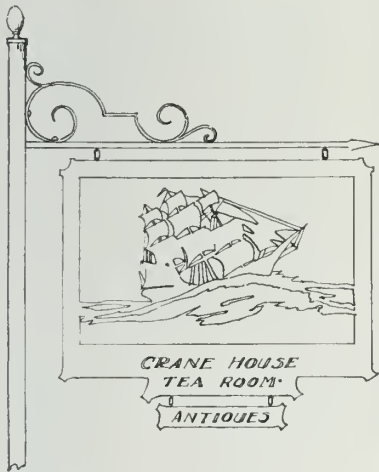


Even smaller houses can use it, at least for the entrance door trim. It is no longer necessary to use commonplace, uninspired hardware. When once you have seen it you will realize just how much it can add of beauty to your house.

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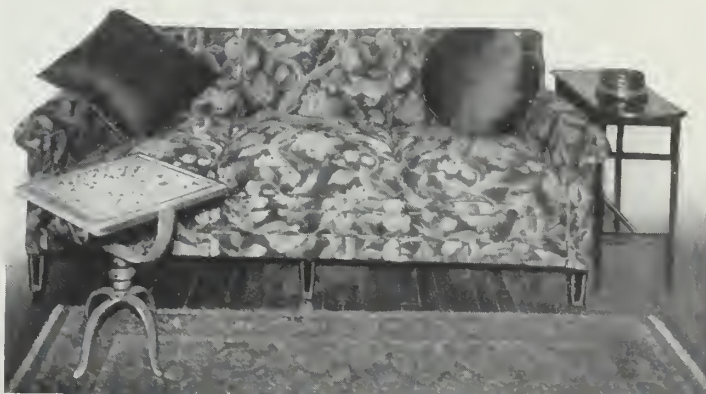
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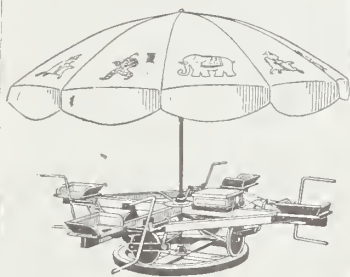
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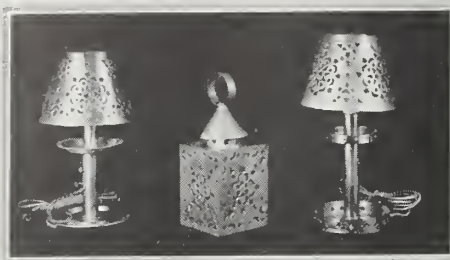
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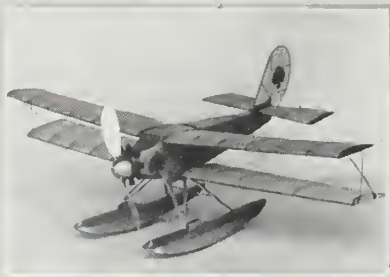


Three fascinating perforated metal lamp reproductions from Boston. The work of this original shop is happily free from the usual "art-craft" touch in metal. The candlestick table lamps make quaint night lights, or go well on wall tables in Colonial homes. These are \$7.50 each, with 8 ft. cord and plug; shade \$4.50 extra. The lantern, copy of an old model, would grace any porch or road entrance. Wired complete, \$7.50

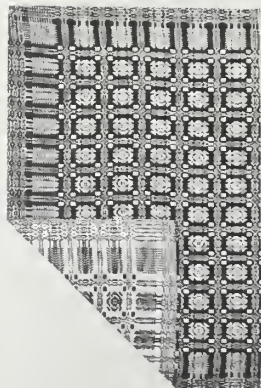


Again we show this wood base lamp made in dull rubbed maple finish with black trim, or in your choice of red, green or black, all with gold trim. Shade is parchment with ruffles, choice of yellow, green, or rose. Height overall, 18 1/2", shade diameter, 11 1/2". Being quite a sizable lamp the complete price with 6ft. of silk cord is most unusual at \$16, postpaid anywhere in America. Catalogue of other items

One seems to be constantly in need of orange juice nowadays, summer and fall. The problem has been to get one which does not shout "ten cent store" before all present, one which will not break, which will strain its own juice. Triple sterling plate on hand-hammered nickel silver base. Strainer in spout, good lines, graceful handle. \$11 prepaid 100 miles N. Y.



This Silver Ace toy airplane is a marvel. It will rise from the ground and speed for 1,000 feet or more, will fly in circles, and then land gracefully. It is sold by one of America's leading toy specialty shops and costs \$12.50 postpaid 100 miles N. Y. For partly assembled plane which can be put together in half an hour, \$9; prepaid 100 miles



This is the rare and beautiful Lovers Knot reproduction coverlet with the "Pine Tree" border which so delighted Queen Mary of England recently, and is now in use in Buckingham Palace. It is reproduced from a very old original down in Virginia and spun in Scotland in 1750. It has been praised by authorities everywhere. Colors are indigo blue and white only; three sizes: double bed, 80 x 100", \$25.80; twin bed, \$25.10; special day bed size, 54 x 80, \$14.80. Woven of virgin wool on cotton warp



We've heard of cats and canaries but here's the jolliest glazed modern wallpaper imaginable showing cats and flowers! It is washable. The colors are just what they should be—greyish background, black cat, blue squares, and bright natural colors. Nothing could be newer or more stunning for a child's room, for the cosy guest room—in fact anywhere that you want charm and color. Cuttings mailed gladly; just write Shirley Payne. Price. \$3 per roll 18" wide



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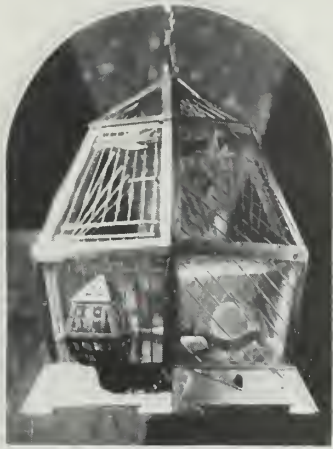
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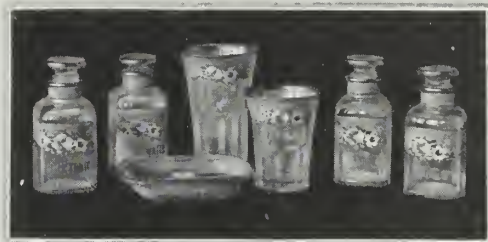
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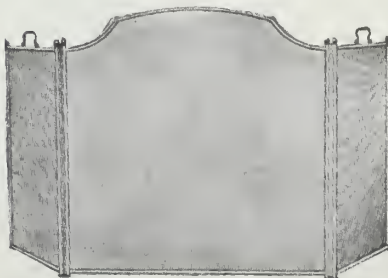
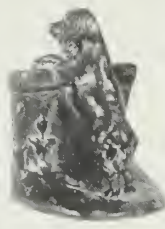


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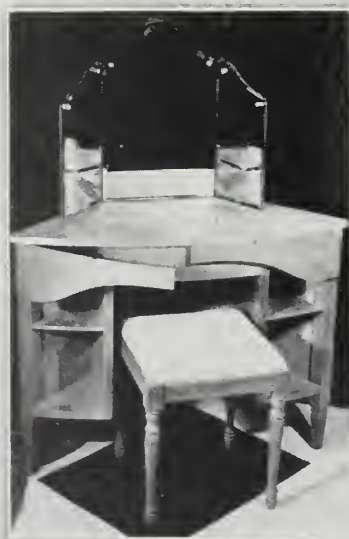


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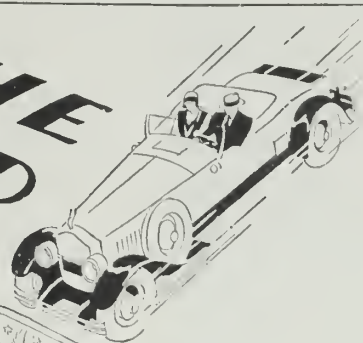
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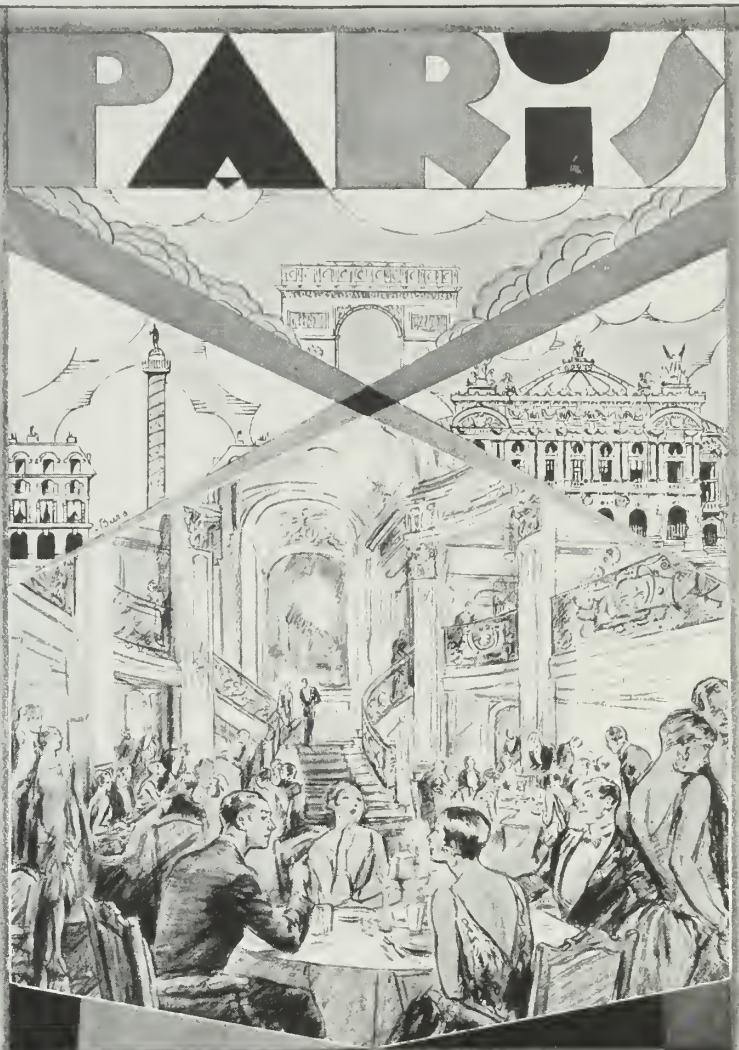
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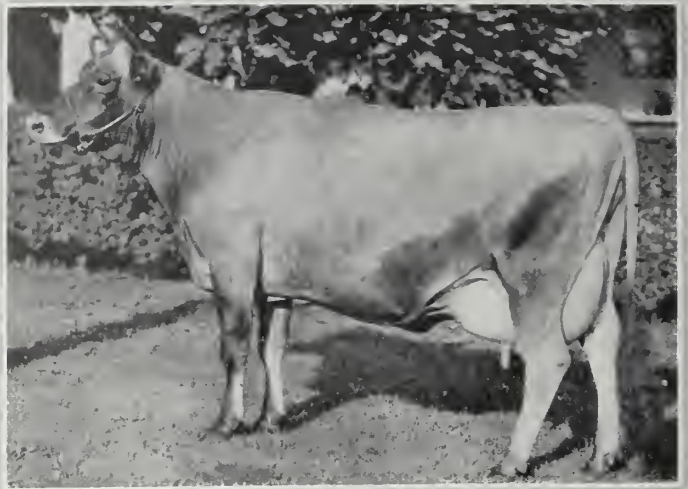
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PADDOCK, RINGSIDE, AND BYRE

by GEORGE W. R. ANDRADE

Photographs of winners at the Ohio State Fair, August, 1928

THE whir of twentieth century life, the break neck pace at which the wheels of industry of our day turn, forces the far-seeing person to consider carefully the question of diversion. A great many prefer that their diversion be in the nature of an interesting and useful hobby. How much more worthwhile our hours of real pleasure are if, when years of labor at business have entitled us to turn the task over to younger hands, we can retire to enjoy our hobby. Is there a more pitiful sight than the person who cannot retire, on whom the routine of business has been so greatly impressed that he cannot desert its ranks?

The country place is a golden opportunity. It offers a complete change from life in the city and a rest from business worries. The beauties and the phenomena of nature are on every hand. Flowers and trees add to the loveliness of the landscape, and the proper manner of planting and caring for these things is a most fascinating study.

But the things above all else that offer the greatest chance for genuine pleasure are live animals. Flocks and herds round out the country place. They are the salt that brings true flavor to the open spaces. They add a feeling of peace and tranquillity to the landscape. They offer something in return for such efforts and money as are spent on them and, furthermore, the breeding and showing of animals is most interesting.

A small herd of dairy cattle will provide milk

products which will go a long way toward paying their expenses and yielding a fair return on the investment they represent. A half dozen well-bred, attractive cows can be purchased, in round numbers, for \$2,000. The amount to be spent on a bull is a matter entirely dependent on just what the owner of the herd enjoys. If it is his breeding aim merely to produce nice calves, then let him pay a few hundred dollars for a well-bred young bull. If, however, it is desired to produce show animals and to attempt to increase to the highest degree the efficiency and volume of the herd at the pail, let him purchase an outstanding bull. If he buys a proven sire of

high quality get with a good show record the price will be correspondingly high—from a few thousand up. The record price for a bull is that paid for a Holstein purchased by The Carnation Milk Company, and was over \$100,000. If, on the other hand, a young animal with excellent prospects for being a top producer is purchased, the price will be very much lower.

Dairy cattle require a certain amount of intelligent care, but the advocates of the dairy breeds claim that the produce of a herd more than compensates for the work of milking, etc. The advocates of beef animals claim for them good returns on a minimum amount of labor. At this writing the price of beef on the hoof is very high and prospects would seem to indicate that it will stay so. Of course, beef animals require much less attention than dairy cattle, and they yield a fine return when handled properly. But, whatever the choice—beef cattle, dairy cattle, or both—the resulting herd will prove an asset of great picturesque value to the country estate.

Sheep and swine have been splendid money makers in the past and prospects for the future are bright. They certainly give a well rounded look to the country place. Sheep are useful too in keeping down the grass, and pigs have long been famous for their ability to take care of the table scraps. Certainly lamb, ham, veal, or beef tastes far better from one's own farm; and dairy products from one's own herd possess a flavor not purchasable elsewhere.



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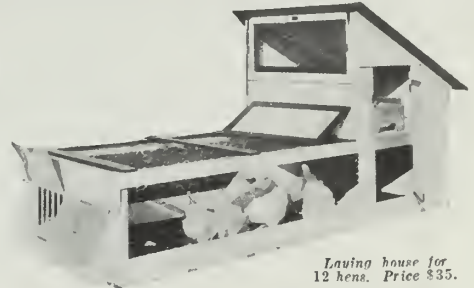
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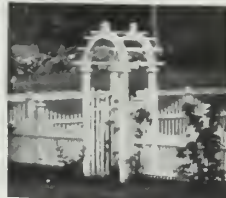
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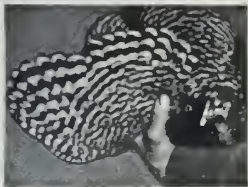
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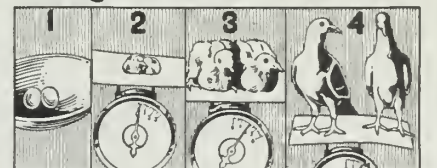
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TALK OF THE OFFICE

LOOKING AHEAD TO WINTER

OFFHAND, November would seem to be a little early to publish a number devoted to winter travel, but then after all, when we do go away in winter our plans are made far ahead, otherwise we find ourselves unable to secure railroad or steamer passage. So it was that this year we determined to make the November issue of COUNTRY LIFE the Winter Travel Number instead of waiting until the January issue.

Even if you are not one of the growing army of winter tourists who fly from the rigors of a northern climate to seek warmth in the South or West, or who deliberately go north to enjoy the pleasure of winter sports, you will find much of interest in the number, for there is something for almost every taste in the issue.

To begin with, Stephen Haweis, the artist, spent last winter in the Hawaiian Islands making sketches for COUNTRY LIFE of this enchanted island. These paintings, reproduced in full color, lovely as they are, are not a whit more charming than Mr. Haweis's article itself.

Another fortunate writer-tourist—but in another quarter of the globe—is Elwood Wingate, who passed the winter on the French Riviera, which he aptly calls "The Playground of the World." His description of the gay life to be enjoyed at Monte Carlo, Nice, Cannes, and the other spots of this lotus land are greatly enhanced by the lovely photographs of H. Armstrong Roberts, who accompanied the author on his trip.

While Mr. Wingate was in Europe, many miles away across the Mediterranean, another author—a celebrated novelist this time—none other than Louis Golding, was finding Elysium in the fields of northern Africa. A painter with words, Mr. Golding makes his descriptions flow like the colors from an artist's palette, and his account of his "Travels in Tunisia" is a real masterpiece that traveler and stay-at-home alike will enjoy.

Skipping back across the world again, Betty Thornley writes of the island of sunlight and shadow—Bermuda—while Virginia June, going still farther west, tells of the delights of winter sports in California. Somehow we never imagine skiing and skating in California, but there are places there where these can be enjoyed as fully as the warm sunshine of the coast and valleys.

Speaking of California, a fine new roadway skirting the coast line is rapidly nearing completion. This is the Roosevelt Memorial Coast Highway, and J. W. Crissey tells of its unrivaled scenic beauty in this issue of COUNTRY LIFE and describes how motorists can find their way to it.

Other spots which we visit in our globe-circling tour of winter resorts are Switzerland, Nassau, Italy, and a delightful town in Florida, modeled after the tales in "The Arabian Nights"—truly a marvelous and novel conception actually and practically built. Certainly these two remarkable states, California and Florida, never lack for interest!

THE FRONTISPIECE



Frontispiece for the November issue

Sir Joshua Reynolds's canvas "The Tragic Muse" is perhaps the most important example of the great artist's work in America today. It forms part of the great Huntington collection of art in the Huntington Library at San Diego. We are indebted to the Curator for permission to reproduce this painting.

The frontispiece for the November issue is a reproduction in full color of a painting entitled "Hamlet," by Miguel Viladrich, which forms part of the permanent collection of paintings in the Fine Arts Gallery of the City of San Diego, to whom we are indebted for the use of the painting in the magazine.

THIS MONTH'S COVER

The picturesquely charming house pictured on this month's cover of COUNTRY LIFE is one that was designed and built at Scarsdale, N. Y., by Edgar and Verna Cook Salomonsky.



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COUNTRY LIFE

C O U N T R Y L I F E I N A M E R I C A

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REGINALD T. TOWNSEND

Managing Editor

R. A. STURDEFANT

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COUNTRY LIFE

OCTOBER

1928

A Return to the True Colonial

by TYLER STEWART ROGERS

THE scenes of the opening chapter of this story were laid in a rural pioneering district in the year 1799. Here the original Sackett homestead, now known as Reverie Farm, at Warren, Conn., was built—a fine stone house, timbered with solid oak hewn from the neighboring hillside forests, and embellished in simple fashion with the craftsmanship that seemed universally to characterize the work of our New England forefathers. Chapter after chapter was added to the story as generations of the Sackett family, and later through marriage the Comstock family, bequeathed the property from father to son.

About fifty years ago, in the dark ages of the Mid-Victorian period, the owners of this house were prevailed upon to "modernize" it. So a large part of the good old trim was ripped out and replaced by the flamboyancies of the 1870's. Porches were added and other desecrations were committed. This was the sad part of the story, until about two years ago when the ownership of the house with its two thousand and odd acres of land came into the hands of Mr. Ludlow L. Melius of New York, and with this change in ownership the house itself underwent a transformation which assures it another long span of years as one of the finest examples of true Colonial architecture.

It must be stated at once that there are many species of the genus Colonial, and that Reverie Farm logically and naturally belongs to the classification "Connecticut Colonial" distinguished by such authorities as J. Frederick Kelly from many other types of Early American and Colonial architecture. The original stone house is structurally

contemporaneous with notable Connecticut houses of from 1700 to 1750, and contains framing details so rare that many competent authorities have not discovered them elsewhere in the state and rarely in all of the colonies, though they are clearly

a survival of Old World precedent; and the new parts are equally characteristic of local tradition and idiom.

When this property was acquired, the owner perceived some of the hidden quality of the old structure in spite of the ugly changes which had been made. Having determined the possibilities, the next step was to invite Leland Hubbell Lyon, an architect whose authority in the Colonial field is fully recognized, to examine the house carefully and to make recommendations for its rejuvenation.



Entrance doorway to the original Sackett homestead, showing the date, 1799, carved on the lintel

AFTER careful consideration it was decided to restore the stone house in its original form and to add extensively to the floor plan, keeping the entire project in sympathetic accord with the better precedents of the period in which the house was originally constructed. The result is illustrated herewith, and to-day the old Sackett homestead has become Reverie Farm. The original stone house forms but a part, perhaps a quarter, of the entire floor plan of the main house.

There have also been constructed tenant-farmer houses and outbuildings, all in keeping, so that this could not be termed a remodeling project but is in every real sense a return to the true Colonial, although in a much more ambitious form than could ever have been dreamed of by the original builders.

Throughout this project the architect worked closely in cooperation with the owner but was given an unusual opportunity to create a masterpiece of design, not only because of the sympathetic attitude of the owner but because he was allowed to carry out all details in full scale drawings and to design not only the house and its interior but the furnishings



Showing the development of architectural style, beginning with the trap room and the farm office at the right, progressing to the servants' wing and the living room wing at the extreme left



A perspective of Reverie Farm, from the painting by Norman C. Reeves, showing the rear elevation and the clever relation of the farm service buildings to the house grouping

and accessories which were necessary to complete the picture.

As a result of this fortunate association of a broad-minded and appreciative client with an architect thoroughly versed in the style, Reverie Farm stands as one of the rare examples of late Colonial architecture and is worthy of the attention of the connoisseur and antiquarian. The truth of this statement is attested by the fact that Mr. R. W. G. Vail, Curator of Roosevelt House and an authority on Colonial architecture and Americana, has recently devoted a privately printed book to the subject, "A Visit to Reverie Farm." This volume reveals in more detail than is possible in the present article the authenticity of the design and construction of this house.

While the original stone house is now but a part of the entire structure, the newer portions have been handled so skilfully as to possess a consistent feeling of age that is deceiving even to the expert. Of course, this impression has been gained

not through clever imitation but through honest construction of every detail in the exact manner of older days, and literally by country craftsmen, many of whom seem to have inherited the talents of their forebears.

WHILE adhering to the true Colonial style, Reverie Farm is in every way a modern home in its appointments and conveniences. The architect has provided modern plumbing, modern heating systems, modern lighting, and modern convenience of plan and room arrangement that make of this homestead an excellent example of luxurious country estate development. He has designed his structure around logical plan arrangements and has provided rooms to meet the owner's social and family requirements in exactly the same manner that the original Sackett planned the stone mansion to meet his personal needs. Thus the present farm is a result of creative architecture inspired by Colonial precedents, but is in no sense

a mere reproduction accomplished for the sake of authenticity alone.

The original mansion is almost square in plan, built around an enormous central chimney. Its original plan showed no important deviations from the more or less standard plans that evolved as early as 1750 around the central chimney feature, after the earlier lean-to types gave way to the construction of houses a full two stories in height throughout. Tradition and custom, aided by innate conservatism, caused many fundamental plan and construction characteristics to persist for several generations without material change. As we shall see in the case of the Sackett homestead, the structures more remote from important towns retained earlier characteristics long after newer developments came into vogue in urban sections. Reverie Farm derives its plan from the period of 1750 to 1775; its chimney shows little structural difference from examples of even earlier date; its framing goes in part back to English tradition rarely sur-



The front elevation, showing at the left the original stone building with its hip roof. The gambler-roof unit is part of the new work carried out in the old manner

viving elsewhere in America, and in part is characteristic of work of 1675 to 1700. Its stone walls, however, and its hip roof clearly reveal the influence of architectural development in Connecticut towns contemporaneous with the construction of the Sackett house in 1799, so that if other evidence were entirely lacking, no antiquarian could fail to identify the actual age of the building.

The great chimney contains flues for four large fireplaces, all of the flues being joined together in the upper part of the stack, merging into a single opening at the top. The chimney is of massive stone, bound together in the old manner by solid oak beams embedded in the stonework, because the early builders did not rely on their native mortar and felt that only wood could hold the stones in place. The roof of the original house slopes from all four walls toward this central chimney and its framing is an extraordinary piece of early construction work of extremely rare character. The oak plates topping the

stone wall measure over eight inches thick and more than a foot wide, and overhang the walls sufficiently to form a support for the finely modeled denticulated cornice which has survived for more than a century and a quarter. Into these plates are joined the huge hip beams extending from the corners of the building to the chimney, where they are in turn supported upon oak columns of enormous size; here again the old builders showed their lack of faith in stonework.

THE ceiling of the second floor (originally covered with plaster when the architect began his work) now reveals another unusual construction detail in the form of a "dragon" beam extending from the chimney cornerwise. This is a relic of early English construction, when these diagonal beams earned their name not only from their appearance but through their occasional decoration with a dragon's head where they protruded through the masonry walls to

support an overhanging upper floor or roof.

On the second floor the chimney reveals another unusual feature—a smoke chamber where meats were cured during the fall and winter while the fireplaces were serving their function of keeping the house in reasonably comfortable condition. None of these features, of course, were disturbed in the restoration work, and such parts as had to be torn out were replaced, following the original construction methods and the materials then found. The plastering, for example, was old native oyster shell lime plaster applied over laths made of split oak saplings. These laths were made by partly splitting a strip of green oak, and pulling the sections apart so that the tough fibers opened up to form a key for the plaster. Here was the real origin of expanded metal lath of to-day. Minor partitions were built with pine boards, often an inch or more in thickness, placed vertically from floor to ceiling, similarly lathed and plastered on both sides, with-

out studs such as are used to-day. These board-and-plaster partitions are amazingly simple, sturdy enough to withstand years of use, and almost completely soundproof. Of course, in early Colonial construction no partitions were bearing partitions, for the sturdy framing took care of all floor loads.

Another characteristic of the earlier craftsmanship was the use of large beams laid flatwise. Our carpenter ancestors did not seem to know that a beam was much stronger when set on edge than when laid with its broadest face downward. They used much larger beams than were necessary but lost much of their strength through this lack of ordinary knowledge of mechanics. As a result, many old floors, including some at Reverie Farm, developed a distinct sag; they were sturdy enough to carry any load that might reasonably be imposed, but were not stiff enough to remain true and level.

IN ITS external aspects the stone house required little change after the later excrescences were removed. The window frames were restored to their original pattern; new shutters replaced ugly blinds of the type in vogue two decades ago. The new shutters are of unusual interest, exemplifying the careful work of early nineteenth century designers. Where windows were grouped in pairs, the space for shutters between the openings was often inadequate for both adjoining shutters to lie back to the wall. Narrower adjacent shutters were then used, while the outer shutters carried an extra width stile to make up the required difference, creating an effect of much charm.

The old door had been lost; a new door in the old spirit took its place under the original stone lintel which still reveals the simple inscription "1799." A new porch in keeping with the cornice detail, but decorated in the Georgian manner with delicate festoons and pendants on the frieze, was added across one side of the building. While clearly later in period than the original house, this porch is still in proper feeling with the rest of the structure, for such additions would obviously have been made in the early part of the nineteenth century, and the more refined Georgian detail would have appealed to the owner and builder at that time.

As we turn from the stone house to its newer wings, we see the true development of the New England tradition through many years preceding the age of the stone mansion itself. The New England farmhouse as we know it to-day was rarely created as an entity by a single owner. These old homesteads grew to meet increased family needs and in accordance with the social progress and wealth of

their succeeding owners. Usually the original farmhouse was exceedingly primitive in character. Sturdily built, the nucleus was converted into service uses as more imposing additions were erected. Gradually an extended series of structures constituted the steading, and frequently the group culminated in an imposing house of considerable quality and refinement. Each succeeding addition to the original unit recorded the fortunes and prestige of the contemporary owner. Such is the history of most New England farmhouses, and such would have been the case with the Sackett homestead if fortune had not granted to the original family more than the ordinary prosperity and permitted them to have as their initial structure "a great house framed in oak with walls of stone."

The Comstock farm when purchased by the present owner actually showed a contrary development. The original house did not provide sufficient accommodations for the farm hands during subsequent years of prosperity, and additions were made gradually, decreasing in size and in

perity. As an actual fact, the last wing, containing the farm office and trap room, is designed and framed in the manner of the mid-seventeenth century. It would probably be dated about 1660. The servants' wings is a typical early Connecticut "salt-box" house having at the back (that is, the side away from the present driveway) an overhanging second story with characteristic hewn brackets, and on the opposite side, now the front, a long sloping lean-to roof. This unit would be properly dated from 1680 to 1700. The central portion of the new construction consists of two units slightly older in period, and adjacent to the stone house is a portion with a gambrel roof typical of houses no later than 1750. We have already mentioned that the porch on the far side of the stone house shows still later age and might be characterized as typical of the better architectural developments current about 1830.

With absolute fidelity the construction of each of these elements of the newer wings is consistent with their different periods, and timbers carefully joined and framed in the honest manner of rural builders being used. The hardware is all hand wrought by craftsmen who used the same method and the same tools that Colonial ironworkers employed.

A few of the more interesting construction details in these newer additions may serve to illustrate this point. The east wall of the sun room, which is in the gambrel roof portion adjacent to the stone house, reveals solid oak posts between the windows, made by cutting a matured oak tree with a heavy bole and setting the timber thus formed with the bole upward. The extra thickness secured without waste of lumber at the upper end of the timber served to provide the required overhang and to carry the cornice without false construction. [This detail was characteristic of early carpenters who thus made use



Detail of the living room. The huge fireplace was reproduced from a contemporary example in the Metropolitan Museum of Art, with its old vertical pine boards and antiquated molding. Note the horizontal pine sheathing on the farther wall, and the wide oak plank floor.

quality of construction and totally lacking in architectural character. The architect removed these additions and in their place created a new group in which one might easily read a typical story of New England development and increasing pros-

perity of the timbers as nature provided them and who believed that the sap in a tree always ran upward; hence they would gain extra life and strength in their posts if the wood were inverted so that the sap would run out and leave a dry, well-seasoned piece



of timber which would never rot where it came in contact with the ground.

Those fortunate students of Colonial architecture who are well versed in Connecticut details will find a multitude of features worthy of their attention as they walk through the buildings of Reverie Farm. The old dated lintel shows a typical sunflower carving. Only the sunflower and the tulip were used as decorative ornament in this section—indeed carving was rarely found except in the old Connecticut chests where these motifs were fully developed.

The entrance door to the new living room is a Dutch door with a "witch panel," also called the Connecticut cross panel, in the lower half. The natives of Connecticut retain their fear of witchcraft long after other colonies had ceased to burn their suspected characters, and superstitiously believed that a cross on a doorway would ward off witches and their baleful influence. At first the cross was painted or whitewashed on the old doors; later it was incorporated in the paneling, becoming a characteristic local feature.

The fireplace in this new living room is a faithful reproduction of one of the finest examples in the American wing of the Metropolitan Museum of Art in New York. The actual origin of this fireplace is not recorded, although it closely resembles one in the John Whipple house at Ipswich, Mass., and is combined in the Museum with an original room taken from the Cannon house at Topsfield, Mass. Its period is of the years 1680 to 1700. It is of immense size, having a clear opening nearly seven feet wide and some two and one-half feet deep, with a Dutch oven built into the left wall near the back in the old manner. High up in the throat is a heavy iron rod upon which pots were hung. The fireplace wall is paneled with vertical pine boards having beautiful molded joints and a dentilated cornice and edging around the fireplace wall was characteristic of early work and persisted even after plastering came in vogue for the other walls. Similarly, the old builders retained wainscoting of horizontal pine boards

along the north walls of their buildings, evidently feeling that the solid wood sheathing was superior to the newer and less well-established plastering. This feature also is found in several places at Reverie Farm.

In the dining room is another fine fireplace derived from a similar example in the early eighteenth century Pierpont house at New Haven, Conn. Here work of a more refined character was employed, using beautifully detailed pine paneling with an overmantel of exceptional beauty. Equally fine features of this room are two corner cupboards of about 1775, reproduced with exacting care from an example preserved in the Metropolitan Museum.

The illustrations on these pages must serve the reader in lieu of an almost endless description of other architectural and construction features of Reverie Farm. It would be pleasant to have the opportunity to describe the interesting furniture and decorations and to relate the history of many fine antiques which have been collected with great care and discrimination to continue their service for many years to come in this happy environment.



The dining room in the original stone house, showing the summer beam partly revealed through the plaster, indicating its origin during the transition from the period when a summer beam was completely exposed (as in the living room) to the later custom of entirely concealing it behind plaster

As a gentleman's country estate, Reverie Farm deserves further mention. In addition to the homestead, there is a cottage for employees which is in itself a gem of Colonial architecture of the period around 1725. The old barn has been

greatly enlarged and extended and now contains the most modern and complete equipment available for efficient farm operation. Many acres have been added to the original property and the owner has set himself to the pleasant task of restoring to production many fields of fertile Connecticut hillside which preceding generations had abandoned in the competition of Western agriculture.

ONE last little detail invariably attracts the visitor's eye. At the crossroads where the old road leading to Reverie Farm branches from the highway, the owner has placed a sign post and mail boxes of unusual charm and character. A great oxcart wheel has been mounted in a horizontal position atop a low post that is joined to the sign post by a little picket fence. Around the rim of the cartwheel are ten mail boxes resembling miniature barns, brightly colored in blue, pink, yellow, and other hues. These barns serve to hold the mail for all of the neighbors whose homes lie off the rural free delivery route in the vicinity of Reverie Farm.

The country postman stops his Ford (much as we regret the passing of the older postman with his one-horse cart) and by simply turning the wheel places the mail in the appropriate barns, and in the operation automatically operates a signal to advise the passing farmers of treasures within.

The cheerful spirit of this outpost of Reverie Farm is occasionally apparent elsewhere on the place. For instance, on the farm office two plaster kittens gambol over the roof and amuse the visitor by their stationary antics.

Above all, there is a sense of completeness about this project which comes only from consistency. It may be noted here that consistency and fidelity of architectural detail do not necessarily mean great expense. This spirit can be brought into even the simplest and smallest

type of dwellings. While it is true that through the use of the original methods of craftsmanship the most impressive results can be gained, it is also a fact that by the judicious use of more modern methods of construction and even of so-called substitutes, it is possible to achieve the true Colonial spirit. Generally, however, these matters are overdone, and instead of merging the various architectural details into a harmonious result, attention is often directed to such details because they are too greatly accentuated.

Perhaps the true test of a well-designed house is that the *whole* impression shall be good and that over-much attention shall not be directed to any one feature. This is certainly the impression gained in a visit to Reverie Farm, as will perhaps be apparent from the illustrations.





THE MEET

THE MEADOW BROOK HOUNDS AT WOODSIDE, SYOSSET, L. I.

From the painting by F. B. Foss

The Value of Insulation

by C. STANLEY TAYLOR

OWNERS of the larger and more luxurious homes which beautify the fine residential suburbs and private estates, for which America is becoming noted, have always been accustomed to building well. They have naturally sought quality of materials and workmanship in every phase of their building operations. They have demanded the utmost in comfort and luxury and have expected their houses to be far superior to the average home. Perhaps for this reason the new interest in insulation which has developed within the last few years has often failed to appeal to them. Some have assumed that insulation was an expedient to correct the faults of the cheaper grades of construction. The question which concerns those who have given the matter thought is whether or not insulation is worth while in conjunction with high quality construction such as they invariably employ in the development of their own new homes and estates. If insulation is an expedient, it can be neglected. If it contributes to comfort, it becomes an essential requirement.

The function of insulation applied to home construction is merely to prevent as far as possible the passage of heat through the walls. In the winter-time insulation effects an economy of fuel, reduces draughts, and results in a more uniform temperature distribution. In the summer-time it protects the interior from the excessive heat of the sun upon exposed walls and the roof and tends to maintain a more comfortable temperature indoors. Insulation has an important economic function as well as contributing to health and comfort.

Walls, however, are not solid enclosures. They are pierced at frequent intervals with windows and doors. Insulation of the wall surfaces therefore is not the entire problem. It is closely bound up with the prevention of heat losses through these openings, and for that reason, the discussion necessarily must include a consideration of weather-stripping and other means of preventing excessive passage of heat and air through the windows and doors.

Turning first to the question of walls and roofs alone and putting aside for the time being the matter of insulating windows and doors, it is interesting to note

what effect the incorporation of a special insulating layer into various standard types of wall construction has upon the actual transmission of heat into or out of the building.



Dry-fill insulation installed between attic joists provides an insulating blanket over the rooms below, and saves the bulk of the heat that is lost from the average uninsulated dwelling. Such insulation also keeps the rooms below cool in summer

Good quality frame construction normally consists of clapboards or shingles applied over boards (or sheathing) which are in turn nailed directly to the studs and wood frame. On the interior of the wall is lath and plaster. Here is what happens if suitable insulating materials are incorporated in this type of wall. A half-inch thickness of a good insulating material will reduce the transmission of heat 25 to 36 per cent. A one-inch layer would effect a saving in heat losses ranging from 55 to 65 per cent. A two inch layer would stop about 75 per cent. of the normal transmission of heat.

Stucco construction on a wood frame, consisting of stucco applied over some form of lath which is attached

directly to the wood frame with plaster on the inside, shows even greater savings resulting from the use of an insulating layer. The range is from about 36 per cent. heat transmission saving for one-half inch thickness of insulating material up to 76 per cent. when two inches of insulating material are used. If the stucco is applied over sheathing the result is about the same as for clapboards.

Brick construction consisting of an eight-inch brick wall with lath and plaster on the inside supported from the brick work by strips of wood, in accordance with standard construction methods, shows that the introduction of insulating materials will effect heat transmission savings ranging from 25 to about 63 per cent. depending upon the thickness and quality of the material employed. A twelve-inch solid brick wall reduces these figures relatively little. With brick veneer consisting of a four-inch thickness of brick over wood boards and with lath and plaster on the inside of the studs, the average economy would be a 50 per cent. saving in heat losses, and it should be noted that this is in spite of the fact that a layer of wood sheathing is used which in itself has considerable insulating value.

Stone walls show very surprising results in the use of an insulating material because stone in itself is not effective in preventing the passage of heat. A two-inch layer of insulation on the inside of a twelve-inch stone wall would result in saving nearly 75 per cent. of the heat loss normally experienced. Science has very completely upset the popular idea that stone houses are cooler in summer and easier to heat in winter than other types.

So much for the effect of insulation on walls. It is even more important on roofs, and its effect is more readily appreciated in this part of the house because of the common experience of uncomfortable upper floors during extremely hot weather. The typical roof trans-



Applying the poured or cast type of insulating material, which when combined with water expands into a froth that sets in a rigid mass

mits an enormous amount of heat from the sun which beats down through the attic space and very often makes the rooms below altogether too hot for comfort.

To establish this point clearly, it is interesting to compare the results of insulation on one or two common forms of roof construction. Take for example the condition existing under a tile or slate roof laid on wood sheathing without plaster underneath, such as would occur in unfinished attic space. A layer of insulating material a half inch thick would reduce the heat transmission 50 per cent. or more.

A two inch layer would cut down the heat transmission from 81 to 84 per cent. Compare these savings with the figures for wall insulation.

AN ATTIC finished on the inside with lath and plaster and having a roof surface of shingles on boards would experience a saving of from 30 to nearly 70 per cent. in the amount of heat transmitted by the addition of insulating material of various thicknesses. These percentages again demonstrate the fact that wood is an insulating medium superior to masonry substances for equal thicknesses of material.

Before leaving this important enumeration of actual results of the use of insulating materials, it should be pointed out that even an unused attic space over the top floor of a dwelling does not protect the upper bedrooms from a certain amount of the heat which comes through the roof during hot summer days. The old theory that an air space above the bedrooms protected them from the roof heat has been upset along with other popular ideas. In fact it is in this part of the house that the greatest results can be accomplished with the least expenditure of money, for it is possible by the introduction of fairly thick layers of insulating substances very thoroughly to protect the upper story bedrooms and make them quite as comfortable in the summer time as the lower floors of the house.

RESearch, supported by extensive experience, indicates that the proper insulation above the ceiling of the upper story bedrooms will not only save a great deal of fuel in the winter but in summer will stop between 70 and 80 per cent. of the sun's heat which would normally be transmitted through the roof and into the rooms.

These figures, of course, represent only the insulating value of materials on wall and roof surfaces. Windows and doors are naturally responsible for a very large proportion of the heat losses in winter and the entrance of heat in the summer.

We are particularly concerned with



A preparation of cork insulation in board form to which the plaster may be directly applied



A flexible wool-like preparation from wood, with paper covering, that can be tucked snugly into corners and around windows

winter conditions because no one will keep doors and windows closed during warm weather. Insulating the walls and roof, so far as the summer-time is concerned, simply means that the temperature indoors should not rise above that of the outside air.

THE heat losses in the winter-time through ordinary windows is often equal to and may be in excess of the total amount of heat lost through the walls and roof. For this reason the amount of reduction in the transfer of heat through the walls which results from the use of an insulating material cannot be directly interpreted in terms of fuel saving. If half of the heat losses occurred at the windows, then the actual result of insulating the walls will be only 50 per cent. of the figures which we have quoted. Hence it is quite important to pay as careful attention to the quality of construction in windows and doors as in the walls themselves.

By all means a high quality of weather-stripping should be installed if maximum comfort is desired. From the point of view of pure efficiency, it would be desirable to use double windows as well as weather-stripping but this introduces a factor of inconvenience which offsets

the desirability of the results thus achieved.

SUFFICE it to say, the results of properly insulating a well-built residence can be summarized as follows: it will effect a saving in fuel consumption of from 10 to 40 per cent; it will correspondingly reduce the size of the heating system required for satisfactory operation; it will result in a more uniform temperature distribution and will largely eliminate draughts; it will produce a cooler house in the summer, particularly in the upper stories; and it will permit, if desired, the use of the more expensive but more convenient fuels such as gas or oil without an undue increase in the annual cost for fuel as compared with an uninsulated house of the same size and quality.

The logical result of these new discoveries with respect to the effectiveness of heat insulating materials for house construction is to introduce them wherever a marked difference of temperature occurs even within the house. For example, it is quite logical to insulate the walls between a bedroom and a sleeping porch as well as to insulate floors above open porches.

Weather-stripping should also be placed on doors between heated rooms and unheated or partially heated porches. Insulation can be advantageously used around storage closets where an even temperature is desired. This might include food closets in the basement or in conjunction with the kitchen and pantry on the ground floor, and unheated cedar closets in the upper stories.

Sound-proofing has often gone hand in hand with insulation for the reason

that the materials used for both purposes are very often identical. In this field also, however, scientific research has upset old ideas and has proven false many assertions as to the sound-absorbing qualities of various structural and insulating materials. Briefly, the researches of recent laboratory tests show that within certain limits, the type of construction of a wall has more to do with its

sound-absorbing qualities than the kind of insulating material that goes into it.

Walls act like large diaphragms. The sound waves striking on one side make the wall vibrate and thus develop new sound waves on the other side. It has now been established that there are three principal ways in which the transmission of sound can be largely minimized: first, by making the walls sufficiently heavy to resist the tendency to vibrate under the



Another type of flexible fibrous insulation that comes in sheets to be placed between joists

impact of sound waves; second, to have two walls physically separated without any structural members common to both sides of the partition, with a dead air space between which acts as an effective cushion; third, to dampen as far as possible the vibrations by the use of relatively soft and porous materials such as are employed for insulating purposes. For all practical purposes in the construction of fine suburban and country homes, the sound-proofing problem is not a very great one and the use of the third system can be recommended.

SOUND-PROOFING is desirable between the living room and the sleeping quarters to assure privacy to members of the family who are not taking part in the extensive entertainments so frequent in the more important homes. This involves sound-proofing the floors over the living and dining rooms and the walls between adjacent rooms where sound transmission must be stopped. One of the simple and desirable types of sound-proofing is the packing of water pipes and soil pipes where they pass through the walls, especially in the lower floors of the building, so that no sounds will emanate into the living rooms when water is drawn or drained through the plumbing system.

For similar reasons the piping in bathrooms should be enclosed in sound-deadening materials, and often all bathroom walls are protected in the same manner.

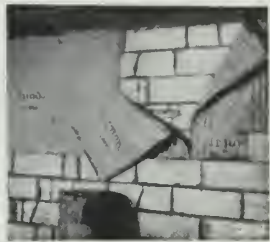
The selection of materials suitable for insulating walls and roofs and for sound-proofing is a more or less technical problem which can well be left to an experienced architect. There are several different classes of insulating materials, including rigid boards, flexible material held in place between sheets of paper, cast insulating materials which are mixed like cement with water and poured in place, and loose powders and fibers.

AMONG the rigid types of insulation are cork boards in various thicknesses, mineral and rock wool boards, and a number of kinds of fiber boards made of either mineral or vegetable fiber felted or compressed into relatively rigid sheets. This type of insulation often may be used in place of other structural materials such as wood sheathing or lath. Some of the rigid materials can take plaster, and consequently their use eliminates the expense of installing lath on the walls and ceilings.

When this method is pos-

sible, the cost of the insulating material is lessened by the cost of the structural elements which they supplant.

The flexible insulating materials consist of various types of vegetable fiber and sometimes cattle hair and fibrous mineral substances loosely held in place in the form of large sheets by paper, cloth coverings, or in felt form. It comes generally in rolls a little wider than the space between studdings, and from a half to one inch in thickness. These materials are installed between the studs, joists, and rafters in frame construction and are often laid over floor beams or sub-floors and in other places where a flexible substance is superior to a rigid material and where a rigid material has no cost advantage.



Showing method of applying quilt in double insulating block partition

THE poured or cast type of insulating material is in the form of a mineral substance which, when combined with water, expands into a froth and soon sets in the form of a rigid cellular mass of excellent insulating properties, which is fire, vermin, and decay proof. This type can be poured into the open spaces in walls and between the joists in floors, and can also be precast into



Mineral wool used as insulation for floor and walls. Note in the wall the installation of wire lath over the insulating material



Illustrating the manner of applying cork board over sheathing as exterior insulation. Waterproof paper is applied over the insulating material, and furring strips are partly in place to receive metal lath for the finishing coat of stucco

whatever form desired and installed in old buildings.

The loose insulating materials are various forms of powdered mineral substances and fibers and some types of vegetable fiber. They are used for filling spaces between structural members in walls, floors, and ceilings.

Practically all insulating materials are either slow burning or entirely non-combustible. Most of them are vermin-proof. They vary somewhat in their insulating properties and range considerably in cost.

This cost involves both the cost of material and the cost of installing or placing it in the building. Each type of material has certain advantages under specific conditions, and no one material is superior to all others for universal application.

For instance, the solid block type of insulation is less easily installed when it comes to filling odd corners and tucking in around window and door openings, but in some details of application it possesses advantages over the more flexible sorts.

Hence the choice of insulating material is a matter which must be determined by local conditions and circumstances of design and construction, and can best be made by the architect and the builder after a careful analysis of all of the contributing factors.

AS A general rule, it is impossible to use too much insulation, for the results achieved by a liberal use of insulating materials seem to justify their cost up to the point where the practical application of these materials naturally restricts their use.

Figures are often deceptive, but there are many cases on record where an expenditure of \$300 has insulated a house costing around \$40,000 sufficiently to effect a saving of 25 per cent. or more of the fuel cost which would have occurred without the insulating blanket.

Where an insulating material of good quality and of an average thickness of two inches is applied, the cost may run as high as 5 per cent. of the cost of the dwelling, but comfort will be vastly increased and fuel costs diminished to an extent which will make the investment most satisfactory. Superior workmanship in the construction of a dwelling is in itself no assurance of the highest degree of comfort in a fine home. Insulating materials contribute a definite measure of comfort obtainable in no other way. They have come to stay and their use will be increasingly apparent in all homes of the better quality which are built in the coming years.

The rear terrace, looking westward. Modeled after the fourteenth century King's House in Salisbury Cathedral close and, like it, with walls of weathered limestone and English flint (brought from England) Salisbury House possesses an authentic atmosphere of age



Above. The oaken stairway in the hall, bearing the date 1637, was originally part of a Tudor mansion in the south of England which Mr. Weeks purchased and moved piecemeal overseas. The furnishings of the great "common room" (at right) and the oak paneling and frieze of shields and crests were also from the same house. The ceiling was copied from an old English design



SALISBURY HOUSE

The Residence

of

CARL WEEKS, Esq.

at Des Moines, Ia.



Giant oaks shade the rear terrace of the New World Salisbury House, just as they do its prototype in old England, casting flickering arabesques of shadow on the worn brick and transplanted English flintstone



Above. The English stable-like effect of the garage is apparent in this view of it from the rear terrace. Note the flintstone in the garage court wall and in the house wall. Left. A corner of the study, whose paneling, ceiling, draperies, furnishings, and stone fireplace were brought from England and installed here just as they had been in their original home



WILLIAM WHITNEY RASMUSSEN

Architect

Photographs by

DRIX DURYEA



The charm of old-time English hospitality is expressed in the dining room, with its ancient oak paneling and the original Tudor chairs, table, and draperies. Below, The great hall crested from the balcony. It is a curious coincidence that the workmen who de-

molished the old Tudor house found carved on the chalk stone under the paneling, with the dates 1570 and 1580, the name "C. Weekes, Mayor, Sarum (the old name for Salisbury) and the "maior's" coat of arms later identified him as an ancestor of Mr. Weeks





Above. Salisbury House as viewed from the gardens at the rear. Right, The great hall from another viewpoint. Without detracting in any way from its Tudor atmosphere, the owner had the courage to add the comfort of modern upholstery, in the davenport in the foreground. Practically everything in



this stately room came from other centuries and other lands, the oak paneling of the balcony and the stone fireplace being taken intact from the old Tudor house whose furnishings and woodwork give so much character and beauty to this magnificent Mid-Western home



H. G. HEALY

ONE of the greatest joys in the life of the gardener is the fall planting of bulbs. They come to us so bright and fresh that we can almost feel the life pulsing within, and if we can be heartless enough to take a knife and cut straight through the center of one of our favorite hyacinths or narcissus, we will see the baby bloom and count every bud that would show after its long night in the ground.

We may be able to improve the quality by good care and nourishment, but we cannot add a single bell to a stem, for that has been fixed by the way the bulb was grown.

Daffodils and narcissus come in far greater variety than is realized by those who do not know that the name includes several hundred varieties. The difference is found in the length of the cup and the combinations of yellow and white, as well as in the flare of the trumpet or cup, breadth of petal, etc., etc. The different classes include the large yellow trumpet, the white trumpet, the bi-color, the *Incomparabilis*, the *Barrii*, the *Leedsii* (the last three crosses between trumpets and the *Poeticus* type), the *Poeticus* itself (which has the very shortest cup with a crimson rim), the *Poetaz* (multiflorus), jonquils, the double daffodils, and the tiny rock garden varieties.

Even the little kinds, especially desirable for rock gardens, come in a number of varieties and give their touch of distinction.

For naturalizing in the grass, where they show to advantage planted by the thousands, most suitable are the *Empress*, the *Emperor*, *King Alfred*, *Sir Watkin*, *Conspicuous*, *Lucifer*, *White Lady*, and *Pheasant Eye*. It is well to transplant them every three or four years. They look best in drifts, which can be secured by tossing the bulbs with a free hand as one walks over a chosen line. Then the sod is simply lifted with a sharp trowel and each bulb slipped into place where it fell, thus

The fall planting of narcissus bulbs by the thousand was required to create this marvellous spring panorama, but nothing could well be lovelier, unless it is the tulips that break in great waves of bloom among the

Fall Planting for

by OLIVE

avoiding any possibility of stiffness. Set five inches deep.

After blooming, however, the grass must not be cut until the foliage has turned yellow, showing that the bulb is properly matured.

The fine Dutch hyacinths, hardy, and lovely as any hot-house production, come in all colors, although the yellows, such as *City of Haarlem*, are rare. The deep blue *Grand Maitre*, dark violet *King of the Blues*, and *Menelik*, almost purple, are among the best in their shades, with *Sir Wm. Mansfield*, a ruby violet, and *Electra*, a light silver blue.

Queen of the Whites and *L'Innocence* are fine ones in white; *Pink Perfection*, *Lady Derby*, and *Queen of the Pinks*, among the best in pink; *Gertrude* and *Marconi*, both deep rose; and *La Victoire* and *Cardinal Manning*, beautiful reds.

Hyacinths may be planted from September to December. They need good, well-drained garden soil, enriched with good fertilizer (but never fresh manure) spaded in about fifteen inches deep. The bulbs should be set six inches apart and six inches deep, and when the ground freezes covered with four inches of litter.

Tulips have been made so popular by the fine flower shows of recent years that now they more often than not are bought in the named varieties and with special reference to their season of bloom. Though tulips were found in Constantinople in 1554 (cultivated by the aristocracy), their origin has been lost in

antiquity; but the beauty of present-day bloom was never equaled.

The single early kinds range from white through palest yellow and delicate pink to warm bright scarlet and deep violet and purple. They start about the time of the crocuses and with the early doubles lead steadily to the taller stemmed and later flowering. The *Albion* is a large snow white; *Gold Finch*, pure yellow; *Pink Beauty*, orange pink feathered with white; and *Lady Moore*, red shaded terra-cotta.

The so-called botanical tulips, by which is meant the original wild species from Asia Minor and Central Asia, some with bright colors and recurved petals, are especially adapted to the rock garden. Of these, *Persica*, a fragrant bronze-yellow; *Primulina*, a yellowish white and pink; *Linifolia*, a vermilion, are three dwarfs that are especially interesting.

The Cottage tulips (which follow the early singles) so called from having been nursed in simple, humble cottage gardens during the many years that tulips dropped out of favor after the Dutch "tulipomania," have come into high favor in our generation and have their own characteristic soft colors and peculiarly shaped petals. They flower in May, standing often twenty-five inches high. The *Carrara* is pure white with square petals; *Cocarde*, dazzling red with blue base; *Illuminator*, deep yellow marked with orange red; *Lord Carnarvon*, a lovely white with a violet-rose margin.

The giant Darwins which also bloom



shrubby (see above), forming a magnificent carpet of many hues. Both of these pictures were taken on the W. R. Coe estate at Oyster Bay, Long Island, at the height of the spring blooming season

H. G. HEALY

Early Spring Bloom

HYDE FOSTER

in May are said to have been developed in the north of France from choice varieties of Byblomen tulips. They are noted for their clear, strong colors—brilliant scarlets and deeper reds, various shades of lavender and blue becoming so dark as to be almost black (as *Le Tulipe Noire*). As they have absolutely no yellow, that color has to be chosen from the Cottage list.

Among the special beauties noted at the last flower show in the Darwins were *Apple Blossom*, a soft rose; *King George*, large cherry red; *Eclipse*, dark red shading to brown; *Prince of Wales*, a dazzling red; *Mystery*, a large shining black; *White Perfection*, pure white; *Sybilla*, a shade of blue; and *Greuez*, almost a purple.

The old Dutch Breeder tulips, with their immense blooms, often forty inches high, in rich tints of brown, tan, violet, and maroon, include the *Bronze Queen*; *Copernicus*, rose and orange; *Chestnut*, a rich wine; *Heloise*, a cardinal red; *Bacchus*, a superb purple; *Louis XIV*, a violet flushed golden brown; and *Lucifer*, a gorgeous dark orange flushed with rose.

The Parrott tulips, with their feathered edges and stripings of color, are suggestive of the parrot, and come in the marvelous *Fantasy*, a rose pink with apple green markings; *Chamoisie Brilliant*, blood red with black; and *Lutea Major*, large yellow, with scarlet.

The Rembrandts, the Bizarres, and the Byblomens give many varieties and un-

usual shades in stripes and featherings, to make a garden unique. Plant tulips about five inches deep.

Also, we should put in the garden the tiny bulbs that often flower before the snow is gone. The snowdrop (planted two inches deep) is one of the earliest, and with the scilla (set four inches), crocuses (two inches), and grape hyacinths (two inches) can be naturalized in the grass. In perennial beds or bordering shrubbery they can be more carefully tended and will steadily increase from year to year. Scillas are available in the delicate pinks and rose as well as the deep blue. The grape hyacinth (*muscaria*) comes in several varieties in shades of blue and also in charming whites.

The *chionodoxa*, from four to six inches high, often called the "glory of the snow," is especially beautiful in masses. Planted three inches deep, along the outer edge of the early blooming shrubs such as the *cydonia*, *magnolia*, and *forsythia*, they furnish lovely combinations of color.

The hardy dog's-tooth violet (*erythronium*), with small pendent lily-like flowers in white, pink, yellow, and rose, is especially good for the April rock and wild garden. Set three inches deep.

Fritillaria (*Mission bells* or *guinea hen flower*) is especially effective massed in wild, dry situations or naturalized in a meadow. Set four inches deep.

The favorite winter aconite (*Eranthis hyemalis*) gives golden buttercups at crocus time, and will thrive under trees,

but should be set two inches deep and mulched in autumn with leaf mold.

Anemones (wind flowers), also very early, are increasing in popularity and are best known in the *St. Brigid* and *Giant French Poppy* varieties, with wonderful combinations of colors, but are not to be considered for the outdoor garden in the North or East.

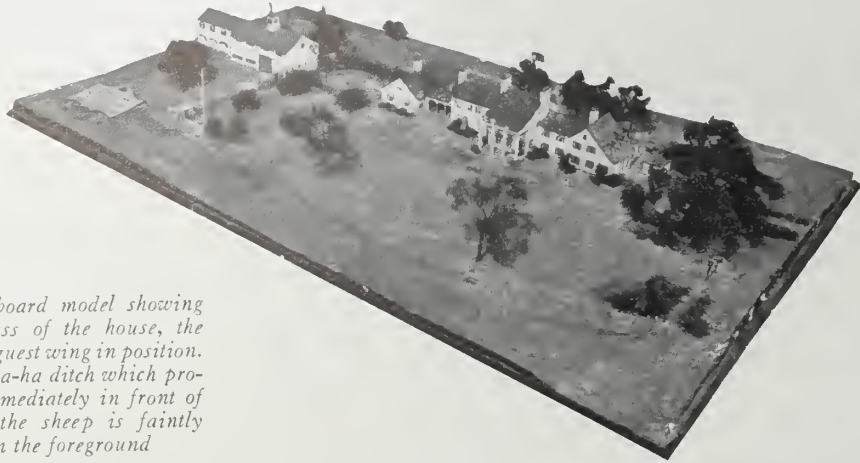
The shooting star (*Dodecatheon media*), which I loved under my grandmother's window, is sold by roots, for fall planting, and is hardy almost anywhere.

Mertensia (*Virginia bluebells*), also sold by roots, are among our loveliest native wild flowers, with clusters of blue changing to pink. They bloom early and are indispensable in a wild garden.

Lilies—but they are a story in themselves. The early blooming, which should be planted in the fall, include certain of the various hardy Japanese lilies and our native varieties, requiring special cultural treatment and different planting depth. A good book or catalogue with explicit directions is positively necessary to insure success. The *madonna lily* (*L. candidum*) is best planted in September, as it has to make a late fall growth.

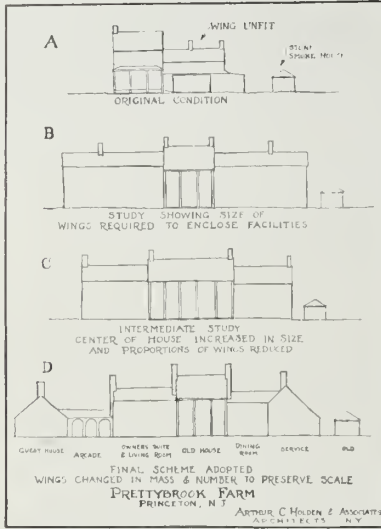
October or early November (according to geographical location) is the usual time to plant most of the bulbs mentioned, though many can be put in as long as the ground is not frozen. I have planted tulips in January, and narcissus in February, and had spring bloom!

So, whether you have broad acres to beautify, or only the partially shaded end of a city plot, choose and plant bulbs. If you can't follow inclination and buy by the thousand (by far the cheapest way, as even 500 can be had at the thousand rate), then exercise all the more care and taste in buying by the dozen. Whether you select the choice hybrid lilies costing \$15 apiece, or simple daffodils at fifteen cents each, you have invested in loveliness recurring every spring for many years to come.



Right. The cardboard model showing the irregular mass of the house, the roof line, and the guest wing in position. The curve of the ha-ha ditch which protects the lawn immediately in front of the house from the sheep is faintly indicated in the foreground

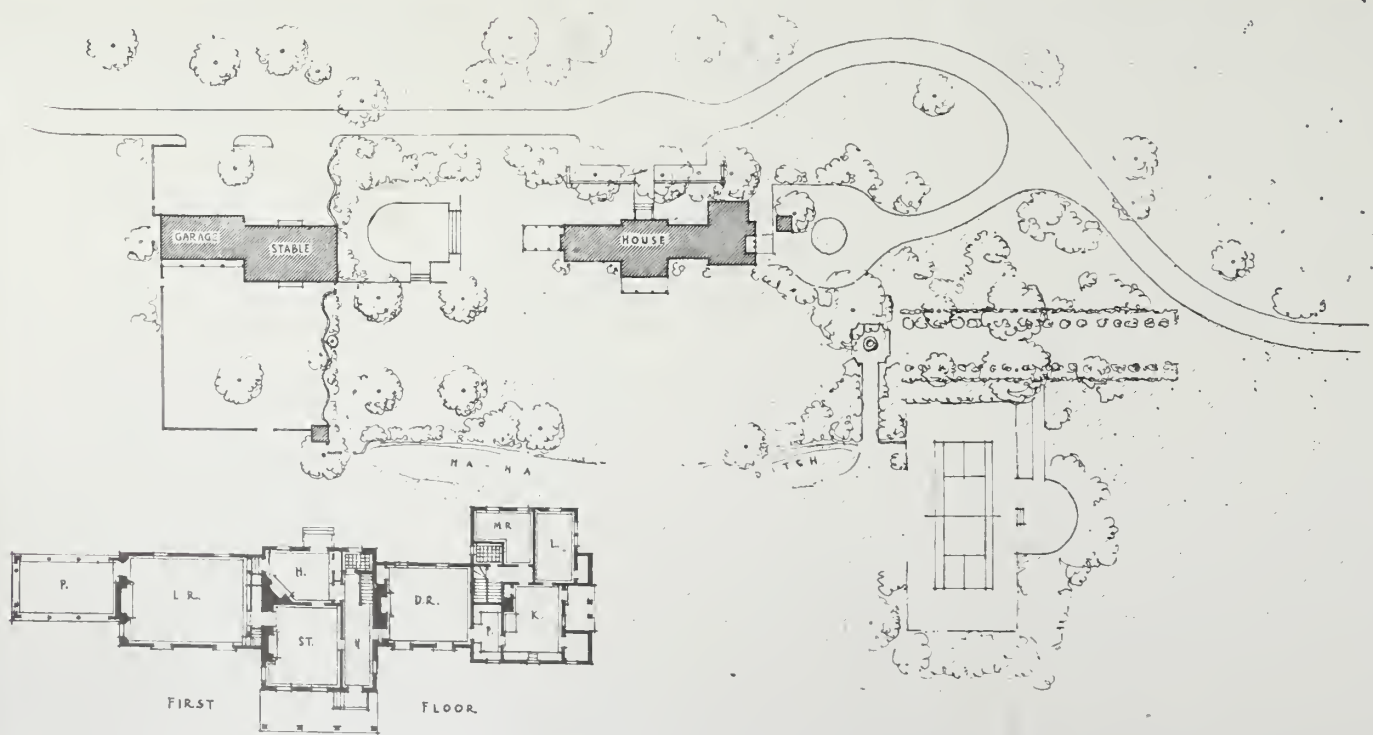
Below. The house from the northwest. Notice how the mass of the service wing was held down by the use of a lean-to. Motors are kept far enough away from the house below the terrace scale so as not to destroy its scale



Below. The pump house at the end of the serpentine wall stands guard over the flag pole. The board fence, shown at the left, extends to the end of the ha-ha



By turning the road to the north of the house (see below) the old approach between the osage orange hedges was converted into a grassy lane, with the well curb at its end. Beyond this lies the unbroken and secluded south lawn upon which the living apartments open. The care given to the study of masses in the new wings is reflected in the relation of their outlines as shown on the plans





Above. The charm of Pretty Brook Farm is achieved by simplicity and restraint in handling and by nice balancing of masses. Arthur C. Holden and Associates were the architects, and Ferruccio Vitale and Alfred Geiffer, Jr., carried out the landscape work

The Evolution of a Farmhouse

by ARTHUR C. HOLDEN



Left. The stonework which flanks the service porch harmonizes with the original masonry of the old smoke house, the door, cornice, and roof of the latter being restored

THIS is the story of how a little square house built by a farmer before the Revolutionary War became the home of an American banker. We have had a vogue for restoring and rebuilding ancient farmhouses, and that there is so frequently merit in a thing that is old bespeaks the love and labor which the artisans of the past put into their work. Age, however, is not a merit in itself.

This particular little farmhouse overlooked one of the ancient highways along which troops were moved at the Battle of Princeton, as the Revolutionary cannon ball dug out of the foundations testifies. Its appearance in 1926 was disheveled to

say the least. It was the home of an ordinary farmer, and yet it possessed qualities which are lacking in the usual modern counterpart. What is true of this house is true of many other houses; yet the point of the story as given here is often missed. Instead of worshiping age blindly, let us seek to understand the merit which age frequently possesses.

There is nothing more difficult to describe than abstract beauty. Words are superfluous. One must feel beauty. Words, however, may be used to prepare the intellect to respond to beauty, for when the intellect is cultivated it is more sensitive to shades of feeling and perception. Beauty of setting is the first quality to be

sought in the home. We moderns, used to building our houses on gridiron streets within imaginary surveyed lines, generally turn our backs on nature. The primitive farmhouse was not so placed. The building was usually set so as to get the greatest advantage of the swing of the sun and the breezes, protection against north winds in winter and benefit of the gentler summer winds. Often the early farmhouses were placed by men who counted outlook an inspiration, though all too frequently the material advantage of access to the road dictated a site where outlook was subordinated to convenience. Trees were planted by the early farmers, and these have grown so that



Above. The house from the southwest. The owner's suite is on the second floor of the wing, with the living room below. Eventually a guest house will be placed at right angles to the end of the arcaded porch. The



manner in which the short ridge of the original farmhouse roof was lengthened by placing the chimney outside the walls is clearly shown. At left, a glimpse of the barn over the hollyhock-bordered wall

they add a beauty to the farmhouse setting which time alone can duplicate.

THE little farmhouse at Pretty Brook was situated on a plateau, commanding a valley below, and to-day, the distant towers of Princeton. The orientation of the house was exactly correct to secure the greatest benefit of the swing of the sun, the breezes, and the view. Well-grown maples and elms protected the north of the house and framed the setting. Here was a perfect site, already seasoned by time; desirable not because of age but because of what age had created.

As to the house proper the story is different. The early carpenters built with their hands and left the mark of individuality upon the things that they wrought. Heavy oak rough-hewn beams

and posts possess the charm of accidental texture. The early cabinet workers put their materials together with a consciousness of a tradition in design. The work of the period following the introduction of machinery shows no such tradition. The original Pretty Brook farmhouse dated from the early period. It had three charming mantels, the original old doors, a simple staircase, and a rough-hewn oak frame. The wing which had grown from two additions had none of this original charm, except the charm of mass.

Architecture evolves from a plan which should be thought of in three dimensions, and therefore the plan means mass as well as arrangement. One side of architecture deals with the subtle relations of masses to lines and color values and their even subtler interrelations. Great architecture

cannot be produced, except by accident, without an understanding of the harmonies of mass and line value.

It was necessary to destroy the wings at Pretty Brook, for although the mass was good, the craftsmanship was bad. This left nothing but the original square house. For a time it was questionable whether it could be preserved. It was undersized and it presented a difficult problem to so develop the design that the newer parts would not overbalance the original. A three-part composition was obviously out of the question unless the original house were enlarged or made a subordinate part of the composition. To keep the little house as the center, it was necessary to increase the number of parts and to keep them small enough to be in scale. After the first few sketches the mass was studied in clay models and then in a final cardboard model. From this the detailed working drawings were developed.

The rebuilding of Pretty Brook Farm was a work of devoted attention on the part of the owner and was a delightful experience for the architect. The esthetic significance of each element of design was thought out in advance and considered. The same careful thought was given by the landscape architect to the planting of each new tree and shrub. It is interesting, of course, to reflect whether it was worth while to use the old farmhouse. Here is a case where from a financial point of view nothing was saved. The site, however, was right. There was an advantage in the craftsmanship of the old house, which was good, and a sentiment attached to the preservation of the old frame. Although the mass was good, mass can easily be replaced. The size and form of the original farmhouse set certain limits on the design and presented unusual obstacles to the architect. Perhaps it was the effort necessary to overcome these that gave shape to a product of which he is not ashamed. It is frequently the case that when one starts new, almost unconsciously one comes more quickly to a solution. Thus it is less likely to evolve slowly and logically, and there is far more likelihood that it may be out of scale and out of tune with natural surroundings. Character is attained by overcoming obstacles, not by succumbing to them. It is as true in architecture as it is in life.

It was necessary to depress the floors in the wings to keep the latter properly small in size. In the old building there was no space large enough for a living room. The entire first floor of the west wing was given over to the new living room and above this was placed the master's suite, reached by a private staircase leading out of the corner of the living room.

The old corner fireplace was a distinct attraction, and it was made a feature of the new entrance hall with an arched opening through to the old farmhouse hall to show the original simple staircase. The original living room became the study.

It was necessary to add another chimney at the east side of the old house to

balance the original single chimney. This could not be placed inside the walls in a similar location to the original chimney for it would have blocked the hall and stair. A trick was resorted to, therefore, which gave the effect of increasing the mass of the old farmhouse and lengthening the roof, by taking down the upper section of the old chimney and carrying it on brackets so that the two chimneys appeared to be as far apart as possible. Sketches B and D will explain this.

Because of the small size of the house, it was very natural that the east wing, which contains the kitchen, laundry, and servants' rooms as well as the dining room, should tend to overbalance the west wing, which contained the living room and master's suite. Had the attempt been made to put the necessary number of bedrooms in the west wing, the old house would have been dwarfed by two huge wings. This obstacle was overcome by a decision to make a separate guest house, itself a simple old-fashioned cottage type, joined to the main house by an open-air arcade. In this way the original house was enlarged many times without losing scale.

We have referred to the natural beauties of the site. This does not mean that there were no problems to be solved. On the north and east rare old trees existed and a beautiful osage orange hedge flanking the road. On the west were the old farm buildings. The carriage house and corn cribs were too close and were therefore demolished. The barn was retained for development. On the south there was no planting, for here had been located the old vegetable garden, beyond which on a broad plain had been a cornfield, and beyond this lay a view of the towers of Princeton University. It was obvious that the broad expanse to the south had to be maintained. The cost of a lawn would have been prohibitive. The owner had an inspiration and suggested sheep; so a ha-ha ditch was made, cutting off the immediate house lawn from the plain, which was given over to sheep.

The grand old barn with solid oak timbers, the largest of which was two feet thick, was located fairly close to the house, and was far too solid to be moved. The barn was therefore developed as a background for the garden. Some of the bad timbers were taken out and a first story of stone was built in the garden end. From this it was logical to carry masonry walls shutting off the stable yard from the house, but since nothing formidable was desired, we resorted to serpentine brick walls, using as a model those designed by Thomas Jefferson for the University of Virginia. The walls extended to the driveway on the north and the pump house on the south. As the sun swings across this wall with alternate curves at the back of the garden it produces a most charming shadow effect above the flowers. Behind the serpentine wall the immediate stable yards are enclosed with wooden fences.

The wing of the old barn was not deep



Above. The barn from the northwest, showing the garage lean-to and the picket fence surrounding the garage court and mounting yard



Left. Looking from the south across the board fence enclosing the sheepfold, showing the arcade which made the garage lean-to necessary

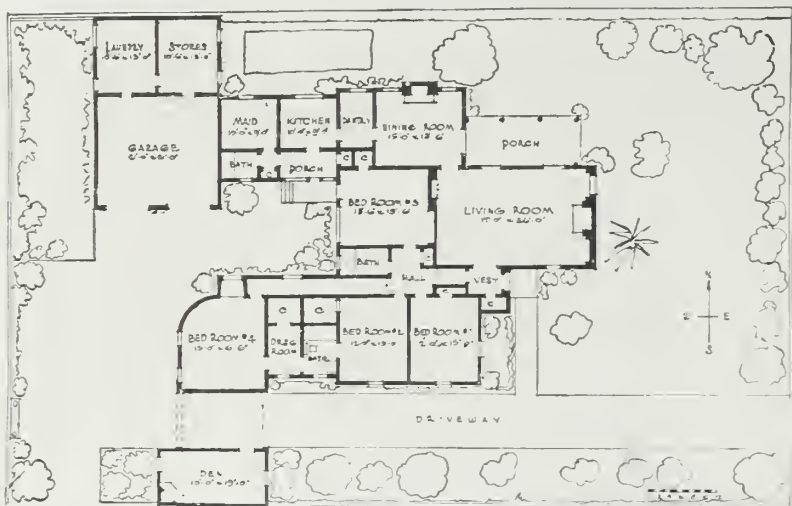
enough to take a modern automobile. This was a happy accident for it required a lean-to, which was constructed of stone piers and shingled roof and which gave us a proper setting for the heavy garage doors.

I have spoken mainly of mass, arrangement, and setting, but the detail must not be forgotten. The purpose of detail is to give life and crispness to design and it is for such ends that it has been employed. We have departed from classic practice by cutting the moldings deeper to give heavier shadows. The Colonial craftsman, working in wood, frequently departed from accepted proportions. In the attenuated columns and cornice of the entrance portico and the symbolical pineapple over the entrance door the same freedom has been used.

The use of brick veneer on the center

portion was necessary to give it the sense of solidity. The surface texture of the newer wings was achieved through the use of hand-split shingles. Otherwise there is little exterior embellishment.

The direct appeal of architecture is through the senses, principally—though not entirely—through the eye. The skyscraper would not be itself if we could not hear the crashing of traffic around its base, and no country house or farm would be complete without the song of the birds. The great clock which has been installed at the end of the barn is operated by modern electric machinery which every quarter hour rings a bell in the cupola. Its mellow tones added to the song of the birds and the smell of the fields awaken those other senses which are so subtly related to the sense of sight.



The Behr home from the front. The general character of the house, both exterior and interior, is influenced by the Mexican farmhouse type of building, and it is so arranged that a view of the mountains can be had from the living room

TWO BUNGALOWS

Designed by

THE HOME OF OTHO M. BEHR, Esq.
at Pasadena

The outside walls are white stucco, and the exterior trim is stained a weathered gray, matching the color of the roof of hand-split shakes. Dark red tile roof-ridges and hips and green-painted window sash complete a delightful exterior color scheme





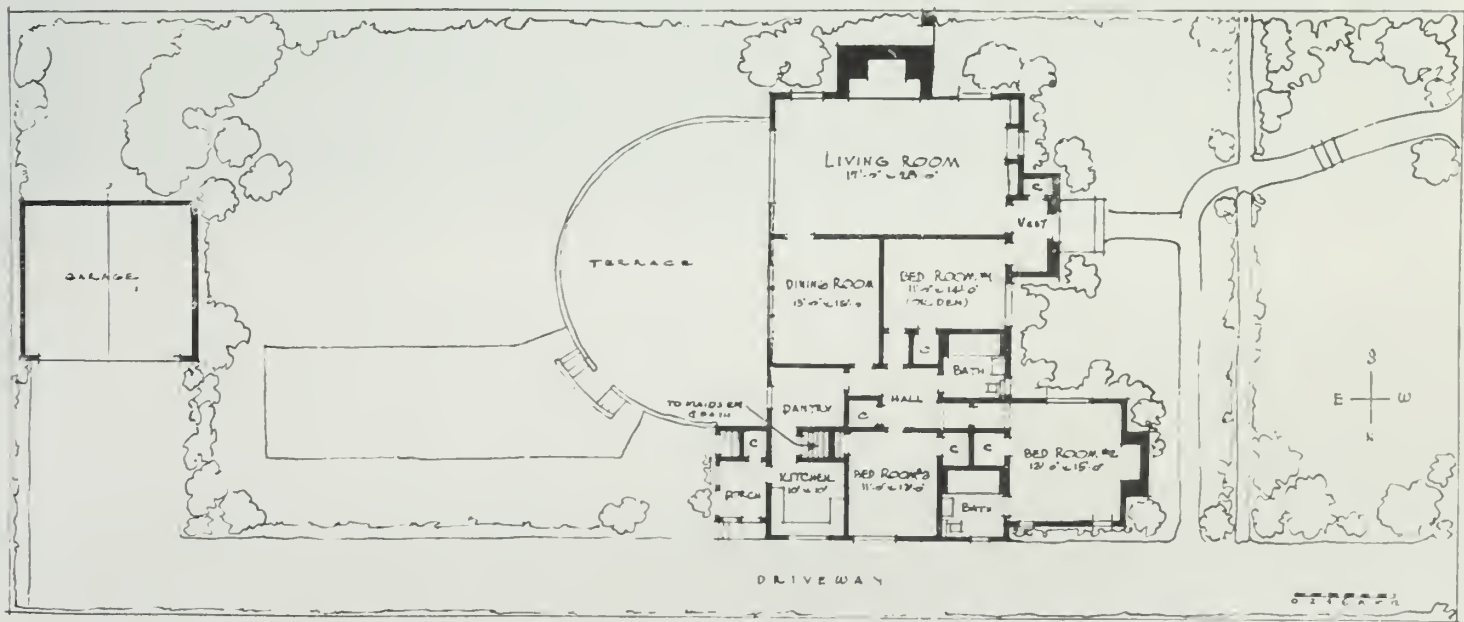
In the Falconer residence an effect entirely different from that attained in the Behr bungalow is achieved by the steeply pitched roof. The chimney treatment is especially attractive, featuring a combination of natural stone and painted brick

IN CALIFORNIA

DONALD D. McMURRAY

THE HOME OF
FREDERICK FALCONER, Esq.
at Aladena

Right. Detail of the front entrance. The sand-finished white stucco walls are half-timbered, the timbering being stained a dark gray that harmonizes beautifully with the gray of the steel window sash, the exterior trim and doors, and the irregularly laid roof shingles. One of the requirements met by the plan (below) is a commanding view of the San Gabriel Valley and the Sierra Madre Mountains





THE ROOM OF THE MONTH

PIERRE DUTEL, *Decorator*

Empire yellow walls and a plain black floor, lightened with bordering lines of green set at intervals with green stars, form the startlingly effective background in Miss Elsie Lawson's dining room. The hangings are terra cotta moiré lined

with green taffeta to match the shirred taffeta valance, and the chairs are silver glazed with the same green and covered in the same terra cotta moiré. Diamond-shaped panels of marbled paper give interest to the walls



We Visit the COUNTRY LIFE House

by THE EDITOR



No very definite idea of final results can be gained from these pictures of the 1928 COUNTRY LIFE house in process of construction, but the



little perspective at the top of the page shows how the finished dwelling is going to appear in its woodland setting



A glimpse of the site by the shores of a quiet little lake in the Round Hill section of Greenwich, Conn.

ABOUT a year ago, on an early fall day, a group of four men set out from New York to select a spot on which to build the COUNTRY LIFE House for 1928. The four consisted of Julius Gregory, the architect, M. Hanford Foote, his assistant, M. C. Alleben, the president of the Greenwich Real Estate Board, and the writer. At Mr. Alleben's invitation, they were to visit Greenwich to see if in that part of the lovely state of Connecticut they could find a spot suitable to erect the new COUNTRY LIFE House—the second to be built, the first having been erected in 1927 at Harrison, N. Y., from designs by Patterson & Wilcox, architects.

The first spot visited was on an island in the middle of a lake. At first sight it looked ideal, but on closer inspection the site was found to be impractical. In the first place the island was too small to hold a house comfortably; secondly, there were no trees nor shade of any kind on the island; thirdly, a causeway would have to be constructed from the mainland; and finally, the land was damp and boggy. So that site, picturesque as it was, was abandoned.

The next site proved to be on the ridge of a hill, a cool and delightful location to be sure, but one that would prove costly, for it was rocky ground indeed and would entail much blasting and foundation work.

Three or four other sites were visited and discarded as impractical, until finally a spot by the shores of a quiet little lake

in the Round Hill section of Greenwich was investigated. No disappointments this time. Everything was well-nigh ideal. On a high bank in a grove of leafy trees, it commanded a splendid view of the lake. A good road led direct to the site and there was plenty of native stone in the neighborhood to make practical the erection of a native stone house, and yet the foundations would not require a great amount of excavating.

Then and there the four decided that here was the ideal spot for the 1928 COUNTRY LIFE House. Readers of COUNTRY LIFE will recall that the place was described and perspectives and preliminary plans of the house were shown in COUNTRY LIFE for January, 1928.

Once the site was decided upon, the architect, Julius Gregory, set to work

designing a house that would best suit the location. From the ruggedness of the land, stone was easily indicated as the building material, and how well the architect has fitted the house to its site is the most pleasing impression one has on viewing it for the first time, even in these days of its early construction. Abandoning the traditional forms of architecture, Mr. Gregory has designed a rugged truly American house that essentially embodies modernity but that has nevertheless touches of the best of the past.

From the moment that the plans and specifications were approved and contracts for the building awarded, the architect and his assistant, Mr. Foote, have been giving the house their personal supervision, with the result that the delays and controversies that mar the building of so many houses have in this instance been largely eliminated.

When this number of COUNTRY LIFE appears in print, the house will no doubt be completed. But come with us now and visit it in imagination, even though it is but semi-finished and the long, lanky rafters protrude against the skyline like the ribs of some giant whale stranded on the beach.

A pleasant August day. The heat of summer lies like a benevolent haze over the landscape as we wind along the road between the old stone fences of Connecticut. On every side is the whirr of the locusts, exercising a strangely soporific influence on one. The approach to the house

is from the land side, for the lake is on the other side so that the owner may enjoy the view in privacy and be free from interruption by callers. The first thing that strikes one, apart from how well the house blends with its surroundings, is that it is larger than the COUNTRY LIFE House of 1927. This is true, for it contains some twenty-two rooms in all and has a third story. Furthermore, it is situated on a tract of land of three and a half acres, mostly wooded. One enters the house through an arch in a stone gable—and by the way, one is impressed with the clever manner in which the architect has avoided monotony by the use of gables and buttresses, not to mention the employment of brick and stucco to vary the possible monotony of an all-stone surface.

Passing through the entrance hallway, on one side of which is a ladies' dressing room and a coat closet, one enters the living room whose windows give out on to the lake. A fine large room this, with a big open fireplace and an immense bay window—an ideal spot to set the tea table on a cool evening of autumn. Beyond the living room is a cosy library where one can be as secluded as one desires. Outside the library is a semi-enclosed porch, and there is a terrace around the lake side of the house.

On the right of the living room is the dining room with a twin bay window and another large fireplace.

Beyond the dining room are the pantry, the kitchen, servants' hall, and two maids' rooms and baths, thus keeping the service section separate from the rest of the house.

The second floor contains a large master's bedroom and bath with a dressing room beyond. Again there is a fireplace in this room. Adjoining the master's bedroom are two more bedrooms with a bath connecting, for members of the family, and beyond, a guest bedroom and two more servants' rooms. Up on the third floor there are two more guest rooms and bath.

One of the most interesting features of the house is the clever way in which the architect has made use of that heretofore waste space, the cellar. A friend of ours has a house in which he has a large room in the basement for his own personal use and pleasure. Here, on the walls are hung the photographs and pennants of college days, so dear to the male heart and such

an eyesore to the Lady of the House. In this room are all manner of comfortable chairs and a huge fireplace, and here the owner entertains his own friends with a beefsteak dinner every now and then. It certainly is one of the most popular rooms in the house, at least with the male element of the neighborhood. It is the owner's private kingdom and here he is allowed full sway to do as he pleases—a prerogative he enjoys to its fullest extent.

The large room that Mr. Gregory has planned in the COUNTRY LIFE House would be ideal for some such purpose as this. It could, however, serve just as well for a billiard room should the owner care for it, or it would make an excellent study where one could work undisturbed; or again it could be used as a playroom for the children on rainy days.

The remainder of the basement is given over largely to a boiler room and laundry, while at one end and forming part of the house is a three-car garage. In connection with the garage, the architect has worked out a clever scheme for chauffeur's quarters. Running from the garage is a little covered passageway that leads to the chauffeur's house—not really a house perhaps, for it contains but one room and bath, but it is a house in that it is a sepa-

rate and distinct entity from the main house, though of course conforming to its architecture. Set at right angles to the house, the chauffeur's "cottage," with its covered passage, makes a sort of retaining wall on one side of the main drive.

In going through the house in its semi-finished condition, we were able to inspect very carefully the materials that have gone into its building, and we were impressed with their excellent quality. The stone, which is, as we have said, of local supply, is almost a granite, while the timber used in the construction seemed of the first quality. Nothing shoddy or cheap was apparent, and it is evident that when the house is finished all concerned in its erection will have just cause for gratification.

A WORD as to the grounds. There is a room on the place for a great deal of ingenuity in landscaping. A horticulturist who visited the house with us was enthusiastic over the possibilities that the site held for landscape development. He pointed out how a lovely rock garden might be constructed along the ridge down to the lake, and there were all sorts of possibilities for flower and vegetable gardens. He was emphatic in pointing out, however, the need for maintaining the grounds in their naturalistic state, for the wildness and natural charm of the situation—there is no other house in view from the site—is one of the chief reasons why it was selected for the 1928 COUNTRY LIFE House.

The house should be ready for occupancy by the time that this appears in print, and that time is one of the loveliest seasons in Connecticut, when the foliage has turned and the landscape is a flaming mass of color. To reach the house one motors or takes the train to Greenwich, Conn. It is situated in the Round Hill section in a residential park known as Khakum Wood, part of the Phelps Stokes estate, about two miles out of Greenwich.

In closing, it is the Editor's humble opinion that the 1928 house both in design and workmanship, as well as in situation, is all that could be desired, and marks a step forward in the planning and layout of the country house from which prospective home builders might well find inspiration for the solution of many of their problems.



The construction activities from another angle; and below, plans showing the arrangement of both the first and the second floors





Above. Plank floor in the living room of the residence of Charles L. Doe, Esq., Glen Ridge, N. J., showing the use of wooden pegs and butterfly keys

Above. When planks are cut to order the grain can be brought out to suit the room type. Living room in the L. D. Adkins residence, South Norwalk, Conn.

Plank Floors Redivivus

by R. H. PLATT, Jr.

Photographs by Brown Brothers

The plank floor seems especially appropriate in a paneled room such as this one in the C. W. Knobloch residence at Stamford, Conn.

Random lengths as well as random widths give a delightful feeling of old-time charm to the sturdy beauty of the plank floor

LOVERS of the true Colonial atmosphere are not strangers to the charm of the plank floor, that prerequisite of a true Colonial home. The historic houses of the East, practically without exception, are floored with planks. This includes, among others, the Capen House at Topsfield, Mass., built in 1693, a superb example of the overhanging second floor; the House of the Seven Gables at Salem, famous home of Hepzibah Pyncheon; the Philipse Manor House at Yonkers, N. Y., built about the middle of the eighteenth century; Fraunces Tavern in New York City, where Washington bade his fellow officers of the Revolution farewell, standing on a plank floor.

Then there are the famous mansions of the Potomac Valley, including Mount Vernon, with their spacious rooms floored with long-leaf pine planks.

In the American Wing of the Metropolitan Museum of Art are preserved suites of rooms most representative of the interior architecture of Colonial America. All these rooms are floored with planks in random widths, with only one exception, where the floor is of marble.

UNTIL recently, however, this admiration for plank floors has been merely passive, just as we have delighted in spinning wheels or turnspits without seeing the necessity of resorting to them

ourselves. Spinning wheels are superseded because they have lost their usefulness, but no subsequent floor has ever proved more useful or more lovely in an American home than the one of planks.

Informal, rugged, hospitable, plank floors embody those qualities which we cherish as purely "American." We are highly sentimental about our patriotism. An age that is becoming more appreciative of the best in American architecture inherits them willingly from its ancestors.

IT IS perhaps a sign of the increasing mellowness of our culture that we like to build composure and warmth into our modern houses. The very breadth of the

boards seems to imply breadth of mind, as contrasted with the narrowness that was reflected in many of the lines of the formal age just past. And there is a definite joy in the scorn we feel for some of the atrocities of the late nineteenth century, borrowed so harrowingly from Europe. We are learning at last that our own colonists developed an art of house-building that is restful and entirely homelike.

A plank floor is distinctly an "atmosphere" floor. Unlike the hardwood floors that have been in recent vogue, it is designed to fit only into situations where the Colonial or English atmosphere is desired. Thus, it may be used throughout the entire house or confined to a single room, depending on the furnishings. In contrast, the parquet floors and ordinary hardwood floors have been used in a general way, regardless of any particular atmosphere.

Hitherto, builders have installed floors in homes according to specifications, very much in the same spirit as they do joists. Plank floors will make them pause to consider not only the practical side of the floor, but more than ever before its artistic value.

IN A sumptuous volume published by the Connecticut Historical Society, entitled "Old Houses of Connecticut," there is the frightened statement that no house, whatever its construction or historic interest, is safe from the encroachments of modern civilization. That is true, but what does it matter, if the values are preserved?

Except for historical record and museum purposes, there is little profit in clinging to old houses merely because they are old, but only as they have some definite contribution to make to us. If we can recapture for our homes the enduring characteristics of these artistic and livable homes of yesteryear, we are making their values "safe from encroachments," and historical societies can join in the general rejoicing. The next generation will find its architectural birthright restored, and the Jazz Age vanished, leaving its informality woven into the fine dignity of the Colonial Age.

Up until a very short time ago the builder who wished to install a true Colonial floor was obliged almost literally to follow the practice of his forebears—to go out in the forest and hew down trees, splitting them, and laying them as they come, narrow and wide. Only recently Edward W. Donn, Jr., well-known archi-

tect of Washington, D. C., an authority on Colonial tradition, when restoring Woodlawn Mansion near Mount Vernon (a house designed by William Thornton for Nellie Custis Lewis, as a wedding gift from her stepfather, George Washington), had to resort to sawing up joists to get

made plank flooring. Modern plank floors come in a variety of grains and the skilled architect may specify those grains which produce a random ensemble.

Where the Early American atmosphere must prevail the rough-hewn or cross-planed surface with grooved or open joints and the wood pegs or "butterflies," called by architects the "rough-neck" plank floor, harmonizes with the treatment and the furniture of the period. In later styles where interior details and the lines of the furniture are more refined, a plank floor with a smoother surface, fewer knots, and less conspicuous graining is selected.

In short, the plank floor in the art of the modern architect comes to order. It is modified to fit the period of the room in which it is used.

ONE of the phases of this new adaptation is evident in the use of the wooden pegs and butterfly keys. They may or may not be incorporated in the general scheme of the floor. But if they are used they are often fabricated, and their finish is carefully chosen from varieties of woods that will harmonize.

In the old days such devices as butterfly keys, pegs, and dowels were an essential part of the construction of a plank floor. They were needed to prevent cupping, buckling, and shrinking.

But to-day the producers of these planks have turned to the laboratory for the means to this insurance. The cells of modern plank floors are being treated in such a way that the builder is guaranteed against cupping, buckling, or shrinking.

IT IS a fallacy of some exceptionally sentimental people to think that, because the random atmosphere of plank floors is carefully planned and the "butterflies" and pegs are fabricated, these are signs of decadent times. On the contrary, they are signs of a happy effort of modern industry to retain the heritage of other days, while improving its technique.

We live in an age which is able methodically and scientifically to provide for busy people an opportunity to enjoy worth-while things. The man of affairs is finding it is good for his soul to build Colonial atmosphere into his home. Architects have restored to him paneling, immense fireplaces, rough-hewn beams, and many other Colonial contributions. Now, with the coming vogue for plank floors, we are taking the final step toward enjoying the fruition of our Colonial Renaissance in home making.



While modern practice has done away with the need for butterfly keys, pegs, and dowels in the plank floor, they supply an authentic structural note that adds to its attractiveness

the needed plank flooring. Now, however, thoughtful lumber manufacturers are making plank flooring to meet that very need in three approved ways: equal widths running the full length of the room; random widths running the full length of the room; random widths in random lengths.

The modern builder is more careful of the angle at which the saw is put to the wood than was his predecessor who



Oak planks of random widths in the reception lounge of the San Carlos Hotel, New York, accord well with the roughcast walls



The utilization of structural features for exterior adornment is cleverly achieved at Troubeck, the Dutchess County, New York, home of J. E. Spingarn, Esq., where the living room ceiling beams have been allowed to extend through the house wall, the exposed ends being ornamented with the heads

shown above, representing the four races: Nordic (upper left), Indian (upper right), African (lower left), and Jewish (lower right). Charles Lindbergh was taken as the model for the Nordic, and the young negro poet Langston Hughes for the African.

BEAM ENDS IN EXTERIOR DECORATION

MAHOGANY CARVINGS BY WARREN WHEELOCK



The dining room and kitchen arrangement was wholly charming, with its vine covered hickory dividing fence and arch, and rustic hickory furniture to match. The kitchen part of the combination can be completely effaced by closing the doors

Our Reclaimed Hayloft

by BLANCHE COLE BOUTON

I THINK we'll live in a garage," said Patsy.

"A what!!!" I asked.

"Garage, g-a-r-a-g-e," spelled Patsy.

This was out of a clear sky, and accustomed though I am to Patsy's little queeresses, it was something of a shock.

"Have you thought of my position?" I asked.

"That's the very thing I have thought of—with your position we can't afford to rent a house in Pittsburgh, and as I mentioned before, I think we'll live in a garage."

If Patsy had said emphatically, "We are going to live in a garage," I'd have had some chance for argument, but when she says in honey sweet tones, "I think, dear, we'll do thus and so," I know the matter is as good as settled.

WE HAD just arrived from the West, and Patsy, I knew, was footsore and weary, looking for a place to live. Houses were scarce, rents disproportionately high, and apartments to us mean radio jazz, cornet soloists, corned beef and cabbage, bolshevik janitors with bootleg propensities, cold radiators, and a total loss of about \$125 a month, all of which is hard on the disposition and the pocketbook.

"It all comes of this foolish idea that everyone must change his spots on the first of May," said Patsy. "The real estate offices look like Woolworth's on Christmas Eve—everybody scrambling for a place to live; the chances being that what they find is no better than what they have and the rent from ten to fifteen dollars more. It reminds me of that game we used to play called 'Going to Jeru-

salem'—but, anyway, I've seen some perfectly adorable old stables around here that have been converted into garages, with room on the second floor for interesting little apartments, and I'm going to find one to live in."

"Would you like me to help you?" I suggested mildly. Heaven knows I wouldn't have known where to begin, but at least I thought it sounded sympathetic.

"No, thank you, Bob. This demands quick action and plenty of it."

I WAS surprised and bewildered, two days later, when I arrived at the laboratory, to have one of the men greet me with, "Hello, Bob, found your auto house yet?" and then another and another appeared with the same query.

I soon discovered that Patsy had been running true to form and had lost no time in getting "action."

The following advertisement had been rushed into print:

"Wanted, May 1, by couple who refuse to assume the proposed increase in rents, a garage in which to live. Must be in good location, with spacious grounds, and have conveniences."

This evidently intrigued the interest of the reporters, as the first thing exposed to view on the front page of the paper the following morning was an article headed thus:

HIGH RENT FORCES COUPLE TO HUNT FOR GARAGE
CALIFORNIANS WILLING TO LIVE IN AUTO HOUSE IF PRICE IS RIGHT
SOME NICER THAN FLATS

which read as follows:

"High rents and the prospect of higher ones in May, have discouraged Mr. and

Mrs.— of the East End, late of California, so they are looking for a place of habitation other than an apartment house. A garage will do, providing it's modern, conveniently located, and the price is right. They'll pay according to conditions. Mrs.— yesterday morning advertised for such a place. Several offers reached her during the day but none met with the requirements."

I MUST confess that I was not keen about the notoriety, nor had I embraced the garage idea with much fervor, but after a careful survey of the housing situation I was willing to submit to almost anything.

"When I reached home that evening Patsy was noticeably depressed. I think she had expected a shower of garages as soon as the morning paper was distributed.

"Well, what's the news?" I asked.

"News! Do you know, I've had at least sixteen answers to that ad. and not one single person in this city has taken it seriously. I've been offered everything from a bird cage to oil stock in Texas."

Do you think that put an end to the matter? Not at all. It was merely the prelude. Patsy developed a garage complex, with no repressions or inhibitions. Every evening she insisted on strolling through the various residence districts of the city, gazing longingly and wistfully at garages, and often when I was painstakingly discoursing on the Einstein theory or the second law of thermodynamics, she would interrupt with, "Oh, Bob, there's a perfectly thrilling one," or, "Look, isn't that entrancing—its just like a little English cottage"—but



The three-room-and-bath apartment occupied what was formerly the hayloft, before the erstwhile stable became a four-car private garage, and it possessed the advantage over city apartments of not only costing less, but of being surrounded by flowers, and grass, and trees

the more thrilling and entrancing they were the more completely were they occupied by chauffeurs, gardeners, or house servants.

ON MAY first, with the other leopards, we changed our spots, moving into a commonplace and orthodox furnished apartment. For the next four years we did nothing but change our spots.

We lived in a furnished apartment, in an eleven-room furnished house, another apartment, a six-room house. Being more or less truthful, I must admit that all of these places of abode were comfortable and quite livable, and I might venture to say that the small house was really quite delightful, but Patsy was annoyed and irritated by their monotony and commonplaceness; and then, one day, out of a perfectly clear sky she stumbled upon her heart's desire.

"I knew I'd find it," she said, "I hadn't given up hope for a minute." But I could remember quite clearly some of the times when she really had given up hope, and to me, at least, those were life's darkest moments.

On the memorable morning of her discovery, I was literally dragged from an important conference that I might behold with my own eyes, and share her rejoicing. I beheld, I rejoiced, I signed on

the dotted line, and the garage apartment was ours to have, to hold, and to furnish—and the greatest of these is to furnish.

Had she first seen the garage and then written the ad, it could not have answered the description more perfectly.

An apartment over a four-car private garage (once a stable), consisting of three rooms and bath, situated in a delightful suburb adjoining the city; approached by a winding driveway flanked on either side by shrubbery and trees, vine covered, and surrounded by flowers; away from the noise and smoke of the city. I must admit that it looked promising.

ANOTHER May first and another move; our household goods consisted of a bed couch, a library table, several barrels of dishes, and a half ton of books, and with these we lived for several weeks, while the apartment was being furnished. Not that the furnishing was completed in that time, nor is yet, nor will it ever be, but enough was bought for comfort.

Something warned me that our future earthly existence was likely to be spent in a series of garages, stables, and reclaimed chicken coops, so I tried to imbue Patsy with the idea that the real fun in this experiment was to see how attractively she could furnish the apartment

with the least expenditure of money. Her imagination is apt to function not always wisely but too well, and it remained for me to work out the practical details.

THE result is at least different and at the same time comfortable and not unattractive. We have but one entrance, and to reach the living room it is necessary to pass through the dining room and bedroom; unconventional as this may be, it has proved a source of great delight, as we found a lovely old mahogany spool bed of which Patsy is justly proud. A so-called "Martha Washington" sewing cabinet, a mahogany settee covered with old New England chintz, a chest of drawers, a Numdah rug, and ruffled curtains make a comfortable bedroom.

Vines trailing across the windows and hayloft door in the living room are most decorative with the sun filtering through, and the shadow pictures made on our walls at night by those same vines would delight the heart of a Japanese artist. Our most extravagant purchase for this room was a low, down-cushioned lounging chair. With a unique little chestnut table and lamp we have a most comfortable corner. A rather interesting piece of crewel found on a bargain counter forms a pleasing background. A hand-loom rag



Vines trailing across the windows and hayloft door in the living room were highly decorative, whether with the sunlight filtering through, or when by moonlight they etched shadow pictures on the walls

rug, made to order, covers the floor and fits in admirably with its unconventional surroundings.

While Patsy searches the country for a Duncan Phyfe sofa, and ladder back and Hitchcock chairs, a bed couch and some disreputable chairs do service; and an old table with a wobbly northeast leg is to be replaced some day by a real Pembroke, so I'm told. Economy, thy name is Patsy.

THE dining room and kitchen arrangement is somewhat unusual. The kitchen, being "in-a-door," can be shut out completely and presto! we have an adequate little dining room. To furnish this cheaply and yet attractively was the real problem. Painted furniture was the obvious thing to use, so that idea died aborning.

After much searching Pat hit upon some hickory garden furniture—a small gate-leg table with plain top which she painted green, four chairs of hickory with woven seats, and a hickory fern basket quite fill the little room which overlooks the garden; this of course adds greatly to its charm and its air of rustic simplicity. Two sections of hickory fence connected by an arch cut off a small portion of the room, giving more space for preparing meals, and more completely separate the dining room from the kitchen. This fence

with its vines and lantern excites no little interest.

Entertaining, in any but the most informal way, is entirely impractical, but that difficulty has been overcome by waffle suppers, chop-suey parties, and candlelight teas, and they have proved most popular institutions.

OUR friends were at first inclined to be very much amused at our experiment, and facetiously spoke of their visits to us as slumming expeditions, but those who came to scoff, remained to fall prey to the charm of the little place.

No doubt the things that have been said about us would fill a small volume, but they only add to Pat's delight in her "find." And delighted she is I'm sure.

She can almost touch a thrush's nest in a tree just outside our hayloft door, and she watched that nest being built, scrap by scrap, twig by twig. A yellow warbler sings all day from the topmost branch of the same tree, a red bird whistles cheerfully from a near-by locust, a catbird in a bush under the window sings sweetly—or brings down Patsy's wrath upon his head for his hellish screeching.

From the kitchen door she steps into a veritable pageant of flowers—tulips heralded the big parade, then iris, lilacs, and roses filled the air with their fragrance, and marching in close order be-

hind these there were all the old-fashioned flowers and some that are new. The sweetness of the phlox creeps into our bedroom in the morning, and one evening, soon after our arrival, I heard Pat say, "Why, if there isn't our old friend Cassy"—and sure enough, there were Cassiopeia and Lira, Saggiarius and Scorpio, old friends whom we had almost forgotten while living in apartments and city houses.

I SUPPOSE you'll be looking for new worlds to conquer in the spring," said one of Pat's friends recently.

"And leave this?" she asked. "Leave this garden spot, and my thrush and red bird, and flowers and everything; leave this for an apartment in 'elegant and refined surroundings,' or in one of Pittsburgh's 'two-million-dollar apartment houses'? I should say not."

I listened to this eloquence and said nothing, for I know that winter is on the way, that the thrush and the red bird and the warbler are soon going to seek warmer climes, that the garden will be buried under many inches of snow, and the hill Pat has to climb to reach her "garden spot" will be long and slippery.

I know that Pat likes to be snug and warm and comfortable. I know all these things, and whether next spring will find us joining the vast army of house hunters is a question that I refuse to answer.



M. E. HEWITT, PHOTOGRAPHS

Above. The house, modern American in the Italian Renaissance manner, stands high above the sunken garden, but it has been made a part of the picture by the introduction of a wall fountain and pool, with graceful curved ramps enclosing them on either side—an architectural feature of great beauty. A sloping grass panel and flight of steps lead into the garden below



JOHN H. DUNCAN, ARCHITECT

Left. The various garden paths converge into a central axis leading through an avenue of stately clipped evergreens, past the fountain, and into the rose garden beyond. The vista terminates in a pergola of classic design. Everywhere between the retinisporas one glimpses the flowers—vivid salmon-pink phlox with saffron gladiolus, heliotrope, and purple petunias

GARDENS ON THE ESTATE OF MRS. J. LANGELOTH

at Riverside, Conn.

ALDERSON & DELL, *Landscape Architects*



Harriet Frishmuth's fountain figure "The Vine" stands in the central axis midway between the pergola and the pool, a dancing bacchante poised for a moment in the ecstasy of the dance, a living figure of bronze surrounded by an enchanted circle of dark evergreens



Detail of the pool, on whose smooth surface white waterlilies float and the overhanging trees and blue sky are reflected as in a mirror. Looking out through the trees to the sparkling sea beyond one finds it not difficult to imagine oneself in a garden of sunny Italy

How to Feed Your Dog

by MARGARET A. FLORY

THE value of careful, intelligent feeding of all young animals can hardly be overestimated. Nature has provided the mothers of all species with either the actual perfect food or the instinctive knowledge of where and how to get the perfect food to nourish their young for the first few days, weeks, or months of their existence. When this source of supply comes to an end they are dependent upon their own resources or upon the kind offices of man. It is up to us then, if we intend to keep any kind of pets, to find out just what nature intended them to have in the way of vitamins, mineral salts, starches, fats, vegetables, and meats.

When you go to a dog show note the beautiful glossy coats these dogs have, the clear eyes, the springy step, the perfect teeth. In a word each dog is a perfect specimen of health and soundness, regardless of what his conformation may be.

Now how was this perfection arrived at? First of course by intelligent selective breeding from sound parents. This is of supreme importance in raising worthy show specimens. But breeding alone does not produce the blue ribbon winners. Literally hundreds of splendidly bred, promising show prospects are ruined every year by poor rearing. Rickets, scurvy, eczema, and digestive troubles resulting in such defects as bow-legs, cow-hocks, knotty joints, harsh and shedding coats, poor teeth, and foul breath are all due to faulty diet and are all easily preventable.

The veriest mongrel, while he can never be a contender in the show-ring, can have that lovely look of health and soundness that will make him a pleasure to have around the house instead of being the evil-smelling, coat-shedding creature he often is even when a beloved pet. It has been my observation that nine out of ten beloved pets are in atrocious condition most of the time. It is taken for granted that a dog has various skin diseases, sheds his coat all the time, and always smells "doggy."

HOW then should a dog be fed in order to prevent these various afflictions? Of course the foundation for perfect health should be laid before birth in the feeding of the mother during pregnancy and afterward while nursing, but even if this process has been rather casual and unscientific much can be done with a newly weaned puppy. After a puppy is three months old it is hard to undo faults due to poor feeding although of course good condition can be arrived at and maintained by correct feeding.

Properly reared pups of almost any breed should be given their first artificial food at about three weeks of age, at which time the teeth are fairly well pushed

through the gums. This is nature's signal that the mother needs a helping hand. She will sometimes start weaning the pups herself by regurgitating her own food when it is partially digested, especially in the case of a large litter. Give the puppy a little scraped or ground beef, raw, once a day for a couple of days, then increase to twice, and then to three times a day. The amount given of course must be governed by the size of the pups—say a half teaspoonful at a time for small breeds up to two teaspoonsful for large breeds at the start. They will usually eat it ravenously. After a week add some milk and raw egg to the diet. Cow's milk alone is not a good substitute for bitch's milk so it must be made stronger by the addition of egg and some sweetener. Make the formula in the proportion of one egg and one tablespoonful of sweetening to eight ounces of whole milk. Evaporated milk can be used in place of fresh. In this case give at least a teaspoonful of orange juice a day to make up for the vitamins lacking in the canned milk.

AFTER another week add something in the way of thickening to the milk feeds, such as shredded wheat, some kind of puppy meal (a number of dog food manufacturers put them up), or stale whole wheat bread. White bread in any form has no place in the dog's menu, to my thinking, as it simply adds starch to the diet, which is to be avoided. A certain amount of filler must be fed to growing dogs, of course, and to older dogs that are inclined to be too thin. I have found hard puppy biscuits excellent, and eaten readily by old and young. These are good for one feed a day, and may be broken and mixed with raw chopped meat or milk and egg. My greatest stand-by, however, is macaroni cooked in good rich soup. I get all the bones and fresh scraps my butcher will give me and cook them in a soup kettle for three or four hours. Then I remove the bones, cut off any meat that was on them and put it back into the soup, salt in the proportion of a teaspoonful to a quart of liquid, and add enough broken macaroni to absorb all the soup when it is done. This will mean about half as much dry macaroni as you have soup. This is particularly good in winter, though I use it all the year round. Carrots and onions may be added to this, or any table scraps, and also canned tomatoes. Raw cabbage put through the meat grinder and mixed with chopped beef is an excellent rickets and scurvy preventive in large breeds, and added to the macaroni makes a wonderful balanced ration.

Raw whole milk, either sweet or sour, raw eggs, and raw meat, with one good meal a day of bulk such as macaroni or

biscuits, will keep any dog in good condition the year around.

Table scraps are fine where only one dog is kept, but too scanty in any well-managed household to be depended on for more than one dog except as tit-bits to add to the regular menu. All meat scraps are good, but not chop or chicken bones as they splinter too easily. Any left-over vegetables can be given except potatoes, which are too starchy for easy digestion. Milk puddings are good and always appreciated.

I FIND that dogs like variety in their food almost as much as people do, and change the brand of biscuits used quite frequently for this reason. I like to feed meat raw, both because it is less trouble and because it is a bit more easily digested that way; but I sometimes bake it for them just long enough to get the juices started running. In this way it loses none of its goodness and it is more palatable. I always salt it a little. Breast of lamb is particularly good this way and they love to crunch the soft bones. Don't be afraid to feed some fat. They need it just as much as humans do and really crave it if it is withheld. I always put suet or fat of some sort in the macaroni when I cook it.

When pups are eight weeks old they should be completely weaned and getting four or five meals a day. A good schedule for meals is 7 A. M., 11 A. M., 3 P. M., and 7 P. M. Sloppy food should be avoided and something hard should be given every day in the way of biscuits or large raw bones or hard stale bread.

There are various canned meat and cereal rations on the market now which are very good. Some are made with horse meat and others with beef. The latter are naturally somewhat more expensive. Personally, I have no prejudice against horse meat. It is very high in protein content and considered by many breeders a very valuable meat. Dogs invariably like it. It must always be borne in mind, however, when feeding any kind of canned meat, that all the vitamins are killed by the process of sterilization just as in canned milk, so raw eggs, ground raw cabbage, orange juice, canned tomatoes (almost the only vegetable in which the canning process does not kill the vitamins), yeast, and cod liver oil must be given to make up the deficiency.

Raw eggs with yeast and cod liver oil are fine to add to the breakfast cereal and milk in winter. Cut down the amount of the oil in summer.

Puppies raised on such a schedule, and wormed regularly up to nine months of age, with plenty of exercise and sunshine, cannot fail to grow to maturity, barring accidents, in the pink of condition.



Residence at Atlanta, Ga., about 1860. In the third quarter of the nineteenth century there was a departure from the earlier classic motifs



Above. This entire balcony, including pedestal consoles, columns, etc., is of cast iron, indicating the wide range of the use of this material in the nineteenth century. House in Savannah, Ga., about 1830



Above. Another type of grape vine motif—a scroll with its leaves and grape clusters enframed in the supporting columns of the veranda. Residence at Charlotte, N. C.



Right. An example of the naturalistic shapes popular in the 1850's—grape vine motif enframed in structural lines of the balcony. Athens, Ga., residence, about 1855

PHOTOGRAPHS BY TEBBS & KNELL, INC.

The Return of Cast Iron

by HOWARD MAJOR, A. I. A.

MOST of us associate ornamental cast iron with the abominable use to which it was put during the Victorian era—in the form of iron figures holding umbrellas to protect themselves from the fountain emerging from the ferrule. Further, we are of the opinion that it was born and died in that age of atrocities. Ornamental cast iron and the Victorian age are synonymous in our minds and we have never considered its artistic possibilities.

However, in France and England during the eighteenth century, a century pre-eminent in the arts, cast iron was used most successfully for ornamental purposes. Knowing this we are interested in learning something more of the uses of this defiled material.

Cast iron for the first time came into general usage with the advent of the Greek Revival period in the first quarter of the nineteenth century. It very rapidly became one of the prominent materials of the period. Elaborate Corinthian capitals, columns, trellises, railings, window grilles, and other ornaments cast in iron became common features and were probably the most delightfully artistic expression of the nineteenth century. Heretofore ornamental cast iron had been used in rare instances, but now that it had become popular it was to continue in favor throughout the century.

The casting of molten iron into ornamental shapes was done in Sussex, England, as early as the fourteenth century. It gained no vogue, however, and was

rarely utilized. During the eighteenth century cast iron, because of its character, found usage in the vase-shaped finials surmounting the standards of the wrought-iron railings.

In France during the latter half of the eighteenth century, in the reign of Louis XVI, the design lent itself much less to the technique of wrought iron than to that of cast iron, and several works of this period are in fact wholly or partly cast. Amongst these are the railings and gates of the Palais de Justice and Ecole Militaire in Paris, the stair railings of the Palais Royal and of the Petit Trianon.

The first architectural work in England wholly of cast iron was the seven great gates for St. Paul's churchyard in London, in the first quarter of the eighteenth

century. It was not, however, until one hundred years later, with the advent of the Classic Revival, that cast iron came into great popular favor to the practical exclusion of the wrought metal. The introduction of the steam engine, 1760-1770, and of the railroad in 1825 gave a great impetus to the iron-foundry industry, and the process of manufacture was brought to perfection in 1860.

During this period ingenious ornamental casting appeared throughout America. In contrast to the refined and attenuated wrought shapes of the preceding centuries, there was seen Greek rendering of classic motifs, robust design in splendid scale with the monumental character of Greek Revival architecture. The cast-iron work in the first sixty years of the nineteenth century is not only the most artistic expression of the century, but an expression that will stand comparison in the entire field of American decorative arts. In the 'sixties the design degenerated rapidly into realistic expression and inappropriate usage.

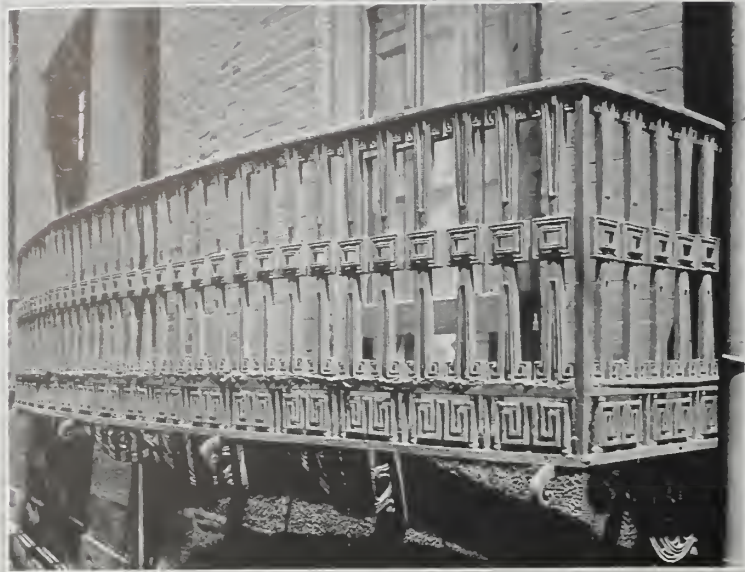
One of the most effective features of a home is the covered balcony. It creates an atmosphere of comfort, even luxury, and lends a highly decorative note to the simplest façade. Cast iron is most suitable for this purpose, and a half century ago there were thousands of these balconies throughout the country. To-day, unfortunately, most of them have disappeared and it is only occasionally that we run across this lovely feature of bygone days.

COUNTRY LIFE

It is just recently that we have come to a realization of their true worth. Far-sighted was the collector, who, a few years ago picked up for the consideration of a few dollars one of these discarded balconies from the dealer in second-hand materials. There is an amazing prolixity of design in the extant examples, which is indeed surprising when one recalls that the architecture of this period of the Greek Revival was practically confined to classic temples and set façades and that little scope was allowed for variation.

Each decade of the nineteenth century is easily traced in the design of these balconies. The early decades are strongly

marked by close adherence to classic lines, motifs, and simplicity. In the fourth decade there is evinced a strong desire to break through classical restraint. The clearly defined structural lines still predominate, but there is a much greater display of freedom in the subsidiary parts of the composition. In the latter part of the fifth decade we find a complete severance from the classic motifs, with naturalistic motifs substituted, and from this point the decadence of cast iron became rapid and thorough. The decline began with the grape-vine motif, a scroll with its leaves and clusters of grapes enframed in the still excellent structural lines of the balcony. It ended in a chaos of utterly meaningless shapes, Gothic columns, arches, and pendants combined in a bewildering jungle of scale.



Balcony of the old Brevoort Hotel, New York. During the Classic Revival the design lent itself much less to the technique of wrought iron than to that of cast iron



Showing the classic lines of early nineteenth century cast iron, in splendid scale with the monumental character of the then prevalent Greek Revival. A Savannah, Ga., residence, dating from about 1825



The old Planters Hotel, Charleston, S. C. Far-sighted was the collector who, a few years ago, picked up for a few dollars one of these cast iron balconies which are fast disappearing

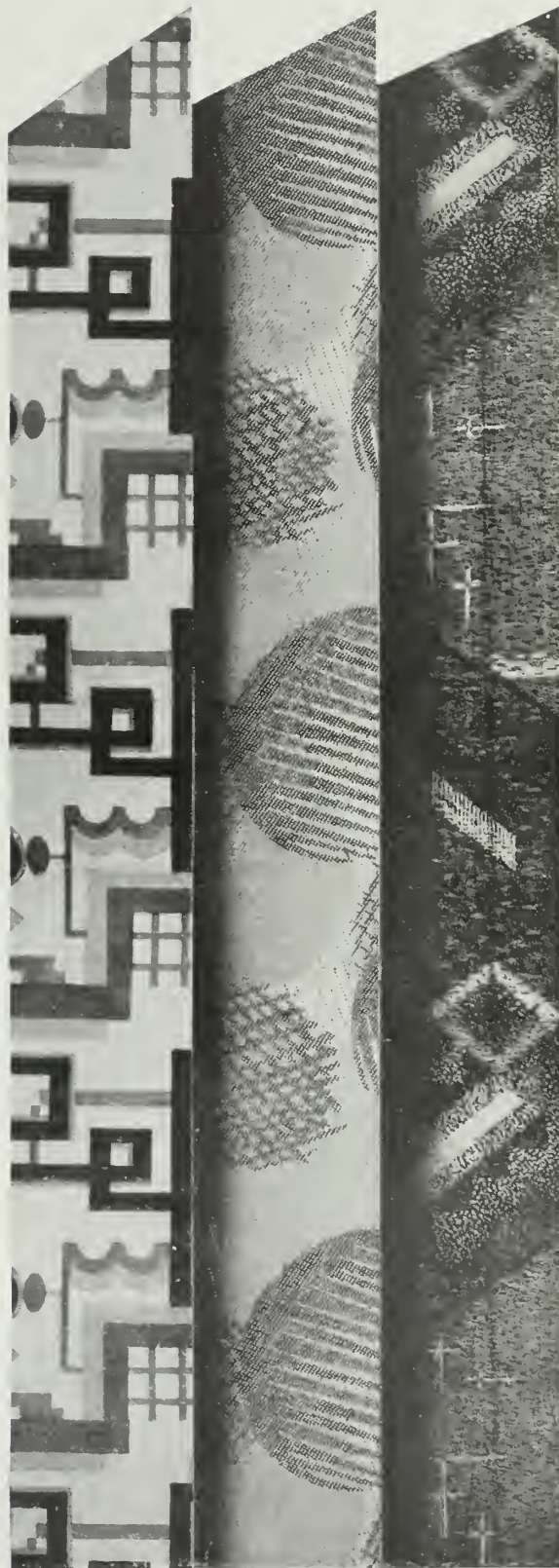


Another old-time house in Charleston, S. C. The covered balcony of cast iron creates an atmosphere of comfort and lends a highly decorative note to the simplest façade

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Fluid Fuels for Home Heating

by P. E. FANSLER

Associate Editor of The Heating and Ventilating Magazine

ABOUT 75,000 householders abandoned the coal shovel and the ash can during 1927, and nearly twice as many burners will likely be sold during the present year. A careful survey shows that twenty of the leading manufacturers will sell approximately \$110,000,000 worth of oil burners this year—that is, installed value.

Three billion pounds of coal for house-heating will be replaced by oil for burners sold this year alone. That's a lot of coal to handle, shovel by shovel. And three-hundred million pounds of ashes is a lot to carry out of the cellar—minus, of course, the few hundreds of thousands of pounds that float up through the house and settle in draperies, rugs, and furniture.

Oil fuel, being a fluid, can be fed automatically, at exactly the desired rate, from the storage tank to your boiler or furnace. Coal for the home heating plant cannot be so handled at the present state of development. This characteristic of oil heating, with assurance of its safety, as shown in the analysis of fires made by the National Board of Fire Underwriters, is the big reason for the tremendous growth of oil heating in the last five years.

I sent out a questionnaire about a year ago, and asked two hundred home owners, who had burned oil for at least two years, why they had turned to oil, and how much more they would be willing to pay for oil fuel before they would revert to coal. The two outstanding reasons given for using oil were convenience and cleanliness. The answers to the second question varied between 25 per cent. and 200 per cent. with an average of about 100 per cent.

Think of that! These people, men and women, who had had experience with both fuels, would be willing to pay twice as much for oil heat as for coal heat. As a matter of fact, they probably paid, on an average, about 10 per cent. more. But evidently it is not a matter of comparative costs, but of relative advantages.

There are about seventy-five manufacturers of recognized oil burners—that is to say, burners that have been listed by the Underwriters' Laboratories. This listing is not obligatory, but has come to be accepted as a standard in certain respects. A listed burner has been thoroughly tested to demonstrate that it is as safe as is mechanically possible. The listing also implies certain standards of

materials and construction. It might be regarded as an indication that the burner has passed certain tests of minimum requirements, mainly having to do with the correct functioning of the ignition and the safety elements.

The modern oil burner is intermittent in operation—that is, it does not produce

quired, whether it is in an hour or in a month. This functioning is brought about through the action of a thermostat, located in the living room, dining room, or hall.

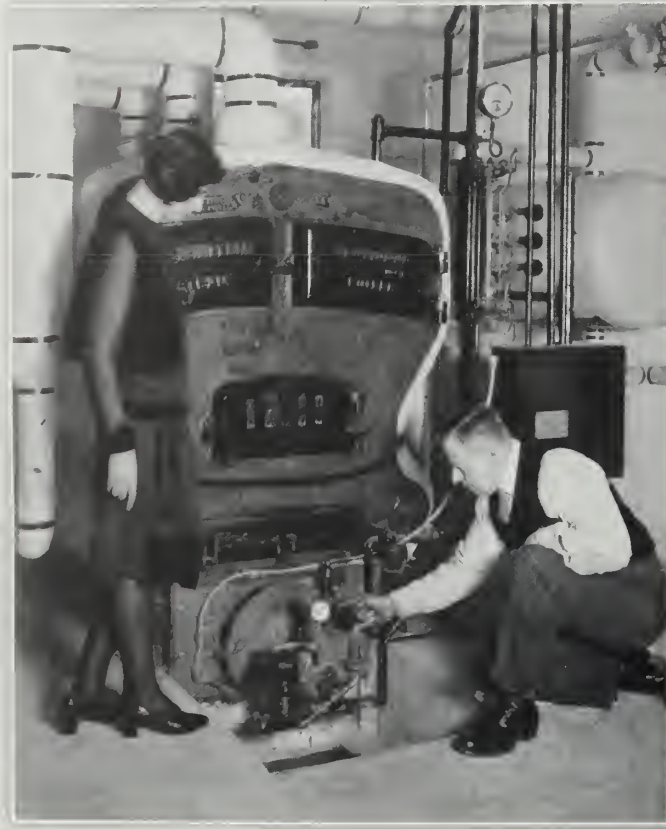
Instead of having a coal bin, the modern oil-heated home has a storage tank, buried in the ground outside of the house, holding 1,000 to 1,500 gallons of oil. A tank truck brings the fuel in 500 to 1,000 gallon lots and pumps it into the tank through a flexible pipe. The winter's supply for a ten-room home can be discharged in fifteen minutes, with no dust or dirt. Frequently the tank is buried close to the street so that the tank truck does not even enter your property.

Oil is automatically taken from this storage tank in several different ways, the most common of which is a tiny oil pump, driven by a small electric motor. This motor also operates a fan or blower, forcing into the combustion chamber of your boiler the exact amount of air necessary for the complete combustion of the oil. Both oil and air are supplied at a definite rate at which the best efficiency of your boiler can be secured. The result of this practice is that, while your burner is in operation, your heating plant will operate at an efficiency of 60 to 70 per cent., while if you were burning coal in the conventional

manner the average efficiency of your heating plant probably would be between 45 and 55 per cent.

When your burner starts it is necessary to initiate combustion—to start the fire. There are two ways of doing this: through maintaining constantly a small pilot flame of gas and flaring it up when the burner begins operations; or through the use of an electric spark, similar to that used in your automobile engine, except that the spark is much larger and much hotter.

The oil most commonly used is a product of the stills that distil gasoline; it is, however, much heavier, less volatile, and therefore safer. As a matter of fact, this oil, in several grades ranging from furnace oil to light fuel oil, will not burn in liquid form. It must be gasified and mixed with air just as is gasoline in an automobile motor. But, as it is more difficult to change these grades of oil into gas, many of the claims of superiority of oil burners center around the methods of making this conversion.



After the oil burner has been installed the home owner should be told in simple language how it works

heat continuously. It lies dormant throughout the summer, but, with the first cold snap of the fall, it automatically starts up, brings the temperature of the rooms up to 68°, or any other desired point, automatically shuts down and remains inactive until heat again is re-



Looking into a furnace fired with coal. This shows clearly that heat is developed at a much lower rate than when oil is used

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The most common scheme is to atomize the oil, or, more properly, to tear it apart into minute globules, so that its aggregate surface is greatly increased. The heat in the combustion chamber of the boiler reacts almost instantaneously to gasify these little globules, and each burner, in its own way, mixes this oil-gas with the proper amount of air for combustion. The result is a flame that may be similar to that of a plumber's torch, or it may be in a horizontal circular sheet, or other characteristic shape.

In your own case, the first question is whether your heating plant is adapted to oil, and, if so, what is the best burner.

Oil can be burned in any boiler or furnace, with degrees of satisfaction based on both boiler and burner. However, I would warn you that it is not safe to burn oil in one of the old-fashioned warm air furnaces built up of several cast-iron sections cemented together. The high heat developed has a tendency to cause the cement to crumble, allowing the burnt gases to get into the house. If you have this sort of furnace, undoubtedly it will pay you to get one of the new design, constructed entirely of steel, with welded joints. Not only will such a

furnace be safer, but much more efficient, with oil fuel.

You will not get good results from an oil burner installed in a round sectional boiler that is large in diameter and has only a single section above the fire pot. The hot gases produced by the oil flame will shoot out from such a boiler without having a chance to heat the water; hence your oil bill, with such a boiler, will be excessive. The remedy is to add two or more sections to the boiler—not an expensive proceeding—or, if the boiler is an old one, replace it with one of modern type

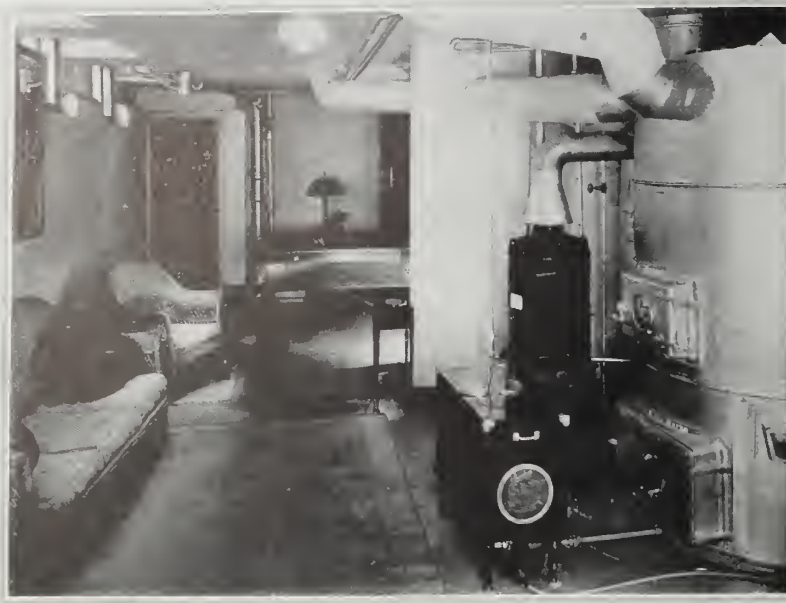
that will be much more efficient. If you don't want to do either of these things, don't attempt to burn oil, for it will be an expensive proceeding.

There are many styles and types of burners, some firing through the ash-pit doorway and some through the firing door. Properly installed, these burners do not have any objectionable effect upon the boiler or furnace. Boilers that have been oil-fired for twenty years show no bad results.

Oil burning is not new, but the application to small heating boilers for domestic use is now well into a huge boom. Twenty years and more ago homes in the Far

West were heated with oil, but the burners operated continuously and were hand controlled. The intermittent-operating burner, controlled through a thermostat located upstairs, dates back less than ten years.

The application of an oil burner to your boiler or furnace is a problem in itself, and its successful solution is not a matter of guesswork. The more reliable manufacturers of oil burners recognize this fact and do not allow you to sign an order for an installation until after a qualified heating engineer has



Since purchasing oil burners many home owners have turned their basements into livable parts of the home

Fine Queen Anne

*Walnut Drop-Front Desk
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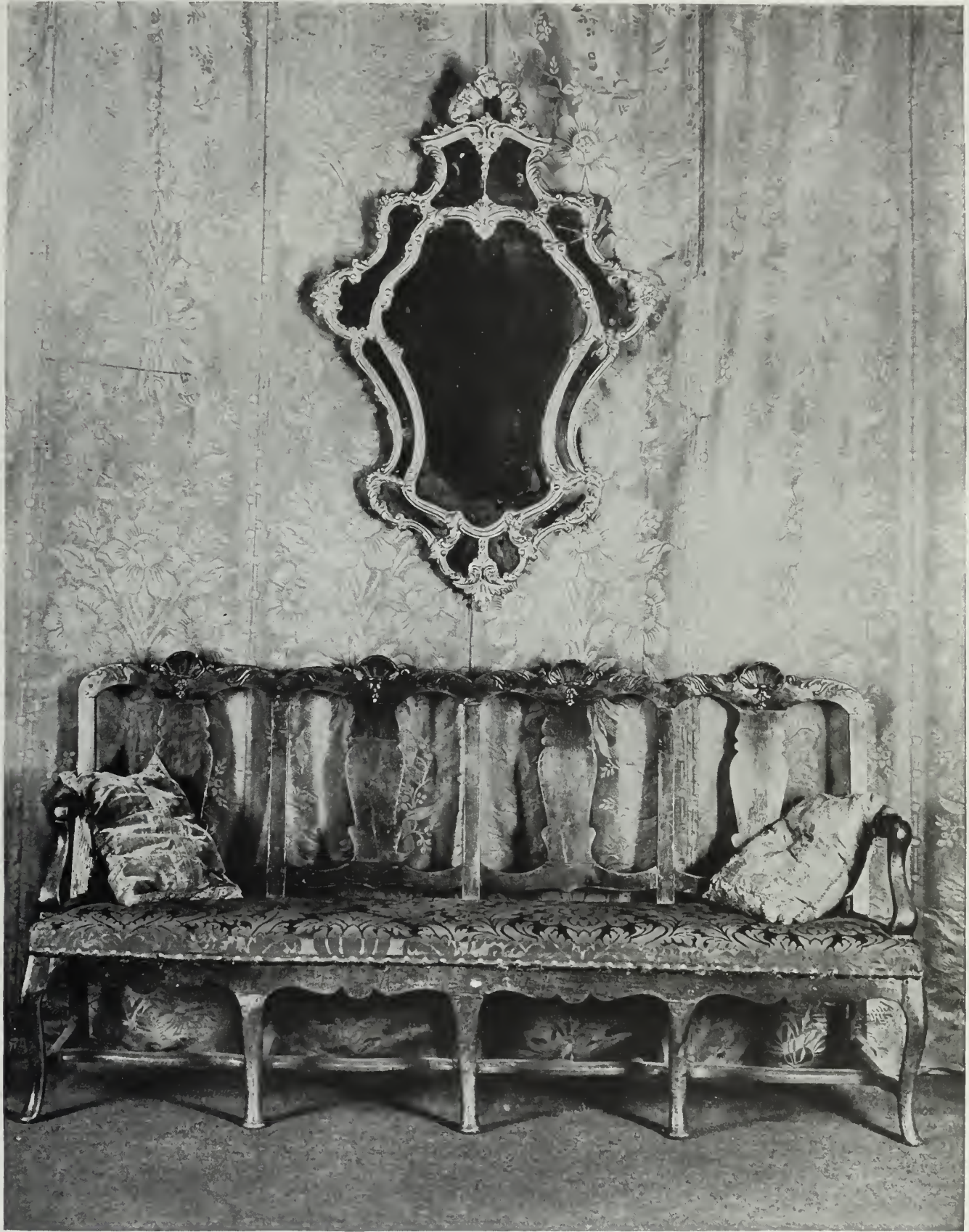
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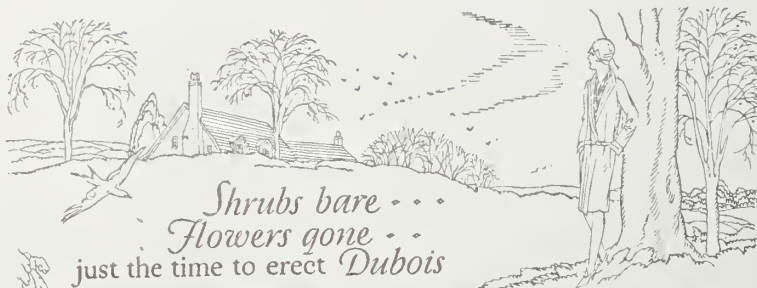


*Early XVIII Century Italian four-back walnut Settee, covered in antique damask.
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How one suburban home-owner preserved privacy, thanks to Dubois. The posts and curved sections are special. R. Schultheis, Landscape Architect.

AUTUMN is upon us, and soon will come that colder season when our gardens and the landscape in general look most forlorn and lifeless. Someone has well said that winter was given us to show us naked truths, but he clearly reckoned without Dubois Woven Wood Fence!

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Looking into a furnace fired with oil—a good idea of the intense heat developed. Compare this with the picture at bottom of page 72

examined your entire heating system and passed upon its adaptability to oil fuel.

An oil burner will not cure a defective heating system, although it will enable you to get a higher efficiency (from 10 to 15 per cent.) from your heating plant than you do with coal. If you have a northwest room that you cannot heat, don't let an oil-burner salesman tell you that his burner will insure the desired temperature in that room. The odds are that you need a larger radiator, or that the piping to that room is not right. But, given a heating plant that is correctly designed for your home and installed properly, and any one of the better oil burners will provide you with an even temperature throughout the heating season with almost no mental or physical effort on your part.

In buying an oil burner you get, after all, just what you pay for. You can buy a burner, installed, with a small inside oil-storage tank, for around \$300. You can buy a better equipment for \$500, and, for approximately \$1,000, you can get a burner that will provide heat for a twelve- to twenty-room house, with a 1,500 or 2,000 gallon storage tank, properly buried in the ground.

Naturally you will expect more from the last named, in every way. It will be a more elaborate machine, built from the best of materials and to the same degree of precision as the sewing machine or phonograph. Many burners of this class are provided with a lubricating system, for the moving parts, that requires attention but once a year.

Any of the good burners should be looked upon as an investment. It should serve you for ten to twenty years. It will make available, for living purposes, a large part of your home that could not be utilized if you burn coal.

Suppose that your home cost \$30,000, and that it contains

ten rooms. You would put the average cost of a room at \$3,000. But you must remember that there is a cellar, probably under the entire house, and this space is seldom considered when figuring the cost per room.

The oil burner has changed all that. If you turn to liquid fuel there will be no coal bin, coal dirt, or ash dust. You can cut away some of the partitions in the cellar and make a beautiful billiard room; a play room for the children; a study for dad; a recreation room for the entire family. Changes of this sort are being made throughout the country to-day, because of the characteristics of fluid fuels.

A contractor, living in a New England city, put in an oil burner and made a recreation room out of previously wasted space. His son and three daughters play billiards here, dance to phonograph or radio music, and have their moving picture shows, with their friends, in their own home. In a Mid-Western city the father of two bright youngsters has fitted up a laboratory in the basement to meet the demands for a place to experiment in. Before the first winter had passed that basement was the focal point for the neighborhood "gang," the members of which, instead of venting their exuberance in destructive forays, were vieing with each other in the production of model airplanes, locomotives, and other toys, and in radio and chemical experiments. Surely this father sees a value to his oil burner that is not measurable in fuel-cost savings or convenience.

I fired my furnace man years ago, and the rapidly extending use of fluid fuels is raising havoc in this vocation. The big oil producers and distributors are alive to the situation, and oil deliveries are now being made to homes remote even from coal yards. The era of fluid fuels for our homes is here.



THE MIXING TABLE

DESIGNED for hospitable uses, which flourished so bountifully in colonial times, this historic table may still be regarded as more than an object of veneration. And as a serving table, its resource of compartments and spaces makes it indispensable for the buffet supper or other informal collation. The original of this Mixing Table is one of the choicest pieces in the Metro-

politan Museum. The Danersk reproduction preserves all the fine elements of inlay and rare woods, with black glass or grey marble for the center space, as desired.

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But the New Frigidaire's conveniences were designed by domestic science experts . . . for women.

Only a woman who has kept house can know the difficulty of keeping an ice-box sweet and clean. The New Frigidaire can be kept clean as easily as a china plate, inside and out. The seamless porcelain-enamel lining has rounded corners. The top of the cabinet is like a smooth porcelain table top. The shelves are all removable. And they are at a convenient height which eliminates all stooping.

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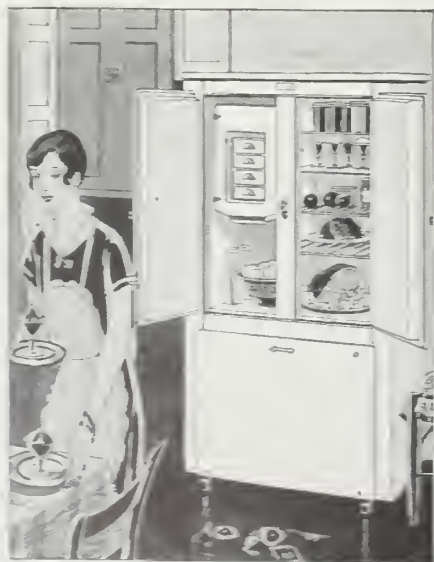
efforts of cabinet makers and authorities on domestic science and interior decoration. The New Frigidaire is in every way an automatic refrigerator for the modern kitchen. Beautiful, convenient, it not only safeguards health and provides a plentiful supply of full-size ice cubes, but it saves time, work and money.

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as you pay for it*

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If you buy the New Frigidaire on a deferred payment plan, as most people do, the first payment can be so small and General Motors terms so liberal, that the New Frigidaire will actually pay for itself as you pay for it.

The New Frigidaire is now on display in your distributor's show rooms. See it today. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.



◆ The New Frigidaire, incredibly quiet and powerful, has a wide range of new models of every size, capacity, and price. This beautiful model D-9, like every other Frigidaire, is built for convenience. And the top of the cabinet can be used for shelf space. ◆



ROLAND E. CHATEL, ARCHITECT
Palms add an exotic note to California gardens. The ranch home of James K. Tweedy, Esq., at Downey

California Trees

by HELEN ROLFE WREN

YEARS ago when the padres first came to California they planted fruit trees around their adobe houses and in their Mission gardens, and they taught their Indian satellites to do the same. The thirsty arid country had need of fruit, and as an addition to an Indian diet of game and acorn meal it was an aid to conversion not to be ignored. Mountain streams were led through Moorish aqueducts to the plains below, which, like Castile and Andalusia of older times, yielded rich harvests in return for the drink they so needed.

Olives came first, the seeds brought from the mother land, Spain; and soon, as one recorded time in those more leisurely days, the gleam of whitewashed

adobe brick under a brilliant sun was tempered and shaded by a cloud of gray-green, an effect quite unpremeditated by the padres but much appreciated and copied in artistic building to-day. The earliest olive planting was around San Diego, and there in "Old Town" are the gnarled and aged survivals of the renowned Mission orchards.

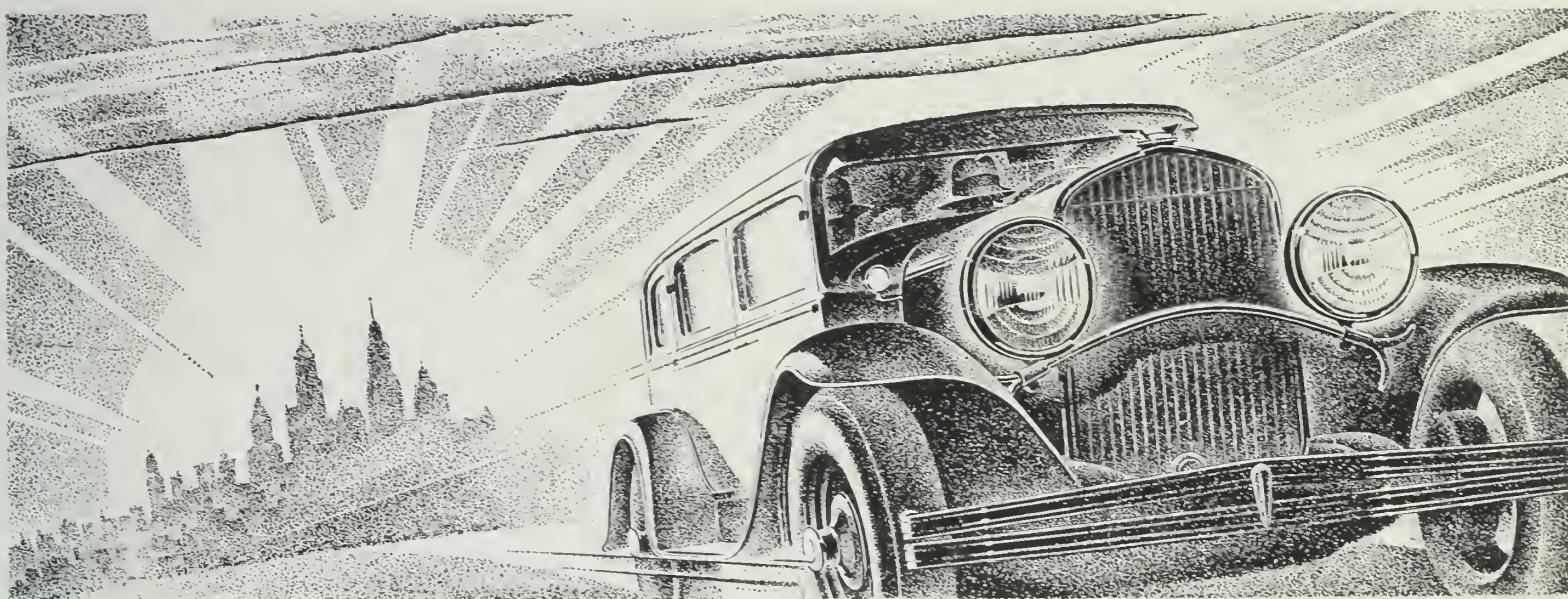
The fig and the grape soon found their climatic place here, and some of the earliest remembrances of old Californians is the tiny adobe house, broad piazza and spotless with its frequent applications of whitewash, enveloped and smothered beneath huge half-wild fig trees, heavy with their purple fruit in the late spring, and spreading

Continued on page 59



The oak is as necessary to California building as is the elm to that of New England. The G. G. Mayo home at San Marino

Not Chrysler— but the Chrysler *Public*



BROADLY speaking, the measure of any man's success is the size of the public behind him. He grows as his public grows—as his acts are approved in increasing volume by an increasing public.



These few words tell almost all there is to the Chrysler story—or give, at any rate, the root-reason why Chrysler looms large on the motor car horizon. Chrysler is presenting at this moment a group of cars sparkling and shining with newness of performance and appearance—cars which have again captivated their public.

These brilliant new Chrysler cars have been in process of creation for two years—they will exert their influence upon the design of all other motor cars for several years to come.



Chrysler has never halted or hesitated, because Chrysler is free and

has no obligations to anyone but its own public—no limit except the limit of its own creative powers, its own energy and enthusiasm, its own faith in the boundless resources of the nation—its own conviction that the world, the age and the day in which we live are quite literally and absolutely *all right*.

Chrysler quite frankly confesses its intention to try to surpass other cars and other manufacturers—quite frankly admits an enthusiastic ambition for continued leadership in value giving—quite frankly intends to leave nothing undone to earn and deserve and hold the greatest motor car public in all the world.



This, it seems to the Chrysler management, is the urgent need of every manufacturing institution which aspires to satisfy a swift-moving public—to realize that it *does* move, that yesterday is dead, that laurels wither, that today is gloriously alive, that tomorrow calls clamorously for greater endeavor.



(Continued from page 82)

Is Your Cellar Wet or Damp?

Are you sacrificing valuable cellar space in your house because of water or dampness.

We can and will remedy such a condition by applying our Cow Bay Cement Waterproofing.

Dry cellars are healthy and provide excellent space for gymnasiums, card or billiard rooms.

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In our 23 years of waterproofing none of our work has had to be done over



Patio of the W. D. Edwards residence at Pasadena, with its orange trees yielding blossom and fruit simultaneously

broad shady leaves, most welcome through the hot summer. The leaves of glossy brilliant green, casting heavy shadows, spotting a white wall with alternate deep shade and brilliant light, the silver tracery of the drooping limbs in winter, make it a tree still much in favor, and deservedly, amongst gardeners.

California, having to some extent passed through its storm and stress of architectural absurdities, is sanely and surely coming back to its own, its early balconied white house, copied from Andalusian models and best seen through the semi-tropical foliage of its native Mediterranean habitat.

One such setting is the orange

grove, and the lucky dweller who steps on to his patio to be greeted by the rich perfume of countless thousands of white waxy blossoms, or to see golden globes amongst polished evergreen leaves, knows the joy of dwelling amid perfect surroundings.

Any description of California fruit trees in California gardens to-day cannot except the avocado. It is planted everywhere, and its thick bulk of green (its leaves are even glossier than those of the orange or the lemon) makes an excellent background for more colorful planting.

However, it is not necessary to conceive of Californians as living always back of orchard

(Continued on page 126)



Fence adds dignity and beauty

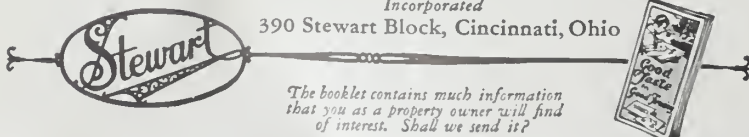
Although a fence may be bought as a measure of protection, Stewart craftsmanship in iron enables you to secure a fence that is not only serviceable and durable but one that also adds dignity and beauty to the property it protects and encloses.

There are the same reasons for preferring Stewart Iron Fence for the private home, as for clubs, parks, factories and institutions.

The Stewart Iron Works Co.

Incorporated

390 Stewart Block, Cincinnati, Ohio



The booklet contains much information that you as a property owner will find of interest. Shall we send it?



The limbs of an oak tree silhouetted against a whitewashed brick wall—a picturesque glimpse of the O. N. Gabriel residence at San Marino



Notice the luxurious collars that distinguish the Fur Wrap this season . . . the cuffs that take unusual shapes . . . the silhouette slightly molded to the hip-line. In CARACUL, BROADTAIL, MINK, ERMINE and other fine furs we present the authentic changes in this season's Mode.

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 Gentlemen's Furnishing Goods,
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Black Persian lamb affords a striking contrast in trimming to this red tweed ensemble. A black silk crêpe blouse is worn with it. From Hickson

the hips. Scarfs have been worn in this manner with sweater suits this summer, and it is now carried out to be part of the ensemble.

Black is, as always, smart, and black and white or black with touches of white is particularly good. A new note is struck in the kasha zibeline model on page 88 in the use of black and white flat fur defining the low hip line, while three tiers of fine pleating make the skirt. The black and white is carried out on the shoulder in the large flower.

Touches of lace are noted on many of the newest models. It makes its appearance in a tiny vestee in the closely fitting black crêpe satin shown on page 88, the frock being otherwise extremely tailored in every detail. Other models featuring lace are softened by deep yokes of beige or cream lace or by collars and cuffs, for there is a very notable trend toward the more feminine mode.

For cooler days the ensemble has been found to meet all requirements, and these are becoming more and more practical in design. Tweeds are particularly good for sports or informal wear, an overblouse of silk completing the town costume, while a knitted jersey serves for country wear. They come in all the reds and greens in the fall, and also in the more neutral grays and tans. A very good looking ensemble in red is pictured on this page. The large collar is of Persian lamb and it comes to a deep point in

back, emphasizing the trimming at the edge of the coat and on the cuffs. Worn with this is an overblouse of black silk crêpe.

The circular line is gaining in importance, and is sometimes achieved by a godet giving a little irregularity to the hem line. A very attractive illustration of the circular flare is shown in the velveteen coat pictured on page 88. The wrap is so made that the waist line rises to the right, giving a very graceful line. A luxurious collar of natural lynx with matching cuffs contrasts with the green velveteen.

Skirts, it is claimed, will be a few inches longer—well below the knees, say some of those in authority in the exclusive houses. This seems a natural reaction and should follow the tendency to much added fullness. Sleeves contribute a little more interest, as will be noted in the two coat models pictured. There is a widening from the elbow that is noted in many important models.

Irregularity of line is more apparent, perhaps, in evening gowns than in those for more formal wear, and an outstanding mode is the emphasis of the deep line in back. This is charmingly illustrated in the black velvet frock pictured on page 88, where the very deep V neck line corresponds to the deepening skirt line. The placing of the two large flowers at the waist line slightly toward the back is another interesting feature of this striking gown.



"Let's forget the rubber! This radio is too good to interrupt even with bridge."

"Yes, really, Helen, we'd much prefer to sit here and listen. I never thought I could ever enjoy opera on the radio."

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Go to your nearest designated Federal Retailer soon. See and hear the new Federal Ortho-sonic. You too will agree that it's America's finest radio.

Beautiful Art folio of the complete Federal line will be sent on request.

*Federal prices do not include tubes and are slightly higher west of Rockies.

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For light-socket operation
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BUILT TO EXCEED YOUR EXPECTATION

A modernistic screen by Joseph Urban painted on sparkling silver rayon satin of the pebble-back variety



RAYON CREATES NEW WEAVES

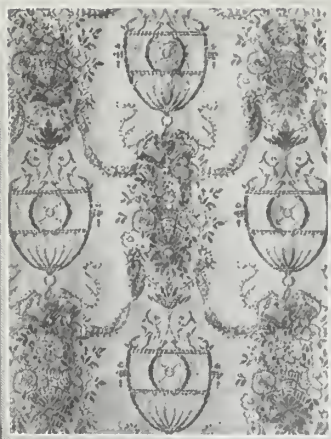
by LEE McCANN

Photographs from Cheney Silks, Cyrus Clark Co., Rayon Institute, Schumacher & Co., Schwarzenbach, Huber & Co., and DuPlan Silk Co.

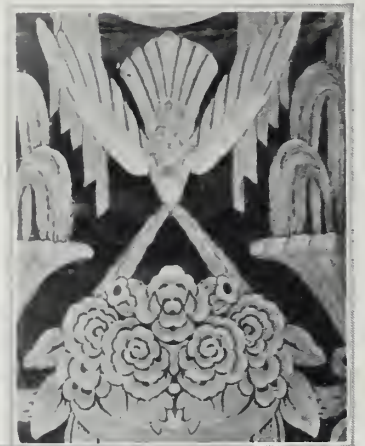
IT TAKES a long time for new facts to permeate our consciousness. There are so many facts and we are all such busy people. That is why there are still those who think of rayon as synthetic silk, an artificial substitute of cheaper grade.

It is true that rayon began its career under the name of artificial silk, but as the United States Government has pointed out, "it is a lustrous filament both chemically and physically different from silk." It really constitutes a new division of the great textile group to which it has been admitted on terms of perfect equality with the other members—wool, linen, silk, and cotton. Its uses and qualities are its own and its function is to extend the range of creative weaves by adding a new textile to those already known.

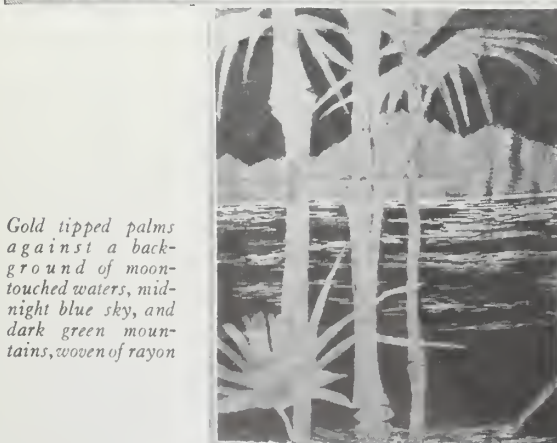
The rayon industry is so young and has enlarged its scope and developed its possibilities so rapidly that the layman may well be pardoned ignorance of the present status of rayon. Even its discoverers did not foresee its peculiar importance nor that it would come to stand apart from silk and on merits of a different character.



The urns and flowers of the Louises are given softness and vivacity in a lovely weave which employs rayon threads to emphasize the brilliance of the pattern



Here the ornithological motif accompanied by one of floral and fountain derivation is given added brilliance and beauty by rayon threads of pale gold and gray



Gold tipped palms against a background of moon-touched waters, midnight blue sky, and dark green mountains, woven of rayon



Left. A heavenly map designed by Rodier and woven in rayon and wool has a fascinating imaginative appeal of which one would never tire



A conventionalized poppy design in gold and black rayon on a blue silk ground is effective for window draperies or upholsteries

GOOD furnishings have manifold charms . . . they transform houses into homes . . . they make every room a setting of individuality and beauty, and—if the furnishings are by W. & J. Sloane—each setting has an air of correctness and comfort.



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HOME FURNISHING COUNSEL

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Interior Decorators

SINCE 1866



Rayon overdrapes striped with brilliant colors define the casement sides of a powder table hung with rayon drapery of symbolic pattern

which make it indispensable to weaves of the present and future.

Incidentally, the notion that rayon is necessarily inexpensive is easily dispelled by inquiring prices of decorative materials in which rayon is wholly or partly used. One finds that here just as with the other yarns it is a question of quality and weave. Rayon fabrics may indeed be purchased cheaply, but not because of their being rayon. One may also purchase cheap grades of silk, wool, and cotton, but when one calls for the better qualities and for patterns that are sensitive and new, one pays more. Just so it is with rayon, too. One price advantage, however, which rayon as a man-made textile has over other textiles is that it is not at the mercy of a poor season of crops or flocks. It can always be manufactured in quantity sufficient for the demand.

Since rayon is primarily not a fabric but a textile, its use in fabrics is almost as varied as the entire category of materials. Taffeta, damask, voile, brocades, and upholstery materials of various kinds depend upon its

brilliance and stability. Sometimes it gives a light frostiness of surface, again it brings out a sheerness of weave; often it is used to give a solid and firmly wrought texture. Its uses are endless because it works so well with other yarns, supplementing their qualities with its own. One of the country's greatest silk manufacturers, who is also a large user of rayon, declared recently that silk has actually increased in consumption with the advent of fine rayon yarns in this country, making possible new ways of using silk in combination with rayon.

Used with cotton, rayon gives a brilliance and suppleness to many drapery fabrics which were formerly somewhat commonplace. In certain materials it has a metallic effect that may well be mistaken for threads of gold and silver. It is especially valuable in fine damask weaves which wear the better for its introduction and which find it most amenable to modern color effects or the simulation of antique pattern and texture.

Foreign fabric modernists—Rodier, Helene Henry, Bianchini, and others



The alliance of silk with rayon is seen to fine advantage in a pattern full of beautiful detail and color on a background of black or rich shades

ESTABLISHED 1846

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Showrooms —

also in connection with our factory at ROCHESTER, N.Y. where our Furniture and Woodwork are made.



Corner of a modernistic drawing room in which golden overdrapes and caseament curtains with fountain design by Peer Schneider are of rayon, as is also the black and gold sofa pillow. The scarf is rayon on silk

❖ Barton, ❖
 ❖ Price, & ❖
 ❖ Willson ❖
 Inc.

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Antiques, Old Fabrics,
 Interiors.



Louis XV Walnut and Cane Bergère. Upholstered with very fine Antique Tapestry of Crimson, Green and Yellow

— are very keen about rayon and have achieved some fine results with it. American exponents of this yarn have also developed astoundingly lovely materials. There is now no difficulty in producing rayon of both low and high luster. Threads of both kinds may appear in the same fabric, the former providing a low-keyed conservative background for the metallic scintillation of the latter.

In the plush family rayon was first used as a substitute for spun silk and it was then discovered that in that fabric its luster was actually deeper and richer. Now it is used to a great extent in drapery velours, and velvet, which has lately adopted it. will no doubt soon enter the decorative field in greater quantity than heretofore.

Rayon has even found its way into rugs. One of the outstanding achievements of this versatile yarn was to copy a very valuable silk prayer rug—and the demand for it was largely from India!


Rayon is yet young, but already


the list of our indebtedness to it is a long one, even in the field of decorative materials alone. For instance, just glance about the living room. See how beautifully the light catches and lingers along the silky inner curtains and picks out the rich heavier folds of the outer draperies. It is the rayon in these fabrics which causes the gracious shimmer. Follow the light from the window to where it rests on the tapestried armchair and shows a luster that gives vivacity and charm to the design. Again the secret is rayon. The brilliant figures on the piece of Chinese embroidery, the fringe and tassels on the lamp shade, perhaps even the wall coverings, owe their charm to rayon. When one looks over the quarter or more of the twentieth century that has given us such magic inventions as radios and airplanes, one has also to include among them rayon, for since earliest times the advent of a new textile has always been rated among the things of major importance to man.



A sumptuous color scheme of gold and blue on a ground of cardinal red is developed by the combination of rayon and silk




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in the spirit
of
Early America
1776


PINE TREE
in the spirit
of
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The Pine Tree is inscribed on the back of each piece

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MINUET or PINE TREE



IN HOMES whose owners possess good taste and the means to indulge it—homes in which the furniture, books and paintings are so inherently *right* that they constantly increase in value—you see with increasing frequency one or the other of these two designs in sterling: Minuet or Pine Tree.

For this is important silver, distinguished silver—the first ever made with an idea behind it transcending the idea of the individual pattern. Minuet is Pattern I, Pine Tree Pattern II, in the American Series . . . The aim of the American Series is to express in solid silver the spirit of each American period of artistic importance. Minuet was inspired by the Early American era; Pine Tree by the dawn of an American modernism. The issuance of a third pattern is a matter for the

years—and for America's independent artistic growth—to determine.

MINUET is chosen oftenest, perhaps, for homes whose chief treasures reflect the dignity of a gracious past. It has been pronounced the only silver in perfect accord with authentic Early American settings . . . Yet its simplicity makes it perfect everywhere!

PINE TREE is more frequently the choice for those homes where the future heirlooms are creations of today's *renaissance*. Its symbolism is one of the finest characteristics of modern art. On the back of each piece (in charming defiance of the conventional!) is inscribed the quaint pine tree that was America's first symbol of sterling.

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They have an instinct for the right things, these possessors of the museum pieces of tomorrow; often their expenditures are small . . . A 26-piece set of this important silver (informal service for four) in either Pine Tree or Minuet, costs but \$73.35. Teaspoons in either pattern are \$11.00 for six. Tea and coffee services, serving dishes and decorative pieces are available in both designs.



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Enclosed is 15c., (coin or stamps) to cover cost of mailing Minuet or Pine Tree brochure. Mark which one is desired.

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SHOP WINDOWS OF MAYFAIR

BY SHIRLEY PAINE

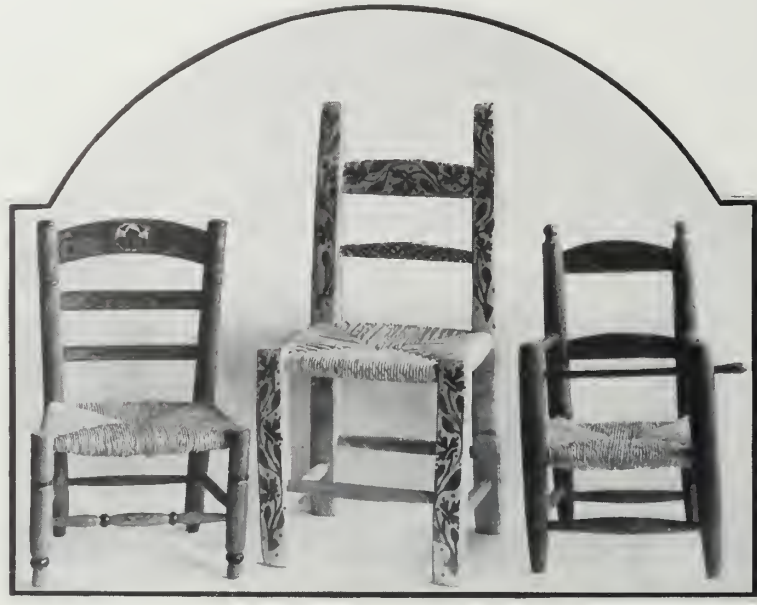
This is your department, please feel free to use it early and often. The more things you buy through Shop Windows of Mayfair, the more things we can show here. Each article has been chosen because of value, smartness, or usefulness. Our Board of Censors is active, and everything on these pages

had to receive a unanimous vote before being shown to you. Make checks payable to Shirley Paine, care Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York. Write her, enclosing check for the article you wish, and she does the rest. This service is entirely without charge.

This fall promises many things of interest. Several new importers and manufacturers have cooperated, so that I can continue to find still more different and interesting things for you. Our shopping service has steadily increased in scope, and has been of great help to hundreds of readers who wish

expert counsel on decorating and home furnishing matters. What are your own special shopping problems? Are you redecorating an old house, furnishing a new one? Is there any special item that you would like to find that can't be located? Just write Shirley Paine. No service charge.

For October days nothing is more decorative than to bring a few growing things into the house, and ivy is probably the most satisfying and decorative. Hand-made unglazed earthenware pot, iron bracket hand forged in the North Carolina mountains; height 9½", projection 8", price \$3.50



This mail box has sides, back, bottom, and arms of solid pewter, hand-cut and hand-worked roof, door, and front panels of hand-worked brass. Studs of contrasting metal. Top slot for letters, arms for papers. Large size 16½" high x 8½" wide. Price \$16 prepaid 100 miles N. Y. Nothing like it anywhere



A smart New York shop is now specializing in children's furniture of the most attractive and unusual kind. These three chairs were chosen out of scores of other nice things. They are our "triple entente" for October—Spain at left, Italy in the center, France at right! Spanish baby chair has seat 9" high and comes in bright red, green, or yellow, hand painted in quaint design, \$8.50. Italian comes in natural wood artistically hand painted in bright colors, seat 14" high, \$8.50. French baby chair has a safety bar, seat 8" high, and in any color you wish, \$5. All are imported, no crating charge. Nice rush seats. Delivered greater N. Y.



This wing chair is a sturdy eighteenth century reproduction made by a well known Boston shop. Has spring seat and back, hand-carved ball and claw mahogany feet; filled with best hair. Size 48" high, 23" deep, 27" wide. It is especially well priced at \$49.50, covered in denim. A letter to Shirley Paine will speed you a nice assortment of cuttings. Also a fine catalogue. May be covered in your own material



Once more Colonial things outshine others found for October. These distinctive reproductions are hand-made from the original sconces, preserving the charm of every detail. Left: bright metal back for candle. Right: mirror back electrified. Height 16", extension 6½" from wall. Metal back in tin, \$6; brass or copper, \$8.50; pewter, \$12.50. Mirror back electrified in tin \$11.50; brass or copper, \$14; pewter, \$18. Crimped edges may be painted for \$1 and \$1.25 respectively for both. Complete catalogues of other fine items



A French reproduction in fine solid maple which may be had finished in a lovely hand-rubbed antique maple, or in the natural wood. The covering offered at price listed is a bright chintz with small flower pattern, only one choice. Seat 21" deep, 24" across arms. Can have mahogany or walnut stain also. Price \$28.50 finished, \$24.75 unfinished. A big catalogue of 54 pages, \$1—refunded upon the initial purchase



For months I have been on the lookout for a complete set of furniture that has a distinctive touch at a human price range. This quaint Cape Cod dining set is turned out only in limited quantities by a Boston craftsman who does the finest sort of reproductions without the commercial touch; 8 pieces made of maple combined with birch and in a lovely antique brown which

brings out the beauty of the wood. Rush seat chairs \$17.25 each; table of extension type, closed 48 x 40", opened 40 x 66", price \$30.75. China cabinet on quaint chest is 63" high, price \$68; chest without cabinet, 30" high, \$44. Serving table, top 18 x 42", \$24.50. Mirror with 12 x 24" glass, \$13.50. Complete set \$190, all delivered Boston

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room or den—



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Exquisite specimens with exceptional markings and beautiful color. They grace and enrich a room—and wear almost forever. Approval shipments gladly made to responsible persons.

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BROS.**
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Metal Window Cornices



The beauty and charm embodied in these cornice designs, lend an air of distinction to any room. Finished in Antique, Silver or Ormolu Gold. Also hand colored to match any decorative color scheme.

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Spanish Antiques

OBJECTS of ART - DECORATIONS

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home lovers, collectors and connoisseurs rare gems and heavy utility pieces. Expressions like the following come from all over America:

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Monoplane—complete with wheels for landing \$12.50

Hydroplane—with pontoons in place of wheels as shown \$16.50

Biplane—with wheels . . . \$16.50

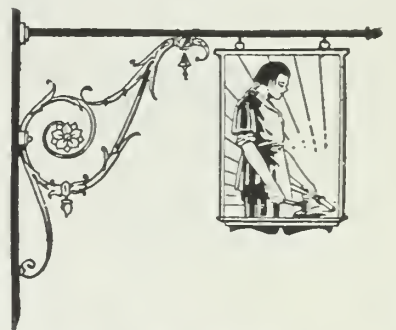
Hydroplane-Biplane—with pontoons and two wings . . \$20.00

The Hydroplane will rise from the water, fly in the air and safely land on the water.

Mail orders filled promptly

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OF
MAYFAIR

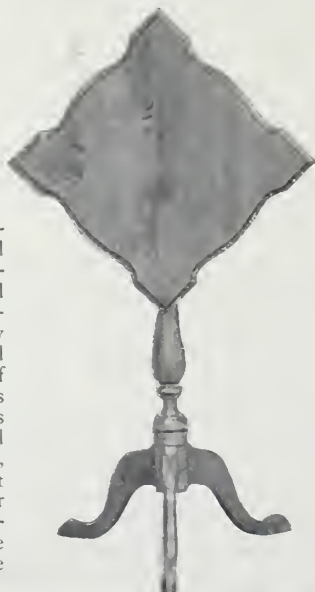


Charming Colonial fixtures in the best of taste. All use the old style oil lamp as an inspiration; they are graceful, decorative and in good proportion. Made of heavy polished brass. *Left:* back 8" x 3", \$12.50 single—\$18.75; *center:* back 4" diameter, single only, \$10; *right:* back 4 1/2" diameter, single only, \$10. Send for unusual catalogue stating what type interests you



No matter whether the fall week-end guest is entertained in the country or in town, the fact remains that no heavy bag can be unpacked minus a good luggage rack without either breaking the back of the unpacker, smudging precious bed coverings, or scratching

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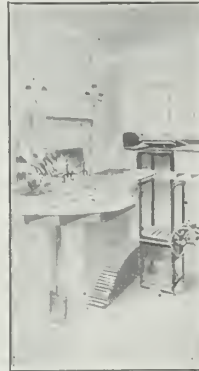
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FIFTH AVENUE, AT 47TH STREET, NEW YORK CITY

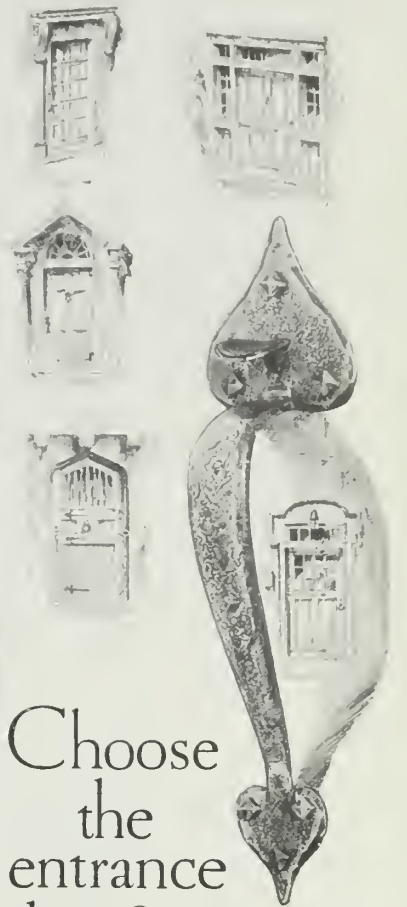
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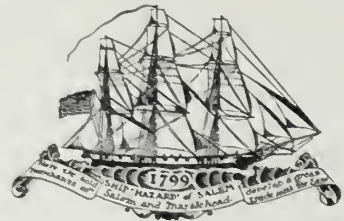
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This reproduction mirror is quite large, 18 3/4" x 35 3/4" outside and 14" x 22" glass. Dull gold trim inside edge and on hand-carved three-feathers decoration. \$25 delivered greater Boston. Top row silhouettes are George and Martha Washington in frames size 4" x 4 1/2", \$3.75 each. Bottom row: Continental soldier and Colonial dame, 5 3/4" x 6 3/4", \$7.65 each

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It is not incongruous to say that the Mason & Hamlin Piano is the product of just such devotion to an ideal. Back of this thing of wood and wire and ivory is a concept of art as pure and lofty as has been brought to the creation of any other masterpiece. But entire understanding of this is possible only to the few. The exquisite secret is fully told only to the true musician's ear—when the keys of the Mason & Hamlin speak under his delighted fingers.

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H EAD her down the "inside" route, where it's safe as a church and beautiful as fairyland . . . down past the historic Virginia Capes; past the far, blue Carolina hills; past the magnolias of romantic old Charleston; down where the blue waters of the gulf-stream bid you remember that, there, summer is eternal.

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Two Sea Sleds that finished first and third in the Boston-New York race. For consistent performance over long and hazardous courses, this type of outboard hull has distinguished itself this season

**THE GREATEST YEAR FOR
OUTBOARDS**

by E. JAMES DEVINE

T HE yachting season just drawing to a close marks one of the most phenomenal periods of development in the history of the gasoline motor. We speak of the tiny, peppy outboard.

In 1925 the Gold Cup Regatta scheduled several outboard races. Very little interest was shown in these events, and when it is considered that the record of that year was only fourteen miles per hour, the lack of excitement is understandable. Then some of the far-seeing engineers of the outboard motor industry went to work for sure, and in three years they have developed this type of motor until it now performs with incredible results.

A resumé of the season's outstanding outboard events will emphasize this development. First was the race from Albany to New York in April. It was run over a course 133 miles long, and the average speed of the winner was approximately thirty miles per hour! It was conducted over a course subjected to adverse conditions of tide, rain, and rough water.

Then the Worcester Regatta on May 29th, on lake Quinsigamond. The officials of this regatta believed that the outboards would not make great speed, since they were handicapped with the rule that all outboard motors must be muffled. Again the dope was spilled; the outstanding records for unmuffled motors were

beaten; world's records at Worcester were toppled literally right and left—and this with the muffled motor.

The New England Outboard Motor Association then announced the Boston to New York race, a course to cover some 265 miles of treacherous water. Fifty-two Coast Guard boats patrolled the course, which led through the Cape Cod Canal and down Long Island Sound.

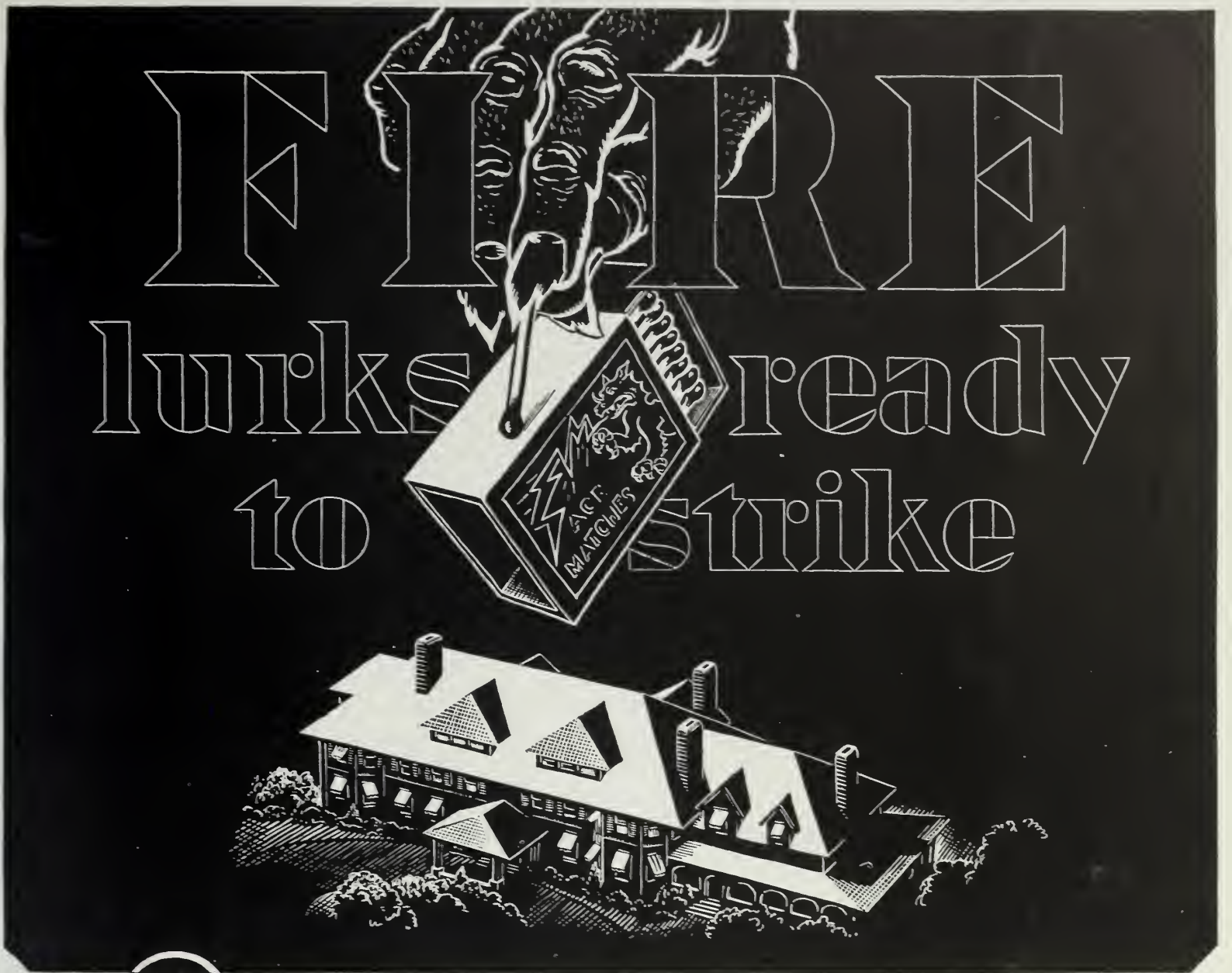
The first boat in the race to reach New York completed the run in exactly fourteen hours, and was going strong at the end.

Then the outboard race from Milwaukee to Chicago, a course of about ninety-six miles on Lake Michigan. It was won by a fourteen-year-old girl whose father went along as mechanic. Later came the race around Staten Island, the race from the Battery to Red Bank, N. J., the races on Greenwood Lake, Gravesend Bay, Narragansett Bay, Cape Cod Bay, Schuykill River—literally everywhere.

The outboard is economical; it provides the speed, danger, and thrill that make any sort of racing universally attractive to sportsmen. And before long you'll hear of Mr. So-and-so owning a whole "stable" of outboards, each one equipped and designed to meet any sort of weather or course, and each one driven so that it will react superbly to the whim and fancy of its jockey.



MORRIS ROSENFELD
Mistrial, a new 50-foot Elco Cruiser



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 lurks ready
 to strike

Only correct fire protection will save your home

PERHAPS today — perhaps next year. For sooner or later fire sweeps on... leaving a heap of smouldering ashes in his track.

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THE HOME SERVICE PAGE

HOME-BUILDING, DECORATION, FURNISHINGS, HOME EQUIPMENT

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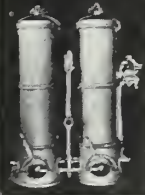
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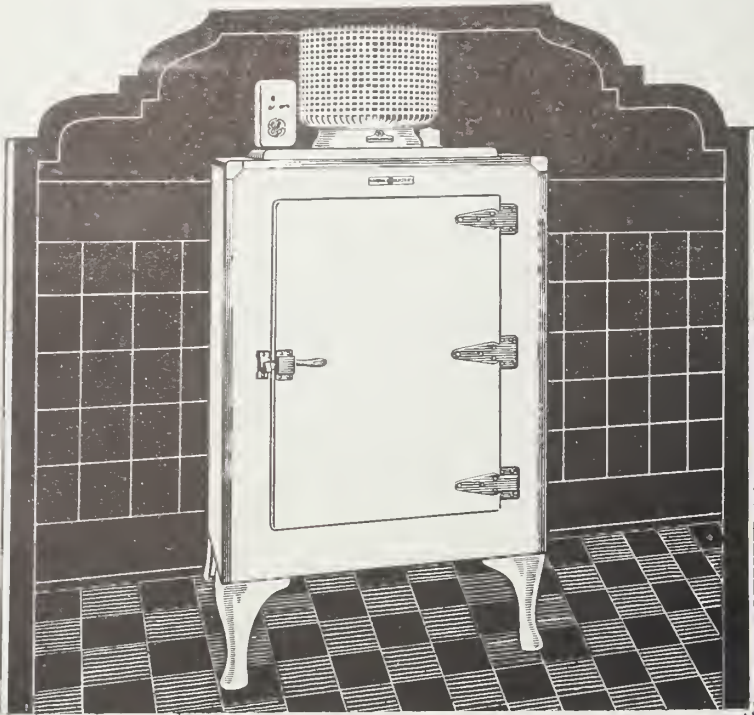
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Blue Prints, Specifications and Plans Furnished Promptly

HOT WATER SUPPLIES

(Continued from page 86)



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And, even more important, is the pleasant feeling of security—the absolute knowledge that her family's food is always safely fresh and wholesome. Even in winter scientifically correct refrigeration is vital. Kitchens are warm all year 'round, and food to be safe to eat must be kept at a temperature below 50 degrees.

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Piney trees have always been native to California

trees of olive or fig or orange. The ordinary city lot of a country which has no tenements or skyscrapers usually allows of some trees and vines, and always a secluded patio or a balcony which helps to keep rooms cool and shaded from the sun's glare.

A drive through the country in the spring time shows each cottage behind a veil of flowering peach or plum, cerise or snow-white, or the faint tracery of young green leaves.

There are trees other than fruit trees, either brought to California or native there, which lend much beauty to homes and landscape—for instance, the pepper, its leaves like fern fronds and its

drooping clusters of red berries. And because they are so lightly poised on such slender stems, every small breeze agitates them and sends, weaving through light and shade, soft shadows lacily cast on white walls. The pepper came from Peru; the seeds were brought to the padre at Mission San Luis Rey by a sailor, and the padre planted them in his garden—the cloister garden—and there still grows the ancestor of all the pepper trees of California, still rugged and hale.

The oak and the sycamore, and various piney trees have always been native to California, and they adapt themselves as well to the type of building

(Continued on page 130)



ROLAND E. COATE, ARCHITECT

The home of Mr. Jacques Vinmont, Hollywood, showing the dark green of junipers outlined against the gleaming white house, the whole framed between thick pine boughs



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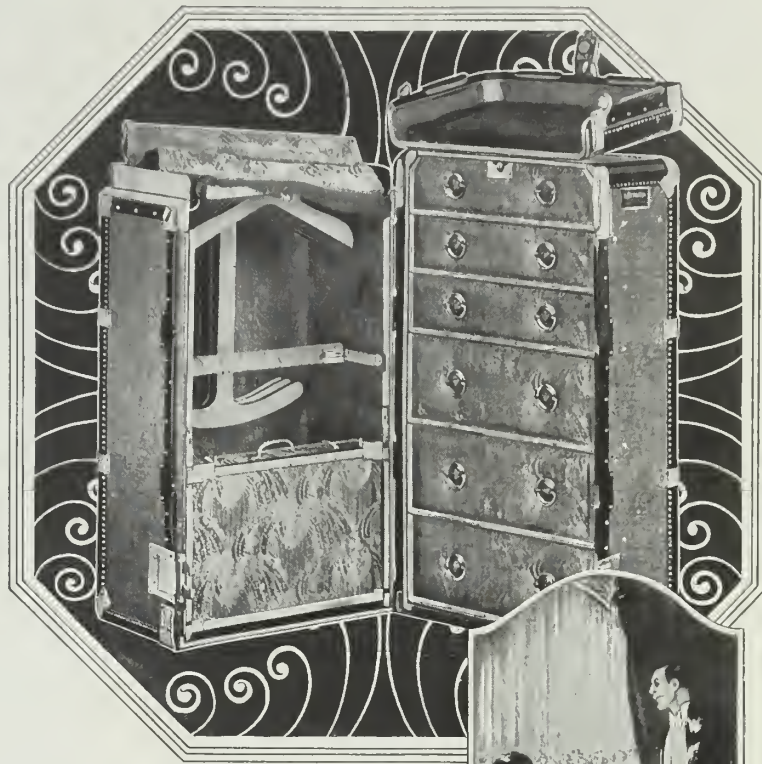


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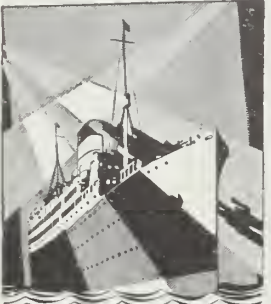
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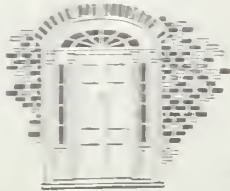
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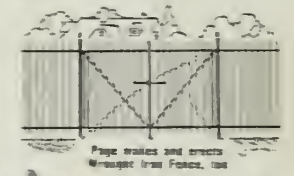
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