



SAN MATEO COUNTY  
FREE LIBRARY  
REDWOOD CITY, CAL.

BURLINGAME PUBLIC LIBRARY

1962

Every person who maliciously cuts, defoces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, opporotus, or other work of literature, art, mechonics or object of curiosity, deposited in any public libroroy, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of Colifornio,  
1915, Section 623.

## **For Reference**

**Not to be taken from this room**

**PLS System Run**

**DO NOT DISCARD  
WITHOUT CONSENT OF  
PLS SYSTEM MEMBERS**



Digitized by the Internet Archive  
in 2014

<https://archive.org/details/countrylife52gard>





# INDEX TO COUNTRY LIFE

## VOLUME LII

May to October, 1927

COPYRIGHT, 1927, BY DOUBLEDAY, PAGE & CO.  
GARDEN CITY AND NEW YORK



- Aberdeen-Angus for the Country Estate, July 57.  
Adobe House, The, Oct. 71.  
Adventuring in Antiques, Aug. 65.  
American Miniatures, Early, July, 35.  
Antique Shop, The (poem), Aug. 43.  
Antiques, Adventuring in, Aug. 65.  
Architectural Eccentricity, Oct. 41.  
Architecture of Houses, The, May 48, June 59, July 67, Aug. 67, Sept. 66, Oct. 53.  
Arrangement and Selection of Furniture, Sept. 62.  
Artist Turned Gardener, An, May 43.  
Automatic Home Heating, The Era of, June 72.  
Babcock, Richard F., residence of, May 45.  
Background and Foreground in Decoration, July 78, Aug. 96.  
Barton, Price & Willson, decorators, Newton house by, July 44.  
Baum, Dwight James, article by, Oct. 53.  
Brady gatelodge, Oct. 70.  
Brown Bros., photographs by, Aug. 69.  
Brown, Paul, sketches by, July 53.  
Building a Greenhouse, May 58.  
Building, Faults to Avoid in, May 41.  
Call to Colors, The, Aug. 69.  
Canyons, Colorful, June 35.  
Cape Cod Window, From a, Sept. 72.  
Car, Abroad, Taking Your, June 54.  
Chase, Joseph Cummings, sketches by, May 49, June 59, July 67, Aug. 67, Sept. 67, Oct. 53.  
China Called "Lowestoft," The, Oct. 74.  
Chronicles of a Countryman: V. My Friend Collin, May 54; VI. A Rainy Day, June 64; VII. Haymakers' Luck, July 70; VIII. Burning Brush, Aug. 72; IX. The Wild Heifer, Sept. 57; X. Lost, Oct. 65.  
City, Wintering in the, Sept. 41.  
Clothes for the Country, May 132, June 94, July 92, Aug. 86, Sept. 128, Oct. 106.  
Color in Furniture, Sept. 35.  
Color in Home Decoration, May 35.  
Colorful Canyons, June 35.  
Commuting by Water, Oct. 69.  
Contentment in a Cottage, Sept. 80.  
Corsan, George H., article by, July 68.  
Cottage, Contentment in a, Sept. 80.  
Cottage, Robin Hood, Oct. 62.  
Country, Clothes for the, May 132, June 94, July 92, Aug. 86, Sept. 128, Oct. 106.  
Country Estate, Aberdeen-Angus for the, July 57.  
Country Houses, Six Small, Oct. 44.  
Cross, John Walter, article by, Sept. 66.  
Currier & Ives prints, Aug. 35.  
Daffodils for Next Spring, Sept. 46.  
Damask, Linen, The Noble Tradition of, July 52.  
Dandelions, Eradicating, May 64.  
Decoration, Background and Foreground in, July 78, Aug. 96.  
Decoration, Color in Home, May 35.  
Decoration, The Ensemble Idea in, May 78.  
Decoration, Foreign Influence on American: II. The French Influence, May 61; III. English Influence, June 42; IV. Italian and Spanish Influence, July 59.  
Delano, William A., article by, Aug. 67.  
Delano & Aldrich, architects, Babcock residence by, May 45.  
De Wolfe, Elsie, article by, May 61.  
Doorways, Savannah, Oct. 61.  
Duryea, Drix, photographs by, July 42, Aug. 49, Sept. 49, 63.  
Dyer, Walter A., articles by, May 54, June 64, July 70, Aug. 72, Sept. 57, Oct. 65.  
Earl, Maud, studio of, May 56.  
Early American Miniatures, July 35.  
Eberlein, Harold Donaldson, article by, Oct. 74.  
Eccentricity, Architectural, Oct. 41.  
Editor Looks About, The, May 51, June 52, July 43, Aug. 48, Sept. 48, Oct. 47.  
Eggers, Otto R., sketch by, Aug. 49.  
Era of Automatic Home Heating, The, June 72.  
Eradicating Dandelions, May 64.  
Fairy Tale House, A, Oct. 62.  
Fansler, P. E., article by, June 72.  
Farm Group in Italian Manner, A, Oct. 57.  
Farwell, Mrs. Katherine D., residence of, June 49.  
Faults to Avoid in Building, May 41.  
Field, Marshall, estate of, Aug. 49; interiors of, Sept. 49.  
Fishing Barge That Turned Yacht, The, July 55.  
Fishing, Salmon, June 68.  
Flat Roof, the Problem of the, Oct. 60.  
Floors, Variety in, May 72.  
Florida, A Venetian Palace in, Oct. 35.  
Fogarty, Thomas J., sketches by, May 54, June 64, July 70, Aug. 72, Sept. 57, Oct. 65.  
Footwear, summer, July 92.  
Foreign Influence on American Decoration: II. The French Influence, May 61; III. English Influence, June 42; IV. Italian and Spanish Influence, July 59.  
Frederick, Christine M., article by, May 66.  
Furniture, Arrangement and Selection of, Sept. 63.  
Furniture, Color in, Sept. 35.  
Furniture Reproductions, Sept. 74.  
Galsworthy, Frank, garden of, May 43; July cover by.  
Garden, Richard D. Wyckoff, June 66.  
Gardener, An Artist Turned, May 43.  
Gardens, Moraine, June 61.  
Gate, The Keeper of the, Oct. 70.  
Gatelodge, M. R. Poucher estate, July 65.  
Gatelodge, Nicholas F. Brady, Oct. 70.  
Gifford, Victor C., article by, May 41.  
Gillies, John Wallace, photographs by, May 68.  
Gladiolus, The Expressive Features of the, Aug. 45.  
Gladiolus, Twenty-five Years of the, Aug. 44.  
Golf costumes of old, Aug. 69.  
Golf Giants of Old, July 63.  
Golfers, A Few Prescriptions for, June, 47.  
Golf's History, Tail-Slices of, Sept. 68.  
Goodhue, Bertram Grosvenor, Associates, architects, room by, Oct. 48.  
Gottscho, S.H., photograph by, May 50, 53, Sept. 49.  
Grant-White, Jack, article by, May 43.  
Greenhouse, Building a, May 58.  
Gregory, Julius, architect, houses by, May 68.  
Guild, Lurelle, May cover.  
Gulliver, Harold G., articles by, May 18-z, June 27-k, July 25-i, Aug. 27-a, Sept. 27-q, Oct. 27-e.  
Hampton Shops, lamp photographs from, Sept. 40.  
Hare, R. C., October cover.  
Harriman, E. E., article by, Oct. 60.  
Hawthorne, Fred, article by, July 53.  
Heating, The Era of Automatic Home, June 72.  
Hewitt, Mattie Edwards, photographs by, May 45, 56, July 44, Sept. 41.  
"Hold Hard! Gentlemen," Oct. 49.  
Holstein Industry, Ups and Downs in the, June 69.  
Home Decoration, Color in, May 35.  
House, The Adobe, Oct. 71.

51001

SAN MATEO COUNTY  
FREE LIBRARY  
REDWOOD CITY, CAL.

# INDEX TO COUNTRY LIFE

- Houses, The Architecture of, May 48, June 59, July 67, Aug. 67, Sept. 66, Oct. 53.
- Houses, Six Small Country, Oct. 44.
- Huey, M. D., article by, Sept. 80.
- In Days of Old, May 67.
- Italian Manner, A Farm Group in the, Oct. 57.
- Johnson, Stephen S., article by, June 35.
- Jonas, Nathan S., residence of, May 52.
- Keeper of the Gate, The, Oct. 70.
- King, Mrs. Francis, articles by, June 45, Aug. 44, Sept. 46, Oct. 55.
- Lamps, Sept. 40.
- Leaders, Gutters and Spouts, Oct. 54.
- Lennygon, Francis, article by, June 42.
- Levick, Edwin, photographs by, July 39, Sept. 44.
- Lilacs Over Twenty-five Years, June 45.
- Lindeberg, Harrie T., article by, July 67.
- Linen Damask, The Noble Tradition of, July 52.
- Lloyd, Anne, poem by, Aug. 43.
- Lockwood, Sarah M., article by, Sept. 74.
- Loomis, Alfred F., article by, July 39.
- Lott, Louis, architect, Shadle residence, July 49.
- Lowell, Guy, architect, farm group by, Oct. 57.
- Lowestoft, The China Called, Oct. 74.
- Luggage de Luxe, June 84.
- MacGregor, C. R., article by, June 68.
- McCann, Lee, articles by, May 78, June 84, July 78, Aug. 96, Sept. 86, Oct. 86.
- McClelland, Nancy, article by, May 35.
- McCully, Anderson, articles by, June 61, July 46.
- McLean, Forman T., article by, Aug. 45.
- McMillen, Eleanor, article by, Sept. 63.
- Making a Tennis Court, May 66.
- Mann & McNeille, architects, Jonas residence by, May 52.
- Milburn, Deveraux, photographs of, Sept. 44.
- Miniatures, Early American, July 35.
- Moats, Leone B., article by, July 55.
- Molloy, Anne Shirley, articles by, May 132, June 95, July 92, Aug. 86, Sept. 128, Oct. 106.
- Month, The Room of the, May 56, June 53, July 42, Aug. 68, Sept. 62, Oct. 48.
- Monument, An Unfinished, Oct. 64.
- Moraine Gardens, June 61.
- Muller, Bernardt E., architect, house by, Oct. 62.
- Muller, Richard T., article by, May 58.
- Murphy, Christopher, Jr., sketches by, Oct. 61.
- Myopia Foxhounds, A Day with the, Oct. 49.
- Nairn, Fraser, article by, Aug. 65.
- Newton, Mrs. J. Reginald, residence of, July 44.
- Norton, Clifford, photographs by, July 46.
- Nyholm, P. A., photographs by, Oct. 70.
- Paddock, Ringside & Byre, May 18-z, June 27-k, July 25-i, Aug. 27-a, Sept. 27-g, Oct. 27-e.
- Peabody, Wilson & Brown, architects, Pratt residence, June 58.
- Pertinent Facts for the Would-be Traveler, June 40.
- Pitfield, Robert L., article by, Sept. 72.
- Platt, Charles A., article by, May 48.
- Polo, photographs of, Sept. 44.
- Pope, John Russell, architect, Field residence, Aug. 49, Sept. 49.
- Power Yachts, Sept. 71.
- Pratt, Charles, residence of, June 58.
- Prescott, M. S., article by, June 69.
- Price, Matlack, old sketches by, May 67; article by, Sept. 35.
- Quebec, etching of, June 57.
- Racing Sloops, Two Noble, Sept. 70.
- Racing yachts, Oct. 68.
- Ramsdell, Roger W., color sketches by, May 35.
- Reeves, Norman C., illustrations by, Oct. 35.
- Renaissance of Currier & Ives, The, Aug. 35.
- Reproductions, Furniture, Sept. 74.
- Residence, Richard F. Babcock, May 45.
- Residence, Mrs. Katherine D. Farwell, June 49.
- Residence, Marshall Field, Aug. 49; interiors, Sept. 49.
- Residence, Nathan S. Jonas, May 52.
- Residence, Mrs. J. Reginald Newton, July 44.
- Residence, Charles Pratt, June 58.
- Residence, H. E. Shadle, July 49.
- Residence, George Washington Smith, Sept. 60.
- Residence, Julian Street, Oct. 58.
- Richardsou, William D., articles by, June 47, July 63, Aug. 69, Sept. 69.
- Rippen, James Y., architect, gatelodge by, Oct. 70.
- Roberts, H. Armstrong, photographs by, June 30, 54.
- Robin Hood Cottage, Oct. 62.
- Rogers, James Gamble, architect, Farwell residence by, June 49.
- Roof, The Problem of the Flat, Oct. 60.
- Room of the Month, The, May 56, June 53, July 42, Aug. 68, Sept. 62, Oct. 48.
- Rose, Stuart, article by, Oct. 49.
- Salmon Fishing, June 68.
- Salomonsky, Verna Cook, article by, May 72.
- Santoyo, Matias, caricatures by, July 62.
- Savannah Doorways, Oct. 61.
- Schmidt, Karl, article by, Aug. 35.
- Sculpture by Constance Whitney Warren, May 65.
- Sears, Roger Franklin, article by, Oct. 35.
- Selection and Arrangement of Furniture, Sept. 62.
- Set with Silver, Oct. 86.
- Shadle, H. E., residence of, July 49.
- Shop Windows of Mayfair, Oct. 94.
- Silver, Set with, Oct. 86.
- Six Small Country Houses, Oct. 44.
- Sloops, Two Noble Racing, Sept. 70.
- Smith, George Washington, residence of, Sept. 60.
- Some Tennis Mannerisms, July 53.
- Sport of Vikings, The, July 39.
- Street, Julian, residence of, Oct. 58.
- Studio of Maud Earl, May 56.
- Summer Footwear, July 92.
- Swimming, points on, July 68.
- Tachau, Hanna, article by, Sept. 41.
- Tail-Slices of Golf's History, Sept. 69.
- Taking Your Car Abroad, June 54.
- Tapestries of High Degree, Sept. 86.
- Taylor, C. S., article by, Oct. 41.
- Tennis Court, Making a, May 66.
- Tennis Mannerisms, Some, July 53.
- Terracotta figurines, Aug. 47.
- Terry, Mrs. James T., article by, July 59.
- Thornley, Betty D., article by, June 54.
- Tomhave, W. H., article by, July 57.
- Trowbridge, Alexander B., article by, June 59.
- Tulips Over Twenty-Five Years, Oct. 55.
- Twenty-five Years of the Gladiolus, Aug. 44.
- Unfinished Monument, An, Oct. 64.
- Ups and Downs in the Holsteiu Industry, June 69.
- Van Anda, photographs by, Oct. 54.
- Variety in Floors, May 72.
- Venetian Palace in Florida, A, Oct. 35.
- Verrill, A. H., article by, Oct. 71.
- Vikings, The Sport of, July 39.
- Warren, Constance Whitney, sculpture by, May 65.
- Water, Commuting by, Oct. 69.
- Waterfalls, photographs of, June 46.
- Waterlilies, With the, July 46.
- Wehle, Harry B., article by, July 35.
- Wilkinson, Norman, etching by, June 57.
- Wilson, Elsie Cobb, room of the month by, Aug. 68.
- Wintering in the City, Sept. 41.
- With the Waterlilies, July 46.
- Wyckoff, Richard D., garden of, June 66.
- Yacht, The Fishing Barge That Turned, July 55.
- Yachts and Yachtsmen, Notes of, Sept. 102.
- Yachts, Power, Sept. 71.
- Yachts, racing, Oct. 68.
- Yellowstone Falls, June 60.
- Ziegler, Harry M., article by, May 64.





# CountryLife



SUMMER FURNISHING NUMBER

French Influence on American Homes  
by ELSIE de WOLFE

Color in Home Decoration  
by NANCY McCLELLAND

MAY 1927

50 CENTS



*The Lincoln on the Boulevards of the World  
Michigan Ave Chicago*



*The Lincoln Four-Passenger Coupe*

Q A careful analysis of costs, covering the entire life of the car, would prove the Lincoln one of the most economical cars to own and operate. Q Chassis, motor and body are so soundly built that the car is capable of many years of uninterrupted service. Johansson precision standards are scrupulously observed

throughout Lincoln workmanship and absolute control of the quality of materials is assured by Ford ownership of sources of supply. Q The Lincoln owner finds that the cost per mile of usage becomes lower and lower as the years go by, yet his enthusiasm for the car's splendid performance never wanes.

*A six-brake system is now standard on Lincoln cars*  
**LINCOLN MOTOR COMPANY**  
*Division of Ford Motor Company*

# FAIRYDALE FARM & GUERNSEY CATTLE



*View of the master's house pleasantly situated on the hillside overlooking the dale.*

*Another view of the main house taken in the summer time and before it was rebuilt.*



## The Fairydale Farm and Guernsey Herd

*In the Hills at Pawling, New York. Large Acreage. Rich Farm Land. Guernseys of Superb Quality. Farm and Cattle to be Sold*

by HAROLD G. GULLIVER

*Photographs by H. A. Strohmeier, Jr.*

THE classical avocation of the wealthy is agriculture. There is nothing so completely satisfying as the possession of rich acres, luxuriant crops and the sleek and comely beasts that go with them. This writer had visited many country places before he came to Fairydale Farm. To him this place seems ideal for the business man who wants to improve his health and prolong his life by practising the arts of agriculture and the breeding of fine farm animals. It combines many advantages rarely if ever found in one place. Here, country living may find its fullest expression and at a cost extremely low in comparison with most places. Its fertile fields, complete set of buildings, full farm equipment, and comprehensive assortment of pedigree stock make Fairydale one of the few self-sustaining country places I have seen. There is always an abundance of home grown foodstuffs of every description and of highest quality.

The present owner of Fairydale devoted a great deal of time to travel and investigation before finding a place that met his exacting requirements. Its location at Pawling, New York, has many advantages. One could, of course, commute, but a train trip of an hour and forty-eight minutes is rather more than most

people care for. But for the man who only has to go to the city occasionally this distance offers no drawback. It is, to be exact, sixty-four miles by rail and seventy-two miles over the roads. Being out of the commuting zone and where land is reasonable in price one can afford to use it for agricultural purposes, and yet it is near enough to New York to have a constantly increasing value as real estate.

It is two miles from the Pawling station, an express stop, on the Harlem Division of the New York Central Railroad. Pawling and the country around it is not unlike the Berkshire Hills. It possesses the highly important advantage of being out of the New York climate. It is six hundred feet above sea level and the atmosphere is clear, dry, and invigorating.

There are no mosquitoes. It has a population of about one thousand and it is the home of the famous Pawling School for Boys. It figures in American history as the town where the first anti-rent riots were held in 1766 and the first anti-slavery public protest was made here the following year. During the Revolutionary War troops were stationed here and a tablet indicates the location of Washington's headquarters.

Fairydale has a total acreage



*Interior of the spacious and beautifully proportioned living room.*

# FAIRYDALE FARM & GUERNSEY CATTLE



*Airplane view of Fairydale Farm. The main house may be seen nestling among the trees which afford shade in the summer and protection against cold winds in winter.*

*Below. Another airplane view showing the arrangement of the dairy barn, dairy, silo, etc.*



of 570, of which 200 are under the plow, 150 in pasture (a considerable part tillable) and the balance, 220, in woodland. Having been a stock farm the land is in a high state of fertility. Commercial fertilizers and lime have been used, alfalfa is grown successfully and there is a total of 70 acres of this crop. The farm supplies an abundance of forage crops and ensilage for all the farm livestock. The land is rolling in character and the fields are large enough so that they may be worked with machinery. The character of the soil for the most part is clay which retains the moisture and crops never suffer from drought.

During the past seven years the present owner has greatly increased the value of the farm land by plowing up old fields, growing cover crops and seeding down hay land and tillage. The wooded land yields lumber for farm buildings and repairs and one may take a good crop of cord wood out every year. There is a good sized brook on the place which supplies fish. This could be dammed at a very small expense and a pond made.

There is one hill on the farm with an elevation of about 900 feet, from the top of which there is a view in every direction. This could be used for a home site in case one found the present house inadequate. The pastures are all fenced off into plots and are supplied with water. Fairydale is really two farms joined into one. There are two dwelling houses. Besides the master's house there is a large modern dwelling with six bedrooms, bath, heat, and electricity, which is used as the farm boarding house.

The master's house is a colonial dwelling with all the dignity and charm that comes from this simple architectural treatment. Only a few years ago it was completely rebuilt inside and it is a thoroughly comfortable and modern home. The

house is so situated on the hillside that it gets all the summer breezes. It is protected in winter by a big evergreen windbreak on the north and is an ideal year round home.

On the first floor, to the right of the wide entrance hall, is one of the most attractive living rooms I have ever seen in a country house. It is large, beautifully proportioned and gay with bright colored chintz and blazing logs in the open fireplace. At the left of the hall is the dining room paneled in white. Just outside the living room is a spacious sunparlor.

The first floor of the house also contains kitchen, butler's pantry, etc. On the second floor are three masters' bedrooms and two masters' baths. One bedroom has a boudoir adjoining it. There are accommodations for servants in a wing which was built on. In the cellar is a storeroom and a heating plant of two steam boilers and a complete laundry with dryer, mangle, electric irons and washing machine.

This is not a large house (twelve rooms, three baths) which is something to be thankful for in these days when servants are so expensive and difficult to manage.

The owner's residence and the dairy are assured an ample supply of pure water at all times by a deep driven well with a capacity of thirty-five gallons a minute. The water is pumped by electricity to a 7,500 gallon reservoir on the hill from which it is re-distributed by gravity. The house is in an attractive setting of evergreen and shade trees. There is a modest, well-kept lawn and planting of shrubbery. Not far from the house is a flower garden arranged in a pleasing de-



*Part of the flock of registered Shropshire Sheep and, in the background, the men's boarding house remodeled in 1920.*

# FAIRYDALE FARM & GUERNSEY CATTLE



*Group of dairy buildings designed by Alfred Hopkins and built of concrete, hollow tile, and shingles. It accommodates a breeder's herd of thirty-eight cows with bulls, young stock, etc., a total of seventy head.*

sign. The vegetable garden has plantings of rhubarb, strawberries and asparagus and there is always an abundant supply of small fruits and berries of all kinds. An orchard supplies apples in quantity to supply the master's house and the boarding house.

For the man who desires to breed dairy cattle, Fairydale offers a plant complete in every detail and in perfect repair. The cow barn will accommodate a breeder's herd of thirty-eight cows with young stock and bulls. The present herd numbers seventy animals. The test barn has ten box stalls. There are two strongly built pens for the bulls opening on to large paddocks. The barns are built of concrete, hollow tile and shingles and were designed by Alfred Hopkins.

The dairy is completely equipped with boiler, can sterilizer, sinks, separator, Babcock Tester, etc. There is a carriage room with a capacity for four cars, heated by hot water, and a large shed for the storing of farm equipment. The hay storage is more than ample for the needs of the herd. A ventilating system keeps the air pure at all times. The two large silos hold more than enough to carry the animals through the winter. Close by is a small open shed for wintering young stock. Ample provision is made for root storage.

On the other farm, where the men's boarding house is, there is a complete set of plain but substantial out-buildings. The men's boarding house is a ten-room dwelling with two baths, hot air furnace, electric lights, a good basement, wood shed and store room. It was entirely rebuilt in 1920. The other buildings consist of a horse barn for eight head with hay loft, feed bins, etc.; a tool shed, a hog barn with five pens, work shop, hay loft, feed bins; a sheep barn for one hundred ewes; three pull pens, hay loft and granary; and two chicken houses with a capacity of about two hundred birds. A deep driven well with a suction pump supplies water in all the buildings. The well has a capacity of fifteen gallons per minute and the water is distributed through a pressure tank.



*A pleasant picture indeed on a summer's day is a herd of fawn and white cows returning from pasture.*



*Interior of the light, well ventilated cow barn. The herd is and has been Federal Accredited for tuberculosis.*

# FAIRYDALE FARM & GUERNSEY CATTLE



## Langwater Archer

53864 A. R.

Born Sept. 15, 1918

### 13 A. R. Daughters.

- Fairydale Nancy, (A. R. 15804)  
8,263.2 lbs. milk, 429.3 lbs. fat. Class G.  
11,104.3 lbs. milk, 559.70 lbs. fat. Class D.
- Fairydale Marie, (A. R. 15802)  
10,058.5 lbs. milk, 547.95 lbs. fat. Class G.  
10,672.0 lbs. milk, 565.4 lbs. fat. Class D.
- Fairydale Queenie, (A. R. 16129)  
8,947.1 lbs. milk, 544.5 lbs. fat. Class G.
- Fairydale Adelaide, (A. R. 18481)  
9,588.3 lbs. milk, 521.1 lbs. fat. Class G.
- Fairydale Dollie, (A. R. 18171)  
10,610.7 lbs. milk, 518.7 lbs. fat. Class F.
- Fairydale Merisan, (A. R. 18915)  
9,349.4 lbs. milk, 508.5 lbs. fat. Class G.
- Fairydale Gracieuse, (A. R. 15776)  
10,696.5 lbs. milk, 503.6 lbs. fat. Class G.
- Fairydale Primula, (A. R. 19019)  
9,302.6 lbs. milk, 522.5 lbs. fat. Class G.
- Fairydale Yeocia, (A. R. 19020)  
10,208.0 lbs. milk, 506.40 lbs. fat. Class D.

**LANGWATER WARRIOR,**  
(26509 A. R.)  
Sold for \$15,000.  
32 A. R. Daughters. 30 A. R. Sons.  
Langwater Eastern King,  
(63072 A. R.)  
Sold for \$9,600 and resold for \$35,000  
record price for Guernsey bull.  
Langwater Heritage, (A. R. 12712)  
18,596.3 lbs. milk, 876.89 lbs. fat.  
Class A.  
Sold for \$5,300.  
Lone Pine Charity, (A. R. 8161)  
17,099.5 lbs. milk, 831.56 lbs. fat.  
Class A.  
Langwater Queen of the East,  
(A. R. 7783)  
16,980.4 lbs. milk, 831.0 lbs. fat.  
Class A.  
Sold for \$11,000.  
Mottled Gold of Langwater  
(A. R. 8048)  
16,456.7 lbs. milk, 709.07 lbs. fat.  
Class A.  
Sold for \$5,000.  
Langwater Helpmate, (A. R. 13384)  
15,093.3 lbs. milk, 700.62 lbs. fat.  
Class B.  
Sold for \$15,000.  
Langwater Aurora, (A. R. 13493)  
14,207.2 lbs. milk, 665.47 lbs. fat.  
Class D.  
Sold for \$2,525.  
Langwater Memoir, (A. R. 8332)  
13,949.0 lbs. milk, 639.19 lbs. fat.  
Class C.  
Sold for \$13,000.  
Langwater Electra, (A. R. 12649)  
10,967.3 lbs. milk, 552.21 lbs. fat.  
Class E.  
12,876.3 lbs. milk, 634.26 lbs. fat.  
Class A.  
Langwater Lady Slavy, (A. R. 11411)  
12,005.7 lbs. milk, 623.62 lbs. fat.  
Class G.  
Langwater Garnet, (A. R. 19290)  
12,061.5 lbs. milk, 625.2 lbs. fat.  
Class D.

**IMP. KING OF THE MAY,**  
(9001 A. R.)  
33 A. R. Daughters. 26 A. R. Sons.  
Langwater Hope, (A. R. 1978)  
15,078.8 lbs. milk, 773.58 lbs. fat.  
Class F. 6th place Class F.  
19,882.0 lbs. milk, 1,003.17 lbs. fat.  
Class A. 8th place Class A.  
Langwater Luxury, (A. R. 6650)  
16,825.6 lbs. milk, 825.3 lbs. fat.  
Class A.  
Sold for \$5,300.  
Langwater Lustre, (A. R. 6794)  
17,307.3 lbs. milk, 806.1 lbs. fat.  
Class C.  
Langwater Cleopatra, (A. R. 4637)  
15,364.4 lbs. milk, 792.51 lbs. fat.  
Class B.  
Sold for \$19,500 record price at time  
of sale.  
Langwater Heroine, (A. R. 5292)  
16,221.1 lbs. milk, 805.64 lbs. fat.  
Class D.

**LANGWATER LILY,** 26606,  
(A. R. 1409)  
10,290.0 lbs. milk, 548.56 lbs. fat.  
Class A.  
2 A. R. Daughters. 2 A. R. Sons.  
Langwater Levity, (A. R. 7789)  
12,785.9 lbs. milk, 662.15 lbs. fat.  
Class E.  
Sold for \$15,000 and dam of  
Shuttlewick Levity, (A. R. 13362)  
16,896.6 lbs. milk, 804.4 lbs. fat.  
Class G. 2nd place Class G. Sold  
for \$22,000 and resold for \$25,500 both  
record prices for Guernsey females.  
Langwater Amazon, (A. R. 8506)  
11,548.4 lbs. milk, 631.9 lbs. fat.  
Class G.

**LANGWATER ADVOCATE,**  
(20514 A. R.)  
1st prize and Res. champion Fram-  
ingham Guernsey Show, Brockton Fair  
and National Dairy Show, 1912.  
9 A. R. Daughters.  
Langwater Elegance, (A. R. 11226)  
16,335.5 lbs. milk, 745.79 lbs. fat.  
Class A.  
Sold for \$2,200.  
Langwater Pride of Birth, (A. R. 11006)  
10,228.3 lbs. milk, 522.13 lbs. fat.  
Class A.  
12,063.6 lbs. milk, 603.70 lbs. fat.  
Class A.  
Langwater Destiny, (A. R. 5293)  
11,522.3 lbs. milk, 554.17 lbs. fat.  
Class G.  
13,026.6 lbs. milk, 568.63 lbs. fat.  
Class AA.  
Sold for \$5,000.  
5 A. R. Sons.

**LANGWATER DIVA,** (68789)  
(A. R. 11065)  
10,118.8 lbs. milk, 455.06 lbs. fat.  
Class B.  
Dam of 1 A. R. Son.

**IMP. ITCHEN DAISY 3d,** 15630,  
(A. R. 100)  
13,636.7 lbs. milk, 714.1 lbs. fat.  
Class B.  
3 A. R. Daughters. 3 A. R. Sons.  
Langwater Dairymaid, (A. R. 1460)  
16,949.6 lbs. milk, 812.6 lbs. fat.  
Class A.  
Sold for \$6,150.  
Ne Plus Ultra, (15265 A. R.)

**IMP. MAY ROSE KING,** (8336 A. R.)  
21 A. R. Daughters. 15 A. R. Sons.  
Queen of the Roscs, (A. R. 1091)  
17,753.1 lbs. milk, 852.86 lbs. fat.  
Class A.  
Rosa Rubra, (A. R. 1741)  
14,329.1 lbs. milk, 788.89 lbs. fat.  
Class A.  
Anton's May Rose, (A. R. 1966)  
13,892.9 lbs. milk, 766.0 lbs. fat.  
Class A.

**IMP. ITCHEN DAISY 3d,** 15630,  
(A. R. 100)  
13,636.7 lbs. milk, 714.1 lbs. fat.  
Class B.  
3 A. R. Daughters. 3 A. R. Sons.  
Langwater Dairymaid, (A. R. 1460)  
16,949.6 lbs. milk, 812.6 lbs. fat.  
Class A.  
Sold for \$6,150.  
Ne Plus Ultra, (15265 A. R.)

**IMP. GOLDEN SECRET,**  
(12599 A. R.)  
15 A. R. Daughters. 17 A. R. Sons.  
Nella Jay 3d, (A. R. 4835)  
17,047.0 lbs. milk, 809.38 lbs. fat.  
Class A.  
Golden Maple of Pencoyd, (A. R. 6679)  
9,789.9 lbs. milk, 566.7 lbs. fat.  
Class A.  
Countess of Pencoyd, (A. R. 3495)  
9,117.6 lbs. milk, 518.31 lbs. fat.  
Class F.

**IMP. ITCHEN LILY 5th,** 23540  
2 A. R. Daughters.  
Langwater Hope, (A. R. 1978)  
15,078.8 lbs. milk, 773.59 lbs. fat.  
Class F. 6th place Class F.  
19,882.5 lbs. milk, 1,003.7 lbs. fat.  
Class A. 8th place Class A.

**IMP. YIOMAN,** (8618 A. R.)  
9 A. R. Daughters. 12 A. R. Sons.  
Dolly Dimple, (A. R. 628)  
18,458.8 lbs. milk, 906.89 lbs. fat.  
Class D. 3d place Class D.  
Langwater Charity, (A. R. 4964)  
12,668.8 lbs. milk, 634.7 lbs. fat.  
Class D.  
14,860.2 lbs. milk, 721.54 lbs. fat.  
Class A.

**LANGWATER DOLLY BLOOM,**  
22136, (A. R. 973)  
10,381.0 lbs. milk, 594.81 lbs. fat.  
Class G.  
13,250.8 lbs. milk, 714.60 lbs. fat.  
Class A.  
16,507.1 lbs. milk, 867.89 lbs. fat.  
Class A.  
2 A. R. Sons and  
Langwater Sultana, (A. R. 8029)  
12,727.0 lbs. milk, 516.90 lbs. fat.  
Class A.

**MAY DAY,** (1112EG1B)  
Sire of  
Merry Anton, (8337 A. R.)  
3 A. R. Daughters and  
Lavanton, (11611 A. R.)  
10 A. R. Daughters.

**DAISY'S GEM,** (3341EG1B)  
Dam of 1 A. R. Daughter.

**ITCHEN JEWEL,** (1112EGH8)  
Sire of  
Imp. Royal Rose of Easton, (A. R. 147)  
9,567.2 lbs. milk, 517.8 lbs. fat.  
Class E.

**MAY ROSE 2d,** (3251PS)  
Dam of 1 A. R. Son and Foundation  
cow of the "May Rose" family.

**MAY DAY,** (1132EGHB)  
Sire of  
Merry Anton, (8337 A. R.)  
3 A. R. Daughters and Lavanton,  
(11611 A. R.)

**DAISY'S GEM,** (3341EG1B)  
Dam of 1 A. R. Daughter.

**COI UMBIA,** (1555EG1B) (A. R.)  
3 A. R. Daughters. 1 A. R. Son.  
Imp. Violet of Iilyvale 11, (A. R. 257)  
9,087.8 lbs. milk, 417.42 lbs. fat.  
Class G.

**ROSE OF GOLD,** (4668PS.)  
1st prize. 1st class cows, Sept. 1902.  
1st prize 2nd class cows, May, 1898.  
1 A. R. Son.

**GOLDEN SECRET,** (12599 A. R.)  
15 A. R. Daughters. 17 A. R. Sons.  
Nella Jay 3d, (A. R. 4835)  
17,047.7 lbs. milk, 809.38 lbs. fat.  
Class A.

**ITCHEN LILY** (4112EG1B)  
2nd prize butter test Royal Counties,  
1907.

**YI-O,** (1440EG1B)  
Sire of 1 A. R. Son.

**IMP. HAYES ROSIE,** 15476  
(A. R. 116)  
14,633.0 lbs. milk, 714.31 lbs. fat.  
Class A.  
2 A. R. Daughters. 1 A. R. Son.  
Langwater Rosie, (A. R. 1563)  
15,083.0 lbs. milk, 724.23 lbs. fat.  
Class A.

**IMP. ROYAL RIVAL,** (9572 A. R.)  
3 A. R. Daughters. 2 A. R. Sons.  
Langwater Hayes Rosie, (A. R. 1312)  
13,410.2 lbs. milk, 645.5 lbs. fat.  
Class A.

**DOLLY BLOOM OF LANGWATER,**  
15452, (A. R. 674)  
12,024.5 lbs. milk, 632.34 lbs. fat.  
Class A.  
2 A. R. Daughters. 2 A. R. Sons.  
May King of Ingleside, (12258 A. R.)  
22 A. R. Daughters.

**LOYAL OF THE HUNGUETS,**  
(978PS) (A. R.)  
2 A. R. Daughters.  
Imp. Itchen Beda, (A. R. 136)  
10,647.1 lbs. milk, 548.72 lbs. fat.  
Class A.

**MAY ROSE 2d,** (3251PS)  
Foundation cow of "May Rose" fam-  
ily and dam of  
Imp. May Rose King, (8336 A. R.)

**ACTIVE LAD,** (653FG1B)

**LADY DE SAUMAREZ,** (3056EGHB)

# FAIRYDALE FARM & GUERNSEY CATTLE

## Daughters of Langwater Archer

Three of the oldest daughters. From right to left: Fairydale Merisan, born May 2, 1923, now on test in Class D and in 111 days has made 4,342.4 lbs. of milk, 217.15 lbs. of fat; Fairydale Yeocia, now on test in Class B and made 1,414.6 lbs. of milk her first month; Fairydale Adelaide, just starting test in Class C and milking around 47 lbs. a day.



Oval. From left to right: Fairydale Hepatica, a two-year-old now on test in Class G and in 295 days has made 7,481.9 lbs. of milk, 413.39 lbs. of fat; Fairydale Augusta, dropped October 19, 1924; and Fairydale Celosia, now making a good record in Class G, out of Caribou Celosia, A. R., Great Producing Dam.



At left. From left to right: Fairydale Chosan, born January 7, 1926, dam, Caribou Bedalbert May, A. R.; Fairydale Chrysanthemum, born November 16, 1925, out of Caribou Celosia II, A. R.; and Fairydale Holly, born December 17, 1925, and out of Daisy of Fairydale, A. R.

In oval. From right to left: Fairydale Pansy, born August 26, 1924, another daughter of Caribou Celosia II and a full sister to Fairydale Chrysanthemum. Pansy was bred February 26, 1927 to Coventry Model May King to which all three heifers in this group are in calf, Fairydale Arbutus, born March 10, 1925, daughter of the great cow, Caribou Rosalie and bred January 30, 1927; Fairydale Hannab, dropped February 7, 1925, a daughter of Caribou Pulias, A. R., bred July 31, 1926.



Note: No females have been purchased in nine years.



Archer invariably sires strong, vigorous and handsome calves. They are uniformly good. First four dropped on the place.

# FAIRYDALE FARM & GUERNSEY CATTLE

*Fairydale Itchen Daisy, a five-year-old, by Langwater Archer out of Neronic A. R., Great Producing Dam, and daughter of Ne Plus Ultra. Itchen Daisy has a Class G record of 8770.6 lbs. of milk, 450.22 lbs. of fat.*



*This cow, the yearling heifer and the calf directly beneath on this page are all full sisters. She is Fairydale Rosalie, 9,402.2 lbs. of milk, 471.1 lbs. of fat, Class E, by Langwater Archer out of Caribou Rosalie.*



*Fairydale Arbutus, second of the three full sisters. Arbutus was dropped March 10, 1925 and is really a show heifer.*



*The last of the three sisters, Fairydale Titania. She was dropped October 24, 1926. From these three full sisters one could get a Produce of Dam good enough to win anywhere.*

The Fairydale Guernsey herd of about seventy head, including calves, is the product of fourteen years of constructive breeding. A very high standard has been adhered to and every animal falling below this has been rigidly eliminated by sale or slaughter. A study of the herd book reveals the fact that most of the animals trace back to a few great foundation cows. One of these, King's Alberta, had four A. R. records, two A. R. daughters and four A. R. sons. Three of her sons were used for herd sires and twenty-one of the herd are descended from her. Another, Imp. Primrose of the Vrangue III, had four A. R. records and has eighteen descendants in the herd including three A. R. daughters and three A. R. granddaughters. Her three daughters have a total of seven A. R. records.

This concentration of blood lines, through line breeding from these two great foundation cows, has brought about a herd of Guernseys exceptional for their uniformity and for the degree to which they breed true to type. Considered as a whole, the Fairydale herd has all the excellent qualities for which the Guernsey breed is famous, and likewise is strong in many ways where the Guernsey breed is inclined to be weak. Fairydale Guernseys are characterized by good size without coarseness. They are, without exception, strong back of the shoulders, with great heart girth, long, well-sprung ribs, straight top lines, high pin bones, long and level rumps, symmetrical, well-attached udders, and sustained and consistent high milk and fat production. It is really a connoisseur's collection of this great and popular dairy breed. It is a pleasure to look at these beautiful fawn and white cows, and on seeing them one reflects that it is no wonder that this Channel Island breed has advanced so rapidly in favor among country estate owners.

From the very beginning great care was used in the selection of herd sires. No bull was chosen unless all of his maternal ancestors met the exceedingly high requirements as to individuality and production.

This policy led to the selection of Langwater Archer, a bull which was bred to order by the late F. Lothrop Ames. Considering his pedigree, his excellence as an individual and the quality and production of his daughters, he stands without a peer. Every student of Guernsey pedigrees realizes that the greatest tribe is the May Rose family and that the most valuable members of this family come through her granddaughter, Imp. Itchen Daisy III. As a matter of fact,



# FAIRYDALE FARM & GUERNSEY CATTLE



*Fairydale Celosia, by Langwater Archer, born October 10, 1924. Dam, Caribou Celosia, A. R., a Great Producing Dam. Has just started on test in Class G, milking around 47 lbs. a day.*



*Fairydale Merisan, Class G, 9,349.4 lbs. of milk, 508.5 lbs. of fat. By Langwater Archer out of Caribou Merisan, A. R.*

this cow is even more entitled to have a family named after her than May Rose II. With two A. R. records herself, she is the dam of three A. R. daughters and three A. R. sons including such celebrated sires as King of the May and Ne Plus Ultra. Langwater Archer carries 37½% of her blood and 20⅝% of the blood of May Rose II. His eight tested dams average 685 lbs. of butterfat. He was dropped September 15, 1918 and is eight and a half years old. He is in magnificent condition and looks about five years of age. He weighs 1,855 lbs. and, aside from a slightly heavy tail setting, is a perfect show animal. He has a tremendous heart girth, capacious middle with long, well-rounded ribs and a most impressive and masculine front. He has never seen heavy service and has never been over-fed in fitting for the show herds, as he has never been shown. He was fitted to show as a senior calf in 1919 but the Boston police strike prevented Mr. Ames from showing that year. He should have many years of service ahead of him.

Archer is a tried and proven sire of production inasmuch as, with only 25 registered daughters, 13 of these have A. R. records. Ten Class G records average 487 lbs. of butterfat. In the Fairydale herd there are now thirty-one of his daughters and seventeen granddaughters. To see them and examine their records is to become thoroughly convinced of the prepotency and great value of this bull. He is unquestionably one of the great Guernsey sires of all time. His progeny are fit to compare with the progeny of any other living Guernsey sire. They are outstanding for their beautiful heads and necks, straight top lines, deep chests, well-sprung ribs and heavy yield of rich milk.

Of the A. R. sires having ten Class G daughters, twenty-four are above the breed average and, of these, twenty-three are May Roses and eighteen are descendants of Imp. Itchen Daisy III. The breed average for Class G is 426.1 lbs. of butterfat and Archer's Class G daughters average 487.9 lbs. of fat. His daughters promise big records as they mature, and the three now on test show a big improvement over their former records. His daughters have been tested as they come along, rather than simply selecting the best ones to put on test. Twelve of his thirteen A. R. daughters made their records on their first lactation.

I have been visiting Fairydale Farm off and on for a number of years and I have never seen Langwater Archer in such splendid condition as he is to-day. I must have



*Fairydale Adelaide, born January 24, 1923, Class G record 9,588.3 lbs. of milk, 521.1 lbs. of fat. By Langwater Archer out of Fine Joke of Fairydale, A. R.*

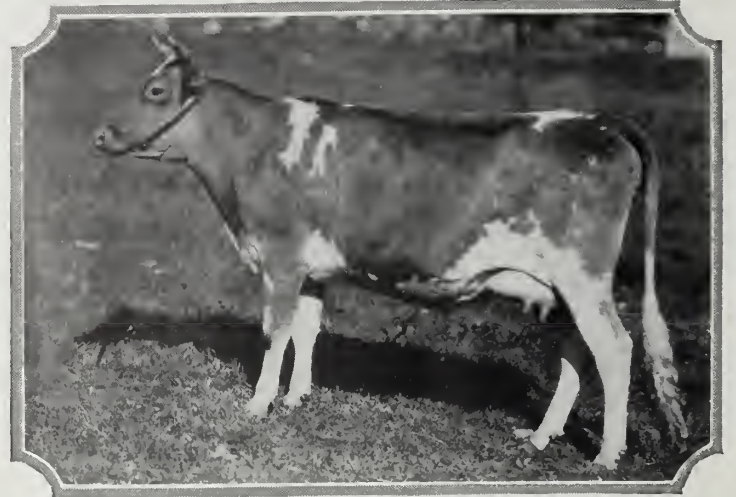


*Fairydale Marie, born May 23, 1921. Class G record 10,058.5 lbs. of milk, 547.95 lbs. of fat. Class D record, 10,672 lbs. of milk, 565.4 lbs. of fat. By Langwater Archer out of Caribou Mary Ann, A. R.*

# FAIRYDALE FARM & GUERNSEY CATTLE



*Fairydale May Rose, another daughter of Langwater Archer out of Fillmore's May Rose, A. R., Great Producing Dam.*



*Fairydale Primula, a three-year-old, Class G record, 9,302.6 lbs. of milk, 522.5 lbs. of fat. By Langwater Archer and out of Caribou Primrose, A. R., a Great Producing Dam.*

spent at least a half hour looking him over. He fills the eye and is the kind of a bull that would adorn any herd.

As junior herd sire to be used on the daughters of Langwater Archer, the bull, Coventry Model May King, was selected. It would be difficult indeed to find a Guernsey bull who has so many truly outstanding female ancestors, and his pedigree is full of red ink. His dam, Langwater Sheen, is one of the great cows of the breed, with a Class B record of 16,773.6 lbs. of milk and 757.98 lbs. of butterfat. She has two A. R. daughters. His sire, Langwater Sybarite, now has seven A. R. daughters. There are eleven of his daughters in the Fairydale herd ranging from calves to yearlings and all out of daughters of Langwater Archer, and they are indeed a most uniform and handsome lot of youngsters.

Coventry Model May King is just past three years of age and, while not a show bull, is well above the average of Guernsey bulls in type. If you go far enough back in his pedigree you find that he likewise traces six times to Imp. Itchen Daisy III, twice in the fourth remove and four times in the fifth. Mated with the daughters of Langwater Archer you have line breeding close enough to insure uniformity and not too close for safety.

Besides the daughters of Langwater Archer and Coventry Model May King there are three daughters of Rose King of Jean duLuth, he by Yeoman's King of the May, (103 A. R.

daughters), and out of the great old foundation cow, King's Alberta. His daughters are Caribou Rosalie, out of the other great foundation cow, Imp. Primrose of the Vrangue III. Rosalie has a total of three A. R. records, the last one being 15,918 lbs. of milk, 876.2 lbs. of fat, Class A. She is not yet seven years old. Another daughter of Rose King of Jean duLuth is Caribou Neronic with four A. R. records, she a daughter of the outstanding cow, Neronic, A. R., a daughter of Ne Plus Ultra. Caribou Neronic's last record was 14,125.2 lbs. of milk, 729.07 lbs. of fat, Class A. Another Rose King daughter is Caribou Primrose, a full sister to Caribou Rosalie, with two A. R. records, the last one being 10,346.4 lbs. of milk, 642.15 lbs. of fat, Class B. The fourth Rose King daughter is Caribou Marcia Rose, an eight-year-old with two A. R. records.

The blood of Golden Secret is represented in the herd by three granddaughters sired by his son, Jokastus, out of Fine Joke. These are Caribou Celosia II, A. R., Caribou Yeocia II, (two A. R. records), and Caribou Joberta, she a daughter of King's Alberta, now making a good record in Class A. A son of King's Alberta by Beda's May King was named Bedalbert and there are three of his daughters in the herd: Fairydale Beda Galaxy, A. R., Fairydale Beda Mayme and Fairydale Beda Grace. A granddaughter of Jokastus and out of Primrose of the Vrangue III is Daisy of Fairydale with two A. R. records, one of 672.8 lbs. of fat, Class E.



*Fairydale Queenie, Class G record, 8,947.1 lbs. of milk, 544.5 lbs. of fat. By Langwater Archer and out of Caribou Primrose, a full sister to Fairydale Primula at the top of the page.*



*Fairydale Gracieuse, A. R., Class G record 10,696.5 lbs. of milk, 503.6 lbs. of fat, by Langwater Archer, out of Caribou Gracieuse II.*

# FAIRYDALE FARM & GUERNSEY CATTLE

## Coventry Model May King

97473

Born March 23, 1924



Three of His Daughters.

LANGWATER SYBARITE, 63073, A. R.  
Sire of:  
Coventry Blossom (A. R. 17727)  
10,160.6 lbs. milk, 584.5 lbs. fat. Class GG.  
Coventry Radiance, (A. R. 18209)  
10,627.8 lbs. milk, 501.8 lbs. fat. Class FF.  
Coventry Chorus Girl, (A. R. 18208)  
8,160.5 lbs. milk, 441.8 lbs. fat. Class GG.  
Coventry Lustre, (A. R. 18079)  
10,020.8 lbs. milk, 489.4 lbs. fat. Class G.  
Coventry Foam, 150782  
6,974.5 lbs. milk, 341.3 lbs. fat. Class G.  
(Subject to approval.)  
Coventry Dena, 139536  
10,082.1 lbs. milk, 481.5 lbs. fat. Class E.  
(Subject to approval.)  
Coventry La France Rose  
10,214.4 lbs. milk, 586.4 lbs. fat. 6.7%  
Class G.

LANGWATER STEADFAST, 31672 A. R.  
Sold for \$25,000.  
19 A. R. Daughters. 9 A. R. Sons.  
Langwater Fidele, (A. R. 17572)  
16,352.0 lbs. milk, 828.0 lbs. fat. Class A.  
Shuttlewick Levity, (A. R. 13382)  
16,806.8 lbs. milk, 804.5 lbs. fat. Class G.  
Second place Class G. Sold for \$22,000 and  
resold for \$25,500, both record prices for  
Guernsey female.  
Langwater Fairy, (A. R. 15116)  
13,605.0 lbs. milk, 699.48 lbs. fat. Class DD.  
9th place Class DD.  
Wedgemere Favorite, (A. R. 15903)  
14,529.5 lbs. milk, 695.61 lbs. fat. Class C.

LANGWATER SYBARITA, 77759,  
(A. R. 11458)  
12,095.8 lbs. milk, 560.32 lbs. fat. Class D.  
14,160.8 lbs. milk, 617.09 lbs. fat. Class A.  
Sold for \$8,100.  
Dam of 1 A. R. Son.

LANGWATER SHEEN, 70301, (A. R. 10981)  
16,773.6 lbs. milk, 757.98 lbs. fat. Class B  
2 A. R. Daughters.  
Coventry Lustre, (A. R. 18078)  
10,020.8 lbs. milk, 489.4 lbs. fat. Class G.  
Coventry Radiance, (A. R. 18209)  
10,627.1 lbs. milk, 501.90 lbs. fat. Class FF.

LANGWATER MODEL, (28061 A. R.)  
3rd prize National, 1914.  
5 A. R. Daughters.  
Langwater Leading Lady, (A. R. 10608)  
11,558.8 lbs. milk, 573.3 lbs. fat. Class B.  
11,491.5 lbs. milk, 578.15 lbs. fat. Class A.  
Sold for \$2,000.  
Model Nelly, (A. R. 18001)  
11,140.4 lbs. milk, 540.2 lbs. fat. Class C.  
Buttercup of Rosemary, (A. R. 18817)  
8,714.3 lbs. milk, 408.1 lbs. fat. Class C.  
Daffodil of Rosina, (A. R. 19052)  
7,758.6 lbs. milk, 383.1 lbs. fat. Class F.

LANGWATER LUSTRE, 47055, (A. R. 6794)  
17,307.2 lbs. milk, 806.1 lbs. fat. Class C.  
2 A. R. Daughters. 1 A. R. Son.  
Warrior's Lustre of Fernbrook, (A. R. 11507)  
12,257.2 lbs. milk, 582.16 lbs. fat. Class E.

LANGWATER ROYAL MASTER, (23663  
A. R.)  
21 A. R. Daughters.  
Brookmead's Daffodil, (A. R. 10771)  
11,137.5 lbs. milk, 563.91 lbs. fat. Class C.  
14,091.2 lbs. milk, 738.13 lbs. fat. Class A  
Brookmead's Sister Anne, (A. R. 10607)  
15,105.0 lbs. milk, 696.9 lbs. fat. Class B.

LANGWATER DAIRYMAID, 26377, (A. R.  
1460)  
16,949.6 lbs. milk, 812.6 lbs. fat. Class A.  
Sold for \$6,150 record price at time of sale.  
3 A. R. Sons and  
Langwater Desire, (A. R. 4877)  
17,066.2 lbs. milk, 817.36 lbs. fat. Class A.

LANGWATER WARRIOR, (26509 A. R.)  
Sold for \$15,000.  
32 A. R. Daughters. 30 A. R. Sons.  
Langwater Eastern King, (63072 A. R.)  
Sold for \$35,000, record price for Guernsey  
bull.  
Langwater Heritage, (A. R. 12712)  
18,506.3 lbs. milk, 876.8 lbs. fat. Class A.  
Sold for \$5,300.

LANGWATER LUXURY, 49485, (A. R. 6650)  
12,160.9 lbs. milk, 619.85 lbs. fat. Class D.  
14,089.1 lbs. milk, 606.15 lbs. fat. Class A.  
16,825.7 lbs. milk, 825.30 lbs. fat. Class A.  
Sold for \$5,300  
Dam of:  
Lone Pine Luxury, (A. R. 13522)  
11,175.6 lbs. milk, 596.1 lbs. fat. Class A.

LANGWATER ADVOCATE, (20514 A. R.)  
Sold for \$5,000.  
9 A. R. Daughters. 5 A. R. Sons.  
Langwater Elegance, (A. R. 11226)  
16,335.5 lbs. milk, 745.79 lbs. fat. Class A.  
Langwater Good Luck, (A. R. 15673)  
12,507.5 lbs. milk, 628.87 lbs. fat. Class A.  
Langwater Pride of Birth  
12,063.6 lbs. milk, 603.70 lbs. fat. Class A.

LANGWATER PAULINE, 33566, (A. R. 3454)  
10,918.8 lbs. milk, 595.27 lbs. fat. Class E.  
2 A. R. Sons.  
Langwater Fashion, (23660 A. R.)

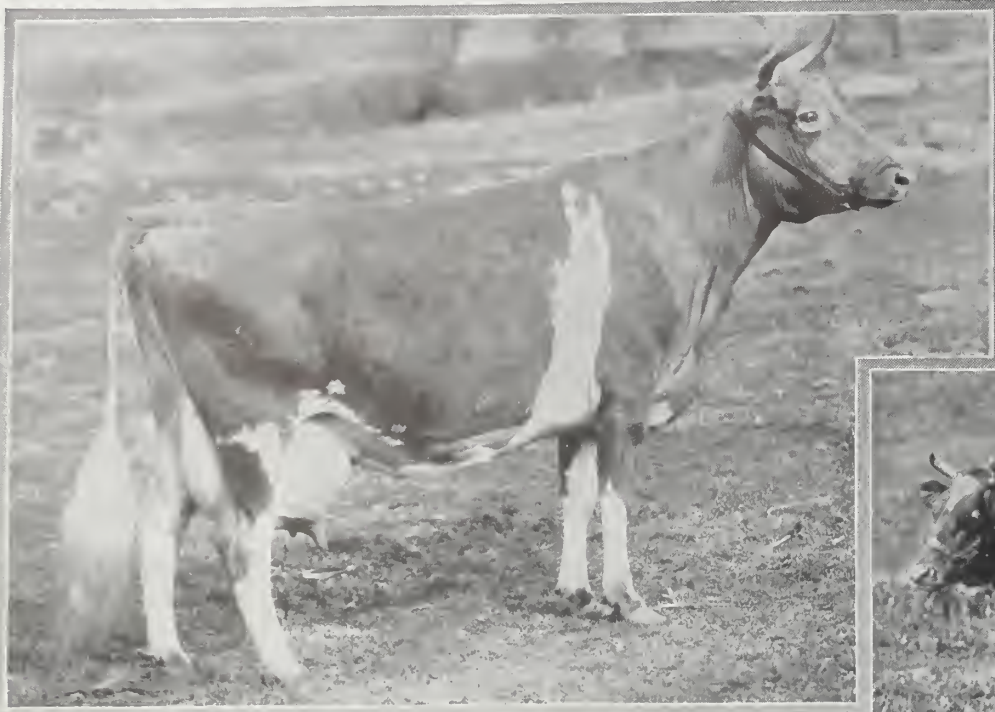
IMP. KING OF THE MAY, (9001 A. R.)  
33 A. R. Daughters. 26 A. R. Sons.  
Langwater Hope, (A. R. 1978)  
15,078.8 lbs. milk, 773.39 lbs. fat. Class F.  
6th place Class F.  
19,882.0 lbs. milk, 1,003.17 lbs. fat. Class A.  
8th place Class A.  
Langwater Luxury, (A. R. 6650)  
16,825.6 lbs. milk, 825.34 lbs. fat. Class A.

IMP. ITCHEN PEARL 2d, 28155, (A. R. 1825)  
9,057.7 lbs. milk, 437.57 lbs. fat. Class A.  
10,038.0 lbs. milk, 489.93 lbs. fat. Class A.  
Dam of 1 A. R. Daughter.



His dam, Langwater Sheen, A. R.

# FAIRYDALE FARM & GUERNSEY CATTLE



*Caribou Neronic, by Rose King of Jean DuLuth (eight A. R. daughters), dam, Neronic, A. R., Great Producing Dam, and daughter of Ne Plus Ultra. Caribou Neronic has four A. R. records, the latest being 14,125.2 lbs. of milk, 729.07 lbs. of fat, Class A.*

*One of the greatest cows of the breed, King's Alberta, four A. R. records, with 13,954.9 lbs. of milk, 785 lbs. of fat, Class B. Three of her sons were used in the Fairydale herd. She has four A. R. sons including Rose King of Jean DuLuth.*



Another one worthy of your attention is Caribou Celosia, still going strong at the age of thirteen years. She is a granddaughter of Yeoman's King of the May through his son, Yeoman's King Victor, 15 A. R. daughters, and out of Ramee of Summerdale, three A. R. daughters. Celosia has three A. R. records, the last one being 14,915.1 lbs. of milk, 731.61 lbs. of fat, Class A. She is out of the same dam as Fairydale Hepatica, A. R., now on test, and is full sister to Caribou Gracieuse, 403 lbs. of fat, Class G, and Caribou Merisan, 672 lbs. of fat, Class A, all of which are represented in the herd, and she, herself, is the dam of Caribou Celosia II, A. R., Fairydale Celosia, A. R., and Fairydale Rolosia, a very beautiful heifer, good enough to win in fast company. She was born December 12, 1925, and is by Fairydale Robin Hood to be mentioned later.

The blood of Yeoman's King Victor is represented in the herd through descendants of seven of his best A. R. daughters. Counting old Caribou Celosia, herself, and her descendants, there are twenty members of this family in the

herd. The bull, Fairydale Robin Hood, which was mentioned awhile back as the sire of Fairydale Rolosia, was used a few times and has another daughter, Fairydale Rodancy, a yearling. He is a son of Langwater Archer and out of Caribou Rosalie with three A. R. records, she out of Primrose of the Vrangue III, four A. R. records.

For use on the daughters of Coventry Model May King, two young bulls, Fairydale Reginald and Fairydale Ultra King, have been retained. Fairydale Reginald is a splendid individual, dropped October 19, 1925, by Langwater Archer and out of Regina of Fairydale which made three successive A. R. records with her first three calves, and is among the Class Leaders in two divisions, Class E and Class B. She holds sixth place in Class B with 16,105 lbs. of milk, 906.7 lbs. of fat.

Another youngster is Fairydale Ultra King, a year old on January 30th. He is likewise a son of Langwater Archer and is out of Caribou Neronic, she with four A. R. records in successive lactations, and her dam being Neronic, A. R., Great Producing Dam.

As it stands to-day the herd consists of the following animals:

#### Bulls

- Langwater Archer. 53844. A. R. Born September 15, 1918.  
Sire, Langwater Warrior. Dam, Langwater Diva.
- Coventry Model May King. 97473. Born March 23, 1924.  
Sire, Langwater Sybarite. Dam, Langwater Sheen.
- Fairydale Reginald. 122327. Born October 19, 1925.  
Sire, Langwater Archer. Dam, Regina of Fairydale.
- Fairydale Ultra King. 129044. Born January 30, 1926.  
Sire, Langwater Archer. Dam, Caribou Neronic.  
14,125.2 lbs. milk, 729.07 lbs. fat. Class A.
- Fairydale Celosia King. Born October 13, 1926.  
Sire, Langwater Archer. Dam, Caribou Celosia II. 114606.  
7,149.1 lbs. milk, 430.91 lbs. fat. Class E.
- Fairydale Model. Born December 8, 1926.  
Sire, Coventry Model May King. Dam, Fairydale Merisan, 188295.  
9,349.4 lbs. milk, 508.5 lbs. fat. Class G.

#### Cows

- Caribou Celosia. 52325. A. R. 5783. Born March 3, 1914. GPD.  
9,608.4 lbs. milk, 482.89 lbs. fat. Class F.  
11,778.7 lbs. milk, 557.48 lbs. fat. Class C.  
14,915.1 lbs. milk, 731.61 lbs. fat. Class A.  
Sire, Yeoman's King Victor, A. R. Dam, Ramee of Summerdale. A. R. GPD.



*Daisy of Fairydale, another granddaughter of King's Alberta through her son, Caribou Jokastus. She is out of Imp. Primrose of the Vrangue III which is shown with two of her daughters on the succeeding page. Daisy has two A. R. records, the last one 12,122.2 lbs. of milk, 672.8 lbs. of fat, Class E. She is six years old and is the dam of three daughters, Fairydale Dabha, Memory, and Holly, all by Langwater Archer.*

# FAIRYDALE FARM & GUERNSEY CATTLE

*Caribou Rosalie, half sister to Caribou Neronic, shown opposite. Rosalie is a seven-year-old with three A. R. records and holding sixth place in Class D with 15,721.6 lbs. of milk, 832.17 lbs. of fat. In Class G she made 11,857.6 lbs. of milk, 628.57 lbs. of fat. She is a regular breeder and has three daughters, Fairydale Rosalie, Arbutus, and Titania, all by Langwater Archer.*

*Another cow whose blood has greatly enriched the Fairydale herd was Imp. Primrose of the Vrangue III with four big records made in four successive lactations. Her last one being 13,714.4 lbs. of milk, 711.69 lbs. of fat in Class AA. She was a daughter of Clara's Sequel and three of her daughters are shown on these two pages.*



- Caribou Primrose. 87287. A. R. 12461. Born August 21, 1918 GPD.  
8,794.1 lbs. milk, 526.22 lbs. fat. Class E.  
10,346.4 lbs. milk, 642.15 lbs. fat. Class B.  
Sire, Rose King of Jean DuLuth. A. R. Dam, Imp. Primrose of the Vrangue III. A. R. GPD.
- Caribou Marcia Rose. 87288. A. R. 13652. Born August 23, 1918.  
7,480.7 lbs. milk, 405.71 lbs. fat. Class D.  
11,023.9 lbs. milk, 582.6 lbs. fat. Class A.  
Sire, Rose King of Jean DuLuth. A. R. Dam, Imp. Shamrock Marcia. A. R. GPD.
- Caribou Neronic. 114602. A. R. 12210. Born June 26, 1919.  
8,077.8 lbs. milk, 416.96 lbs. fat. Class G.  
11,002.1 lbs. milk, 557.67 lbs. fat. Class D.  
10,546.3 lbs. milk, 533.6 lbs. fat. Class B.  
14,125.2 lbs. milk, 729.07 lbs. fat. Class A (unofficial)  
Sire, Rose King of Jean DuLuth, A. R. Dam, Neronic, A. R. GPD
- Caribou Rosalie. 131869. A. R. 13845. Born January 11, 1920.  
11,857.6 lbs. milk, 628.57 lbs. fat. Class G.  
15,721.6 lbs. milk, 832.17 lbs. fat. Class D.  
15,918 lbs. milk, 876.2 lbs. fat. Class A  
Sire, Rose King of Jean DuLuth, A. R. Dam, Imp. Primrose of the Vrangue III. A. R. GPD.
- Caribou Celosia II. 114606. A. R. 14335. Born August 21, 1919.  
7,149.1 lbs. milk, 439.91 lbs. fat. Class E.  
Sire, Jokastus, A. R. Dam, Caribou Celosia. A. R. GPD
- Caribou Yeocia II. 114607. A. R. 13277. Born September 9, 1919.  
9,243.9 lbs. milk, 470.41 lbs. fat. Class F.  
11,830.4 lbs. milk, 605.3 lbs. fat. Class A.  
Sire, Jokastus, A. R. Dam, Caribou Yeocia. 70973
- Caribou Joberta. 131868. Born January 10, 1920.  
Now on test, 198 days, 5,024 lbs. milk 303 lbs. fat. Class A.  
Sire, Jokastus, A. R. Dam, King's Alberta, A. R. GPD.
- Daisy of Fairydale. 134076. A. R. 14764. Born January 12, 1921  
10,270.5 lbs. milk, 547.21 lbs. fat. Class G.  
12,122.2 lbs. milk, 672.8 lbs. fat. Class E.  
Sire, Caribou Jokastus, A. R. Dam, Imp. Primrose of the Vrangue III. A. R. GPD.
- Fairydale Beda Galaxy. 181391. A. R. 19018. Born September 22, 1922  
8,108.8 lbs. milk, 423.7 lbs. fat. Class E  
Sire Bedalbert, A. R. Dam, Caribou Celosia II. A. R.
- Fairydale Beda Mayme. Born March 2, 1923.  
Sire, Bedalbert, A. R. Dam, Caribou Josie. 84334. A. R.
- Fairydale Bedagrace. 219175. Born September 20, 1924  
Sire Bedalbert, A. R. Dam, Fairydale Gracieuse, A. R.

## Daughters of Langwater Archer. 53844. A. R.

- Fairydale Marie. 153047. A. R. 15802. Born May 23, 1921  
10,058.5 lbs. milk, 547.95 lbs. fat. Class G  
10,672 lbs. milk, 565.4 lbs. fat. Class D  
Dam, Caribou Mary Ann. A. R. GPD
- Glen Gable Mazeppa. 160249. A. R. 15518. Born September 24, 1921.  
9,476.1 lbs. milk, 499.37 lbs. fat. Class G  
Dam, Caribou Mazeppa II. 93581
- Fairydale Itchen Daisy. 129220. A. R. 11112. Born October 7, 1921  
8,770.6 lbs. milk, 450.22 lbs. fat. Class G  
Dam, Neronic, A. R. GPD

- Fairydale Yeocia. 166953. A. R. 19020. Born March 16, 1922.  
10,208.5 lbs. milk, 506.4 lbs. fat. Class D.  
Dam, Caribou Yeocia II, A. R.
- Fairydale Marcia. 169743. Born April 28, 1922.  
Dam, Caribou Marcia Rose, A. R.
- Fairydale Rosalie. 181390. A. R. 18914. Born June 26, 1922.  
9,492.2 lbs. milk, 471.1 lbs. fat. Class E.  
Dam, Caribou Rosalie, A. R.
- Fairydale Adelaide. 181392. A. R. 18481. Born January 24, 1923.  
9,588.3 lbs. milk, 421.1 lbs. fat. Class G.  
Dam, Fine Joke of Fairydale, A. R.
- Fairydale Dahlia. 188294. Born February 11, 1923.  
Dam, Daisy of Fairydale, A. R.
- Fairydale Merisan. 188295. A. R. 18915. May 2, 1923.  
9,349.4 lbs. milk, 508.5 lbs. fat. Class G.  
111 days in Class D, 4,342.4 lbs. milk, 217.15 lbs. fat.  
Dam, Caribou Merisan, A. R.
- Fairydale May Rose. 188296. Born May 5, 1923.  
Dam, Fillmore's May Rose, A. R. GPD.
- Fairydale Primula. 190622. A. R. 19019. Born June 10, 1923.  
9,302.6 lbs. milk, 522.5 lbs. fat. Class G.  
Dam, Caribou Primrose, A. R. GPD.
- Fairydale Hepatica. 206400. Born April 9, 1924.  
On test 264 days, 6,858 lbs. milk, 376 lbs. fat. Class G.  
Dam, Ramee of Summerdale, A. R. GPD.
- Fairydale Celosia. Born October 10, 1924.  
Dam, Caribou Celosia. 52325. A. R. GPD.
- Fairydale Memory. 220645. Born May 31, 1924.  
Dam, Daisy of Fairydale, A. R.
- Fairydale Augusta. 219174. Born August 19, 1924.  
Dam, Caribou Josie, A. R.



*Caribou Primrose, a half sister to Caribou Rosalie shown above. Two A. R. records with 10,346.4 lbs. of milk, 642.15 lbs. of fat, Class B. She is eight years old and is the dam of four daughters, Fairydale Queenie, Primula, Anemone, and Primrose, all by Langwater Archer, two of these having A. R. records.*

# FAIRYDALE FARM & GUERNSEY CATTLE



Fairydale Ultra King, by Langwater Archer out of Caribou Neronic, 14,125.2 lbs. of milk, 729.07 lbs. of fat, Class A.



Fairydale Reginald, born October 19, 1925. By Langwater Archer out of Regina of Fairydale, three A. R. records.



Caribou Marcia Rose, two A. R. records and dam of three full sisters, all by Langwater Archer.



Caribou Yeocia II, two A. R. records, the last one 11,830.4 lbs. of milk, 605.3 lbs. of fat, Class A.

- Fairydale Anemone. Born September 30, 1924.  
Bred September 18, 1926.  
Dam, Caribou Primrose, A. R. GPD.
- Fairydale Hannah. Born February 7, 1925.  
Bred July 31, 1926.  
Dam, Caribou Pulas, A. R.
- Fairydale Arbutus. Born March 10, 1925.  
Bred January 30, 1927.  
Dam, Caribou Rosalie, A. R.
- Fairydale Galaxy. Born October 22, 1925.  
Bred March 6, 1927.  
Dam, Fairydale Beda Galaxy, A. R.
- Above six heifers bred to Coventry Model May King, 97473.  
Other daughters of Archer either recently fresh or bred to Coventry Model May King, 97473.
- Fairydale Shamrock. Born November 8, 1925.  
Dam, Caribou Marcia Rose, A. R.
- Fairydale Chrysanthemum. Born November 16, 1925.  
Dam, Caribou Celosia II, A. R.
- Fairydale Holly. Born December 17, 1925.  
Dam, Daisy of Fairydale, A. R.
- Fairydale Chosan. Born January 7, 1926.  
Dam, Caribou Bedalbert's May, A. R.
- Fairydale Primrose. Born February 10, 1926.  
Dam, Caribou Primrose, A. R. GPD.
- Fairydale Alberta. Born August 12, 1926.  
Dam, Caribou Joberta.
- Fairydale Titania. Born October 24, 1926.  
Dam, Caribou Rosalie, A. R.
- Fairydale Marshmallow. Born December 27, 1926.  
Dam, Caribou Marcia Rose, A. R.

#### Granddaughters of Langwater Archer, 53844, A. R.

- Fairydale Emma. 219176. Born October 27, 1924.  
Sire, Fairydale Albert, 93642. Dam, Fairydale Nancy, A. R.
- Fairydale Rodancy. Born October 30, 1925.  
Sire, Fairydale Robinhood, 106498. Dam, Fairydale Bedancy, 190623.
- Fairydale Rolosia. Born December 12, 1925.  
Sire, Fairydale Robinhood, 106498. Dam, Caribou Celosia, A. R. GPD.

#### Daughters of Coventry Model May King, 97473

- Fairydale Model Marie. Born March 24, 1926.  
Dam, Fairydale Marie, A. R.
- Fairydale Model Dollie. Born April 17, 1926.  
Dam, Fairydale Dollie, A. R.
- Fairydale Model Hepatica. Born June 6, 1926.  
Dam, Fairydale Hepatica, A. R.
- Fairydale Model Dahlia. Born July 21, 1926.  
Dam, Fairydale Dahlia, 188204.
- Fairydale Model Mazepa. Born August 2, 1926.  
Dam, Glen Gable Mazepa, A. R.
- Fairydale Model Rosalie. Born October 1, 1926.  
Dam, Fairydale Rosalie, A. R.
- Fairydale Model Marcia. Born November 19, 1926.  
Dam, Fairydale Marcia, 169743.
- Fairydale Model Emma. Born January 9, 1927.  
Dam, Fairydale Emma, 219176.
- Fairydale Model Augusta. Born January 11, 1927.  
Dam, Fairydale Augusta, 219174.
- Fairydale Model Memory. Born January 16, 1927.  
Dam, Fairydale Memory, 220645.
- Fairydale Beda's Pet. Born February 6, 1926.  
Sire, Fairydale King Beda, 101880. Dam, Fairydale Nancy, A. R.

Fairydale Farm, in addition to its Guernseys, has a very complete assortment of other farm livestock. There are half a dozen very typey Yorkshire sows which supply the master's table with choice bacon, hams and other pork products, a flock of about one hundred pedigreed Shropshire sheep to provide wool and mutton of the choicest quality. An interesting sight is the "white barnyard"—white Plymouth Rock chickens, white Muscovy ducks, white Chinese geese, white guinea hens, and white turkeys.

Here is a farm near New York City with fertile fields, a beautiful and perfectly appointed home, every kind of farm building, one of the best herds of Guernsey cattle in the country, all other necessary livestock, farm machinery and tools, offered for sale as a whole; or the herd will be sold separately or in part. Real Estate Brokers will be recognized as will authorized livestock commission agents. It is hoped that one man will buy the farm and the cattle so that the herd will remain intact. Such a man will have the tremendous advantage of starting in where his predecessor left off after fourteen years of skillful breeding. For prices and further details apply

## FAIRYDALE FARM

PAWLING

NEW YORK

# Quality Guernseys at Auction

INTERSTATE FAIR GROUNDS  
TRENTON NEW JERSEY



HIGHLAND CHIEF JUSTICE 79640

One of the good sons of Ultra Select in the Highlands Dispersal.  
He has two daughters making creditable records.



RED CROSS NURSE OF PORTERS 100035

Grand Champion at the Maryland State Fair in 1925 and 1926.  
She is consigned to the National Sale.

## National Guernsey Sale

May 12

- 75 of the breed's choicest specimens,—beautiful individuals, large producers of proven blood lines.
- 9 bulls from cows whose type, production and breeding justify the admission of their sons to this select company.
- 50 matrons selected for their individuality, breeding and proven production,—two with records of over 900 lbs. fat; four class leaders; many prize winners at large shows.
- 16 heifers from proven ancestry including the daughter of the first cow in Class C and GG.

## Coventry—Dunwalke—Florham—Rockingham, May 13

- 65 head carefully selected from these well known herds with an idea of making this sale a permanent event. Federal accredited. Negative to the agglutination test for contagious abortion.

## Highlands Dispersal

W. H. Gratwick (Prop.)

June 2

50 NE PLUS ULTRA GUERNSEYS 50

An unequalled opportunity to secure beautiful individuals carrying a large percentage of the blood of this famous sire.

*For catalogues of above sales write*

The Herrick-Merryman Sales Co., Sparks, Maryland

# PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER

**N**EVER too confident in our knowledge of the livestock business, and having had to listen to the opinions of some of our critics in this matter, we are now more humble than ever after having received from England a volume of 868 pages entitled "Farm Livestock of Great Britain." This monumental tome treats exhaustively of many familiar things and has besides a lot of rare information that we have never heard of before.

There is, it seems, a herd of cattle called the Vaynol Park breed. These are white cattle with black points, and occasionally solid black calves are dropped by cows of this breed. They were first bred around the middle of the fifteenth century by the Ferrers family and there was a local legend that the advent of a black calf into the herd prognosticated impending disaster.

The author refers to "lemon and white Guernsey cattle" although we have never seen any.

We also learned that there is a hardy race of small horses to which the name of Connemara pony is applied. They are the native horses of the western seaboard of County Galway, Ireland.

It seems that there are twelve separate and distinct species of asses, including the Andalusian, Maltese, Majorcan, and Irish. There are no American or English asses listed. This seems odd.

The author also describes breeches for cows.

He tells us something we did not know about our own country and that is that the Government is trying to develop a type of sheep called the Columbia on the foundation of the Lincoln-Rambouillet cross.

De-horning, which the English call dishorning, is legal in Scotland and Ireland but illegal in England.

**A** NEW 305-day record for Tennessee Jerseys in the mature class has been established by La Sente's Twin Onyx, an outstanding producer owned by Herbert Farrell, of Nashville, Tenn. This cow was started on test when she was six years and eleven months of age, and in the following 305 days she yielded, with calf, 677.49 pounds of butterfat and 13,153 pounds of milk. In her third month her production reached the phenomenal figure of 101.43 pounds of butterfat. She has been awarded a solid gold medal by the American Jersey Cattle Club, New York. With her splendid record she supersedes Lily Exile of Kenmore, the cow which held this championship with her record of 631.07 pounds of fat and 12,901 pounds of milk.

La Sente's Twin Onyx was tested once



*St. Austell Daffodil, a Guernsey cow owned by Ward Acres, Inc., New Rochelle, N. Y. She is by Don Diavolo of Linda Vista out of Imp. Jessie of the Hall. Daffodil has five A. R. records averaging 14,777 pounds of milk and 704.5 pounds of fat. At the left is the head of Daffodil*

previously, at five years and eight months of age, when she produced 520.84 pounds of butterfat and 10,730 pounds of milk in 365 days.

**T**HE Herrick-Merryman Sales Company, of Sparks, Maryland, managers of the National Guernsey Sale, which will be held at the Trenton Interstate Fair Grounds on May 12th, write that the big annual event will have daughters of many of the leading Advanced Register sires in the consignment list. A feature of the sale will be one or two calf club heifers by Langwater Hornet 39438. The following are a few of the well-known Advanced Register Guernsey bulls whose daughters will pass through the auction ring:

Langwater Hornet 39438, Langwater Steadfast 31672, Langwater Demonstrator 16451, Langwater Royal 4th 19331, Langwater Ultimas 39637, Langwater Eastern King 63072, Langwater Master Fred 51494, Imp. Border Raider 22243, Rosetta's Raider of Waddington 27109, Florham Laddie 20431, Ultra Select 47137, Brookmead's Banner 36207, Clare's Patient King 48436, Gayhead's Ultra May King 40432.



*Above. Shorthorn heifers on the farm of A. R. Swann & Son, Dandridge, Tenn.*

*Left. Adelaide Sunbeam, a Guernsey cow owned by Charles D. MacDonald, Red Echo Farm, Topsham, Vt. She holds seventh place in class BBB with 8,601.2 pounds of milk testing 5.14 per cent. and containing 442.4 pounds of butterfat*

*Right. Standard of Oaklands, grand champion Jersey bull, exhibited by A. H. Goss of Ann Arbor, Mich., at the Canada Royal Winter Fair, 1926*



**T**HE following is a letter addressed to this department:

"In a recent article by you in Paddock, Ringside and Byre you spoke about the fact that men engaged in trading in Jersey cattle should not be allowed to judge at the shows. Why Jersey cattle alone? I firmly believe this should apply to all breeds of cattle. Many a cattle man believes as you do but hesitates to come out openly and state his thoughts. The main reason for this is that it may affect his winnings, as I always have said, and many a time the ribbon is awarded to the man instead of the animal.

"Another good thing to look into is this: a ruling should be made that a judge should not be allowed to visit an exhibitor's barns prior to the cattle going on the road. Recently I was employed on a farm with a large herd of purebreds, and I have seen judges come there two or three times before the cattle started on the road. They held sort of an early show and were well acquainted with the cattle before they

stepped into the show ring. Now, is this fair? Where has the small fellow a chance? The manager or owner who has the best sort of acquaintances has the best chance. And if the small fellow pulled off the same stunts as the big man and got away with it there would be an awful rumpus.

Let us hope to hear a little on this subject through the pages of Paddock, Ringside and Byre in an early issue of COUNTRY LIFE.

[Signed] JAMES B. BROMILEY."

**W**HEN George M. Hendee of Suffield, Conn., visited the Island of Guernsey, he was very much impressed with what is commonly known as the Primrose family. He accordingly bought a son of the foundation cow of the group for his herd sire, and later acquired some daughters through Gordon Hall. One of the daughters is Imp. Hilltop Butterfat's Clara 160768, which was placed on test in class GG (junior two-year-old). She produced 14,060.6 pounds of milk and 694.3 pounds of butterfat, while carrying a calf for 265 days of the testing year. The record gives her fifth place in her class for butterfat production, and second place in her class for milk production.

**F**IGURES just issued by the American Guernsey Cattle Club show an increase of 240 Advanced Register sires during 1926, which brings the total number to 3,136 for the breed. Each of these bulls has at least two daughters with Advanced Register records. The leading bull of the breed in point of number of tested daughters is Governor of the Chene 1297 p. s., the sire of 114 such cows, while Yeoman's King of the May 17053 has 106 tested daughters.





*Ayrshires in pasture at the Lake Placid Club, with the Sentinel Range in the background*



*These Jerseys are the progeny of the bull Forward, and were the first prize get-of-sire at the Canada Royal Winter Fair. Exhibited by Arnold H. Goss, Ann Arbor, Mich.*



*The world's champion Ayrshire cow for the production of butterfat with a record of 1,103 pounds of fat and 21,805 pounds of milk. Her name is Betsy Wylie and she was bred and is owned by Mr. Samuel C. Crockett, Middle Musquodoboit, Halifax County, Nova Scotia.*



*Duncan O. Bull of Brampton, Ontario, President of the Canada Royal Winter Fair, and an importer of Jersey cattle of the highest quality*



*Imp. Froome's Valentine, King's Cup winner and typical of the foundation cows in the Coventry herd, the property of R. Lawrence Benson, Princeton, N. J.*



*A pasture scene from the Middle West. Pedigreed Shorthorn heifers on the farm of John Alexander & Sons, Aurora, Ill.*



*Three sons of Langwater Holliston, A. R. The one in front is out of Imp. Choisee de la Touraine, A. R. The middle one is out of Imp. Starlight of the Fontaines, A. R. The rear one is out of Florham Daphne, one of the best daughters of Ne Plus Ultra*

Friday, May 13th, 1927

Trenton Interstate Fair  
Grounds, just outside  
Trenton, N. J.

All Federal Accredited herds. Every  
animal in the sale negative to  
the Agglutination Blood  
Test for infectious  
Abortion.



Froome's Valentine, a King's Cup cow imported from the Island of Guernsey, which will be represented in the sale by a daughter sired by the King's Cup Bull, Coventry Valentine's Honour.



Imp. Coventry Valentine's Honour, King's Cup winner, will be represented in the sale by six daughters. Inasmuch as this hull is dead this will probably be the last chance to get any of this blood at public auction.



Imp. Gem's Pride of the Gron, sold in the 1926 Coventry sale for \$4,500, will be represented in this year's sale by a daughter.



Brookmead's Dorothea, a double granddaughter of King of the May, will have a daughter in the sale by Imp. Coventry Valentine's Honour.

## Coventry Farm Guernseys Consigned to Combination Sale

Consignments also from J. L. Hope, Florham Farm; Daniel G. Tenney, Rockingham Farm; and from Dunwalke Farm.

THE COVENTRY consignment will consist of about twenty head, including six daughters of Imp Coventry Valentine's Honour and six daughters of Langwater Sybarite.

There will be daughters of the following outstanding cows: Froome's Valentine, King's Cup; Imp. Gem's Pride of the Gron, which sold in our 1926 sale for \$4,500; Ultra Foam, one of the best daughters of Ne Plus Ultra, whose son sold in our 1926 sale as a calf for \$3,800; and Brookmead's Dorothea, a double granddaughter of King of the May.

These heifers will all be bred to either IMP. SAILOR LAD V. OF THE FONTAINES, A R., sire of Imp. Flame of Melrose, 702 lbs. of fat in Class G, (He is by Valentine's Honour of the Passee out of Fanny of La Porte, 780 lbs. of fat, Class D, Island record), HONORIA'S SEQUEL'S SLOGAN by Sequel's Slogan out of Sequel's Honoria, A R., dam of Honoria's Sequel II, or IMP. VALENTINE'S SOUVENIR by Nellie's Emblem, A. R., out of Valentine's Princess of Passee Villa, she a full sister to Imp. Coventry Valentine's Honour.

There will be three A. R. cows, ten cows in milk and on test, five yearling heifers and two heifer calves.

The lot is about equally divided between May Roses and Valentine Sequels. There will be an A. R. daughter of Langwater Sybarite with 580 lbs. of butter fat in G. Another daughter of Sybarite, with 45% of the blood of King of the May, will be on test; and there will be a double granddaughter of Langwater Steadfast that will have an A. R. record at that time. In addition to that there will be three open heifers by Imp. Coventry Valentine's Honour and out of May Rose cows with A. R. records.

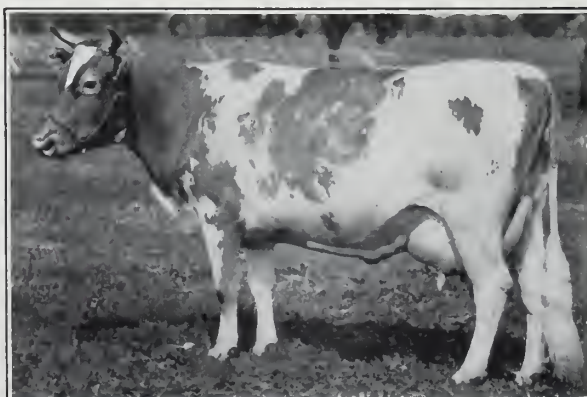
The cattle may be inspected at the farm at any time before the sale by appointment. For sale catalogue address the Herrick-Merryman Sales Company, Sparks, Md.

### COVENTRY FARM

R. L. BENSON, *Owner*  
Princeton, New Jersey

*Address* G. F. STONE  
Superintendent

Ultra Foam, one of the very best daughters of Ne Plus Ultra, whose son sold in the 1926 Coventry sale for \$3,800, will have a daughter in this sale by Imp. Coventry Valentine's Honour. This heifer will be a full sister to the \$3,800 bull.



# The most advanced Engine in America — and the Simplest

*Smoother, quieter, more powerful—the engine improves with use*



NEVER was the trend toward the "70" Willys-Knight Six more pronounced than it is today. At every Automobile Show—at all leading metropolitan centers throughout the country—this fine new car has won enthusiastic praise wherever it was shown.

Already sales have climbed to new high peaks—and behind this record of success lie strong, substantial reasons.

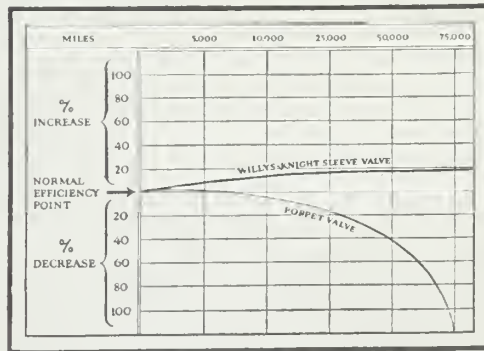
Experienced motorists have learned that the "70" Willys-Knight engine develops more power for its size than any other type of stock production motor.

They have learned that in flexibility — acceleration — climbing power — economy—long life—and low depreciation—this car is without a rival.

Speed between 60 and 70 miles an

hour. Lightning pickup—5 to 25 miles in 9½ seconds. Quick, positive stopping because of extra-powerful 4-wheel brakes.

Your first glance will tell you that this new "70" Willys-Knight Six is the most advanced of today's motor cars.



This graph shows the estimated comparative efficiency of sleeve-valve and poppet-valve motors based upon average performance of both types. Note gradual rise of sleeve-valve engine efficiency curve up to and beyond the 75,000 mile mark and gradual decline to zero point of average poppet-valve engine at corresponding mileage.

New and finer body design is at once apparent. Lower, more graceful lines. True symmetry, perfect proportion. Roomier and more comfortable interiors. Superior coachwork.

And in addition you will find in this car the following important advantages that add immeasurably to the pleasure, comfort and security of present-day motoring: Oil rectifier prevents crankcase dilution—Thermostatic temperature control—Belflex Shackles to reduce noise, improve riding qualities and silence chassis—Shock absorbers—Narrow corner posts—Automatic windshield wiper—Light controls at finger tips while holding wheel.

"70" Willys-Knight Six prices from \$1295 to \$1495. Willys-Knight Great Six, from \$1850 to \$2295—f. o. b. factory. Prices and specifications subject to change without notice . . . Willys-Overland Dealers offer convenient terms . . . Willys-Overland, Inc., Toledo, Ohio. Willys-Overland Sales Co., Limited, Toronto, Canada.

## "70" WILLYS-KNIGHT SIX

**YOU MAY** think your floors look good enough but that's only because you've become accustomed to their dinginess. If you want to see them as others do, merely refinish a small spot under a rug, and compare the old surface with the new. The difference is usually amazing. Only then do you realize how much your home is handicapped by your floors—how much more attractive it could be if only those floors could be improved. They can be. With the Ponsell you improve them yourself—easily.



## SCRAPE and REFINISH YOUR FLOORS yourself

This little electric machine does all the heavy work—scrapes, sandpapers, refinishes—then keeps your floors in perfect condition forever after—costs but a fraction of one refinishing job.

**LOOK** at your floors. Are you satisfied with them? Completely satisfied? Proud of them?

You could be. You could make them ten times lovelier. You could make them envied by every neighbor—admired by every visitor. Within a day you could transform them—quickly change them from dingy surfaces, luckily covered up for the most part by rugs, to gleaming, spotless places of which you hate to hide a single inch.

"Oh no!" say, "Not my floors!" Oh yes, we answer, *your* floors, ANY floors. The most neglected floors have possibilities. Layer upon layer of old shellac and varnish may disfigure them. Year upon year of ground-in dirt may seemingly defy removal. Yet underneath there is the clean and honest wood—the hidden warmth and color of the grain.

"But, the expense?" you say. "I've had them give me estimates. What about the hundreds of dollars refinishing will cost me?" This advertisement offers you a way to overcome that difficulty. It calls your attention to the most remarkable machine ever made for household use—a machine that refinishes floors, scrubs floors, polishes floors—a machine that costs but a fraction of what you usually pay for one refinishing job. With it you yourself refinish floors with ease. The apparently impossible job of taking off shellac or varnish becomes absurdly easy. The manifestly back-breaking jobs of sand-papering and rubbing in new wax turns out to be a matter of merely guiding a machine.

And this refinishing only needs to be done *once!* The floor never has to be refinished again! Afterward a little waxing and polishing with the machine once in a while—an operation so simple that a child can master it—keeps your floors looking as though they had been refinished the day before.

This is not mere enthusiasm. The claims

we make can easily be demonstrated. In twenty-four branch offices we have men ready and anxious to show you, *in your own home*, what the Ponsell Floor Machine can do. In thousands of homes it has already won the unqualified praise of users. It not only refinishes and polishes wood floors, but scrubs linoleum floors spotlessly clean without the least splashing.

It does away with all the drudgery. Gone is the stooping and kneeling, the wear and tear on your hands of water, soap, cleaning fluids, scrubbing brushes and wet rags. Then the machine polishes the linoleum with a result far surpassing anything you have ever known; a shiny, immaculate surface that dust and dirt have a hard time sticking to.

Just what the Ponsell Floor Machine does, and how it does it, is a fascinating story. It is a story that every home-owner should read. We offer you an interesting booklet that contains it—a clear, brightly-told description interlarded with explanatory pictures. With your eyes on your floors, can you say, "No, I am not interested"? Take the first step toward more beautiful rooms. Mail the coupon or write a letter for further information on how to refinish your floors *yourself*. Ask us for a FREE demonstration—or, if you are too far from our nearest office, a ten-day FREE trial.

### Ponsell Floor Machine Co. C.L.5

Dept. 205  
220-230 West 19th St., New York City

Please mail me complete information and prices regarding your Electric Floor Machine. This does not obligate me in any way whatever.

Name .....

Address .....

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

## TALK OF THE OFFICE

\*\*\*\*\*  
CRITICISM has been leveled, aimed, and fired at this department. *Pouf!* This department is inviolate. We have only to go to the Editor.

The most recent criticism took the form of violent doubts as to the authenticity of the dustman and myself. Someone seemed to think we were too cultured to be occupying such humble positions. It was not without a blush of pleasure that we referred the matter to the Editor. He was annoyed, we must admit, (much more so than we were), because he said it was ridiculous for any one to think that a firm with a reputation such as ours could engage in service any but the most refined and talented. The fact is, his criticism of myself and my friend has always been that we were completely illiterate. For instance, he was violently incensed at my use of baseball jargon in the last edition of this page. Our plea on such occasions is always that we are trying to write down to our public. And his reply always is: "The public be educated!"

It is needless to say that the criticism mentioned above came from one who had never been in a publishing house. She could not have known that every one connected in however slight a way with the production of "literature" feels that he, she, or as in our case, it, is certain that he, she, or it, can, should, and will some day, write. My friend the dustman, thank God, is an exception. He is our contact with the outside world. We associate with him because, while he has refinement, he has not sophistication, and while he handles more manuscripts and editorial matter than we ourselves, he does not intend to write *The American Novel*. (By the way, he told us that it was on his advice that the Editor dropped the editorial "we," *vide* next month's "The Editor Looks About." We were wondering.) [The Office Boy, as usual, is wrong again.—The Editor.]

We have used up too much space in answering criticisms but we only wanted you to get us straight, to know that we were on the up and up, and to give you the low down on where we stood. We don't want any COUNTRY LIFE readers to think anything is being put over on them. (The Editor has fainted!)

### BUT TO GET DOWN TO BUSINESS

The June number will be the Travel Number and seeing that more than 500,000 Americans are going abroad this summer we are confident that it will not lack interest. Certainly the next best thing to traveling is reading about it. Have you ever read that novel of Huysmans about *Des Esseintes* who could not bear traveling? *Des Esseintes* fashioned a room in his house to resemble a stateroom and with certain properties to heighten the seagoing effect he was content to read about traveling and to project himself on an imaginary trip. You can almost do this with the June number. It contains information for prospective travelers regarding passports, etc., it tells you how to take your car abroad, and it gives you intimate pictures of places to see and things to do. You do not have to be actually going to benefit by reading the Travel Number.

Nor does it neglect in any way those who remain on American soil. The leading article, by Stephen S. Johnson, is a beauty. It is the first description of those wonderful canyons Bryce and Little Zion that are just being discovered by the public. The illustrations, made by Mr. Johnson, are photographs in color which reproduce, precisely, the color and topography of this region. They are startling, as are all pictures of the Western parks, but they are perfectly authentic.

Other lovely places in America which you may visit with the June number of COUNTRY LIFE are the Yellowstone Falls, the celebrated glens of central New York, Quebec, and New Brunswick. Miss Betty Thornley, who describes "Taking the Car Abroad," outlines a fascinating itinerary for a Continental motor trip.

We continue our interesting series on "Foreign Influences on American Decoration" with a delightful article by Francis Lenygon, celebrated decorator, on the English Influence; we have a page of pictures of the Charles Pratt residence at Glen Cove, N. Y.; a golfing article, filled with sound advice, by William D. Richardson, and one on salmon fishing by C. R. MacGregor. The June award for the Room of the Month was made to Nancy McClelland for her decoration of the library at Chelsea, the home of Benjamin Moore, Esq., at East Norwich, Long Island. Anderson McCully will tell us about alpine plants—and the other high spots in the magazine we must, unfortunately, leave you to find out for yourselves. You will not be disappointed.

—THE OFFICE BOY.

# Summer Furniture

*Takes to Modern Ways*



Light, colorful, animated—summer furniture takes the modern way to smartness, following the sophisticated lines of the decorative art of today. Reed, stickwillow and natural willow sets and single pieces appear in gay colors and a variety of attractive designs, some in the modernistic spirit. Single pieces, \$6.75 to \$185. 4-piece sets, \$120 to \$445.

SIXTH FLOOR

*Lord & Taylor*

FIFTH AVENUE • NEW YORK

# COUNTRY LIFE

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

M A Y 1 9 2 7

## C O N T E N T S

*The Summer Furnishing Number*



CLARENCE FOWLER, LANDSCAPE ARCHITECT

*The garden of Mr. and Mrs. George Palen Snootz, Syosset, Long Island,—one of the entries in the recent Landscape Architects' Exhibition at the Arden Gallery, New York*

Cover Design - - - - -	Lurette Guild	
Special Supplement for Framing <i>Flower Panel, by Frank Galsworthy</i>		
Color in Home Decoration - - - - -	Nancy McClelland	35
Faults to Avoid in Building - - - - -	Victor C. Gifford	41
An Artist Turned Gardener - - - - -	Jack Grant-White	43
The Residence of Richard F. Babcock, Esq., Woodbury, L. I. -		45
An Interview with Charles A. Platt - - - - -		48
Spring's Fulfilment - - - - -		50
The Editor Looks About - - - - -		51
The Residence of Nathan S. Jonas, Esq., Great Neck, L. I. -		52
Chronicles of a Countryman. V—My Friend Collin <i>Walter A. Dyer</i>		54
The Room of the Month - - - - -		56
Building a Greenhouse - - - - -	Richard T. Muller	58
Foreign Influence on American Decoration. II—The French In- fluence - - - - -	Elsie de Wolfe	61
Eradicating Dandelions - - - - -	Harry M. Ziegler	64
Arrested Motion - - - - -		65
Making a Tennis Court - - - - -	Christine M. Frederick	66
In Days of Old When Art Was Bold - - - - -	Matlack Price	67
Three Houses in Westchester County, New York - - - - -		68
Variety in Floors - - - - -	Ferna Cook Salomonsky	72
The Ensemble Idea in Decoration - - - - -	Lee McCann	78
Two Motor Yachts - - - - -		92
The Home Service Page - - - - -		102
Travel and Resort Information - - - - -		118-119
Warm Weather Clothes - - - - -	Anne Shirley Molloy	132
Talk of the Office - - - - -		26
Paddock, Ringside, and Byre - - - - -	Harold G. Gulliver	18-z—19

REGINALD T. TOWNSEND

Editor

VOLUME LII

NUMBER 1

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

MAGAZINES

COUNTRY LIFE  
WORLD'S WORK  
GARDEN & HOME BUILDER  
RADIO BROADCAST  
SHORT STORIES  
EDUCATIONAL REVIEW  
LE PETIT JOURNAL  
EL ECO  
FRONTIER STORIES  
WEST

BOOK SHOPS

(Books of all Publishers)

NEW YORK: { LORD & TAYLOR  
PENNSYLVANIA TERMINAL (2 Shops)  
GRAND CENTRAL TERMINAL  
38 WALL ST. AND 526 LEXINGTON AVE.  
848 MADISON AVE. AND 166 WEST 32ND ST.  
ST. LOUIS: 223 N. 8TH ST. AND 4914 MARYLAND AVE.  
KANSAS CITY: 920 GRAND AVE. AND 206 WEST 47TH ST.  
CLEVELAND: HIGBEE CO.  
SPRINGFIELD, MASS.: MEEKINS, PACKARD & WHEAT

OFFICES

GARDEN CITY, N. Y.  
NEW YORK: 285 MADISON AVENUE  
BOSTON: PARK SQUARE BUILDING  
CHICAGO: PEOPLES GAS BUILDING  
SANTA BARBARA, CAL.  
LONDON: WM. HEINEMANN, LTD.  
TORONTO: OXFORD UNIVERSITY PRESS

OFFICERS

F. N. DOUBLEDAY, *President*  
NELSON DOUBLEDAY, *Vice-President*  
S. A. EVERITT, *Vice-President*  
RUSSELL DOUBLEDAY, *Secretary*  
JOHN J. HESSIAN, *Treasurer*  
L. A. COMSTOCK, *Asst. Secretary*  
L. J. McNAUGHTON, *Asst. Treasurer*

COPYRIGHT, 1927, BY DOUBLEDAY, PAGE & CO. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE  
Subscription \$5.00 a Year; for Canada, \$6.00, Foreign, \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879.

# Why Safety Glass "all around"

**M**OTOR CARS—motor cars. Millions of motor cars scurrying over the roads of the country. Millions of drivers at their wheels—careful drivers—reckless drivers—sometimes drunken drivers. Responsible owners and irresponsible owners. Sensible men and show-offs.

Amongst them, your car, your family, you. Precious lives. Exposed, despite your watchfulness, to the incompetence, the carelessness, the foolhardiness of others.

Is it right to withhold from them and from yourself any available protection, any procurable security?

The New Safety Stutz *alone* provides maximum defense. Just one of its safety features, Protex Safety Glass, costs the makers an extra quarter-million dollars a year.

Yet all this surpassing security is plus value—plus the ultra-low smartness of line, plus the road-smoothing riding-ease, plus the easy-as-wishing control, plus the dogged dependability and the marvelous performance of this incomparable car.

STUTZ MOTOR CAR COMPANY of AMERICA, Inc.  
Indianapolis

A complete line of standard, de luxe and custom-built body styles, meeting every possible requirement of style, body appointments and price. The choice of 60 body styles and appointments, with unlimited combinations in many of the models.



THE SYMBOLOF SAFETY



V.B.S.

The Improved New  
**SAFETY STUTZ**



Country Life Print

The deep, warm tones of natural wood as well as its texture provide a background which allows a more subtle blending of color in a room than is possible with a painted wall, as shown in this delightful library at Chelsea, the home of Benjamin Moore, Esq., East Norwich,

L. I., where an old Louis XV oak paneling has been fitted to the walls. This, with the multicolored book bindings, allows a great play of color in the room. The prevailing tone of the brocade curtains is yellow, with lines of green and red and stripes of flammé design,

and all these colors are carried across the room in a large needlepoint chair. The rug is deep blue, with rose and green and beige in the design. This room, as well as the others illustrating the article in color on the pages immediately following, was decorated by Nancy McClelland



# COUNTRY LIFE

MAY 1927

## Color in Home Decoration

by NANCY McCLELLAND

*Color Illustrations by Roger W. Ramsdell*

WHENEVER a discussion arises about the colors of a house, my thoughts always fly instinctively to the California child who once informed me with the wise assurance of nine that she wanted her room "solid pink."

I remember the various disappointments she had as her things were assembled, and the heart-breaking climax on the day when her figured chintz curtains were hung. We were obliged to go into the matter seriously.

"What do you think you would look like," I asked, "if you had pink hair and pink eyes and a pink face, and wore

pink shoes and pink socks and a pink frock?"

"Pink hair," she exclaimed wonderingly. "Pink eyes! Why, nobody has such things!"

"No," I replied. "Nobody has. But that is just what you are asking me to give your room. Now to make you a pretty child, the Lord knew that He had to grow you with brown hair and gray eyes, so that you could wear pink dresses. That's exactly what I am trying to do here. The walnut furniture is your brown hair."

Many times the "solid pink" room has

served to point a moral for the hundreds of grown-ups who are just as helpless as this little child when it comes to the question of color in home furnishings.

The truth is that most people are color-shy. They have been taught that color sense must be inborn. Failing this natural gift, they believe there is no certain way to acquire a proper knowledge of combining colors, and so they take refuge in safe tones and monotones, keeping to one note throughout, and deliberately choosing to lead drab, colorless lives.

Such people will never know the pleasures they miss, for color, although it



To appreciate fully the magically transforming power of color in home decoration, compare this black and white

reproduction with the same room pictured (from a different viewpoint) in full color on page 37. The octagonal

shape of the room and the beautifully proportioned paneling are not the least of its charms

## COUNTRY LIFE

cannot possibly take the place of beauty of line, nor ever compensate for architectural defects, is actually like a fourth dimension added to a house. It is the magic Aladdin's lamp that works wonders with a touch—the music that sets the stage for every mood, discreet or daring, sober or jesting, simple or luxurious. The most unpretentious furnishings may be given richness by the addition of color; the most sumptuous may be defeated by its omission.

This question of color is probably receiving more than its usual share of consideration to-day because we have recently developed the fashion of arranging rooms as we do flowers, putting every imaginable hue together to form one bouquet. Rooms that are "mixed bouquets" have sounded the death knell of rooms done in only two colors, which were always difficult to make interesting because they were too obviously just what they set out to be. The newer idea has introduced within the four walls of a room a host of related and contrasting

hues, and the opportunity for obtaining many delightful and subtle effects which certainly contribute much to the joy of life.

But it is one thing to go into a garden and gather a great handful of flowers of all sorts, and quite another thing to plan a room that is a "mixed bouquet." Areas larger than any flowers that grow must be expertly managed. The juxtaposition of colors in masses must be carefully handled. The question of background arises. Accents must be studied. And, to be successful, the whole result must have a look of happening felicitously, of being voluntary and not forced.

Like all finished and artistic things, however, such an arrangement is built upon principles that are almost an exact science. Whoever is willing to take the trouble can master them.

The initial decision in planning a "mixed bouquet" room must determine the dominant color. Shall it be a warm color or a cool one? Be careful, for in fixing this, you are unconsciously deciding

every other color in the room. Its uncles and its cousins and its aunts will troop in afterward, as a natural consequence, and a few of its enemies will find a foothold to add spice to the gathering.

Some people and some rooms respond naturally to warm tones, like yellow in every degree of intensity from buff to butter-color; or reds in every shade and tint from pale pink to crimson. Others prefer cool colors, receding colors, like gray or blue or blue-green. Apart from personal preferences, the exposure and the lighting of the room will have their say in this decision, and will also vivify or subdue whatever colors are used.

The choice once made, the dominant color must be assigned to its proper place. Since it is to be the keynote, since all the other colors are to be fitted into it, you will perhaps choose to put it on the largest exposed area. This sometimes means the walls, unless it is too intense or too heavy in value. Sometimes the furniture, if the furniture consists of large and important



Country Life Print

In the nasturtium room in Mrs. S. R. Bertron's home at Oyster Bay, L. I., warm and cheerful tints all containing

yellow and red are employed to harmonize with the green paint and the gay flowers on the walls. A delightful note of contrast

is provided by a small English settee in black on the side of the room opposite to that shown



Country Life Print

*The pine room in the Bertron house is a warm, stimulating, and comforting room, due not only to its paneled pine walls*

*but also to the clever manipulation of its coloring. Brown, red, yellow, and orange are used in the furniture coverings and*

*chintz curtains, and the rug and needlepoint cushions bring in deeper notes of red and green and blue*

pieces which will be the center of interest. Sometimes the window hangings count enough in the scheme of the room to be relied upon for the keynote, if they are seconded and backed up by repetition elsewhere.

The right proportion for the dominant color in a room is about one half of the total colors used. The remaining half will be largely made up of related colors, a small portion being reserved for strong accents either in related or in opposing colors. The thing we are after is harmony, and in color, as in music, there are two ways of obtaining harmony—either by assonance or dissonance, by accord or discord. "It clashes beautifully," was the absurd description given of a room by its owner, the other day. Yet even in ridiculing the speech, it is easy to understand what was meant.

To a certain degree, the employment of the dominant color will be determined by its quality and depth. If it is unusually

strong—orange, for instance—it cannot be assigned to the walls without creating unrest and disturbance in the room. The exception is the blue-green sometimes called "Chelsea green," which is an excellent background, because it flatters everything placed against it and yet leaves a great deal of liberty in the choice of other colors in the room. The majority of heavy or vivid wall colors, however, force other parts of the room to key themselves to the same pitch, and the result is apt to be violent.

Deep, warm tones of wood, like pine or oak or walnut, count as backgrounds quite as much for texture as for color, and allow a far more subtle blending of colors in a room than is possible with a painted wall. This is evidenced in the illustration of the Benjamin Moore library, where an old Louis XV oak paneling has been fitted to the walls. With the multi-colored books in old leather bindings, and the wood walls, a great play of color is allowed in

the room. The curtains are old striped brocade, the prevailing tone being yellow with lines of green and red, and stripes of flammé design. All these colors are carried across the room into the large needlepoint chair. The two bergères are covered with neutral beige (a tone of yellow) and the rug is deep blue with rose and green and beige in the designs. Celadon green lamps with yellowish shades marbled in green again repeat the dominating tone and its accents.

In the pine room of Mrs. S. R. Bertron at Oyster Bay, brown, red, yellow, and orange are used in the furniture coverings and in the curtains of beautiful old chintz. Needlepoint cushions and the rug bring in deeper notes of red and green and blue, and the never-failing flowers that always grace the tables are invariably in tones of red and orange. It is a warm, stimulating, and comforting room that welcomes and delights those who are fortunate enough to enjoy its hospitality.



*Country Life Print*

*An old Chinese paper in soft green with traceries of birds and flowers in white sets the keynote for this restful bedroom in the P. H. B. Frelinghuysen residence at Morristown, N. J. Vivid-colored*

*curtains, carpet, and upholstery would have destroyed the delicate beauty of the room, but instead the colors of these accessories were kept the same value as the*

*taffeta and the carpet gray-green. Strengthening notes in the room are the gilt Chippendale mirror, and the walnut beds and pine mantel shown in another view of the room on page 40*

All color is but refraction of light, and it must not be forgotten that light will play an important part in the ultimate effect of any color that is put on a wall. This is a consideration that goes beyond the number of windows in a room. Curtains throw shadows; the reflection from the ceiling affects the color of the side walls; and they, in turn, affect the color of the ceiling. It is for this reason that in a room with colored walls the ceiling is usually painted a lighter tint of the same color—pale enough to give it the aspect of staying up in the air, yet still definite enough to relate it to the walls. Nothing will throw a tinted room out of balance more quickly than a glaring white ceiling.

Painters tell us that all colors harmonize, and those consummate artists, the Chinese, have proved this in daring and countless ways. The whole Modernist School is attempting to demonstrate anew the truth of this theory. But when we work with fabrics and textures and house-

painters and rooms, we begin to realize that there are certain limitations in the translation of this idea. Some combinations are astonishingly successful: they are usually the schemes that have been worked out with a thorough knowledge of colors and their relations, one to another.

For all practical purposes in interior decoration, the best classification of color is that which calls red, yellow, and blue the primary colors. As everyone knows, mixing any two of them together in equal quantities, gives the secondary, or binary colors, red and blue producing violet; blue and yellow forming green; and red and yellow, orange. Mixing the secondary colors two by two in equal quantities gives still another set of colors, which are called the tertiaries and which consist of russet, slate, and citrine. Quaternaries are arrived at by intermixing the tertiaries.

Each set of colors, as it contains smaller

and smaller quantities of the primaries, grows duller and less vivid in effect, and it is far easier to create a color scheme by combining secondary or tertiary colors than by using the pure primary colors together.

In addition to these four groups of colors, we have black and white; tones of colors, produced by mixing unequal amounts of two colors; tints, produced by mixing in white; and shades, by deepening the colors with an admixture of black. All this complicates our color chart, but allows an infinite richness and variety of possible combinations.

The greatest aid in arriving at good color combinations is the ability to see and estimate correctly the composition of each hue; in other words, to know what proportion of different colors enters into its make-up. An exact perception of this fact will be a dependable guide. Red, for example, runs the gamut from peach color to orange-red, vermilion, scarlet,



Country Life Print

The vivid greens and blues of the scenic wallpaper in this room call for strength and intensity in its color scheme in order to have its color values harmonize.

Accordingly the curtains are a gay yellow chintz flowered in old pink, the furniture repeats the yellow note, and the Spanish rug, done in squares with the signs of

the zodiac, adds another touch of strong color and bold design. Dining room in the residence of William Lawrence Bottomley, Esq., Brookville, L. I.



*This view of Mrs. Frelinghuysen's bedroom, shown in color on page 38, gives a better idea of the room's proportions and of the care exercised to maintain in every detail the ideal of delicate loveliness which is its motivating principle*

and cerise. The red hues that contain the most yellow have an affinity with that color or with colors belonging to its family. Purplish-red, or red in which blue preponderates, can be accorded with the colors related to blue.

As already suggested, derivatives of primary colors can often be used successfully together to make a room that is beautiful and restful, when pure colors would not give this effect. Very few people would care to live in a savage room done in red, yellow, and blue. But lacquer red that has yellow in it; yellow that is mixed with enough white to dull its intensity, becoming a tone of apricot or buff; and greenish-blue, which contains some of the yellow element, can be combined to make a restful and beautiful setting. Such a room is a reception room that I decorated some years ago, where robin's egg blue walls are balanced and complemented by Indian red in the curtains and furniture coverings, and by a beige carpet, both of which contain yellow. Red lacquer ornaments on the mantel are the high note in the room. And all the colors are held together by a wallpaper screen in which the dominant color is green, or a mixture of yellow and blue.

What we choose for accents and how discreetly we use them has much to do with the interest and variety of a room. In general, the accent color consists of the color which is complementary to the dominant color of the room. Suppose, for instance, that yellow, the color of light

and sunshine, has been selected as the controlling hue for furniture and curtains. With it are used gray walls, and possibly a few bits of green. Then the color to be depended on as an accent is red, which is not contained in any of the other colors. What quantity of it shall be employed, whether it shall be an orange-red or a rose-red, is a matter that depends altogether on its place in the room, the tones of the other colors, and the proportion in which they exist. But the lack of it will be felt if it is not introduced somewhere. In fact the most successful "mixed bouquets" are those in which all three of the primary colors are present in one form or another.

Another principle, which is of the greatest importance in planning such a room, is the relation of color values. This means simply that, in order to attain the happiest result, the colors employed must be of the same intensity.

Perhaps the best illustration of this is the lovely English bedroom of Mrs. Frelinghuysen, where an old Chinese paper is used on the walls. Very cool and delicate in color, it has a background of soft green, and traceries of white flowers and birds and birdcages, with notes of violet, yellow, and rose in the fruits and tassels which occur here and there in the design. If this room had been completed with vividly colored curtains, carpets, and upholsteries, its whole delicate beauty would have been destroyed. Instead, the colors of the other furnishings were kept

the same value as the paper. The curtains are of oyster white taffeta. The pillows and lampshades repeat the attenuated rose and yellow in the paper, which are reëchoed in the embroidered flowers of the grayish white silk bedspreads. The carpet is gray-green. Strengthening notes in the room are the walnut beds, the pine mantel and the gilt Chippendale mirror over the dressing table. With this treatment, the room is given refreshment and a restful quality that could not have existed had strong colors been used.

On the other hand the gay, bright scenic paper in the dining room of William Lawrence Bottomley's country house, with its vivid greens and blues, demanded an entirely different scheme in order to have the color values

harmonize, calling for strength and intensity. The wall in this room is painted a gray blue and the curtains are very gay yellow chintz covered with old pink flowers. The furniture repeats this note of yellow, and the Spanish rug, done in squares with the signs of the zodiac, adds another note of strong color and bold design.

Much the same thing is true of the nasturtium room in the Bertron house, where warm and cheerful tints, all containing yellow and red, are needed to harmonize with the green paint and the gay flowers on the walls. The note of black in the small English settee is a dark and delightful contrast.

One of the great difficulties for novices in combining color schemes lies in the fact that colors borrow from each other and give entirely different effects when they are adjacent. A yellow that is studied by itself seems perfect, but when it is put next to a blue or a green, it looks like a different thing, even taking on another tone. For this reason, experiments must be made before arriving at final decisions. Often it is possible, by assigning the same colors in different quantities, to objects of greater or less size, to obtain the effect desired, when a reversal of the plan destroys the balance completely. Again it sometimes happens that a porcelain ornament, or a Chinese lamp which combines the colors in question, may be put next to them to become the definite thing that holds them all together in peace and harmony.

# Faults to Avoid in Building

by VICTOR C. GIFFORD

NOTWITHSTANDING the availability of many architectural works which abound with instructions and suggestions concerning the art of building country houses, many mistakes which could easily have been avoided are still being made. The owner makes his choice of a site, next employing the professional services of an experienced architect, who will prevent unnecessary waste and produce a result combining comfort and beauty. The architect will point out to the prospective owner the advantages and disadvantages of various locations, the kind of house best adapted to the wants of the owner, and the proper way to build.

It sometimes happens that circumstances compel the prospective home owner to build on a particular site, so that choice is out of the question, but where one is fortunate enough to be able to choose a position for one's house, the best position is, for an irregular countryside, a middle elevation, half way between the low valleys and the high hills, opened to the south and west, and sheltered from the north and east. In choosing a position, the character of the soil should first receive attention. It is evident, of course, that the worst soil is one naturally wet, causing dampness of the house, and consequent unhealthfulness. The best is a soil naturally dry.

To assist us in determining what to build, the character of the scenery should be considered—the English cottage in the fertile valley, the Swiss chalet on the side or the brow of a mountain, the Spanish villa in the plains, etc. The prospective home owner can determine what style of building is best adapted to a particular kind of scenery by determining the character of both the architecture and the landscape in question. The bolder and more irregular the scenery, the bolder and more irregular the architecture it demands. For a flat or level countryside almost any simple style of architecture is in excellent keeping.

One of the most perplexing problems is the selection of an architectural style, a subject which should be given deep investigation, when one is confronted with the Colonial style, the Dutch Colonial, the Italian and French adaptation, the modern English style, the Swiss chalet type, and various others. It is entirely foolhardy to advocate one particular style of architecture for the country house; excepting for the surrounding country, suitable to a particular style, one style is as good as another. Character in country house architecture means that the building, inside and out, shall have domestic qualities, and suggest more than all a home, combining the needs of the prospective home-owner with the natural setting of the house.

Having settled where the country house is to be, and what is to be its architected style, the next thing to consider is the materials of which it is to be built. It is essential that a house to be comfortable and healthful should be warm in the winter, cool in the summer, and always dry. The most important of these three is the last named; a cold house can be heated, a house too warm in the summer can be cooled, but a damp house is always a menace to the health of the occupants. To prevent this, the whole surface of the floor under the house should be covered with at least six inches of cement concrete. The house being thus protected from the damp ground, the walls will have to be specially treated; a common brick will absorb, it is said, a great amount of water, and it is almost unbelievable that an ordinary eleven-room house will, if saturated, absorb and retain some 17,000 gallons of water. Walls may be covered outside with cement or tiles or

slate. Any one of these insures a dry wall. Roofs may be covered with tile, which is an excellent non-conductor, but rather heavy. Slate is light and durable but not quite so cool as tile in summer nor so warm in winter.

When it comes to planning, there are certain details which demand particular consideration. The entrance porch is one of the most important essentials of a country house, and it should give adequate protection from the rain. It is where your friend stands when he comes to call on you. Bedrooms should, wherever possible, have a south aspect, or southeast or southwest, but when this cannot be accomplished, east or west is next preferable. Care should be taken that bedrooms are well lighted and adequately ventilated. At the same time, many windows may make it difficult to place the bed out of a draught. Doors should be so placed that as little of the bedroom as possible may be seen from the corridor when the door is open. In regard to bathrooms, the best rule to

follow is a bathroom for each principal bedroom, and one to every two smaller bedrooms. As to floors, they can be of wood, deal, pitch-pine, teak, or oak. Teak and oak are the best and also the most expensive. Then there is the wood block floor which is laid on concrete, but is suitable only for ground floor rooms. Marble, mosaic, and stone floors can also be used. As to doors, their style is unending, and the selection of a type may depend to some extent on the style of the house. In all roofs, the rafters should be first boarded over and covered with felt or some similarly suitable substance; for flat roofs the best covering is sheet metal.

As to the actual planning of the country house, the general rules as to the position of rooms hold good with any style. The building should be oriented or placed upon its site to allow, if possible, the sun to enter the living rooms and bedrooms at some time of the day for several hours. The central point of interest



FRANK FORSTER, ARCHITECT

*In the placing of window openings consider the interior as well as the exterior in your plans, and leave adequate wall space for the accommodation of furniture that must stand against walls. The W. W. Siebert home at Great Neck, Long Island*



H. I. MILLER, ARCHITECT

*The entrance porch is one of the most important features to be considered in planning the country home. Not only should it give adequate protection from the weather, but it should be inviting and hospitable in aspect. The residence of Robert Stanley Ross, Esq., Mamaroneck, N. Y.*

in the house is the kitchen, and around this must be arranged the other rooms. The dining room should face south, with a window toward the east, if possible, since most dining rooms are used as breakfast rooms. The living room should of course face south, and the library also, if it can be arranged, if not it should have a western exposure.

It has been already suggested that the existence of countless volumes on house planning and many excellent periodicals devoted to the subject does not prevent the making of certain mistakes which a little thought and care—usually upon the part of the home owner—might have prevented; and study during many years of country and suburban house planning makes possible the giving of a few suggestions regarding planning and designing which would be likely to help the prospective owner. In an earlier paragraph a word or two on the general matter of style was given, but another somewhat related point might be touched upon here, that is the suitability of a building for a particular site. It is generally quite safe to work upon the theory that a house and its surroundings form one complete whole—a sort of picture, where harmony may heighten beauty which lack of harmony would destroy.

Thus it can be readily seen that to place upon a hilltop a structure which is itself tall and comparatively narrow would, in most instances, be far less appropriate than to build a house which would place greater emphasis on its horizontal lines; in much the same way care should be taken with planning a building for a site which is nearly level, lest by over-emphasizing the lowness or horizon-

ality of the structure there be created a flatness which might easily become monotonous.

Then, too, a few words might be added to what has already been said about orienting the house, which means, of course, the actual placing of a building upon its site. A well-drawn plan provides, as has already been said, that the principal rooms receive sunshine, and they should also command the most attractive outlook; and service entrances, garages, and particularly drying yards, should be placed where they are inconspicuous—in most instances they should be properly screened from sight. There are numerous ways of screening these important utilities, and some of the methods which may be selected often add considerably to the architectural dignity of the house. Excellent uses can be made of walls of brick or stone, tall hedges of privet or arbor vitæ, and there are numerous types of fences which may be used.

Still another mistake which can be easily guarded against has to do with the placing of verandas or porches. The entrance porch might well be merely a shelter for the main doorway, the veranda or terrace (which is likely to be demanded in America for use in pleasant weather) being placed elsewhere. Nothing is more embarrassing for a chance caller than immediately to enter—and perhaps disrupt—the intimacy of a family group, and this can be easily prevented by placing the veranda where it is wholly apart from the main entrance to the house, preferably overlooking a lawn or a garden, and so situated that it is shaded during the afternoon.

But perhaps after all most of the mistakes

which mar so many country and suburban houses are those which have to do with interior arrangement. Chief among them is the error of having the main entrance directly into the living room, and the stairway in the same room. In such case, unless use is made of an ugly and awkward temporary vestibule, the opening of the main doorway in winter chills the living room and causes the fireplace to fill the room with smoke, and the living room, which should be the one place in the house where a family can gather in peace, becomes merely a large passageway, wholly without that privacy which must be had if comfort is to be expected. It should not be difficult to place both entrance and stairs in a small hall which is frankly a hall.

Another mistake frequently made in planning any sort of a residence structure consists in having wall areas so cut up by doors and windows that no spaces are available for placing pieces of furniture which must obviously stand against walls. A bookcase, a sideboard, or a buffet is likely to be an object which is at least fairly bulky, and yet many a living room and dining room is planned without reference to either, and bedrooms are sometimes built upon plans which show that no thought has been given to the placing of such necessary objects as beds, chiffoniers, and dressing stands. Where several bedrooms open into an upper hall, it is always wise so to place their doors that a view into one room cannot be had from another, and in arranging a bathroom it often makes for convenience if the toilet be placed where it can be entered without entering the bathroom.



# An Artist Turned Gardener

by JACK GRANT-WHITE

IT HAS been insisted that the well-designed garden should present the largest possible number of good pictures. In order to effect this it is necessary to understand exactly what constitutes a good picture. No one is better qualified in this respect than the artist, but unfortunately the number of artists who have a knowledge of horticulture and the technique of garden making is as small or probably smaller than that of the horticulturists who are gifted with a sense of the artistic.

Mr. Frank Galsworthy, the well-known painter of flowers and gardens, is not only a brilliant artist but is also the possessor of an expert knowledge and love of gardening. In his beautiful Surrey garden at Chertsey his artistic talents and his horticultural skill have combined to form an ideal sylvan retreat which serves to provide the subjects for many of his best pictures.

The site was taken over about thirty years ago and consisted of some four acres of farm land smothered in weeds. It also included an old and derelict cottage which has been put in order and enlarged to form a most picturesque and attractive dwelling. The interior is filled with antiques of every description, such as old English furniture, old china, pottery, glass, pewter, lace, snuff boxes, clocks, pictures, and a thousand and one other interesting objects which in spite of their number are arranged in a most orderly and attractive manner.

The spirit of the collector and connoisseur,

as well as the sense for good arrangement, is reflected in the garden. Mr. Galsworthy has not only exercised great care and forethought in the disposition of the planting and flower beds, but has also taken pains to collect and establish the best obtainable varieties of plants and shrubs.

The house is approached through a grove of chestnut trees, by the side of which is a fine old barn. It is a remnant of the old farmyard and is now used as a studio. Here also may be seen the old farmyard duck pond which has since been cemented and enclosed by willows and dogwood.

Between the barn and the house are some semicircular moss-covered steps of brick which lead up to the front porch. The latter is a picture in itself, and in its immediate neighborhood one notices among other interesting objects an old water filter, pots of the delightfully fragrant *Viburnum carlesii*, and a miniature garden of saxifrages, stone-crops, and quaint sempervivums such as the spider houseleek, growing in a stone trough. Another of these stone troughs, which were once in use as sinks in cottage sculleries, is now a bird bath and may be seen at the foot of the old sun dial in front of the house. Other interesting features near the front porch include a curiously clipped holly and an old tree of *Pyrus floribunda*, supported by a forked pole upon which is growing a plant of *Actinidia chinensis*. Mention must also be made of the

wooden pigeon-cote which stands at the back of the herbaceous border. It was originally stocked with doves, but so many were lost from attacks of rats and weasels that the hardier pigeons were substituted. These are better able to look after themselves and are most ornamental, whether in flight about the garden or strutting on the dark tiles of the house, against which their white forms stand out.

Climbing up the beam which supports the pigeon-cote is an uncommon variety of honeysuckle, while in the surrounding border are large numbers of perennial delphiniums of a particularly fine strain. Many of these throw up flowering spikes twelve or thirteen feet high and their excellence is the result of constant selection, with a view to improvement, which has been carried out for a period of more than thirty years.

Although this herbaceous border is at its very best when the delphiniums are blooming in July, there is no lack of color at other times. As early as February the bright blue flowers of pulmonaria gladden the eye and are soon followed by those of the large foliaged saxifrage, golden globe flowers (*Trollius*) and honesty. The latter seeds freely about the garden and its beautiful purple flowers combine well with the yellow of the daffodils. After it has finished flowering, the silvery fruits are no less ornamental and have been introduced by Mr. Galsworthy into more than one successful picture. Among other pretty fruits



The entrance porch and the semicircular brick steps leading up to the entrance level. Just to the left (not shown) is a picturesque pigeon

cote, whose white-feathered tenants add to the manifold beauties of the garden the inimitable touch of winged motion and life

## COUNTRY LIFE

and seed pods which have been painted are opium poppy heads, teasels, and the scarlet berried capsules of the wild iris.

In early summer lupines, geums, and oriental poppies run riot in this border, and in the autumn color is provided by Japanese anemones, phlox, rudbeckias, and Michaelmas daisies.

On the far side of the old cottage the branches of groups of double-flowered peach and cherry trees gracefully overhang a long brick lily pool, the surface of which is continually disturbed by the evolutions of innumerable gold fish. Water flows from the mouth of a grotesque mask affixed to the wall of the tank, and a figure of Pan, the spirit of the groves, looks on from a brick pedestal. In addition to the aquatic plants which grow in the water, plants of the wall spleenwort flourish between the bricks of the shady side

spoil the leader. It is in this part of the grounds also that the bog garden is situated. Here is a series of wooden tubs sunk in the ground at different levels, and through which water percolates. They are filled with marsh marigolds, waterlilies, and other water plants, while 'round about grow masses of irises and Japanese bog primulas.

A thick belt of planting separates the bog from the tulip garden which in May is one of the most beautiful spots in the whole place. It consists of flower beds edged with brick and arranged in a circle around a brick basin in which grow sweet scented Irish bog bean and a giant-flowered marsh marigold (*Caltha polypetala*). The beds contain a remarkable collection of tulips and the effect produced when they are in flower is most dazzling. Some of the most striking varieties are Turenne,

cuses, anemones, and checkered fritillaries. They not only do well but in many cases are fast increasing.

Many American plants, both wild and cultivated, are to be found growing in this garden. Some were brought back from America by Mr. Galsworthy himself, while others have been sent to him by his American friends. One of his most treasured acquisitions is a plant of a hardy gordonia (*G. alatamaha*), which was given to him when visiting the beautiful gardens of Messrs. Doubleday, Page & Co., at Garden City, Long Island.

Although Mr. Galsworthy is constantly seeking out new and improved varieties of plants for the garden, he has a tender spot for the old-fashioned flowers and has taken pains to grow and preserve them. Many old-fashioned varieties of roses which have nearly passed out of cultivation are to be seen in the rose garden, among which are the York and Lancaster rose, the old Damask rose, and the exquisite little Maiden's Blush. The newer Hybrid Tea roses are grown in beds edged with mauve aubrietia, and the rose garden paths are carpeted with a velvet pile of moss in which seedling aubrietias frequently spring up. At the far end of this garden the paths converge to a sitting place in front of which is placed a simple but effective ornament. It consists of a square brick pier surmounted by a circular flat stone, and makes an excellent resting place for the basket of the rose gatherer. The latter may find repose in a well planned garden seat provided with a solid wooden back which not only extends well above his head, but also to the ground and so excludes unwelcome draughts. Shade is furnished by a group of trees which include a specimen of *Populus trichocarpa*, a scented leaved poplar. At certain times of the year it sends out such a strong perfume, reminiscent of incense, that it can be perceived from a considerable distance.

No description of Mr. Galsworthy's garden would be complete without mention of the Snow Mountain. This is a most ingenious miniature landscape which, although complete in itself, occupies no more than ten square feet.

A torrent courses down the mountain which is built up of soil, cement, and rock stone, and is covered with extremely dwarf plants such as the Balearic sandwort and a rare dwarf daisy. The stream widens as it reaches the valley, which is crossed by a mountain bridge, and on the banks are gardens planted with miniature Japanese trees of great age. Summer houses, lanterns, torii, and other garden ornaments are also represented.

At one time the garden included numbers of little men and animals, but mischievous birds have carried them off one by one until the sole survivor is a green crocodile which has so far defied their efforts, owing to the fact that he is cemented to the bottom of the stream.

Where the garden at Green Lane Farm differs from the majority is not in lavish expenditure, for the cost of upkeep is surprisingly small, but in making the most of plants and situations by means of deft artistic touches. The greenhouse with its pots of flowers informally grouped on the floor is a thing of beauty, while even the chickens, which so often ruin the appearance of a garden, have been housed in a prettily thatched run.

I can do no better than conclude with the remarks of the editor of *Cameo*, a recently published magazine of Anglo-American appeal. He writes as follows: "The activities of Mr. Frank Galsworthy have been of such a nature that they must have in the course of his career broken down much ill founded prejudice and created cordiality founded on true understanding. Undoubtedly Mr. Galsworthy is innocent of propaganda intention, but it is none the less a fact that a very large number of Americans will cherish the memory of his generous hospitality and his Old World garden, rich in the beautiful flowers he has immortalized in his pictures."



The long brick lily pool on the far side of the cottage, the home of innumerable goldfish. Plants flourish in the water and in the brick-

work on the shady side of the pool, and over all hang the fragrant branches of double-flowering peach and cherry trees

of the pool. They were collected in Devonshire and sent to Mr. Galsworthy by the wife of his cousin John, of literary fame.

As one leaves the house the garden becomes less formal. A grass walk winds through groups of trees, flowering shrubs, and informal flower beds devoted to irises, hardy lobelias, violas, alliums, auriculas, etc. Character, however, is lent to this part of the garden by a few well-chosen garden ornaments. One of the best is the figure of a reaper which stands upon a column. It was made for Mr. Galsworthy in Portland stone from a plaster cast exhibited by Mr. Lloyd, in the Royal Academy. Unlike many garden statues it is equally pleasing when viewed from behind and it has been so placed that the back view can be appreciated as well as that from the front.

A more simple form of garden ornament is seen in two of the earthenware oil jars which were at one time used for the transport of olive oil from north Italy. They are of unequal size but stand one on each side of some steps and serve as receptacles for plants. Close by and in keeping with these jars is a specimen plant of *Cupressus sempervirens* which flourishes throughout Italy. This particular plant was raised from seed brought to England by Mr. Galsworthy in 1910 from a plant growing at Chinon on the river Loire, and its symmetry is largely due to the care given to the removal of any side shoots which seemed likely to

King Louis XIV, Bacchus, Europe, King Richard, John Ruskin, and the giant white Carara. When they are past, a succession of annuals such as stocks, Phlox drummondii, verbenas, asters, and zinnias, takes their place.

Much of the charm of the tulip garden is due to the beauty of the trees which encircle it. One of the most handsome is a cut-leaf variety of silver birch, the foliage of which is even more graceful than that of the type. Equally attractive is a Japanese cherry (*Prunus cerasus hisakura*) with flowers of deep pink and cinnamon colored leaves. It makes an excellent combination with *Magnolia conspicua* and is in flower at the same time. Another clever association is that of *Viburnum plicatum* with the purple-leaved hazel which makes a splendid background for the former's snowy masses of blossom.

Toward the far end of the garden is a little wood of birch trees, in the shade of which bluebells and pink campion luxuriate, while on the outskirts a plantation of rhododendrons and azaleas makes a blaze of spring color. It is accentuated by a carpet of blue and violet primroses.

Primroses also play hide and seek in the orchard which runs the whole length of the garden. It was once the kitchen garden but grass has been allowed to grow under the trees and in it have been planted thousands of daffodils, narcissus, snowdrops, scillas, cro-



## CONSISTENTLY COLONIAL

*The residence of*  
RICHARD F. BABCOCK, Esq.  
Woodbury, L. I.

DELANO & ALDRICH  
*Architects*

*Photographs by M. E. Hewitt*

*The Babcock house at Woodbury, L. I., is a veritable storehouse of authentic Colonial antiques, but more interesting perhaps than the articles themselves is the fact that for the most part they have been assembled by their*

*owners direct from the scenes of their original use. In this room, for instance, the paper—the earliest type of French block wallpaper—is from an old house in Wiscasset, Me., dating from Colonial times*



*In the living room (another view of which is shown at the bottom of page 46) the paneling came from the historic old Dorchester house*

*in Cambridge, Md., built in 1728. Note the American Queen Anne desk and chair, and the stretcher table, the latter a seventeenth*

*century Canadian piece. The other tables are American maple, and the Windsors are from Long Island and Rhode Island*



*Left. The smoking room walls are painted a deep green, providing an effective setting for the unpainted mantel of pine, with its 1764 fireback (from Pennsylvania) and Long*

*Island crane and andirons. In the hall (right) the flowered panels are from an English house. The corner cupboard is also English, but the pewter in it is American and includes many*

*pieces by pre-Revolutionary makers. The bookcases in the living room (below) are an interesting adaptation of the recessed windows in the original Maryland room*





*Above: The walls of this room above the wainscot are papered with old state and county maps of mid-nineteenth century date, their time-mellowed tones harmonizing delightfully with*

*the antique furniture. In the dining room (below) the woodwork came from an old New Hampshire farmhouse, and still retains its original blue and gold paint, in charming*

*contrast to the dull yellow walls. The lovely old sideboard's original home was Wiscasset, Me., and the table and consoles are English, as are the wheel-back Windsor chairs*



# The Architecture of Houses

discussed by CHARLES A. PLATT

IT IS fitting to begin this series of interviews with a relation of the opinions and suggestions of Charles A. Platt, for he covers in his lifetime the period of the renaissance (and, he would say, decadence) of American domestic architecture. Born during the Civil War when architectural design was at its lowest ebb, he entered the profession when the first ripples of a changing tide agitated the surface. H. H. Richardson, a great architect, was attempting to reintroduce order by developing one particular style, the French Romanesque manner, and R. M. Hunt was building the "show places" of another generation which were to do so much for the revivification of American domestic architecture. In the 'eighties, too, McKim, Mead & White were returning to the Italian Renaissance and Georgian styles which, according to Mr. Platt, are the best precedent for American country house architecture.

We must conform to certain principles if we would develop a style, said Mr. Platt. That is what we were doing until about ten years ago, when a movement for picturesqueness set in and good designing faltered. Our architects, emerging from the chaos of the last century, had taken for their standard the logical precedent for American domestic architecture—the architecture of eighteenth century England, founded on the Classic tradition. They were marching toward a full success in that style when somewhere and for reasons difficult to ascribe the progress was halted and a tendency toward the picturesque became the order of the day.

This tendency was noted in the work of some of our best architects, and as usual it was followed up by architects of the second and

*Portrait by Joseph Cummings Chase*

*This is the first of a series of interviews with the men most prominent in American domestic architecture. As the American architectural profession is the most talented in the world and as these architects are admittedly at the top, we believe it will repay our readers to consider well their opinions and suggestions.—THE EDITORS.*

third class; suburban work especially during the last decade has shown an astonishing deterioration from the finely designed serious work which preceded it. The idea seemed to be to design something which would catch the eye by the unusual—in other words, to break the skyline and give picturesqueness by irregularity and peculiarity.

Heretofore having accepted the Classic tradition, our architects went to work on the two elements which should be the primary consideration of any architect about to build a house, namely the plan and the exterior design. "Interest" in a house should derive from its sound planning and handsome façade rather than from the curious texture of its surface or the trick in its interior arrangement.

The plan must be well developed and well proportioned. The rooms must bear a relation to one another, one room of good proportions must lead into another of good proportions, and so on. The exterior design must be sym-

metrical; there must at any rate be a well-balanced central feature (latitude being allowed in the development of the wings.) These are architectural platitudes, familiar enough to all, but they deserve reverence rather than a contempt bred of familiarity.

On his recent tour of Europe Mr. Platt was studying the construction and plan of art galleries. In the course of his trip it was necessary for him to pass through many galleries filled with modernistic art, and he believes that the purpose of this art is not to please but to scare. To please anyone is too puerile—one must shock or irritate the senses. Thus modern art has necessarily the fault of self-consciousness. And art must be unconscious or it is not sincere. If it is not sincere it is futile.

The best thing about modern art, Mr. Platt thinks, is that it is a protest against the old school of exhibition painters who had learned to draw and paint but who had no ideas with which to back up this work. Modern art is like a "crack in the jaw," but it is not constructive, it has given us nothing to put in the place of academic beauty.

As to the future, Mr. Platt thinks that American architects have the best opportunity in the world; we do more building, have more opportunity for giving architectural form to modern necessities than any other country, and if the architects will join hands and stick to the principles upon which our best work has been founded we shall come to a style of our own. The Colonial Classic should be our guide, Mr. Platt thinks, but we should not out-Colonial the Colonial. We should build as the Colonial builders would have built had they had the same palette, the same wide range of materials and conveniences.



Study of a house for F. B. Pratt, Esq., at Glen Cove, L. I., that illustrates what Mr. Platt defines as the principles of good design

CHARLES A. PLATT, ARCHITECT





S. H. GOTTSCHO PHOTOGRAPH

BEWITT & BOTTOMLEY, ARCHITECTS

SPRING'S FULFILMENT

*An idealistic portrait of the summer home of Edward  
E. Bartlett, Esq., at Amagansett, Long Island*



# THE EDITOR LOOKS ABOUT

## What's in a Name?

THAT the question of bestowing a name upon a child or upon an inanimate object was a difficult one we knew, for after purchasing a small place in the country it was months, almost a year, before we hit upon a name that was, at least to us, at all suitable. But that nomenclature could be raised to the dignity of an actual business, even a profession, was new to us. Yet such is the case, for only the other day in a magazine we came across the advertisement of a young lady who called herself a nomenclator and announced to a waiting world that she was prepared for a suitable sum to find an appropriate name for everything from triplets to a country house, Pullman cars only excepted. Intrigued



we went to call upon her and the hour we passed with her was well spent.

Babies, she assured us, were easy enough because if one delved through family archives long enough one would be sure to find a suitable name. We were inclined to be sceptical. Having labored all our life under a distinct handicap as to our own name, and having passed a rather gory, embattled childhood for this same cause, we were inclined to think that the reason naming babies was easy was that the unfortunate infants couldn't retaliate. And in naming a child think what a gamble you take! How many delicate little Graces have you seen grow up into strapping Amazons? And what of the candy-loving, pillow-like Lillies that meet one on every side? Why, the toughest boy in our school was named Clarence. To pursue the subject further, a doctor friend of ours had as one of his patients in the charity ward of a Baltimore hospital a little Italian boy who had among other things bow legs, curvature of the spine, a hare lip, and other afflictions too numerous to mention—and the placard at the head of the bed proudly announced the fact that the poor lad's name was Fortunatus! Yet the Nomenclator (candidate for the realtor and mortician clubs) assured us that naming children was easy.

If children are easy, what of Pullman cars and ferry boats? How many times have you traveled on the Oxwotamie or the Geiferdown or the Nitzipooka? How could you ever hope to recall such names, if you happened to leave something behind in a sleeper or parlor car? And have you ever crossed on the good old ferry boat the *Secaucus* or the *Musconnetcong*, both of which may still be plowing the waters of the Hudson River for all we know?

Naming places we are informed requires a little more thought. The nomenclator's method is first to look about and see if the place has any natural features to suggest a name—like Rocking Stone Farm or White Birches. But again there is danger. We had a friend who called his country home Tamarack Top because of a lovely tamarack that grew by his door. A worthy idea no doubt but alas, within a year a bolt of lightning shattered the tamarack and our friend had to start all over again. Similarly, another friend who bought a

farm in the spring called it Stony Brook only to have the brook dry up in a few weeks. And where are the Forests or the Hills in Forest Hills, N. Y.? And wherever did they get Hollywood from?

In case there is no natural feature a good idea—we paraphrase the nomenclator—is to try to combine the owner's names. Therefore, if Alice and John own a place you might make "Aljo" or "Joal"—or what have you? We tried this scheme on an unfortunate pair of friends whose place is still, after many years, nameless. By many permutations and combinations we triumphantly combined their names to form "Harl-em." But somehow they didn't seem extra pleased with it.

Or you might just try writing names backwards. This is the school that has produced "Acirema" in such vast quantities, so we cannot really urge you to try it. And for heaven's sake don't be influenced by the Ku Klux Klan to call your camp "Kamp Kill Kare."

But there are any quantity of aptly named places. We recall particularly Upsan Downs for a hilly estate, and Dunmovin needs no comment. Planting Fields, Clover Fields, County Line Farm, Greentree, Appledowns, Beaverwood Hollow, are apt and charming. But why Blink Bonnie or Drumthwacket, two actual names that we recall?

Heaven help you if you have a tea room to christen. You'll need all the imagination



you've got to keep away from the Dewdrop Inns, Stumble Inns, Duck Inns, Drop Inns, Always Inns, and Kum Inns that dot the landscape. Still a trip along the Boston Post Road in summer will convince you that there are some prettily named ones. For instance, the Old Wishing Well Tea Room, outside of Lyme, Conn., is as quaint and aptly named as you could wish, and the Old Mill, at Roslyn, L. I., is happily christened.

When it comes to naming pets one's imagination seems more fertile. Edward Hope, the "colymist" of the New York *Herald Tribune*, aptly calls his little dog Molly Cule, and a big gray disdainful tom cat in our neighborhood rejoices in the appropriate title of Emperor Jones. In our youth we had a fat little white pony whom we called Mallow. The point of the name was that it was a little French Canadian pony and the French Canadian term for "giddap" is "marche" (marsh). So you can imagine our infantile delight as we perched on the dashboard and shouted "Marche-Mallow." Christopher Morley would have enjoyed that!

When it comes to names of towns, especially in the East, our ancestors seem to have been particularly unimaginative. Possibly it was the Puritanical complex at work or they were tired after the long tempestuous trip overseas, or maybe it was on account of homesickness that they named so many places after spots in the homeland. Who can tell! But Rome, Athens, Paris, etc., all seem so out of place in

our new civilization. And there are so many unlovely names. Take Smithtown or Hicksville on Long Island. What does it matter that they honor the memory of sturdy pioneers long since deceased? How much better to have kept the old Indian names. And yet last year Hicksville held a plebiscite to consider changing the name of the town and it was voted to retain the old name.

Each section of the country seems to have its distinctive names. Charleston, Annapolis, Baltimore—the very names have an aristocratic sound that bespeaks the splendor of the old days of stately country mansions just as in the Province of Quebec every other town is named after a saint—St. Joachim, St. Eustache, St. Onesimo—that tells of the enduring faith and piety of the French Canadian peasant. But the best named towns of all are those that have retained the original Indian name or its English equivalent. Take Tallahassee or Osceola, or Winona or Manitou or Okeechobee—not only are the names pretty in themselves but they possess a quality of romance. And what legends gather round such spots as Klondike, Big Horn, Medicine Hat, Moosejaw, Saskatchewan, Red Cloud, Cheyenne, and hosts of other names too numerous to mention. Sometime when you're on a long journey and the trip begins to pall, dig into the time-tables and study some of the names you see dotted across the length and breadth of this great land of ours. It's a fine lesson in history and geography all rolled in one, and beats that old train game of roadside cribbage all hollow.

We would urge you to do this, especially, if you are in the real estate business, for surely the prize for foolish names must be awarded to the real estate gentry who have taken to bestowing the most fanciful names upon unpretentious developments in the hope of ensnaring a gullible public. We call to mind particularly Robinwood, for a flat sandy stretch; Sunrise Terrace for a bleak plain; Marmaduke Estates, a No Man's Land on the outskirts of a great city; and countless Treasure and Pleasure Lands. More sacrifices to the great god, Bunk.

Yes, this business of naming is a great game but beset with difficulties. Yet there are aids



to solve your problem no doubt, for witness this clipping from *Our Sunday Visitor*—a weekly published in Kansas:

LISTEN! Pretty names for your baby. Over 500 names to select from. 50 cents.  
WEBB EGBERT, CIMARRON, KANSAS

No trouble at all to name the baby and at what trifling cost. We haven't a baby to name, alas, at this present juncture, but forewarned is forearmed; and anything to get away from the avalanche of Shielas that seems to be sweeping the land. Yes, we think we'll risk fifty cents and it has just occurred to us that if we had sent for the list before starting to write this screed, it would probably have been much more interesting. We'll wager there are some priceless cognomens in the list.



## AMERICAN COUNTRY HOUSES

*Of the old-time architect it may have been true that "he builded better than he knew," but the present-day successor upon whom his mantle has descended builds just as truly if less unselfconsciously. And in this renaissance of ancient sturdiness in building Old World permanence and charm are being expressed in brick and stone all over the American countryside. One of the recent additions to this growing galaxy of country mansions, that will undoubtedly be treasured by posterity here as are England's ancestral homes to-day, is the Long Island residence of Mr. Nathan S. Jonas at Great Neck, pictured here. At the left is shown the main entrance, with hospitably broad steps leading*



*The residence of*  
NATHAN S. JONAS, Esq.,  
Great Neck, L. I.

MANN & McNEILLE  
*Architects*

*Photographs by S. H. Gottscho*

*up to the terrace. The satisfying arch of the doorway is lost here in the shadow of the overhanging balcony, but every detail of doorway and balcony is noteworthy. The picture at the bottom of page 52 shows a corner of the service wing and emphasizes the hillside site which makes possible a service court and service entrance on the lower level. The rear of the house, with the sun parlor and steps leading to the garden is shown at the right above (page 53) and at the bottom of the page is the main front, showing the entrance that is pictured in detail on page 52, and also the wing containing the conservatory and sun parlor, and the massive brick wall that encloses the flower garden*



# Chronicles of a Countryman

by WALTER A. DYER

Illustrations by Thomas Fogarty

## V—My Friend Collin

Can you not love your friend for himself alone, for his kinship with you, without taking an inventory of his moral and intellectual qualities; for something in him that makes you happy in his presence?

JOHN BURROUGHS—"The Last Harvest."

THE word neighbor, when used of people living in a city, has a transplanted sound. In small cities and on residential streets one may perhaps speak of those who live near by as neighbors; a community of local interests may perhaps constitute a neighborhood in a city. It is not impossible for people who live in a city to act in a neighborly manner toward one another—particularly if they were brought up in the country.

But in the truer sense of the term, neighbors are indigenous to the country. People who live at some distance from town conveniences become more or less dependent on one another, both socially and materially. Neighborliness grows naturally out of the situation, and generations of this sort of living have sweetened the milk of human kindness.

My neighbor is any helpful person who lives not far away and with whom I enjoy amicable relations. The woman who feels free to ask Madam to bake a pie for the church supper is our neighbor. The man who borrows my long ladder or who lends me his stone boat is my neighbor. When someone is burnt out the neighbors pass around a paper, and the unfortunate family accepts the financial assistance because it is a neighborhood custom; he has contributed to such funds himself. When someone is sick a sense of neighborhood responsibility is aroused; when someone dies the neighbors lend what aid and comfort they can. My neighbor is any person from whom I may look for such things.

My neighbor, however, may or not be my friend. Neighborliness is a fine thing, but friendship goes deeper. Neighborliness grows out of propinquity and mutual needs, but friendship is dependent on congeniality of taste, mutual candor, spiritual kinship.

Friendship, indeed, is as difficult to explain and to expound as love is. In fact, I have often wondered why such a distinction is drawn between friendship and love. If a man and his wife are not the best of friends, then their love has a flaw in it somewhere. Like most things that go deep down into the realm of the spiritual, it is difficult to give expression to the conception of friendship.

But I do not intend to preach a sermon or write an essay on friendship. Bigger men than I have attempted that, without, I think, conspicuous success. What I want to tell you about is Collin Balch.

If Collin and I had lived in a city I doubt very much if we should ever have become friends. Collin is not the sort of man who would have readily attracted my attention in a big city; very likely I am not the sort of man who would have attracted his. There are people to whom I feel immediately drawn; some quality of character or spirit or even of



"When someone is sick a sense of neighborhood responsibility is aroused; when someone dies the neighbors lend what aid and comfort they can"

appearance exerts a prompt appeal. Collin was not one of these. I can imagine living in the same apartment house with him for years and never becoming his friend or even caring especially to know him. If he had not first become my country neighbor I think he would never have become my friend. And I should have missed one of the finest things in my life.

At first I did not like Collin. It is difficult to realize it now, but I came near to disliking him. It was Madam who set me right on this.

"We've got to be neighbors," said she. "We may as well make the best of it."

The old Pierson place, the next farm to mine but one, has had a rather checkered history since I have lived here. Old Jared Pierson died and his widow sold the farm and moved away the year before we came to Lisburn. During the next six years the farm had four owners, none of whom struck their roots in very deep. Then the house stood vacant for nearly a year, the strawberry patch grew up to weeds, and the real estate agent in town sold the hay to Marshall the coal dealer. Then one evening in early spring Mrs. Rice came over to call on Madam and brought the news.

"Well, I see we're goin' to have new neighbors up above," said she.

I lowered the newspaper I was reading. "Somebody bought the Pierson place?" I asked.

"They say women have all the curiosity," Mrs. Rice remarked to Madam, with a wink. Mrs. Rice always has to have her little joke at my expense.

Presently, however, the news was forthcoming, with all known details. Balch was the name. Man and his wife and a rather sickly looking daughter. Mrs. Rice is always inclined to be a little harsh in her initial judgments, and we discounted her statements somewhat. Mr. Balch might be about fifty. His face reminded Mrs. Rice of a rat. Mrs. Balch was rather stout and seemed pleasant enough. The daughter, about twenty, was evidently shy. They had come from Springfield where Mr. Balch had failed to make a go of some sort of business. Formerly he had farmed it somewhere in York State.

It was a day or two later that I made Collin Balch's acquaintance. He came to borrow my smoothing harrow and I was busy at the time. I was glad to let him have the harrow but I didn't ask for conversation in payment. I recalled Mrs. Rice's comment on the rat-like face. I must have been a bit prejudiced by it. I didn't at the moment observe the shrewd intelligence in his eyes or the boyish frankness of his smile. Those are the things I see now. He was dressed in rather shabby overalls and he needed a shave.

He apologized at great length for having to bother his new neighbors. He explained about his run of ill fortune and promised to do as much for me when he got on his feet. I had heard that sort of talk before and didn't take much stock in it. I do now.

I watched him as he went off down my road, picking his way through the spring puddles. He walked briskly with a certain looseness of gait that didn't attract me. I little realized that I was gazing at the back of one of God's men, that I had that morning established contact with one of the sweetest natures and one of the keenest minds I have ever known.

I went into the house and found that Madam had been watching us from the kitchen window.

"He seems like a decent sort of man," said she.

"Land! but he's wordy," I replied. "I'm going to be in the house when he comes back with his horse."

As I look back on that day I wonder at my crustiness and am ashamed of it. I am not conscious now of any undue loquacity on his part. Collin was only trying to be friendly; he had meant just what he said. But I was blind. I cannot get enough of Collin's wise and humorous talk now. Indeed, if anyone is too wordy it is I. At least, that's what Madam says. She tells me she dreads old age most because I am going to develop into such a garrulous old man. And yet she's saddest when I am taciturn. Contradictory creatures, women.



THOMAS FOGARTY

"He explained about his run of ill fortune"

With the passing of that summer we became better acquainted with our new neighbors, and as is the case with neighbors, we gradually came to take them, with all their little idiosyncrasies, for granted. I came to know Collin better. He took to dropping over while waiting for the mail man to come to our corner. Madam insisted on our calling on them, and they returned the call.

I did not encourage him in his advances. Some men would have resented my coldness. I think Collin was too warm-hearted himself to notice it. At all events he persisted, and I am heartily glad that he did. He flattered me a little by his attitude, I must confess. He seemed to look up to me a little because I had had a better education than he. He referred to that sometimes, rather wistfully.

Perhaps he thinks all this effort was worth while; I don't know. At any rate he won his way gradually to my regard, and finally to my affection.

There was no dramatic episode that cemented our friendship, no sudden opening of my eyes. The thing grew slowly, imperceptibly, like a tree. Gradually it came to me that here was a man I could count on, a man who genuinely cared what happened to me, not for his own sake but for mine. His attitude toward me was not the self-seeking sort, it was the sharing sort. That, it seems to me, is the essence of true friendship.

I remember discussing this with Madam some two years after Collin came. We were trying to get at the thing that we liked in Collin. Madam was inclined to emphasize his smile.

"I think," said I, "it is because Collin is one of the few men I know who have grown middle-aged sweetly. Most of the men of my acquaintance, including some of my old friends,

have not been improved by life. Life has made them worldly or cynical or disillusioned or coarse or bitter or has merely cast them in a mold and case-hardened them. Collin retains his enthusiasms. His years have merely added mature wisdom to his fresh boyishness. He isn't learned, but he's wise. There's a difference." That was true, but of course it did not in the least explain it all.

There was one little incident which impressed itself on my memory. I had done Collin some small favor which he saw fit to magnify, as was his way. He came to thank me for it.

"You're a good friend," said he.

Then I saw him lower his eyes and a flush of embarrassment tinged his face. It seemed to occur to him that perhaps he had gone too far, claimed too much. Friend is a sacred word to men like Collin, and not one to be used lightly.

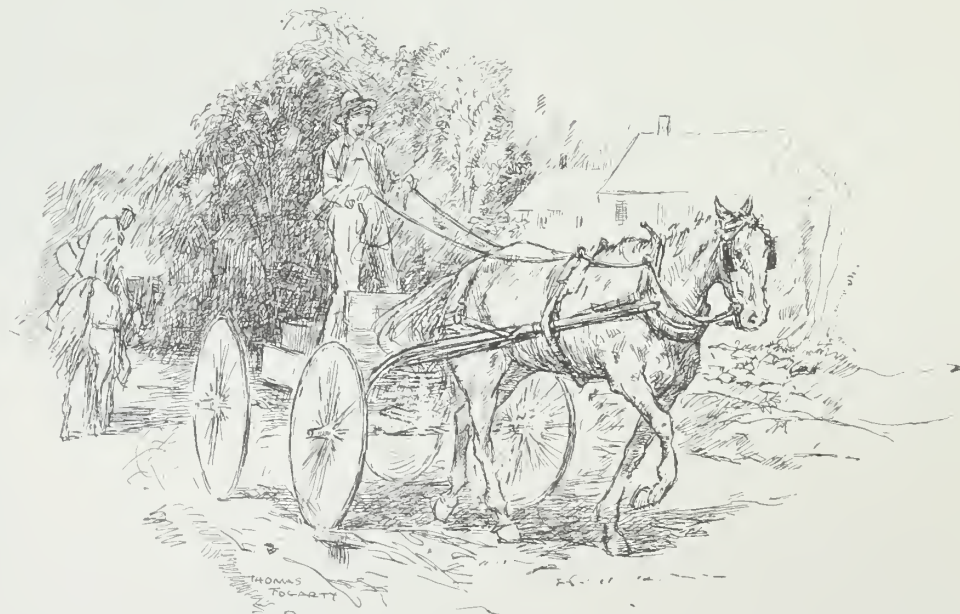
A sudden emotion arose in me which I cannot describe. I wanted to say something out of the fullness of my heart but I couldn't. I have peculiar inhibitions and become inarticulate when it comes to expressing the deeper feelings. I grasped his hand and touched his shoulder. Collin and I have understood each other ever since.

It is a long time now since I have attempted to analyze Collin or our friendship. It has got beyond that. Some things are so because they are so and call for no explanation of contributory causes. The fact is greater than any of its component parts. I will leave it to Cicero and Bacon, Emerson and Stevenson to try to tell what constitutes friendship and what makes a friend dear. For me it is enough to know that Collin Balch is my neighbor up the road a little way, that I may see him and touch him and talk with him tomorrow, that his mind holds treasures on which I can feed, and that I need never question his unselfish affection for me.

I just saw him driving down the main road; that is what started my thoughts in this channel. He was standing up in his rattley wagon and his faded jumper was blowing about his spare form. He had on a new pair of bright yellow gloves. His gray horse was jogging along rather heavily.

It came over me with a rush of feeling that these things were all a part of Collin, the faded jumper and the rattley wagon as well as the humorous eyes and the boyish smile.

"He's going in to town for his grain," I thought. "My friend, Collin!"



THOMAS FOGARTY

"He's going in to town for his grain," I thought. "My friend, Collin!"

# The Room of the Month

MAUD EARL'S STUDIO

*Photographs by Mattie Edwards Hewitt*



*The delicate beauty of the overmantel panel in Miss Earl's studio confers on the simple Georgian mantel an air of subtle distinction, which is augmented by the tall ebony standards on either side bearing silver lamps. Jade mantel ornaments repeat the green tones in the painting*

MAUD EARL, so well known for her decorative portrait panels of dogs, has been engaged for the last few years in evolving a form of decoration for entire rooms which is so beautiful, so restful, and at the same time so very gay, and yet totally different from anything that has been done before, that it affords the decorator and architect a new approach; a chance to make the formal reception room, music room and dining room something original and lovely; an opportunity to get away for awhile from the usual period

room and the much over-done Spanish and Italian.

Miss Earl works out with the architect a set of panels, conforming to the size and spaces of the room, which are made as were the old Chinese screens, by a process known only to the Oriental with his own way of placing silver or gold leaf on silk. And on this she paints according to the spirit of the room for which they are intended. Also, she has invented a board toned to whatever color scheme the room is intended to carry, such as is used in the panels

made for the salon of Mr. Clarence Mackay's shooting lodge on Gardiner's Island, which show various wild fowl that breed on the place, feeding and in flight, and landscapes, picturing different views of the island; also in the overmantel in Mrs. Archibald Douglas's sitting room, showing snowy egrets in slow flight against illimitable distance—a beautiful piece of soft color.

The illustrations here show Miss Earl's own studio. And it is interesting to note that while the panels are done in the Chinese spirit, for

which she has a great flair, nevertheless the furniture is a mixture of pieces that Miss Earl brought out from her lovely house in London; it is amazing to see how charmingly they lend themselves to the scheme of this room, a totally individual thing of Miss Earl's own.

The walls are a soft, warm gray, obtained by laying on a first coat of the brightest scarlet, over which is a coat of greenish gray, rubbed down to a beautiful mat surface.

The dominating note of color in the hangings and chairs is a gorgeous, deep, rich, brilliant blue which is again picked up as a repeat in the birds.

Against this background of gray are hung lovely silver panels with their gay decorations of brilliant, vivid green Ming kylins (from the Morgan collection), birds of gorgeous plumage, and a soft note of apple blossoms, a whimsical, tender touch, seen against the far distance of the mountains.

The mere making of these panels, before a brush is put on them at all, is an undertaking in itself, for, with the same meticulous care which she puts into her work, Miss Earl must have something perfectly, beautifully, and solidly made to work on. One of their chief charms is (in these days of much moving) that the panels can be detached from the walls at any time, as can a painting, for they have a fine decorative molding designed especially for this purpose by Miss Earl, and known as the Maud Earl molding.

The tall Italian cabinet of highly polished black, with inlay of old mellowed ivory, is a particularly striking note in the studio. Beside it stand an English arm chair, a Japanese table desk of great simplicity of design, and a Chippendale stool covered with a dull rich black satin.

Opposite, in relief against the gray walls, with the highlight of the silver panels and their gorgeous coloring, is a cane-back chair, its seat covered in old blue Chinese brocade. Beside it is a rare blue Chinese lamp, an English arm chair upholstered in the same rich brilliant deep blue which is carried through the room; a black lacquer Queen Anne table, its high polish reflecting the rare celadon bowls, and a Charles II bench with a dull black satin cushion—a clever touch, toning and holding together the otherwise brilliant color, and molding it into a soft harmony, for this room is very restful and quiet despite its subtle gaiety.

The simple Georgian mantel is charming, with its paneling and decoration above, its Chinese ornaments in green, and the tall flanking ebony standards bearing silver lamps with the same blue in the shades that is carried throughout in the curtains and chairs.

The view toward the hall shows the quality of the beauty and restfulness and tranquillity that



*The remarkable thing about Miss Earl's studio is that the furnishings, modern, antique, and of varied provenance, belong so perfectly with any improvement is difficult to conceive. Note the varying size of panels to fit wall space, and below, the tall panels that balance the height of the lacquered cabinet between them.*



*Looking toward the hall. Like the pool in the garden, the highly polished floor by its reflections multiplies the charm of the room*

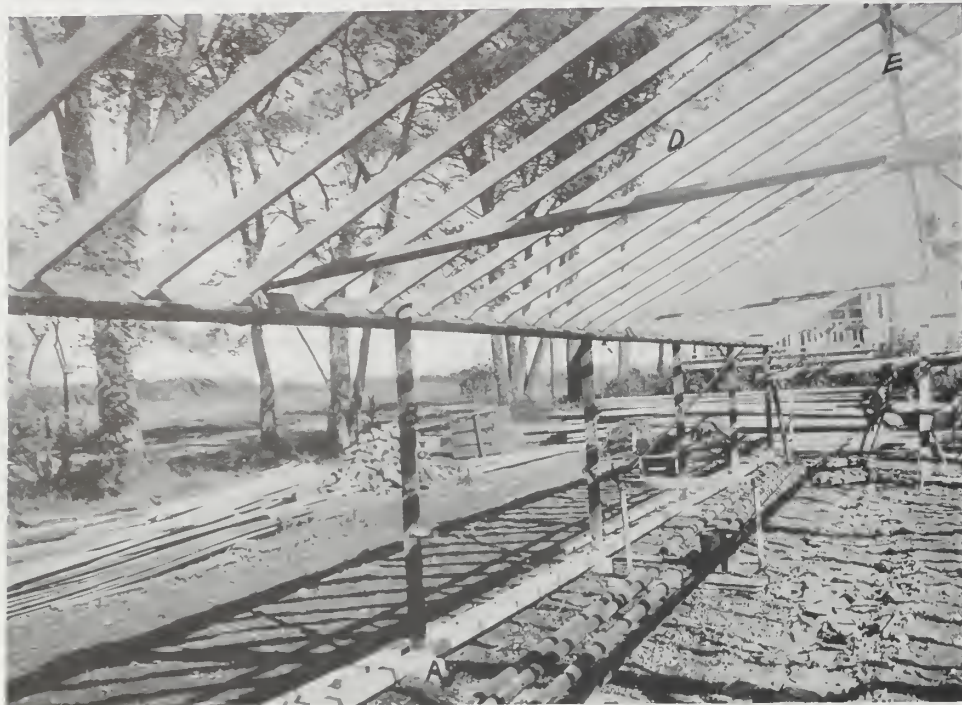
has been attained in this room by the knowledge of how to make the brilliancy of color in these silver panels, with their Chinese spirit, tone in with the furniture. Beside the blue upholstered chair is a perfectly simple modern table. The rare black antique Florentine cabinet is inlaid with the most exquisitely carved age-yellowed ivory, and carries a high note and repeat of blue in the priceless vase on its teak stand. The long, narrow settee in

the hall, below the silver panel, is covered with the same old blue Chinese brocade that is used on the cane chair, near the window.

There is a great sense of cohesion about this room, and above all, a great sense of order, without which qualities a room can have no beauty. And the floor, with its rich color and lacquer-like finish, without a rug on it, plays an integral part in the whole decorative scheme.

# Building a Greenhouse

by RICHARD T. MULLER



A modern 18 x 50 feet even span half iron frame greenhouse in the process of erection by the owner. A is the concrete foundation

pier; B, flat iron side posts; C, eave plate; D, roof bar; E, pipe purlin supporting the roof bars

GREENHOUSE products are no longer looked upon as mere luxuries any more than automobiles are so considered. With our general higher standards of living we are appreciating the necessity of feeding our souls with flowers and flowering plants as well as feeding our bodies. Along with this demand for plant products has developed a desire on the part of many to own a small greenhouse and so have the added pleasure of growing these as well. Consequently many small greenhouses have been built on private estates and many more should be.

In deciding upon the location for a greenhouse several local factors must be studied. These include the topography or lay of the land, its drainage and exposure. Land with a gentle slope to the south or southeast is ideal. Drainage would then be good and excellent sunlight would be available. Greenhouses at the bottom of a hill will suffer from poor drainage as well as from poor air circulation. A windbreak of trees on the north would aid greatly in protecting the houses from wind damage as well as conserve heat. In general the site should be level or nearly so and no

trees, or other objects which might cast shade, should be too near.

The lean-to is the simplest type of greenhouse and consists of a single span of roof built against a wall, the latter functioning as one side of the house. It should be located facing the south and running east and west, in order to be a good growing house. Its disadvantage is that it receives light only from one side and flower stems are therefore bent in that direction. Pot plants must be turned around several times in order to develop symmetrical specimens. Nevertheless the lean-to is a good house for the beginner as it is cheap and easy to construct. However, it should not be built more than fifteen feet in width, otherwise the roof pitch will not be steep enough to shed water well.

An uneven span house has one long span of roof facing the south and a short one toward the north. The object of this shaped house is to place the greatest amount of roof glass possible to the rays of the sun and locate the ridge toward the north so that its shade will be cast on the north wall instead of on the plants. Such houses should likewise run east and west for maximum light conditions. Some rose growers still prefer this type of house, but because of only slight advantages of light it furnishes over the even span house it is not so commonly built as the latter.

The even span house may be called a general purpose house. The two sides of the roof are of the same size and both of the same angle. The house can be placed east and west or north and south. This style is most commonly built to-day. In order to make even span houses more ornamental architecturally, curved roofs or curved eaves may be built in place of the angular commercial kinds.

The roof pitch in houses up to twenty-five feet wide should be about  $32^\circ$ . In wider houses it has been found necessary to reduce this to  $26^\circ$  so that the house can be economically built. Below this pitch the roof will be too flat, causing much condensation moisture to drip on the plants below.

Greenhouse wood must be light, durable,



The same house pictured above, as it looks from the outside. A is the wooden side wall resting on the concrete foundation piers. B is the eave

plate; C, roof bars before glazing; D, ridge; E, interior pipe post supporting the ridge with Y braces to the pipe purlins



COUNTRY LIFE

not readily subject to decay, must be straight and finely grained, and contain no knots or other defects. The two best woods for greenhouse construction are the bald cypress of the Florida and Louisiana swamps and California or Oregon redwood. Many builders prefer clear tank grade cypress to redwood. This

iron fittings may be used in such parts as are subject to rust but where little or no strength is required, viz., sill plates, sill lugs, bar sockets, gutters, sash operating and heating fittings. Malleable iron fittings are used wherever there is any stress or strain to be borne, viz., for eave lugs, ridge lugs,

required and where they can be protected from corrosion by painting.

Small greenhouse boilers are made of cast iron. In extremely large greenhouse ranges steel boilers are used because of their greater strength than cast iron. Concrete has almost entirely replaced other materials for the construction of greenhouse foundations and side walls.

In private estate construction, the foundation below ground is often made of a solid trench of concrete. This is twelve inches thick, extending three feet below the outside finished grade and eight inches in thickness above grade. These foundation walls are made of concrete consisting of crushed stone or washed gravel and Portland cement. A mixture of 1-2½-5 is used for the walls below grade, when crushed stone (¾-1 inch gauge) and sand are used with cement. When gravel is used 1-6 is a good formula. All parts are by volume, not weight. For the walls above grade, which usually extend two and a half to three feet above foundation, a mixture of 1 part cement, 2 parts sand, and 4 parts ¾-inch crushed stone is good. If gravel is used above grade a mixture of 1-5 is desirable.

Concrete for greenhouse walks may be made of the same mixture as that for walls above grade. It should be finished off with a top surface three fourths inch thick of cement mortar in proportion of 1 part cement to 2 parts clean, sharp sand, tinted with lamp black to a dark slate color.

Stone or brick may be substituted for concrete in greenhouse walls and foundations, especially on private estates where it is desired to match the construction of other buildings. A stone wall should be ten to twelve inches thick and a brick wall eight inches thick in order to serve the purpose. Usually stone and brick foundations and walls cost double that of concrete or sheathing.

Modern greenhouses are of the so-called half-iron frame or full-iron frame construction; all wood houses are a relic of bygone days. In the half-iron frame construction the main supports consist of wrought iron or galvanized steel flat posts, spaced approximately eight feet apart. A galvanized angle iron eave plate is fastened to the tops of these and the roof bars are in turn fastened to the eave plate, terminating at the ridge. Pipe interior posts are used to help support the roof and either pipe or angle iron purlins hold the sash bars from spreading. Usually a cast-iron sill plate



The finished house, shown in process of construction on the preceding page

should be air seasoned in the pile two years before milling. When redwood is used nothing but clear air-dried heartwood grade is recommended. Redwood is as durable as cypress but as yet has not been sufficiently tested to make it so universal a favorite.

All three kinds of iron, namely cast, wrought, and steel, are used in greenhouse construction. The cast, and malleable iron which is derived from it, can be poured into special molds and therefore any special or peculiar shapes can be made therefrom, which is not so readily possible with wrought iron or steel. Cast-

column or post tops, and miscellaneous supports for heating mains, etc.

Wrought iron does not corrode so readily as steel and therefore should be used for the side posts which come in contact with the moist soil. It is more expensive than steel but has been found to last longer in the ground. Heating pipes of wrought iron are better than steel or cast iron because of the smaller amount of rust or corrosion.

Steel is generally used for all rafters and truss members, roof and gable purlins, eave plates, and bench frames where strength is



An attractive range of curved eave iron frame greenhouses for a country estate. The service building is located centrally between two even span houses (only one of which is visible), and a small connecting house joins the uneven span house to the north

## COUNTRY LIFE

rests on a masonry or wooden side wall, although a wooden one is sometimes preferred.

In the full iron frame construction, flat steel rafters are fastened at the eave line to the flat iron side posts, and where they join from each side at the ridge are in turn fastened by gusset plates. These rafters are spaced the same distance as the side posts. The angle iron purlins are fastened from rafter to rafter and the roof bars act as mere carriers of the glass because the rafters in reality carry the main weight of the roof. Angle iron eave plates and cast-iron sill plates, with pipe or channel iron interior posts, complete the principal iron parts of this type of construction. Thus the chief difference in this full iron construction is that iron rafters are used in the roof, making it possible to use smaller sized roof bars. This construction costs slightly more than the half iron frame but is more substantial and durable.

## SIZE AND ORIENTATION

The best width of house to build depends on the crops to be grown, the space available, and the amount of money to be expended. Houses from ten to thirty feet wide are probably best for private estates where limited quantities of materials are to be grown. The exact width is determined by calculating the best arrangement of bench and bed space so as to get the maximum growing space.

Most greenhouse construction concerns have what they call "standard sized houses," in which they attempt to give the grower this best interior arrangement in an assortment of sizes. These houses are more economical to purchase than odd sized or special sized ones, because the materials for them are prepared in advance in large quantity and so can be manufactured more cheaply.

The length of the house is not so important to begin with, as the width. A beginner may start with one about twenty-five or fifty feet long, then increase its length as more space is desired. Partitions can be built across the house to provide compartments of different temperatures to suit the various crops.

In general, greenhouses should be oriented east and west in order to obtain optimum light conditions. If more than one house is erected, the houses should be parallel to each other and spaced a distance of about two thirds their width apart, so that one will not shade the other. The space between houses may be used for hotbeds which can be heated from the greenhouse heating system. The work room for potting, storage of tools, and location of the heating plant is best placed centrally. Then a greenhouse may be built directly out from this on either side. If just one house is contemplated the work house may be placed toward the north and an even span greenhouse run north and south from this.

All greenhouse woodwork should have a priming coat of pure linseed oil with a little white lead, before leaving the factory. Then as soon as erected the entire framework should be painted inside and outside before glazing. Nothing is better than a mixture of pure white lead, linseed oil, and zinc oxide with a little turpentine and drier. After glazing, another coat is applied, but care must be taken so that not more than an eighth inch of the sides of the glass receives paint. This covering seals the crack between the glass and the sash bars.

As a rule greenhouses should be painted every two years because heat, cold, rain, ice, fumigation, and condensation all wear on the paint. All ironwork should likewise be painted, first with red lead and then white lead. Heating pipes, however, are best painted with a mixture of lamp black and turpentine to which linseed oil is added at the rate of one fourth the bulk.

The standard sized glass used in greenhouse glazing is 16 x 24 inches. It is laid with lapped joints of one-eighth inch and spaced the short

way between bars. Some favor the 16 x 18 inch glass, claiming that it will break less readily. However, more laps are necessary and so the roof will not be as tight.

Either double strength A or B clear American window glass is used, the former grade being preferred for private estate construction. Present-day greenhouse glass is rolled flat and so can be laid much more easily than that manufactured up until last year, which had a bevel or slight curve.

In greenhouse glazing, unlike the practice in dwellings, the putty is first rolled out in the groove on the sash bar and then the glass is pressed down on to it, thus sealing the glass to the bars with the putty. The glass being firmly imbedded in putty, rests on a sort of cushion and so is not so readily broken by vibrations. Six zinc brads or glazing nails are used to hold each pane.

During the summer months a shade is often required on the roof of the greenhouse to protect the crops from the intense sun. In palm houses a permanent shade is maintained all year by the use of frosted glass in the roof. Additional shade will be found necessary for summer, however. Slat rollers may be used inside or on the outside of the house to provide this protective shade, but a more common way is to apply a liquid spray on the outside.

A good shade wash can be made of freshly slaked stone lime and water to which is added one part of common salt to four parts of lime. The salt should be added after the lime is slaked. This is then strained through a fine screen funnel and applied with a spray pump. It can also be applied with a long-handled brush, painting the glass to within one inch of the sash bars. Such a shade will have to be applied two or three times during the summer and as it comes off readily in the fall through the action of rains, seldom requires scrubbing for removal.

White lead and gasoline mixed to the consistency of thin cream make a more permanent shade, but may require scrubbing off in the fall.

## BENCHES, BEDS, AND WALKS

Most growers of cut flowers and ornamental plants prefer raised benches to ground beds. It is easier to take care of plants when grown on benches than when on the ground. Heating pipes can be placed underneath the benches and this bottom heat gives bigger yields during winter. There is also a better air circulation about the plants, making them less subject to diseases.

With crops such as sweet peas, cucumbers, and tomatoes, it is often necessary to grow them in ground beds because of the head room required.

A bench height of thirty inches, measuring from the walk to the top of the bench, will be found quite satisfactory for the average person, the width of the bench being determined on convenience of reach. Benches which can be reached from both sides should be no more than four and a half or five feet.

The inside depth of benches for cut-flower culture should be about six inches, so that they may contain soil to a depth of four or five inches. The bottoms should be provided with drainage apertures a half inch wide and spaced about eight inches apart.

In houses where pot plants are grown the sides of the bench need to be about two inches high. This allows for a layer of coarse ashes or pebbles on which to set the pots.

Some growers prefer all wooden benches, using pecky cypress bottoms and sides. A stronger bench is made with steel pipe legs and supports, with wooden bottom and sides. On private estates, benches with perforated cast-iron bottoms and sides, and pipe supports underneath are often used. Concrete benches, too, have replaced others in many greenhouses, their durability being particularly in their favor.

Walks in greenhouses should be made so

that they are well drained, and a two-foot width on the average is desirable. Gravel or coarse cinders are good materials to use for this purpose, whereas concrete is best in conservatories, because of its neatness and cleanliness.

Ventilation is necessary in order to provide a supply of fresh air and to help control temperature and humidity. It must be given careful consideration because greenhouse plants are particularly sensitive to cold drafts.

The most effective place for ventilators is at the ridge. The warm foul air can escape at the highest part of the house and the cool air filters in through the panes of glass at the sides. In wide houses ventilators may also be placed at the sides, attached to the eaves.

The ventilators are opened and closed by means of hinged arms operated by steel or wrought-iron shafting. These latter in turn are revolved by gears and hand wheels.

## METHODS OF HEATING

Hot water heating is best for the smaller sized greenhouse ranges, because it is simple and can be easily taken care of. It gives a mild heat and can be left to take care of itself over night.

In order to distribute the heat, wrought-iron or steel pipes are placed in horizontal runs along the side walls of the greenhouse, being fed by an overhead main. While most of the heating pipes are placed next to the walls, a few may be distributed under the benches throughout the house in wide houses, in order to secure even distribution of heat.

It is best to purchase a boiler especially designed for greenhouse heating. Boilers rated for ordinary dwellings would not provide the heat claimed for them if used for greenhouses, as the latter are more difficult to heat because of less resistance to the penetration of cold.

A good supply of water with sufficient pressure should be available for the culture of greenhouse crops. The house must be piped so that all parts can be reached with a moderate length of hose. Water faucets or bibbs should be placed in each walk just beneath the bench or alongside the ground bed, spaced about fifty feet apart. This permits the use of a twenty-five-foot hose, which is an economical and convenient length to handle.

It is a distinct advantage when watering and syringing conservatory or stove plants to have the water tempered or warmed. This applies particularly during the cold winter months. The water can be warmed either by having it pass through a hot water tank or by providing a water back in the boiler.

Any one who is a good careful mechanic and has an idea as to the peculiarities of a greenhouse can erect one. The ordinary house carpenter, painter, and glazier must first be made to realize that a greenhouse is a sun factory and therefore great care must be taken in workmanship. Greenhouse construction is very exacting and errors in measurement, or imperfect alignment, etc., must not occur, or difficulties will arise. If one feels he has these qualities of cautiousness and accuracy, or can have some one work with him who has constructed greenhouses, a good saving can be made in the cost of erection. Otherwise it would be far better to have experts from the greenhouse concern erect the house, because they are familiar with the various pitfalls of such construction and can build it in a much shorter time.

Materials can be bought from greenhouse manufacturing concerns cut to fit a particular size house. All the materials to complete the house are provided, and specifications and blue prints are furnished giving the necessary information for erection.

It is usually better to have the masonry and plumbing work done locally, even if the company is to erect the house, because considerable saving can be made on these items of construction.

# Foreign Influence on American Decoration

## II—The French Influence

by ELSIE DE WOLFE

IN THIS period of our home-making that might well be called the American renaissance, it is most interesting to study the history of our furnishings and note the many influences that have shaped them in the past and made possible the present-day development and feeling. We have gone back in theory and practice to the studied simplicity and restraint of what we commonly call "Colonial" homes, meaning those of the eighteenth century. And as we look at these homes re-created for us to-day we understand and rightly appraise the influence that the French homes and artisans of that time have had on our own.

The eighteenth century in French furnishings was the acme of beauty—we might well call it the apotheosis. It was the time when woman ruled in affairs of state as well as art, and her home was the frame for her beauty. Always has history been bound up in chair and table, in wall and hanging, but nowhere does it offer so plain a page for all to read as in the days of Louis XV and XVI.



MISS GHEEN, INC., DECORATOR

In the days of Louis XV, life was one of luxurious reaction against the previous years; it was the time of an effervescent humanity, and we find this quality in the chairs, tables, and walls that took on curves and spirals, flaunted wreaths and flowers, a sort of back-to-nature flare that when first used by the French artists was vivid, spirited. That these curves grew cumbersome and unsightly, that the furniture became affected and grossly over-elaborated both in France and when copied abroad, does not detract from their original beauty. With the coming of that other Louis, however, French furnishings gradually began to receive their inspiration from the Greek, and we find the classic beauty that has so dominated the French home and our

*Left. The refinement of the wall treatment shown here, the tapestry, and the carefully chosen furniture, are all delightfully reminiscent of the days of Marie Antoinette. Ballroom in the residence of Mrs. James B. Haggin*



ELSIE DE WOLFE, DECORATOR

*French appreciation of proportion and balance are portrayed in this small room, where the simplicity of the paneled walls, with color provided by paintings and overdoor panel, conveys a feeling of space, as does the grouping of small pieces of furniture covered with needlepoint in gay colors*

COUNTRY LIFE

own. In thinking of French houses and their decorations, it is a common error to visualize only the florid styles of those earlier years and not of that period of transition from 1730 to 1790 that held so much of new design and feeling, when the Adam Brothers made their inspiration so keenly felt in all lands, and which has left its imprint for all time on architectural design.

Out of the French homes of that period came the large, plain surfaces that we find in many of our Colonial homes, these surfaces decorated with just enough ornamentation to lend accent to the design. Then halls were spacious, and living and dining rooms were of goodly size. Staircases and balustrades were carefully designed and fashioned and became something more than a means of ascent to the floor above. There was a simple dignity about the low, broad stairs that in the French homes were often of marble with exquisitely wrought iron balustrades and newel posts, for, oddly enough, while we seem always to associate the delicate tracery of iron grilles and gateways with the Spanish and the Mediterranean house, it is nevertheless in France that this metal has been brought to its highest degree of beauty, and French ironwork is a thing to be desired and prized.

In looking back over the homes of both France and Colonial America, we see how the admiration of a Cardinal created the demand for Chinese art and motifs in fabrics and furniture, a style that Chippendale was later to find such a fountain-head of inspiration and which was to influence the furnishings of every land. Truly does the shuttle of history

weave back and forth, in and out of the lives of kings and queens, of artisans and home-

builders, so that it is no wonder that the simplest piece of cloth seems less a fabric than a tangible page of history!

In those Colonial homes of our ancestors we find a sense of balance that has ever been the keynote of French architects and decorators. It is this balance or proportion that makes for the feeling of restful dignity in those older homes—that and their spacious, uncrowded interiors. Fortunately we are demanding this in our present-day homes. If we—who live in cities—cannot have the actual space, then we endeavor to create a semblance of it by the careful selection and placing of each piece of furniture so that there may be the right proportion. These are lessons taught us by the French home—suitability, scale, proportion.

It is no slight thing, this, of decorating a home. On the contrary, it is a matter of grave importance since it creates the setting for family life. It is (as one writer finely puts it) “the turning of beautiful dreams into beautiful realities.” I feel, and justly, that interior decoration should be classed as one of the fine arts since it has to do with the finest art of all—that of living. If, then, by the wise selection of the things that go into our homes, if, by the careful study of their fitness to their surroundings, we can create a more beautiful environment for the lives that are to be lived there, surely this is work of the highest import, and I know of nothing that can prove to be a source of greater inspiration than the French home and furnishings, especially those of the eighteenth century.

To-day, as in Colonial days and as in the French home, we are understanding the need for the right use of plenty of color. We are not afraid of the rich hangings or figured wall-papers that were used with so much restraint in the days of Marie Antoinette and in our own homes of the same period. We have sensed anew the beauty of an ornamented, paneled wall with its fine formality, and of the coved ceiling with its graceful moldings, ornamented as was the French wall of the eighteenth century. We have learned to proportion the height and size of our chairs and cabinets to the size of our rooms. Moreover, the French home has taught us not to be afraid of space. For far too long a time the American home has been filled with too many furnishings. Each wall space must have a picture—several pictures; each corner must have its chair or table; each cabinet and table its *objet d'art*. This has made for a sense of unrest that must of necessity have had a definite reaction on the home-makers, and has very probably produced present-day tastes. Given a room with the height of the ceiling proportioned to the size of the room, with fireplace, doorways, and windows properly spaced and placed, one has the foundations for a beautiful, restful room needing but a few well-arranged groups of furniture to make it a place where one can sit comfortably and even walk about with ease. I recall well the spaciousness achieved in a little hall, where all the appearance of a real apartment was given by the rightness of its furnishings. The walls and ceiling of cream would have been without character if the floor had not afforded striking contrast by its large black-and-white tiles, while sparkle and gaiety were lent by a wall fountain tinkling into a flower-filled receptacle with mirrors behind it to give a feeling of space, an effect further enhanced by the mirrors along the stairway. It is treatment of this nature that the French have made so fully their own and which we are demanding more and more in the modern American home where space, alas, in so many communities is becoming restricted. Especially must proportion be the first consideration where the rooms are small, and where low sofas, tables, and chairs will increase the apparent size of the room, while the fireplace wall or a high screen or cabinet can be used to give a feeling of height.



*In this desk chair of the time of Louis XV the restrained curves of arms and cabriole legs clearly show the transition from an earlier and more flamboyant style*



*The mantel, cornice, and chimney breast treatment mark this room eighteenth century. The importance placed on measured proportion is*

*shown by the use of the tall screen behind the low chair, which in turn balances in its plain covering the large motifs in rug and screen*

ELSIE DE WOLFF, DECORATOR

COUNTRY LIFE

Never has there been a better understanding of the treatment of the fireplace and its wall than in the eighteenth-century French home and its contemporary across the seas—the Colonial house. The mantels (often dispensed with entirely in the American house) were low, leaving a fine overmantel space for a mirror with possibly a painted oval above, or for a rare bit of colorful tapestry or a good portrait, each large enough to bring a sense of kinship between ceiling and the fireplace wall. At this time, too, France began the manufacture of the scenic wallpapers, hand-blocked and well done by the French artists with their unerring sense of color and good design. This paper was in great demand for the new homes in America, and in some of these homes may still be found pieces of these rarely lovely old papers with their colors and texture more like that of some fabric than of paper. In truth, these may have been some of those advertised as "stained imported papers for hangings, ceilings, etc.," and "a variety of flowered hanging-paper for walls." So beautiful was this paper that it is being reproduced for us to-day and some idea of the painstaking labor of those French workers of long ago may be gained when we learn that to make it to-day requires about thirty hand blocks and a period of four or five months.

We are going back, too, to reproductions of the old verdure tapestries of France that brought such warmth and color to walls that even marble mantels and tables and stairways could be used with no fear of producing coldly repellent interiors. And our modern velvets and brocades hold the same design, the same note of richness and colors as their eighteenth-century prototypes, and even for our cotton fabrics we find nothing more delightful than the old toiles made at Jouy. The French manufacturers of the eighteenth century produced exceedingly rich fabrics, many of them with metallic threads, and the embroidery of this period was marvelously well done, giving us draperies and hangings that have set a standard of loveliness. Under the gay and sprightly influence of Marie Antoinette poetry itself seemed to breathe from the designs woven into the beautiful fabrics, and all this beauty served as pattern for these homes of our ancestors in which she was so deeply interested.

It is a joy to me to see this reawakened consciousness of color values and the old designs creeping into every phase of home-making to-day, for color is a joyous thing and its proper use rests us as well as makes our homes pleasing. I have no hide-bound convictions nor conventions about its use—so much have the French artists taught me! I use color as they do—where it is needed. I like neutral tones—soft grays, rich creams—for my walls and then I let color break out in good bindings on books, let it strike a gay note in flowers or hangings, oftentimes making an open fireplace with its leaping, dancing flames supply to the room the color it needs. And this brings up another lesson that I have learned and taught to others—not to stress any iron-bound style or period but to work for suitability in a room in each of its parts, and above all, to make it meet the needs of its owners. It were foolish to follow certain fashions of the French kings or any king or any period of time unless those fashions were as fitted to our needs as to theirs, and also unless they were so fundamentally good that they rose above mere year marks and became things of loveliness for all time. It is because so much of French art, so many decorative principles, do this that they are so fitted to the American home of to-day and have influenced it so greatly in the past, and will swing along with us into the future.

As proof of this—if proof were needed—we are adapting not only the decorative features of the interiors of the French homes but the actual structure of the houses themselves, finding their simplicity and restraint, their

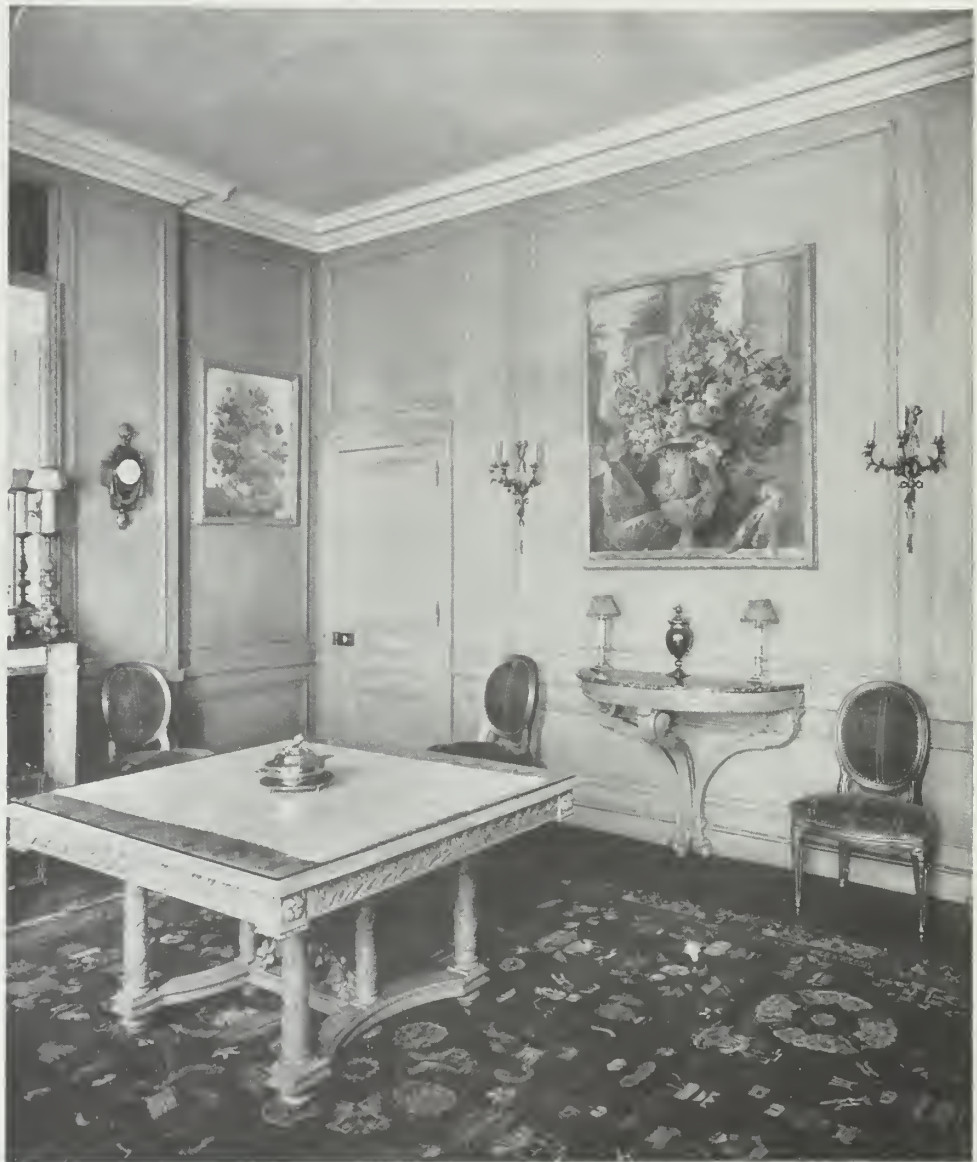
well-balanced symmetry that makes for a restful formality, pleasing and suitable to the American landscape. French architecture (and I am now speaking of the smaller villas and country houses) is a distinctly formal type

of architecture. This almost severe style is well carried out in the stone and brick type of house which is being built in America in such increasing numbers to-day. Many of these imitate the French house in being stuccoed over the brick or stone, with the structural materials showing around door and window facings. These doors and windows hold true to type, the windows with heavy shutters on the main floor, those on the second most often the dormers so well beloved of the French and which give such character to the long, steep roofs. Their houses have many of the well-known "French windows" opening on to terrace or lawn, a charming effect that we have long adopted for our own.

The simple formality of the outside of these houses suggests a like simplicity and dignity within, where good arrangement and proportion and sense of space have not been subverted. Such houses with their quaint roofs, their long, low lines are so suited to our American countryside that they are more and more being built here—another link between the French home and our own, part of the long chain that was forged when a little girl of fifteen years came as a bride for the future King of France and who was to originate a new period of decoration. This style that was to banish over-ornamentation, to stress the worth of good design, to give us the use of varicolored woods in marquetry, and to teach for all time the beauty of the straight line has always been one of the most potent of all decorative influences in making the American home what it is to-day.



*For more than two hundred years this little fauteuil has borne witness of the days of Louis XV in its delicate carving, its charming proportion, and good design*



ELSIE DE WOLFE, DECORATOR

*The gay verdure panels skilfully introduced in the plain walls emphasize the French feeling of this charming dining room, making for such*

*simplicity as to contrast effectively with the carved dining table and console, which bespeak an earlier stylistic period of ornamentation*

# Eradicating Dandelions

by HARRY M. ZIEGLER

DANDELIONS are one of our most exasperating weeds and have become a very serious lawn pest, although scores of scientists and thousands of home-owners have been attempting for half a century to perfect an easy, inexpensive, and effective way to eradicate them.

The first thought of the early pioneers in dandelion eradication, who did not know that dandelions grow from underground stems as well as from seeds, was to cut out the plants. This plan proved to be ineffective because one or more new plants appeared where each old plant was cut out. Later tests showed that dandelions could survive constant cutting because they were able to store large reserves of food in their roots. These reserve food supplies enabled them to grow new plants quickly.

Spurred on by this interesting information about dandelions, these tireless investigators turned their attention toward killing the plants with chemical sprays, and with materials such as salt, gasoline, kerosene, and various and sundry acids. Many of the sprays and other materials were a huge success in killing the dandelions, but they also were just as effective in killing the grass.

Then, as a result of many more tests conducted all the way from the foothills of the Rockies to the Atlantic seaboard, it was found that an iron sulphate solution of a certain strength, if applied properly and under favorable weather conditions, would kill the dandelions without killing the grass. These tests showed that young plants often succumbed to two or three sprayings but that the old, well-established plants did not disappear until they had been sprayed four or five times.

The iron sulphate solution gives the best results if the dandelions are sprayed on bright, clear, warm days with little wind and slight probability of rain for several hours. If the soil is dry and hard it will be necessary to water the lawn thoroughly the day before the application is to be made.

A solution composed of one and one-half pounds of iron sulphate to each gallon of water and sprayed at the rate of a gallon of the solution to every 375 feet of surface, has been

giving the best results. Before spraying your lawn, it is a good plan to place a gallon of cold water in a wooden or earthenware jar (because iron sulphate corrodes metal); dissolve one and one-half pounds of iron sulphate in it; and spray the solution on a plot ten by thirty-seven and one-half feet or three hundred and seventy-five square feet of dandelion-infested lawn. This will give you an accurate idea as to the appearance of a solution of the proper strength, and how much an application of a gallon to three hundred seventy-five feet really is.

The best results have been obtained when the solution was applied in the form of a fine, mist-like spray well driven down into the foliage. Any efficient garden sprayer will give satisfactory results. Your local hardware merchant will gladly help you to make a selection. If you use a small hand sprayer, be certain to rinse out and oil the inside of the container after using, to prevent corrosion.

It is a good plan to spray two or three days after mowing, and mow two or three days after spraying. You need not be alarmed if the lawn turns black after it has been sprayed. The grass has not been injured and the discoloration will disappear within four or five days. Care should be taken to avoid getting the spray on your clothing, or the sidewalks, buildings, fountains, curbstones, etc., because it produces a rusty stain that is difficult to remove. A movable cloth screen will aid very materially in this phase of the work.

The first spraying will give the best results if it is made just before the first blooming period. The second spraying will be most effective if it is made as soon as the dandelion plants have regained new foliage and just before they are full grown, at which time the leaves are three to four inches long. This is generally three to four weeks after the first spraying. The third spraying should be made three to four weeks after the second spraying unless the date is later than the first week in July.

As the soil is generally dry and most lawn grasses are more or less inactive during the latter part of July and the first part of August, it is not a good practice to spray the lawn during this period. Thus if the first spraying is



COURTESY N. Y. EXP. STA.

Showing a hand sprayer in action on a dandelion infested lawn, and the muslin screen used to keep the iron sulphate off cement walks, etc.

made in May, the second one should be made in June, the third one the first week of July, the fourth one the latter part of August, and the fifth one about the middle to the latter part of September.

The reason the iron sulphate solution kills the dandelions is because it is absorbed by the leaves of the dandelion plants. This increases the internal pressure in the cells to a point where the walls are burst. As soon as the cell fluids have been released, bacteria enter the plants causing them to turn black and to rot down to the top of the ground, and in many instances even to decay down into the roots. After the fifth spraying most of the plants have exhausted their reserves of food stored in the roots, and starve, and rot, and die.

Although iron sulphate spray kills many weeds and severely injures many others, it does not kill crabgrass. It does kill white clover but as getting a good stand of white clover after the dandelions have been completely eradicated is a simple task this is not a serious disadvantage.

To show how effective spraying is and to make a comparison of spraying and cutting, a record of one of many tests is given. The test was conducted on two adjoining plots each five by ten feet and badly infested with dandelions. One plot was sprayed with an iron sulphate solution while all of the plants on the other plot were cut off below the crown. Here is the result of the test in detail:

	NUMBER OF DANDELIONS	
	SPRAYED OFF	CUT OFF
First spraying May 5 . . . . .	220	212
Second spraying June 5 . . . . .	316	332
Third spraying July 3 . . . . .	184	278
Fourth spraying August 20 . . . . .	74	212
Fifth spraying September 17 . . . . .	46	244
On October 1 there remained . . . . .	4	72

To obtain the best results and to enjoy all of the benefits derived from the sprayings, a lawn freed of dandelions should be seeded heavily with a high-germinating, weed-free grass seed to cover the bare spots caused by the departing dandelions, and fed with a properly balanced and readily available plant food.

After your lawn has been freed of dandelions, the only way it can get infested again is from seeds blown or carried on to it from near-by infested lawns. You can prevent this by persuading the persons living in your vicinity to organize a Community Dandelion Eradication Association to combat this exasperating and persistent weed pest in a united and efficient way.



COURTESY N. Y. EXP. STA.

This strip of treated lawn between two untreated strips shows strikingly what happens to the dandelions when an iron sulphate spray of the correct strength is applied

ARRESTED  
MOTION

*Sculptures  
in  
Bronze*



THE WESTERNER



THE EASTERNER



THE ARISTOCRAT



BUCKING BRONCO

by  
CONSTANCE  
WHITNEY  
WARREN



THE CENTAUR



"LET'S GO"



OF ROYAL DESCENT

# Making a Tennis Court

by CHRISTINE M. FREDERICK

**I**N A family which boasts three tennis enthusiasts, getting enough chances to play became a real problem. The nearest local court was about five miles distant and restricted by countless rules of age, membership, and previous conditions of championship. "Why can't we have a decent court of our own?" became at last such an insistent demand that it was brought before the Council of the Family sitting in executive session, voted on, and passed in the affirmative.

But not a grass court; not even a clay court! For sad experience some years previous proved that what should have been a satisfactory clay court produced more weeds to the foot than common garden soil—and this in spite of a deep sub-base of cinders brought eight miles.

If not grass, and not clay, what then? *Cement! Concrete!* For one of the family had recently visited abroad, and there in that paradise of players—southern France—he had watched the great Suzanne Lenglen herself play on a cement court. Once laid, a cement-court required absolutely no care or upkeep—it was a tennis court for a lifetime; it permitted a fast game; it could be used for ball games and roller skating and other sports; it was colorful, and could be made a decorative feature of the grounds. Why not, then, a cement court on our own grounds?

When it was agreed to locate the new court over the old one in order to take advantage of that good sub-base of ashes, the garden's owner and protector made a special plea. Wasn't this just the opportunity to build that garden wall that she'd wanted all her life as a backdrop for her hollyhocks and delphiniums? Couldn't they combine *her* wall and one needed, in any event, to retain the four-foot elevation at one end of the court? When the men and their mixers were there, they could do the whole job at once. And more than that, she had thought out a novel scheme to make the wall serve as a flower-box, and to utilize the tennis posts as a pergola!

So the final plan and layout for the new court called for a low three- to four-foot wall of standard cement blocks, running the full forty-foot width of one end of the court. It thus served the double purpose of furnishing the much-desired wall for a garden background and retained the court where, at this point, it was situated four feet above the usual garden level. Thus the court and garden were easily and attractively tied together. It had also been decided not to use the typical iron pipe as posts to support the backstops of wire netting, because they were ugly and uninteresting. Everyone agreed that the use of wooden posts or wooden columns would give a much better appearance while being even more substantial. And it was the garden's owner who saw in the usual posts the chance to plan an unusual pergola.

This charming pergola effect was easily attained by substituting for the more usual iron piping an equal number of sturdy posts. These were ordered in size 6 x 6 inches of yellow pine, and were cut to allow a two-foot set in the ground and a ten-foot elevation out of the ground to support the wire netting. It was found that eight posts at each end of the court would adequately support the wire and also divide the space in a pleasing manner. Further to carry out the details of the "pergola," there was used thin boarding, cut at right angles, and set crosswise on the top of each large post (2 x 8-inch yellow pine, was used here). These posts were set in cement in a line a distance of three feet back of the wall, which allowed one-half of the pergola arms to project *over* the wall. It can be easily seen

that this arrangement of posts, projecting extension, and the intervening netting between, afforded an ideal surface or trellis on which to train and support roses or any kind of climbing plants. When the plants were mature and in leaf and flower, such a trellis would be, in effect, a living curtain of green and color, not only to delight the eye, but to afford effective shade to the players on the court behind.

But such vines and flowers were not planted at the base of the backstop at the ground level. They were planted in, and formed part of, the most unique feature of the whole construction—the gigantic flower-box formed by the wall on one side and the posts and netting on the other. Since the netting was supported three feet *behind* the wall edge, this left a



*Showing a section of the cement wall which serves simultaneously as a background for the garden and retaining wall for the tennis court*

space, or really a deep trench, three feet wide and running the full forty-foot width of the end of the court. The possibilities of such an over-sized flower box, whose bottom was as much as five feet wide, and whose front face was the running edge of the garden wall, can be imagined in the hands of a garden lover! As the scheme was finally worked out, it became a color-curtain of orchid and orange, using *Wisteria chinensis* and *rosea*, alternating with the honeysuckles *periclymenum* and *sempervirens* at the base of each post and along the netting, to cover the netting entirely. In front of these distance-climbers were planted various perennials coloring to either orchid or orange (petunias, calendula, etc.) of a height of two to three feet; while the foreground of the box was planted with climbing nasturtiums whose graceful trailing stems were allowed to fall over the edge of the box and the wall. (It may be added that the wire backstop at the opposite end of the court, where there was no box, was planted with the rapidly growing and coolingly green hop vine, *Humulus lupulus*, which gave a most satisfactory shade to the court at that exposure.

One more detail should be mentioned before touching on the construction and cost of the court itself. This was the building-in of a large concrete seat as an integral part of the wall itself. This seat was centered equally distant from either end of the wall and pleasingly looked down on the garden at its feet. It served to break the too-long wall, and to act as a decorative unit between the court and the wall and the garden. In our construction, it faced only on the garden; but if the flower-box had not been present the same seat could have faced toward the court, behind the net-

ting, and been useful in the capacity of a convenient "bleacher." Indeed, the entire top of the wall could have been slightly altered, made broader, and designed as one long "gallery" to accommodate the "fans."

The court itself was built of standard size for a doubles court—78 x 36 feet—with an additional twelve-foot area at each end to allow adequate play without getting off the cement. The center or net posts were forty-two inches high, of the same thickness as the pergola posts and similarly topped with slanting crosspieces. These, by the way, proved exceedingly useful for hanging up sweaters, tennis shoes, etc. The new court was laid over the old sub-bed of ashes, with a four-inch drainage tile laid across the playing area at a depth of about eight inches below the finished grade; then the concrete was laid on exactly as in laying a concrete floor or sidewalk, except that the slabs were made bigger, to correspond to the sections of the playing space. It was put down in two courses, an under course of rough materials three inches deep; and a top or finishing course an inch and a half deep, making the total depth four and a half inches.

A word about the color of the court. Usually cement courts are left white, or colored green in order to be less trying to the eyes. This court was colored a soft terra cotta or tile red by adding red to the last finish coat while it was in the mixer. This soft red harmonized with the maroon trim wood battens on plaster base of the house and the garage, and made an effective contrast to the green woods lying on the low terrace above and behind it. A thin troweling of this same red brought out the ledge of the garden wall seat, and was also used as the trim on the top of the entire wall itself. The posts were then given three coats of outside white paint, which greatly increased their likeness to a pergola, while making them harmonize with the various white-painted rose arbors of the garden.

And "what price tennis?" is the final question. In this particular construction, only day labor of a mediocre quality was obtainable. One boss mason and two helpers, and the partial use of a small power mixer, engineered the court to a final finish in twelve full working days. Some of the gravel was obtained from a local gravel slide. A considerable part of the "labor" in the following statement came from the necessity of hauling water in quantity for the mixing, since the house water supply was insufficient. More skilled men and contract work might have given more reasonable results. But from every other point of view, quality of the court, esthetic effect of the wall, court, and grounds, the whole construction seemed well worth its cost. And what a single family can do, a group or a small suburban club could do even more economically. Whether built by the individual, or built by many, a concrete court seems the happy solution of a court without any maintenance, and one whose usefulness does not end with tennis, but continues as a roller skating rink, and general outdoor gymnasium.

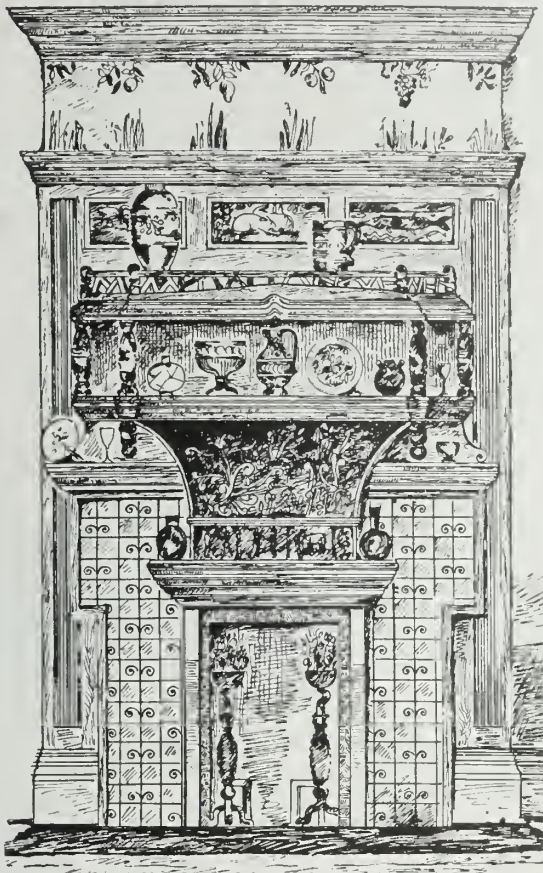
The expenditures for the tennis court and garden wall were as follows:

Labor (master mason at \$8 per day and two helpers at \$6 each)	\$312.00
White cement (140 bags)	140.00
Red cement (1,060 lbs.)	74.00
Gravel (11 loads at \$8 per load)	88.00
Sand (4 loads at \$10 per load)	40.00
Tile	20.00
Posts	50.00
Netting	20.00
Paint	24.00
Garden wall, labor and materials	150.00



# IN DAYS OF OLD, WHEN ART WAS BOLD

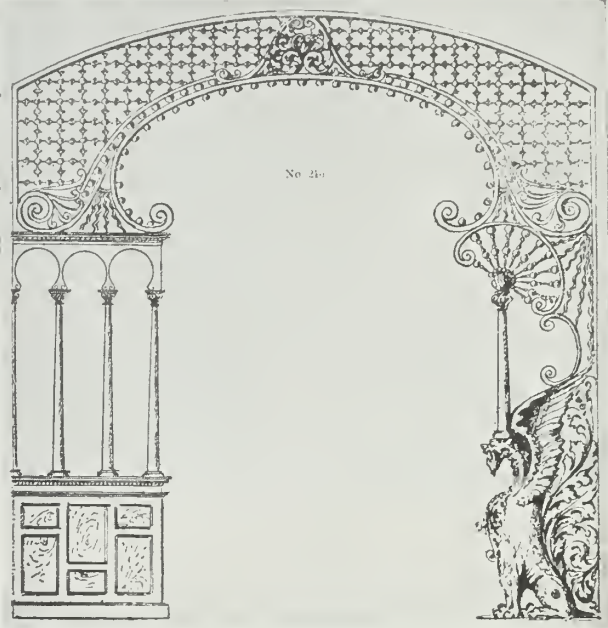
By *MATLACK PRICE*



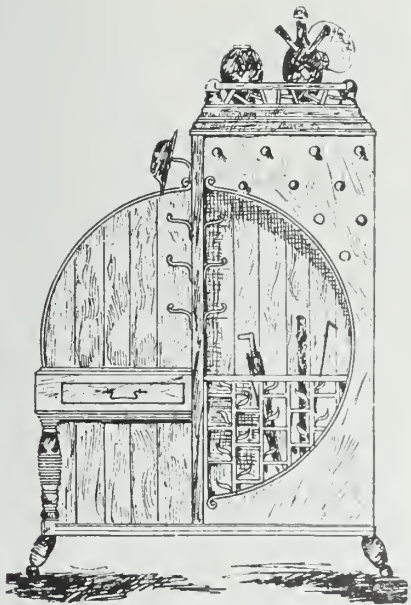
This is one of those mantelpieces. If you happen never to have seen one you have missed quite a lot, as the illustration shows. The date of this classic opus is 1880, and it shows the delicate fancy of that period for embellishing its woodwork with tiles and insets of repoussé metal. The ensemble as sketched here is, moreover, not without bric-a-brac, supplied, perhaps, to add incident to the severity of the design. For those who are interested in sources, this kind of thing came to us from the "South Kensington" art cult in England, which glorified the sunflower, the bulrush, and Japanese fans and teapots as decors



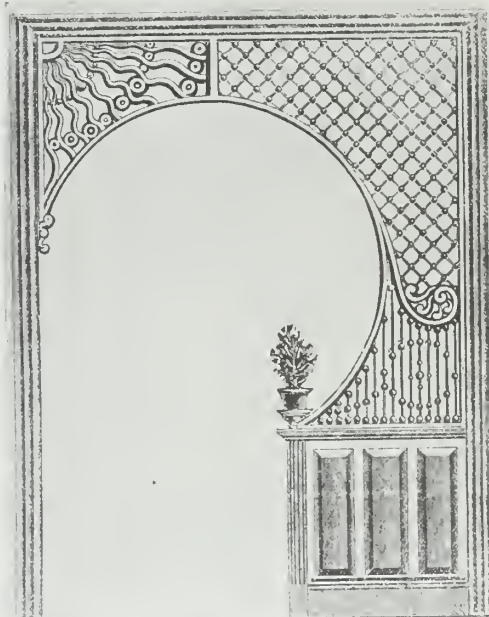
What hall would not be gladdened by this extremely esthetic chair? Cheerily defying such stupid precedent as the furniture styles of Georgian England, or any other styles for that matter, it illustrates what an original and fearless designer of 1880 could (and did) do to challenge convention



"No. 216" seems a mild, not to say half-hearted, designation for this design. As a name, in fact, it quite begs the question, yet with no more adequate or colorful a cachet it was offered to the more sophisticated home-builders of the "gay nineties." Certainly the Moorish grille could no further go. If not strictly Moorish, it is certainly More-or-Lessish. The horseshoe arches at the left plainly show the Moorish feeling, but to the right the designer drew boldly from European heraldry for his motif. Picked to support the lone column, with its explosion of spindles, the griffin might well have worn an expression even more vicious and resentful. As it is, his snarls are all but audible. Not at all disturbed by the versatility achieved in the treatments, and I, the designer boldly embraced symmetry in fashioning the grilled arch, which just shows, among other things, what you can do if you are willing to try



This box of tricks was designed to lend character, and even distinction to the front hall. It would entertain your guests before you made your appearance to greet them, and besides that would tell them in no equivocal terms that you possessed taste, and lots of it. The design of this mobiliary marvel well repays, not to say needs, attentive study to appreciate properly its beauties. William Morris said: "Have nothing in your house that you do not know to be useful or believe to be beautiful." With such a chance as this hall cabinet offered, the furniture fancier of 1880 could play Morris's injunction both ways to win



Now that Spanish interiors are all the thing, it seems as though our decorators are overlooking a bright opportunity in their failure to bring back the Moorish grille. For was not the legacy of the Moors, as we read everywhere, a part of the art of Spain? If the Moors had, in fact, done anything like this, and it could be proved, research would reveal that it was Moorish grilles and not the possession of the Holy Land that inspired the crusades of the Middle Ages. With its sweep of line terminating in a flower pot, there is a boldness and a quality of imagination in this hall treatment for which we must sigh in vain when we survey the works of our present architects and decorators



This sideboard (for such, indeed, it is) represents a school of design somewhat later than the mantel, but coeval with the grilles, and shows the possibilities of golden oak. "There is a vigorous quality in the ornament that seems to bespeak the craftsman's joy in his work"—yes, indeed, the artisans in the sawmill that produced this heirloom must have sung at their work as they fashioned such embellishments for the American home



## NOT PRE-WAR

*Three houses in Westchester County, New York, designed to meet the high cost of building and the higher cost of maintenance*

JULIUS GREGORY  
*Architect*

*Photographs by John Wallace Gillies*

*To build for posterity is not usually the aim—or even one of the aims—realized in the house built to sell, and it has remained for the well-known architect of the houses pictured on this and the following two pages to make this quality of permanence one of the outstanding features of each individual house in the group. It follows naturally that in the house built for posterity the maintenance cost will be low*





or practically non-existent—another virtue on the credit side of the ledger. Then there is the matter of household service—never a simple thing, and in the present day more complex than ever. The solution of this problem lies in house interiors which require the minimum of service, and living quarters for servants that are as comfortable and well equipped as other parts of the house.

All these qualities Mr. Gregory has embodied in these houses at Sunny Ridge. Each one is different from its neighbors in design and in appearance, but all have walls of stone and cinder tile block. The surfaces are either stucco, or brick veneer, or heavy hewed clapboards above stucco. All roofs are of slate, laid over a thick insulation. Windows are steel casements, and all flashing and gutters are

copper. Only a minimum of wood has been employed for outside construction, and in these instances heavy hewed oak has been used.

Hardwood floors are used throughout the houses and the walls are toned in color and waxed. Interior trim is oak, stained and finished in the dark tones that one associates with old English woodwork. Bathrooms—and there are three in even the seven-room houses,





and more in the larger ones—are fitted with tile fixtures of the best grade, and brass piping is used in all plumbing. Garbage incinerators are standard equipment, and the hot water heating systems have been installed after a careful study of the heating require-



ments of each house. In all but one of the houses sleeping porches are incorporated in the design.

Stone, cement, slate, and hewed oak, when suitably blended into a house form a combination which harmonizes wonderfully well with an ancient countryside. These materials possess a rugged natural beauty and a quality of age which is apparent in even a very new structure. Age, of course, enhances the charm of structures built of these materials, but although these houses have only recently been completed, they already suggest the beauty that one might expect after the mellowing of years.



On page 68 are shown two views of the clapboard and stucco house, and on page 69, three of the stucco house. On this page, at the upper left, is a third view of the clapboard and stucco house, the other three pictures being of the brick veneer house.





# Le Cygne Noir

## A PRINTED LINEN OF MODERN FRENCH DESIGN

"*LE CYGNE NOIR*" is the name the French artist has given to this lovely printed linen.

The Black Swan! Serene and stately she drifts over the quiet waters of a limpid lake, while safe in her protective shadow the young cygnets look eagerly into the sunshine for the flash of an insect's wing, or dart swiftly for some fated water fly. An old wisteria vine, gnarled and twisted, swings out over the water.

The design is bold and free, with the infinite interest in detail and the vivid color contrasts that bespeak the modernist.

Modern designs and weaves as well as authentic reproductions and adaptations from the great periods of the past—fabrics for every decorative use—are to be found at Schumacher's.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.



*HOW YOU CAN*, without additional expense, have the professional services of an interior decorator is explained in our free booklet, "Your Home and the Interior Decorator."

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. C-5, 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, Los Angeles, and Paris.

## F-SCHUMACHER & CO.



# Variety in Floors

by VERNA COOK SALOMONSKY

Photographs by Van Anda

**M**ORE and more we notice an increasing interest in the treatment and design of floors. New materials and the various forms and patterns to which they lend themselves, as well as new interpretations of the more used and better known floorings and floor coverings, are undoubtedly in some measure responsible for this quest for new effects and combinations.

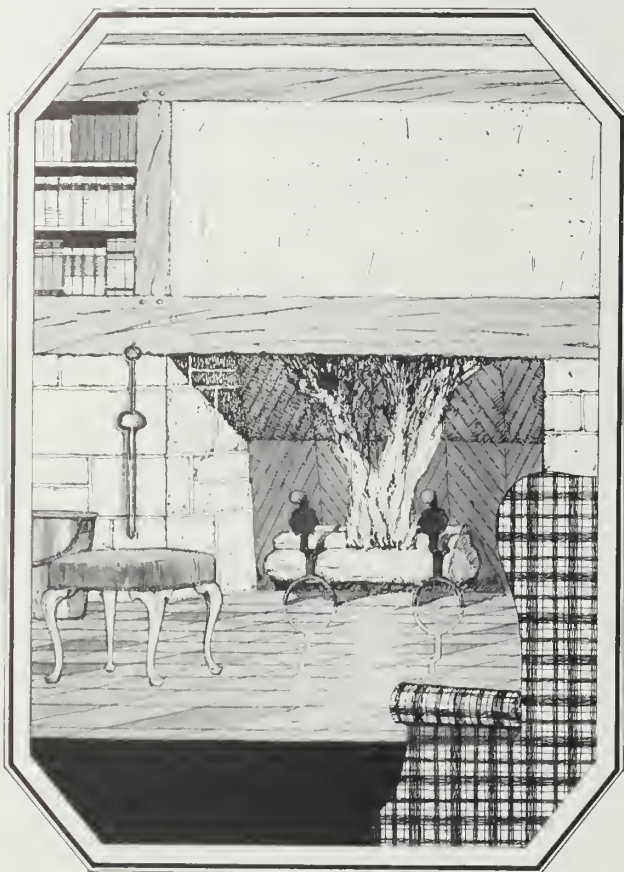
We usually give credit, and justly so, to the walls and furnishings for being the chief points of interest in a room, the floor becoming secondary. If it were not so, and the floor took primary importance, the eye would be continuously drawn downward and would cause one to be subconsciously, if not consciously, aware of a diverting interest underfoot. Floor patterns should remain on the floor, that is to say, not appear to jump up out of the surface on which they lie, and should not be of the type which might cause reluctance as to their being stepped upon.

Roughly we might classify floors under two groups: those which form backgrounds for coverings such as rugs and particular pieces of furniture and which are usually neutral and calm in color and pattern; and those which are decorative features in themselves, where the pattern and materials may be of greater contrast and often times more unique in design. In the former group come generally the main living rooms of the house, the living room, the dining room, and the bedrooms; and, in the latter the entrance vestibule, stair halls, sunroom, bathrooms, the kitchen, and perhaps the nursery.

The choice of materials depends upon the style or period which governs the architecture or decoration. Wood, stone, tile, brick, composition, linoleum, rubber products, and cork are among those from which we may choose.

Hardwood strip flooring is, owing to the present-day cost of labor, generally laid in a plain field with or without border, although it is at times laid by the carpenter in ornamental patterns composed of short pieces. Parquetry—that is, a fashion of laying strips and blocks of various hard woods in slabs of divers designs and patterns which have been previously fastened together—was much in vogue in England and on the Continent in the seventeenth and eighteenth centuries and is to-day revived in work of costly character. Such patterns as the basket weave, the herringbone, and other more intricate patterns give a beautifully varied floor and one particularly adapted to the displaying of furniture of delicate lines and carving and to rugs of subtle colorings. This type of flooring is easier to lay to-day than during the past centuries as we have special machinery and facilities for making and joining the pieces which compose it.

Soft wood was frequently used for the floors of early American houses because of its accessibility. In many of our Colonial homes dating from the seventeenth and eighteenth centuries we find floors of wide pine planks



*In this English room a floor of dark tiles or brick laid in an interesting pattern would emphasize its informality and coziness*



which are still intact. To-day we dislike to use pine planking both because it is easily dented and because its graining is not so attractive as that of the harder woods when stained and given an oil or a wax finish. But we simulate the charming effect of wide pine board flooring by the use of oak of varying widths which preferably has been built up or veneered, the top layer being fastened with screws with heads countersunk and the holes plugged with wood. By this method the possibility of shrinking, warping, and twisting is reduced.

The Colonial custom of painting wooden floors is being revived with delightful results. Spatter-work and stenciling produce naïve backgrounds for hooked and braided rugs. Stenciling consists of painting simple patterns upon a ground color, and spatter-work of shaking paint from a brush which falls in disks of varying sizes upon a painted floor of contrasting color. Such combinations as black ground with white spatters, black spatters upon a field of green, or green and purple upon a yellow floor, are some of the combinations found in Colonial interiors.

Linoleum is finding itself in other parts of the house than the kitchen, for it is material which adapts itself to large patterns and which can be cut and fitted by a careful mechanic. The small entrance vestibule, for instance, might have a field of gray linoleum bordered by a six-inch strip of black of the same material, and in the center of the gray field a star, lozenge, disk, or even a decorative motif of more fanciful design could be inserted.

There are other products which resemble linoleum but which are made in squares of varying sizes and which can be laid in the manner of tiles, or can be interspersed with decorative tiles. Also squares of a rubber composition produce extremely attractive and practical floors. These are made in a wide range of solid colors and also in marbled effects. Many of the designs which in Italy and in France were carried out in divers-colored marble mosaics can be interpreted in marbled rubber composition.

Another comparatively new material for floors, which is particularly adaptable to the sun room and to the vestibule, is one in imitation of Caen stone. It may be procured in large sheets or in slabs cut to required size, and being very light in weight is easily handled, and can be sawed and nailed and installed by a carpenter. The added quality of being fire resistant increases the range of possibilities of such a material as this.

Floors of bluestone and slate flagging, such as illustrated here, are attractive for enclosed porches and for occasional use elsewhere. Slate is more apt to present a smooth surface than is blue stone, which commends it rather

*Pine or oak flooring laid in random widths adds to the simple charm of the room of early Colonial style*

THE COLLECTION OF OLD English clocks at the Vernay galleries is one of unusual interest. The types are many and several are unique including Mantel, Bracket and Tall clocks. Among the latter is a superb example of the Charles II period in Walnut case delicately inlaid with marqueterie standing 7'7" high. Maker, John Barrow, London. Another is of the William and Mary period also in Walnut marqueterie, case height 6' 7". Maker, Richard Wise, London.



*An important Sheraton balloon clock in Satinwood banded with tulipwood, inlaid with ebony and satinwood lines; original 8-day striking movement with finely etched back plate. Maker, Haley, London, Date 1780-1790. Height 2', width 11½", depth 7½".*

# Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 10 and 12 EAST FORTY-FIFTH STREET  
LONDON, W., 217, PICCADILLY

than the latter for use on floors where much furniture is to be placed. It is also possible to procure a wider range of colors in slate. Soft greens, purples, reds, yellows, and black blend into harmonious and colorful porch floors and form a needed transition between the more secluded rooms of the house and the out-of-doors. Another illustration shows the use of a formal cut stone floor which is sufficiently interesting in pattern and rich in texture to carry out the simplicity and nicety of the design of the architecture. Limestone is the material used in this particular floor. Cement and sand are mixed to produce effects somewhat similar to this. Where the scheme allows, various cements may be used to add zest to the floor pattern.

The stair hall pictured illustrates quite another use of a masonry floor. Here marble in squares of contrasting colors are laid in checkerboard pattern, giving a richly toned surface of sufficient interest to be able in this instance to dispense very effectively with the decorative quality of rugs.

In homes smacking of the Elizabethan or Jacobean influence floors of dark red brick laid in herringbone pattern are in keeping, and when waxed give a charming surface for the richly marked woods of the furniture and the bold colorings of the fabrics of those times. When tiles of the same color decorated with incised motifs are inserted at intervals among these brick the ensemble is unusually attractive, and the effect informal. In one of the



E. P. MELLON, ARCHITECT

*In this impressive stair hall squares of light and dark marble laid in checkerboard fashion form a floor of unusual interest. With such a floor a rug is not only unnecessary, but a positive detriment to the general effect*

illustrations, where the architecture is of the comfortable type typical of the early Renaissance period in England, the floor is of rather large, square tiles of a reddish brown color which harmonize with the grayish oak beams the rough textured plaster, the richly colored book bindings, the red leather covering of the stool, and the blue and white homespun material covering the fire-side chair. Waxed bricks would also have made a suitable floor for this type of room.

A most fascinating assortment of tiles in various patterns and colors which are adaptable to many style periods are now purchasable from both our own and foreign sources. Colorful tiles inspired by the designs of the Spanish, the Moors, the Persians, and the Italians are particularly suitable for our new homes in Florida and California. From Holland come charming blue and white tiles and tiles of delicate colorings decorated with naïve designs of flowers and animals and quaint scenes, which, although not very practical as flooring material, may be used with success as hearths, as bases in sun rooms and nurseries, as table tops, and for accessories.

Another attractive floor is that of cork; although in itself lacking in variety of color, it offsets colorful tiles when used in connection with them. These tiles might be placed at random among the squares of cork, or they may be placed in a set pattern following a certain scheme. Like the floor of linoleum, rubber composition,

**CRICHTON & CO. LTD.**  
**EXPERTS IN OLD ENGLISH SILVER**  
 636 Fifth Ave. **NEW YORK** at 51<sup>st</sup> Street



A beautiful Silver After-Dinner Coffee Set and Tray, known as the "Hardwick." This very fine set bespeaks the patient skill which created the original model in 1735, during the reign of George II. Many other after-dinner sets of different patterns and at varying prices are always to be found in the Crichton Galleries.



*A Silver After-Dinner Coffee Set known as the "Hardwick." Reproduced by Crichton from a model made in 1735, during the reign of George II.*





SO CHASTE . . . YET SO MODERN

*Gowned by Bruck-Weiss*

*"YOUR taste in silverware, Edythe, is like your taste in gowns . . . so chaste and correct . . . and yet so ultra."*

Edythe smiled inwardly . . . . . It was only a fortnight ago that she had discarded the garish, heavily filigreed service inherited from grandmother . . . . . and acquired the new and delicately charming *Argosy* pattern in 1847. ROGERS BROS. Silverplate.

She'd have changed long before, had she known the moderate cost. Her **PIECES OF 8** set, with covers for eight in knives, forks and spoons, cost only \$43.50 . . . . . And with dinner and tea sets to match at prices correspondingly moderate! Ask your dealer for **1847 ROGERS BROS. Silverplate.**

**MAY WE SEND YOU OUR NEW BOOK?** A most charming little brochure . . . . . beautifully illustrated . . . . . and containing a gold mine of suggestions for the hostess on both formal and informal entertaining. A copy is yours for the asking. Write for Booklet E-14 to Dept. E, International Silver Company, Meriden, Connecticut.



## FURNISHINGS of Distinguished Character

**T**O assist discerning home owners in achieving their decorative ideals through correct furnishings, John A. Colby and Sons design, build, search the world's markets and import. Sixty years of this work have given our organization unusual facilities and experience.

You are invited to visit our galleries where hundreds of fine things are appropriately displayed. If this isn't convenient, tell us of any pieces you seek, and we shall gladly write you in detail about what we have for your purpose.

Our decorating staff renders complete and competent service in any part of the country. Whether your problem be the selection of a single grouping or the furnishing of a complete home, we shall be glad to cooperate with you.

*Interior Decorations*

*Period Furniture · Antiques · Reproductions*

# John A. COLBY & Sons

129 NORTH WABASH AVENUE  
CHICAGO



C-L



L. FECK, ARCHITECT

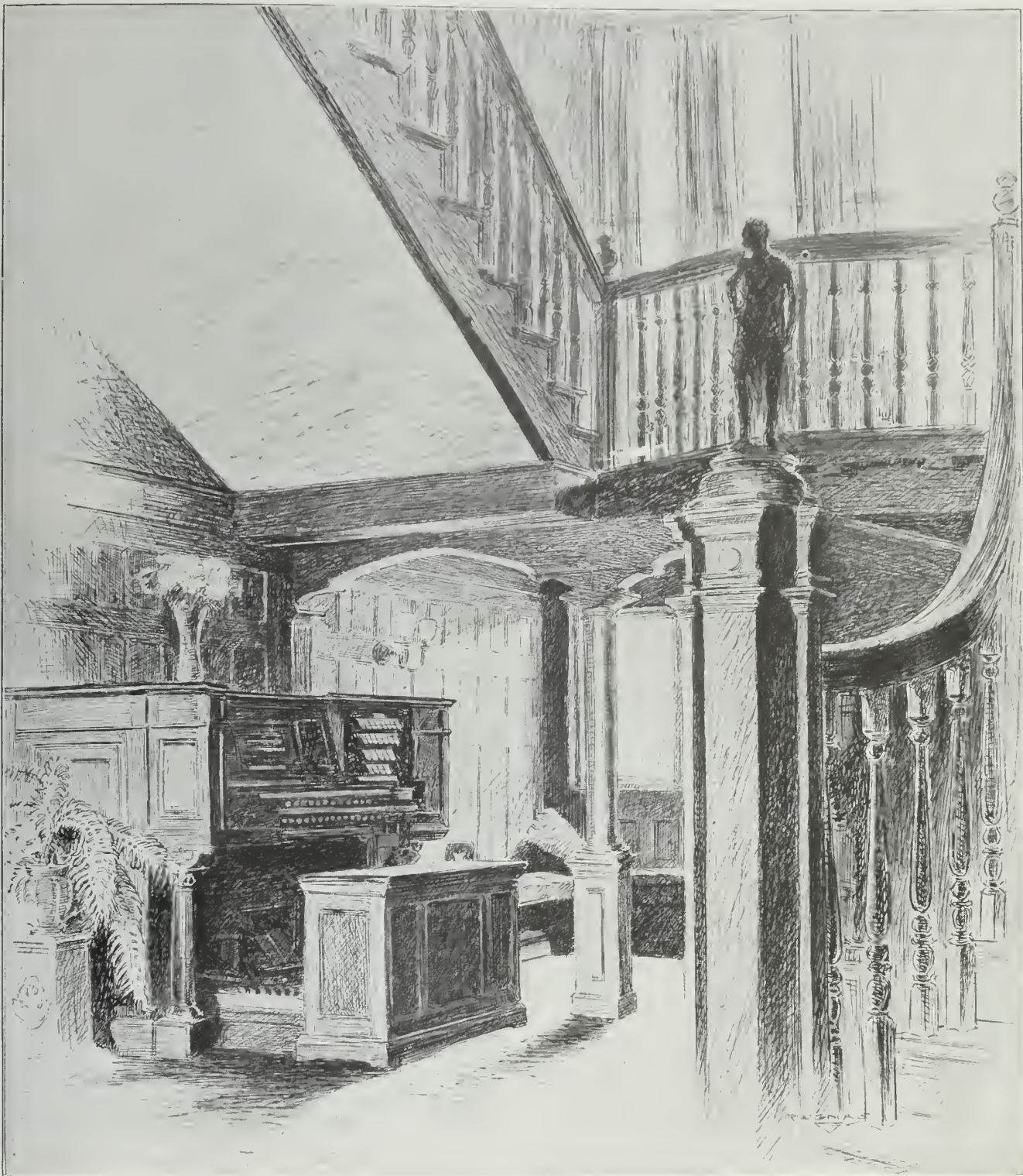
*The formal design of this floor is carried out in limestone whose color and refined texture are in harmony with the surrounding architecture*

and wood, the cork floor is resilient, a quality which in certain places is a factor of considerable merit. Cork is also noiseless, which recommends it for use in libraries, kitchens, and rooms where quiet is essential. Brick, tile, flagging, stone, and certain non-resilient compositions, although unexcelled in durability, are not so comfortable under foot as the more elastic kinds of floor material and for this reason are not so satisfactory in rooms receiving constant use and in working spaces.



E. P. MELLON, ARCHITECT

*Porch floors of slate or bluestone flagging form an agreeable transition between the out-of-doors and the more secluded rooms of the houses*



*Kimball Organ in a Residence at Scranton, Pa.*

## KIMBALL SOLOIST ORGANS

*A New Sphere of Accomplishment  
in Residence Organs*

ON this wonderful instrument, by inserting a roll, you may hear at pleasure the playing of the greatest artists of the organ. Every quality of technique and expression is as clearly heard as if the organist were present in person. Moreover, the same roll may be played with almost endless *personal* interpretations—so comprehensive is the construction of the Kimball Soloist organ.

*Every instrument is specially designed to suit the present structural layout of each home, whether completed or under construction. Prices \$10,000 up.*

*A demonstration will be arranged to suit your convenience.*

W. W. KIMBALL CO. (Est. 1857), 229 Kimball Hall, 306 S. Wabash Ave., CHICAGO

# THE ENSEMBLE IDEA IN DECORATION

By LEE McCANN

*Photographs from Hampton Shops, Charles of London, J. G. Valiant, Kapock House, Lyman Cleveland, Knabe & Co., A. L. Diamant & Co., and Finnegan & Jansen*

FURNISHINGS are no longer of necessity bought *a la carte*. A new idea has pervaded the planning and purchasing of interior decorations that bids fair to revolutionize—or perhaps it would be more accurate to say evolutionize—taste in a broad way. This is the ensemble idea as applied to furnishings. Its basic fact is that the more the client sees, the better the decorator sells.

Few people possess the native ability or the training to visualize final decorative effects from a length of chintze, a roll of carpet, and furniture seen in show rooms that lack background and atmosphere. The consequence of many years of buying and selling in this way resulted in an amount of dissatisfaction which has given birth to a new and brilliantly successful method by which the complete furnishings of a room may be ordered in precisely the same way that a dress or a suit is ordered—from a model which the customer beholds complete to the last detail.

It is now possible to see assembled rooms of various types from period to modernistic, from peasant to patrician, when the houses of the great decorators are visited. This gives a vast advantage over ordering from even the most skilfully executed water color sketches, because the view of the room is complete from all angles, and such matters as light, texture, and dimensions need not be left to the accuracy or inaccuracy of the beholder's imagination. It offers a concrete tangible example by which to focus, stimulate, and guide the taste of the seeker after fresh and beautiful effects.

As this idea spreads and becomes widely available much that is stereotyped and dull in home interiors will disappear. At present "safety first" is too often the rule, and one successfully furnished



*Furniture survivals of old Spain assembled in a modern setting mingle ancient dignity and courtliness with modern comfort*

house serves as a model for the houses of friends who come to see and remain to copy because they can see and know exactly what they are getting. With the opportunity to study assembled rooms that fully indicate new trends of taste, smart arrangements, and seasonal suggestions, personal taste becomes emancipated and originality is developed from a basis of sound decorative standards.

The most recent and interesting development of the ensemble idea applied to furnishings is shown in a decorating house where the work of a number of leading decorators is grouped in a permanent exposition of rooms of various types. The furnishings of these rooms may all be bought outright, or, age and rarity permitting, may be duplicated with certain desired changes, or any part of the furnishings may be purchased at will. As things go out they are replaced by others of equal rank, and from time to time the entire house is redecorated to maintain the spice of variety which is so piquant a part of our pleasure when choosing whatever lies within the field of esthetic appeal.

These interiors have done away with cold formality. One is struck at once by their livable charm, which is as if in hospitable readiness for the awaited guest.

Luxurious rugs and draperies, low-toned walls and finely made furniture are first harmonized into a major scheme of color and proportion and then humanized by the important if lesser articles that pull a room together. Just the right lamps, an overmantel painting that is perhaps the perfect note, bits of pottery, charming

ornamental ironwork, pianos, radios, victrolas, small boxes, flower bowls, mirrors, and other articles and ornaments take their place which is to give the room personality and life. Then too, visitors are



*An English living room where the mellow tone of deal paneled walls provides a color key of restful charm to which the furnishings harmoniously conform*



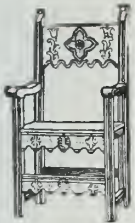
*Georgian fireside comfort aptly summed up in a chintz covered chair of luxurious dimensions, and a finely proportioned mantel*



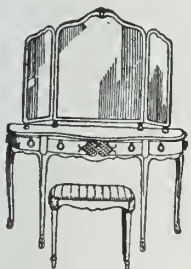
*Rose-colored toile de Jouy and wall paper of delightful antique pattern are the dominant effects in this French boudoir. A large mirror, unmounted, seen at back, with the two little chests of drawers in front, is an entirely new and effective decorative contribution*



*As if the Master Workers of Old  
Plied Their Craft for the  
House of Sloane*



*Wood Seat Italian  
armchair*



*Marquetry dressing  
table and Bench of  
the Louis XV period*

We have gathered together a group of craftsmen who know the secrets of the men who made furniture history. English furniture of practically every type; Spanish, Italian, French and American—all of these are faithfully reproduced from fine old pieces—pieces which are authentic antiques, every one of them.

This organization—known as the Company of Master Craftsmen, Inc.—has been organized to produce the finest furniture and cabinet

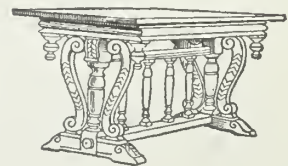
work. Their entire output is controlled by W. & J. Sloane. Thus we are able to offer authentic reproductions moderately priced.

Some of the originals from which we have made reproductions are now on display at our Fifth Ave. store. Replicas of acknowledged masterpieces and other furniture designed especially for modern requirements are also shown.

Those contemplating the furnishing and decorating of the home, will find a visit of inspection helpful.



*Walnut and Lacquer  
Queen Anne cabinet*



*Walnut Library  
Table of Spanish  
origin*



*The Flushing Home of the Company of  
Master Craftsmen of W. & J. Sloane*

**W. & J. SLOANE**  
Fifth Avenue at 47th Street, New York  
SAN FRANCISCO ... WASHINGTON

# A stairhall of courtly dignity



*~ combining balanced beauty of proportion with exquisite detail ~ " ~ ~ ~ ~*

THE set of magnificent tapestries were especially woven and designed to portray a theme connected with the family history. The fine rail of wrought iron was executed from Valiant plans by Samuel Yellin, and the hand tufted carpets were woven to order in Austria.

The curving line of wrought iron stair rail, the wide sweep of tapestry and the winding carpets in this stair hall are not only beautiful in themselves. They give both distinction and breadth to the entire hall.

Starting from the bare squared walls of the stair well, a full three stories in height and of limited width, Valiant has planned and developed the present decorative treatment.

That balanced beauty of proportion which is the basis for successful decorative detail has been created once more by Valiant as a necessary prelude to effective interior decoration.

This service is at your disposal without obligation. An opportunity to serve you is respectfully solicited.

## VALIANT Decorations ~ Furniture

1822 Chestnut St.  
PHILADELPHIA

224-226 Charles St. N.  
BALTIMORE

9 Rue de Seine  
PARIS

afforded in this way the chance to learn and compare the styles of different decorators which, when they are familiarized, are as patent as the signature on a painting and are worthy of the same appreciation.

One may see, under one roof, an oak room done by a master of the Elizabethan period style, a Colonial room of cool reserve by a decorator whose preferences have brought him fame for work of this type, or a modern room by a designer whose feeling is all for interpreting the spirit of the day, and other distinctive and interesting styles in decoration. Even the



*An inviting corner of a large paneled living room where the same thought and art that has gone to make the larger appointments is seen in such details as lamps, cushions, and ornaments*

paving in front of the house, the front door, the cushioned, automatic elevator which gently conveys the visitor from floor to floor, are all a part of the permanent exhibit, as is also the proverbial kitchen stove with all modern im-



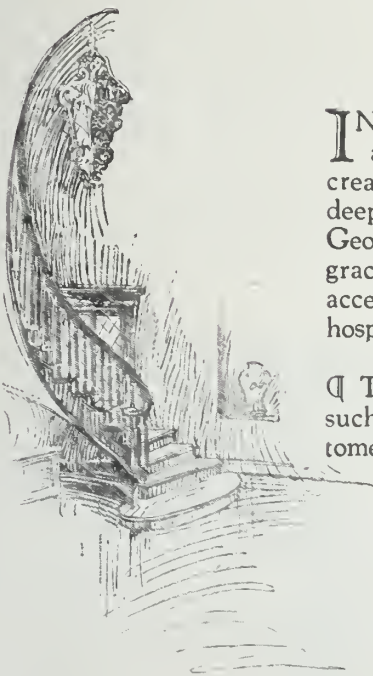
*The beautifully lacquered case and fine design of this piano were created especially to suit the Queen Anne living room of which it is a distinguished feature*



*An oak room in which knowledge of this mode is mingled with decorative authority to present a particularly good example of the style*



New York Galleries, Inc., Decorators



IN a setting of architectural dignity a feeling of livableness has been created in this interior by grouping a deep-seated sofa and chairs about the Georgian fireplace, the book-shelves gracefully enclosed in the paneled walls accentuating the feeling of warmth and hospitality. ~ ~ ~ ~

Q There is an abiding charm about such a room, an atmosphere of accustomed well-being . . . symbolized time

and again at these Galleries in a series of decorative ensembles in which age-mellowed treasures of another day find congenial companionship in reproductions wrought by our community of cabinetmakers. ~ ~ ~

Q Before a sympathetic background, such objects grow upon one's affection with further acquaintance, until the purpose of utility is almost forgotten in the joy of their possession. ~ ~

# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

# TODHUNTER



## LIGHTING FIXTURES

Handwrought reproductions in iron and brass of distinctive old wall and ceiling lights.

Also special designs to order

*Illustrated Booklets upon Request*

119 East 57th Street, New York



# KENT-COSTIKYAN

FOUNDED 1886

485 FIFTH AVENUE—SECOND FLOOR

*Opposite Public Library*

NEW YORK

*Oriental Rugs, Antique and Modern*

*Fine Chinese Rugs*

*Wide Seamless Plain Carpets*

*Spanish and European Handtufted Rugs*

*French Aubusson and Savonnerie Rugs*

BOOKLET "C" WITH HELPFUL SUGGESTIONS ON RUGS IN DECORATION SENT ON REQUEST IF ACCOMPANIED BY YOUR DECORATOR'S OR DEALER'S NAME



*A dining room done in soft shades of green relieved by yellow chintz coverings on the painted chairs has the fresh charm of spring. Ornamental lattice work gives an angular note that is effectively suggestive of a modernistic theme*

provements, and a number of other electrical household conveniences which can be viewed in the basement. Outside there is a charming shaded courtyard where a fountain plays to an audience of nymphs and cupids and animals in stone, and to visitors who come to choose their garden sculpture there.

All in all, it is a place in which to acquire ideas and inspiration along whatever line they are required to complete a comfortable, delightful home. Interesting suggestions for wall treatments and ceilings abound. One may be initiated into all such practical mysteries as paints, varnishes, lighting, tiling, heating, which have so much bearing on durability and smoothness in household



*A Spanish hall that is not too literal to afford a hospitable welcome to furnishings that accord with it in color and spirit, if not in period—which is as a hall should be*

arrangements, and in many instances are problems to be considered in connection with decorative and architectural plans.

Many architects and decorators who have out of town clients are taking them on personally conducted tours of this house before final plans are made. They feel that it makes for a surer, more satisfactory and permanent choice in furnishings. The latter quality is coming to be a very important consideration. As people are being educated to understand the fine points of craftsmanship, they want the best they can buy, and this means that they keep it longer. Careful buying, therefore, becomes a necessity, and there is no better way of eliminating mistakes in advance than by studying the decorative ensemble and choosing the furnishings which make the strongest appeal from what can be seen in actuality.

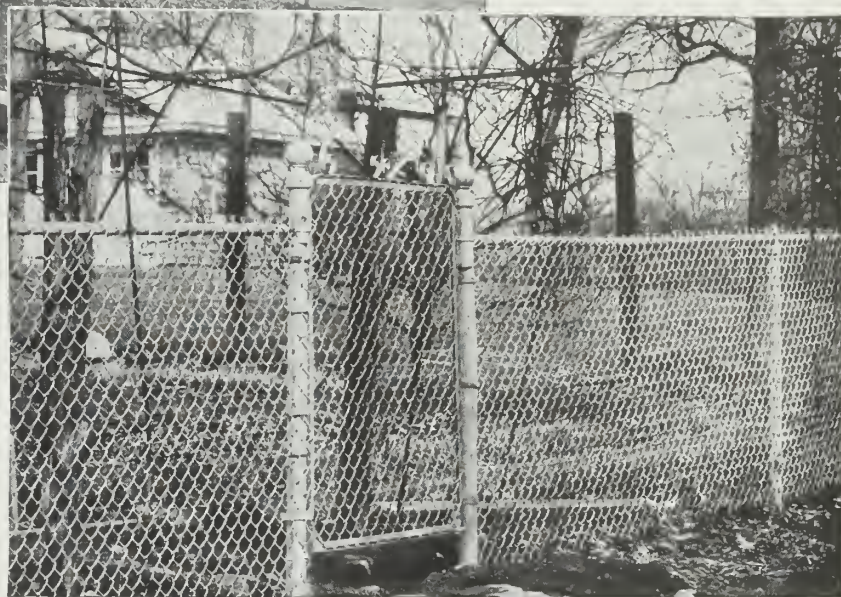


*A living hall of Adam influence to which one is introduced via a wrought iron gateway of ornamental design*





(Below) Detail Showing Gate



Wickwire Spencer Chain Link Fence Around Residence of Mrs. Brooks, 53 Montavista Place, Ridgewood, N. J.

## Make the First Impression a Favorable One

THE first impression upon a visitor, or anyone passing your property is made by the appearance of your fence. You can make that impression a favorable one by protecting your estate with a Wickwire Spencer Chain Link Fence.

A neat, strong and well designed fence will enhance the value of your property and protect your shrubbery and garden.

Wickwire Spencer Chain Link Fence is formed from Rust Resisting Wire. The framework is constructed throughout of full

weight tubing. Both are further protected against corrosion by dipping in molten zinc. Fence painting or repairs will be unnecessary for many years after erection.

The construction is pleasing in appearance and easily adapted to difficult or unusual ground surfaces.

Our expert fence erectors, at minimum cost, will place it for you, if desired. Use the attached coupon to send for further information and illustrated catalog.

WICKWIRE SPENCER STEEL COMPANY  
41 East Forty-second Street New York City

WICKWIRE SPENCER STEEL CO.  
Dept. 5CL. 41 East Forty-second St., New York City

Gentlemen:—I am interested in fencing.....  
(Kind of property)

Footage required.....feet.

- Please quote on material alone
- Please quote on material and erection.

Name .....

Address .....



# WICKWIRE SPENCER PRODUCTS

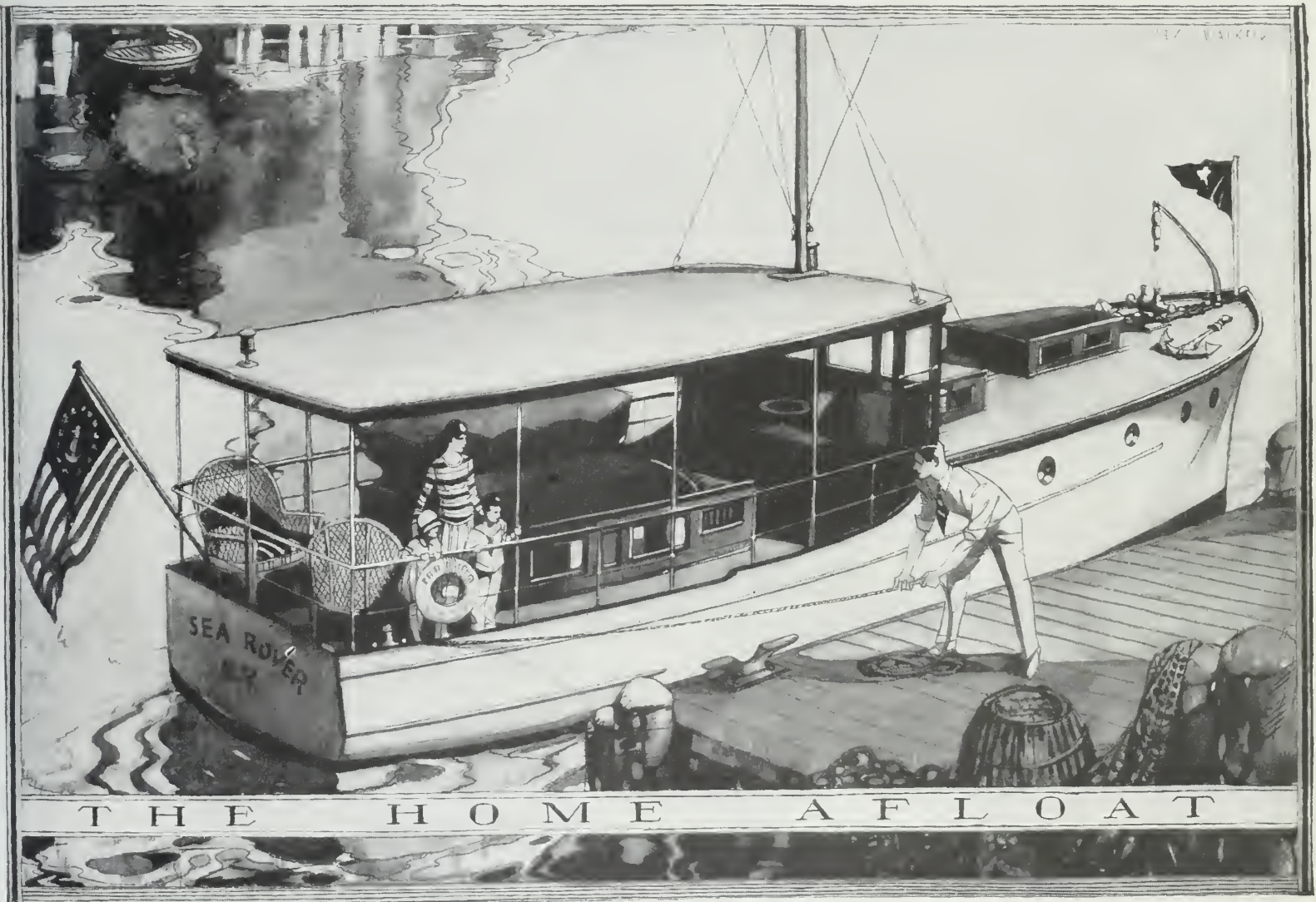








**T**HEY deserve better than stifling city streets. Why not treat your wife and children to a real vacation this summer? Take them on a healthful, never-to-be-forgotten cruise over blue-green waters. Think what such a trip would mean to them! Cool days and cooler nights invigorating sea breezes a carefree life in the open! Fishing, bathing and countless other outdoor sports! You can travel over free sea lanes instead of dusty, traffic-jammed highways. You can visit picturesque spots never seen by the motorist. You can get away from everything and everybody. You can forget your cares and business worries. Start planning now for joyous days on summer seas. Write for pamphlet CL, which describes in detail the latest models of standardized cruisers.



Every Elco Cruiser is a real "Home Afloat" with comfortable berths, a serviceable galley and all the other comforts and conveniences to be found ashore. And remember—motor cruising is surprisingly inexpensive . . . well within your means.

**Elco**

STANDARDIZED CRUISERS

Built since 1892

PORT ELCO—247 Park Avenue, at 46th Street, New York City : : Sales Office and Motor Boat Exhibit

# WARM WEATHER CLOTHES

By ANNE SHIRLEY MOLLOY

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information of any sort regarding country clothes. It will gladly furnish the names and addresses of establishments where correct country clothes may be found. Write, telephone, or consult Miss Molloy personally on country clothes problems at COUNTRY LIFE'S New York office, 285 Madison Avenue



*Tan jersey with effective contrast of brown crêpe, created by Bruck Weiss*

INTERESTING treatments of more or less familiar fabrics mark the claims to distinction of the costumes selected for this month. All of them are of the light-weight warm weather variety, the kind of things that the first days of May should make one think of, if the thoughts have not been implanted already.

The only garment that suggests more than a fraction of warmth is the O'Rossen coat pictured at the right, and we all know that a distinctive coat of this furless variety is a necessity for the smart person who stays at home or travels abroad. The material is a sort of homespun, and the single patch pocket and covered buckle are new treatments of familiar themes.

Then there's a two-piece sports frock at the left which should be worn on days when one doesn't need a wrap, for the dress is really smart and unusual. The blouse is in tan jersey with an applied leaf design of brown crêpe de chine. The skirt is of finely accordeon pleated jersey finished with a wide fold of the crêpe de chine, which is a deep russet brown and very smart in its contrast with the tan jersey. Notice that the tiny pleats of the upper skirt are flattened out purposely where they join the unpleated crêpe de chine fold, giving a rippled line through this part of the skirt which is most effective.

Below are a costume and a coat, both of which make pleasing use of metal thread. The beige afternoon costume is of kasha, with overblouse of metal jersey—that is with gold threads glinting here and there, as they are interwoven with the jersey. This rather sparing use of metal with jersey for day wear and sports has become quite as recognized as its more lavish use with chiffon and crêpe for evening. Gold nailheads in an attractive circle and triangle pattern adorn both overblouse and coat.

At the lower right is shown the coat, a slim straight model of hand-blocked linen in gay colors on a cream

ground. The colors are pointed up by the use of embroidery, and over all this runs a curling pattern in gold thread—truly an unusual and colorful sports coat.

Very gaily patterned coats, by the way, are being shown for resort wear this summer. Among the most colorful are knitted ones from Czechoslovakia, with myriads of bright colors interwoven against light backgrounds. These also come in all white, with a long loose stitch in geometric pattern for added interest. The three-quarter length in white is particularly smart.

The two photographs on the next page include a tan flat crêpe adorned with tiny navy blue wooden bells and gold thread, and a light green flat crêpe embroidered with gold.

For street wear, smart black outfits seem to divide favor with navy blue. One exclusive shop has made much this season of simple black skirts worn with a white overblouse and either a jacket or a



*An O'Rossen coat with single pocket and covered buckle, from Saks-Fifth Avenue*



*Beige kasha and metal jersey with gold nailheads, from Milgrim*



*Hand-blocked linen with gold thread, from Milgrim*



## GUNTHER FUR STORAGE

*Offers Exceptional Service*

After a season's wear a fur which you value should be properly cared for. A scientific compressed-air treatment is applied to all furs before being placed in our vaults—an invaluable aid to fur preservation. Should repairs be necessary customers are notified at once.

Our moderate storage rates 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 issued for a small additional charge.

**Gunther**  
**FURS**  
FIFTH AVENUE AT 36<sup>TH</sup> STREET  
FOUNDED 1820



## BONWIT TELLER & CO.

*The Specially Shop of Originations*  
FIFTH AVENUE AT 38<sup>TH</sup> STREET · NEW YORK



*a mark of the  
utmost in camel's  
hair quality—*



## SPORTS COATS OF "WORUMBO" POLO CLOTH

The Famous  
Camel's Wool Fabric

WOMEN'S and MISSES' SIZES  
SPORTS ATTIRE—*Fourth Floor*

## DIAMONDS PEARLS AND PRECIOUS STONES

IN CHICAGO—WHEN  
AT HOME. IN PARIS  
—WHEN ABROAD

## SPAULDING & CO.

*Jewelers*  
MICHIGAN AVENUE · CHICAGO  
23 RUE DE LA PAIX · PARIS

The Summer Mode  
in Evening Wraps



A Doucet model in closely beaded "Emeraude" Green Crêpe Roma. Imported by Gunther and posed by Miss Joan Clement.

A notable collection  
of Importations and  
Original Creations

**Gunther**  
**FURS**

FIFTH AVENUE AT 36TH STREET  
FOUNDED 1820



Tan flat crêpe, navy wooden bells and gold thread, from Bruck Weiss

slim coat, thus making the suit or the ensemble optional. The ensemble idea is more in favor than is the suit with distinctively gowned women. The black skirt and coat ensembles of rep or sheer woolen are very good worn with white crêpe or satin overblouses.

Slip-on sweaters of all varieties are available for wear with trim navy and black woolen suits. Several French designers have offered white pique over-blouses to complete the suit however. Exact copies of these are available at several of the smarter shops, and to my way of thinking they are more flattering and smarter than the sweater blouses.

Among the frock-with-jacket types, the sleeveless dinner gown with sheer long sleeved jacket to go over it is important. Another item, less frequently seen up to date, but very good, is the printed crêpe dress for daytime, with printed crêpe jacket to match. This will be cool and smart for town wear in summer and for short train trips as well.



Light green flat crêpe with gold thread, designed by Bruck Weiss



# CountryLife



JUNE, 1927  
50 CENTS



TRAVEL  
NUMBER





VELMO ~ In a Room Designed by B. Altman & Co., New York City

VELMO ~ the "Treasure Fabric"  
for Upholstering Fine Furniture

MOHAIR fabrics, treasured by countless generations for their wondrous and enduring beauty, reach their ultimate perfection in that superb upholstery material—Chase VELMO, widely recognized as the finest of mohair velvets.

Long after inferior mohair velvets—or fabrics not woven of mohair—have lost their original good looks, VELMO upholstery will be fresh and beautiful, providing lasting "beauty insurance" for your furniture.

*An interesting booklet, "Beauty that Endures,"  
will be sent you on request*

CHASE  
**Velmo**

Made by SANFORD MILLS, Sanford, Maine  
Selling Agents, L. C. CHASE & Co., Boston  
New York · Detroit · Chicago · San Francisco  
NATIONAL EXHIBIT ROOMS · BOARDWALK, ATLANTIC CITY



Decorators, upholsterers or furniture stores, will, if you insist, obtain a variety of VELMO samples for your selection, while makers of better furniture use VELMO on many of their finest pieces



# PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER



*Part of the herd of Holstein-Friesian cattle at the Lake Placid Club. This breed holds most of the world's records for high milk production*

**A** BRILLIANT field of entries and a record crowd of enthusiastic spectators were the outstanding characteristics of the Biltmore Forest-Asheville Horse Show held recently at Asheville, N. C. The two-day show was the first of its kind to be held at Asheville and the list of horses entered included the names of blue ribbon winners which had been entered in many of the most famous shows in the country and some of the most celebrated horses ever produced in the South. There were some 225 entries, and these came from as far north as Michigan and as far south as Florida. Twenty classes were reviewed by the judges during the two days of the meet. In many classes the field was of unusual size, twenty-five mounts being judged in one of the classes.

Among the women showing in the various classes were listed a number who are socially prominent. Miss Kitty Mullally of Charleston, S. C., a well-known and popular equestrienne, led the field in the number of events in which she took first or second place. Prominent also in the show were the Misses Lucille Gillicon of New Orleans, and Muriel and Elfrida Barrow of Savannah, Ga.; Mrs. Phillip W. Brooker of Fort Bragg; and a large Asheville representation consisting of the Misses Kathleen and

Helen Raoul, Elizabeth Martin, Ann Longhurst, Blanche Earle, Josephine Marvel, Edith Lawrence, and Peggy Morgan. The military delegation from Fort Oglethorpe was led by Lt. Col. Coates, formerly military attaché to the embassy to Czechoslovakia.

Black Rex, an Asheville horse, was champion in the five gaited classes. Bumblebee, a jumper of the 109th Cavalry, was champion among the hunters; and Gloria Golden, owned by R. Horace Johnston of Charlotte, N. C., led the field among the three-gaited horses. Some \$1,200 was awarded in prize money in addition to the large number of trophies and ribbons.

**A** NEW junior three-year-old Jersey record for South Carolina has been established by Mannsfield's Brookhill, a producer owned and tested by Fred H. Young, of Timmonsville, S. C. Brookhill was placed on test at the age of three years and three months, and in the following 565 days she produced 712.76 pounds of butterfat and 13,030 pounds of milk, which averaged 5.47 per cent. butterfat. For ten months of the test her production exceeded 50 pounds of fat per month, while toward the middle of her test she produced 73.80 pounds of fat in one

month. With her excellent record Mannsfield's Brookhill supersedes Sans Alois Chromo, which held this state class championship with her record of 577.15 pounds of fat and 11,072 pounds of milk.

**T**HE records of St. Lambert Owlet 154795, a purebred Jersey bull owned by Harold C. Bradford, of Turner, Me., is now being discussed by breeders and dairymen in all parts of the United States. This sire has been the subject of articles in many of the farm and rural papers, for every one of his tested daughters has made a high record while on official test. Two of these daughters have qualified for gold medals and three for silver medals awarded by the American Jersey Cattle Club, New York. The bull himself has also been awarded a silver medal.

St. Lambert Owlet, was bred by the veteran Jersey breeder, George Blanchard of Cumberland Centre, Me. He is a son of the gold and silver medal bull Darling's Interested Owl, and out of Aherloe Glen, the former world champion cow in her class. The value of Mr. Bradford's herd has increased greatly since he tested this string of cows, which offers another example of the value of testing in even the smallest herds.

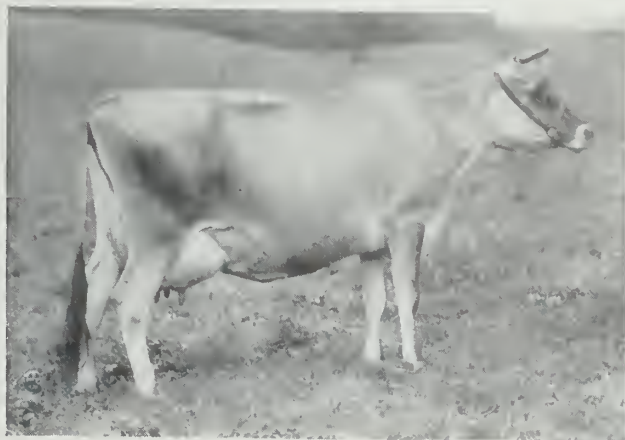


*Left. Fern's Cowslip Oxford, a mature Jersey cow in the herd of John T. Rozoland, Jr., of Spring Valley, N. Y. In 345 days she produced 16,095 pounds of milk, 890.31 pounds of butterfat*



*Right. The Holstein-Friesian cow Side Hill Ormsby Segis, champion 30- and 7-day milk producer over all breeds*

# It seems as if Jersey Breeders from every part of America will gather at Meridale on June 17th



S. A.'s Golden Gamboge

Dairylike Madcap



At the Meridale Annual Sale on June 17th, forty-five head of imported and Meridale bred Jerseys will be offered at public auction. Among them are some of the outstanding individuals of the breed—worthy representatives of the most popular Jersey families. Every animal of this offering has been selected having in mind size, type and production, qualities necessary for herd and breed improvement.

Among the most attractive individuals in the sale are S. A.'s Golden Gamboge, an imported bull with an established reputation as a leading sire; Imp. Dairylike Madcap, champion imported butter cow of the breed, and her ten months' old son by the well-known Meridale sire, Alligator.

S. A.'s Golden Gamboge is probably the most outstanding Jersey bull that will be offered at auction this year. He is a prizewinner of note, and his proved, prepotent blood lines are exceptional. He is by Sybil's Gamboge 3rd, who is the leading son of old Sybil, and who has forty-four tested daughters to his credit, including the great English champion show and butter cow, Roberta's Star, and five others that average over 650 pounds of butter.

S. A.'s Golden Gamboge's dam was the wonderful show and breeding cow, Golden Fern's S. A. It has been said by a competent judge that she was probably the greatest individual the breed has ever known. She was First over the Island and the only cow to twice win the coveted Theatre Cup. She was Golden Fern's Noble's greatest daughter.

S. A.'s Golden Gamboge carries a most happy combination of Oxford-Noble blood lines, a breeding nick that experience has proved to be most sat-

isfactory. S. A.'s Golden Gamboge and Sybil's Successor are the two outstanding Sybil bulls of the third generation.

Dairylike Madcap is the greatest daughter of Dairylike Majesty, the leading Register of Merit sire of the breed, now having 120 tested daughters to his credit. She has one record of 15,571 pounds of milk, testing 6.61% of fat, and 960.71 pounds of fat. She is now on retest, and in 207 days has a credit of 9,151 pounds of milk, testing 6.3% and 577 pounds of fat. She is bred to Alligator, to calve for a Gold Medal. Madcap is one of the great cows of the breed, and will fit into almost any constructive breeding program.

Breeders in need of an exceptionally high-class junior herd sire will welcome the opportunity to bid on the son of the well-known Noble bred Alligator and Madcap. This youngster is outstanding individually, with an inheritance of production and prize-winning qualities that is rarely excelled. We wonder who will bid last on him.

Almost all the females in this year's sale are either close springers or will freshen in time for the fall shows. When you buy one of these cows, you will really get two animals without paying for the extra one—a feature that breeders will be quick to appreciate.

Remember the date, and reserve it! And arrange now for accommodations at Meredith Inn! The catalogs with full information, and with maps of the roads to Meridale are now ready. Your copy will be mailed upon request.

## MERIDALE FARMS

*A great breeding, testing and importing establishment*

Meredith

Delaware County

New York

P. A. DUTTON, *Mgr.*

*Herd fully accredited—129609*

THE Guernsey bull Clare's Patient King, sensational Maryland sire, died recently at the age of nine and a half years on the farm of his owner, Louis McL. Merryman, at Sparks, Md. His highest producing daughter is Gerar Fanny, a neat individual which has the Maryland State record of 10,258 pounds of milk, 529 pounds of fat, Class FF. Her Class A record was 14,444 pounds of milk, 727 pounds of fat. She is the dam of Gerar Fanny II, which has completed a record of 12,724.5 pounds of milk, 610.44 pounds of fat, Class C. a heifer of such individuality that she stood fifth in a remarkable class of two-year-olds at the Sesqui-Centennial. The Clare family, of which Clare's Patient King was a member, has met the strongest competition at the leading shows in a most creditable manner, having won a total of fifty-six prizes, including fifteen firsts, thirteen seconds, three junior, two senior, and three grand championships. The bull himself was junior champion at the Maryland State Fair as a calf, and was second in the aged bull class for three consecutive years, being beaten only by the famous show bull Audacity of Edgemoor.



Gerar Fanny, the famous daughter of the celebrated Guernsey sire, Clare's Patient King

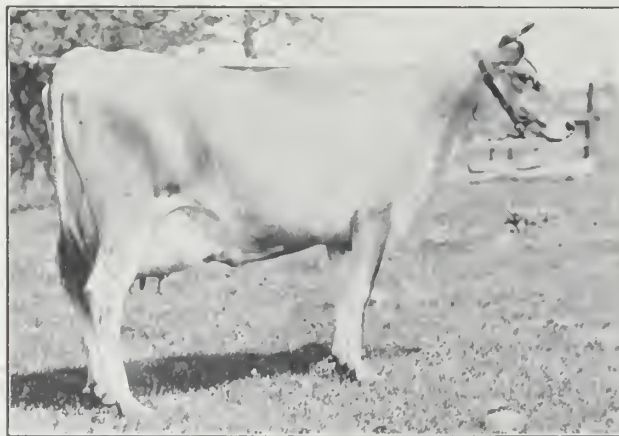
ONE of the greatest dairy cows alive to-day is the purebred Holstein-Friesian cow, Bess Johanna Ormsby, owned by Wintertur Farms, Wintertur, Del. This twelve-year-old cow has recently completed a seven-day official record of over 41 pounds of butter which makes her a world's champion, as no other cow has produced such a large record for the age. Four times this cow has made over 40 pounds of butter in seven days. In the yearly division Bess Johanna Ormsby has a record of 1,597.71 pounds of butter. She has six long-time tests which average 1,076.26 pounds of butter and 21,343.45 pounds of milk. Bess Johanna Ormsby is a large, robust, vigorous cow. Before she dropped her last calf she weighed 2,170 pounds. In less than nine and a half years she has nine times freshened, giving birth to ten calves.

A NEW 305-day record for Maine Jersey cows over twelve years of age has been established by Golden Jessie Fox, a producer owned by Ross Elliott, of East Corinth, Me. This cow started her test at the age of twelve years and seven months, and in the following 305 days she produced 600.33 pounds of butterfat and 11,904 pounds of milk. For six months of the test her yield exceeded 60 pounds of fat per month, and she carried calf for 121 days of the ten months. With her record she supersedes Hood Farm Fern's Lassie, which has a record of 502.86 pounds of fat and 9,071 pounds of milk. When tested in her eighth year Golden

Jessie Fox produced, with calf, 514.32 pounds of fat and 10,341 pounds of milk. Her sire is Golden Lass's Fox, and her dam is Flying Fox's Jessie.

A SECOND state Jersey record for Vermont has been established by Salome's Babe, an outstanding individual in the herd of M. P. Ladd, of Worcester, Vt. In this official test, started when she was four years and one month of age, Babe yielded 642.40 pounds of butterfat and 12,234 pounds of milk in 305 days. Her production reached 84.31 pounds of fat in one month of the test, while for three successive months her yield exceeded 70 pounds of fat per month. She made this record while carrying calf, so she has been awarded both a gold and a silver medal by the American Jersey Cattle Club, New York. This record is more than 100 pounds higher than that of Salina's Pet Lucy, the cow which held this junior four-year-old championship in the 305-day division, with her record of 519.56 pounds of fat and 8,582 pounds of milk.

When tested as a senior two-year-old, Salome's Babe established the Vermont 305-day record in



The Jersey cow Raleigh's Torono's Meme, Starting at the age of two years and five months she produced in 305 days 16,085 pounds of milk, 902.15 pounds of butterfat. Owned by the Sherman Nursery Co.

that age class, and this record still holds. In that test she produced 507.81 pounds of fat and, 9,987 pounds of milk, with calf, in 305 days, thus winning a silver medal in addition to the state Championship.

SALES AND MEETINGS

GUERNEYS: June 2, Complete dispersal of sixty head of Ne Plus Ultra Guernseys, Highlands; W. H. Gratwick, Proprietor, Trenton, N. J., Herrick-Merryman Sales Company, Sparks, Md., Sales Managers. June 9, Massachusetts Guernsey Breeders' Association State Sale; Place not determined; Edward Wigglesworth, 234 Berkley Street, Boston, Secretary-Treasurer. June 9, Wisconsin State Sale of Guernseys, Fond du Lac, Wis. June 15, Breidablik Farm Sale of Guernseys at Breidablik Farm, Wilmington, Del.; Herrick - Merryman Sales Company, Sparks, Md., Sales Managers. June 16, Louis Merryman's Sixteenth Semi-Annual Sale, Timonium, Md.; Herrick Merryman Sales Company, Sparks, Md., Sales Managers. June 29, Ohio Guernsey Breeders' Association Consignment Sale, Wooster, O.

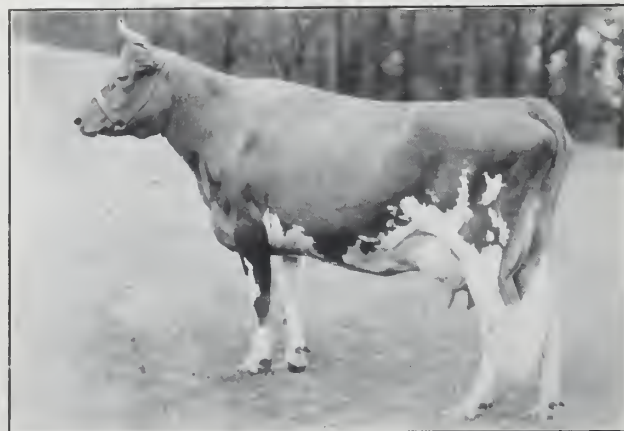
JERSEYS: June 3, National Jersey Sale, Trenton, N. J.; J. E. Morris, Westerville, O., Manager. June 11, Maple Avenue Farms, Plymouth, Ind. June 17, Meridale Farms, Meridith, N. Y. June 21, C. T. O. Schact, Bloomington, Ind. June 24, Ohio Jersey Cattle Club, Columbus, O.

HORSES: June 3-4, Tuxedo, N. Y. June 3-4, Sewickley, Allegheny, Pa. June 6-7, West Point, N. Y. June 9-11, Westchester County, Rye, N. Y. June 14-18, South Shore Country Club, Chicago, Ill. June 16-18, Huntington Bay, L. I. June 17-18, Troy, N. Y. June 24-25, Babylon, L. I. June 24-25, Toledo, O. June 24-25, National Saddle Horse Club, Lackawanna County, Pa. June 24-25, National Polo Pony. June 20-July 1, Grosse Point Hunt Club (Detroit). July 1-2, Milwaukee Hunt Club, Milwaukee, Wis. July 8-9, Lake Forest, Ill. July 15-16, Fort Sheridan, Ill. July 28-30, Stamford, Conn. Aug. 18-20, Monmouth County, N. J. Aug. 18-20, Derby, N. Y. Aug. 21, Greenbrier, White Sulphur Springs, W. Va. Aug. 24-27, Batavia, N. Y. Aug. 29-Sept. 3, Hamburg, N. Y. Aug. 29-Sept. 3, N. Y. State Fair, Syracuse, N. Y. Sept. 1-3, Newport, R. I. Sept. 5-10, Rochester, N. Y. Sept. 12-18, Kentucky State Fair. Sept. 14-16, Mineola, L. I. Sept. 15-17, Riders & Drivers, Philadelphia, Pa. Sept. 16-17, Far Hills, N. J. Sept. 17, Greenwich, Conn. Sept. 17, Smithtown, L. I. Sept. 19-24, Eastern States, Springfield, Mass.



Left. The Guernsey bull Atamannsit Leader, a son of Milkmaid's Ultra King and out of Langwater Leading Lady. Owned by Edward Wigglesworth, Meredith Farm, Topsfield, Mass.

Right. The Guernsey cow Convent's Ultra Queen Rose, New Jersey state champion in Class D, 16,598 pounds of milk, 915.2 pounds of fat. Owned by Miss Ruth Twombly, Madison, N. J.





## TALK OF THE OFFICE

WE HAD hoped to entertain and instruct you this month with the dustman's opinions of the next number, but neither cajolery, nor flattery, nor perjury could persuade him. He does not think that the time is ripe for him to make a pronouncement on COUNTRY LIFE.

A visit to his house the first night of the May moon, when the silver circlet dangled amid the dustman's apple blossoms and the old man himself was puffing a contented pipe on the porch, elicited nothing. He was hospitable, he let us sit on his front steps while he leaned back, feet on the railing, and discoursed on himself and life, but he would not consider the dummy magazine which we had brought him for criticism. First he said he couldn't read in the dark, then he said he wouldn't turn on the light and attract moths, and finally he said he wouldn't go indoors. We were bold enough to ask him why not. We suspected (1) that he had been trying to philosophize with the Mrs. about her mission in life which, we understand, is not similarly regarded by him and her; (2) that the old fellow was a little mellow with real May moonshine. He cast about for an answer and as he blundered through his wits seeking something convincing we decided that it was not number one but number two, that the little hoop of silver, so slender it seemed he himself could crush it, had caught him once more, had enmeshed him in fragrant apple boughs, had caressed him with soft breezes, and with her age-old baby talk of lispings waters and whispering leaves had befuddled him with her prattlings of spring and "beginning again" and "you're not so old" and "ah! but when I was young." We wanted to leave, for we feared being crushed by a falling idol—but this is the reason the dustman gave us for not criticizing the magazine:

"There is too much writing in our world. Every Tom, Dick, and Harry is putting himself in print. I have ideals and I mean to keep them. I was taught when I was young that literature was an art and not a trade. If the jaded little hussy who serves our modern writers as a muse wants to set herself up in business, let be—I for one shall never enter her shop, I will not haggle over rates, rights, and royalties!"

The old man was quite magnificent and for a time nothing was said.

"But we stress ideas now rather than art, don't you think so?" I asked timidly.

"Are there ideas in this flood of minor personalities; are there ideas in this awful avalanche of novels? My son, when I was young I was warned against reading novels. They were dangerous then—and are now. Carlyle said they ought to be reduced to nursery rhymes and given to children. They have nothing to give a man."

I saw it was no use. The old man had been tricked into thinking he was all majesty and mightiness. I left as soon as I was able and as I turned out of the front gate I saw the wanton moon which had been so slim and silver lying lush and golden on a bed of clouds. I thought she smiled to see what harm her witchery had done our dustman.

## BUT ABOUT THE JULY NUMBER

July COUNTRY LIFE, as befits the Midsummer Number, is designed to appeal to a wide diversity of outdoor interests, but indoors is by no means neglected, as will be seen by the table of contents, which includes "Early American Miniatures" by Harry B. Wehle, illustrated by reproductions in full color of charming examples of the work of early painters; "The Sport of Vikings" by Alfred F. Loomis; "The Room of the Month"; "The Editor Looks About"; "Interiors in the French Manner" (the residence of Mrs. J. Reginald Newton, Stamford, Conn.); "With the Waterlilies" by Anderson McCully; The Residence of H. E. Shadle, Esq., Beech Hill, W. Va.; "Some Tennis Mannerisms," by Fred Hawthorne; "The Noble Tradition of Linen Damask"; "The Fishing Barge That Turned Yacht," by Leone B. Moats; "Aberdeen-Angus for the Country Estate," by W. H. Tomhave; "Foreign Influence on American Decoration. IV—Italian and Spanish Influence," by Mrs. James T. Terry; "Vive le Sport"—caricatures by Maties Santoyo; "Golf Giants of Old," by William D. Richardson; Gate Lodge at Knollwood, N. Y.; "The Architecture of Houses," discussed by Harrie T. Lindeberg; "A Brief Natatorial 'Ask Me Another'" by George Hebden Corsan, Sr.; "Chronicles of a Countryman. VII—Haymakers' Luck" by Walter A. Dyer; etc., etc.

THE OFFICE BOY.



**Thurn**  
Exclusive Fashions  
For Women

15 East 52<sup>nd</sup> St., New York

Smart Clothes

Gowns

Wraps

Furs

Hats



# Old English Furniture



Rare panelling oak dresser of exceptionally fine colour, circa 1660. Length, 6 feet, 5 inches. On the dresser an early eighteenth century piece of glass with sailing vessel engraved.

Above, an English late seventeenth century seascape of pleasing composition and colour. Width, 4 feet, 10 inches, height, 3 feet, 2 inches.

## SCHMITT BROTHERS

523-525 Madison Avenue

New York City

# 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

J U N E 1 9 2 7

## C O N T E N T S

### *The Travel Number*

Cover Design	<i>Esther Mattsson</i>	An Interview with Alexander B. Trowbridge	59
Colorful Canyons	<i>Stephen S. Johnson</i>	35 Yellowstone Falls	60
Pertinent Facts for the Would-be Traveler	40	Moraine Gardens	<i>Anderson McCully</i> 61
Foreign Influence on American Decoration. III—The English Influence	<i>Francis Lenygon</i> 42	Chronicles of a Countryman. VI—A Rainy Day	<i>Walter A. Dyer</i> 64
Lilacs Over Twenty-five Years	<i>Mrs. Francis King</i> 45	The Garden of Richard D. Wyck-off, Great Neck, Long Island	66
Where Cataracts Leap in Glory	46	Salmon Fishing	<i>C. R. MacGregor</i> 68
A Few Prescriptions for Golfers	<i>William D. Richardson</i> 47	Ups and Downs in the Holstein Industry	<i>M. S. Prescott</i> 69
The Residence of Miss Katherine D. Farwell, Bridgewater, Conn.	49	The Era of Automatic Home Heating	<i>P. E. Fansler</i> 72
The Editor Looks About	52	Luggage de Luxe	<i>Lee McCann</i> 84
The Room of the Month	53	For Summer Sports	<i>Anne Shirley Molloy</i> 94
Taking Your Car Abroad	<i>Betty D. Thornley</i> 54, 104	Travel and Resort Information	108-110
Quebec, The Gibraltar of America	57	The Home Service Page	118
The Residence of Charles Pratt, Esq., Glen Cove, N. Y.	58	Talk of the Office	28
		Paddock, Ringside, and Byre	<i>Harold G. Gulliver</i> 27-k—27-m



© H. ARMSTRONG ROBERTS

*The Castle of Chillon*

REGINALD T. TOWNSEND

*Editor*

VOLUME 111

NUMBER 6

### DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

**MAGAZINES**  
COUNTRY LIFE  
WORLD'S WORK  
GARDEN & HOME BUILDER  
RADIO BROADCAST  
SHORT STORIES  
EDUCATIONAL REVIEW  
LE PETIT JOURNAL  
EL ECO  
FRONTIER STORIES  
WEST

**BOOK SHOPS**  
(Books of all Publishers)  
LORD & TAYLOR  
PENNSYLVANIA TERMINAL (2 Shops)  
NEW YORK: GRAND CENTRAL TERMINAL  
38 WALL ST. AND 526 LEXINGTON AVE.  
848 MADISON AVE. AND 166 WEST 32ND ST.  
ST. LOUIS: 223 N. 8TH ST. AND 4914 MARYLAND AVE.  
KANSAS CITY: 920 GRAND AVE. AND 206 WEST 47TH ST.  
CLEVELAND: HIGBEE CO.  
SPRINGFIELD, MASS.: MEEKINS, PACKARD & WHEAT

**OFFICES**  
GARDEN CITY, N. Y.  
NEW YORK: 285 MADISON AVENUE  
BOSTON: PARK SQUARE BUILDING  
CHICAGO: PEOPLES GAS BUILDING  
SANTA BARBARA, CAL.  
LONDON: WM. HEINEMANN, LTD.  
TORONTO: OXFORD UNIVERSITY PRESS

**OFFICERS**  
F. N. DOUBLEDAY, *President*  
NELSON DOUBLEDAY, *Vice-President*  
S. A. EVERITT, *Vice-President*  
RUSSELL DOUBLEDAY, *Secretary*  
JOHN J. HESSIAN, *Treasurer*  
L. A. COMSTOCK, *Asst. Secretary*  
L. J. MCNAUGHTON, *Asst. Treasurer*

COPYRIGHT, 1927, BY DOUBLEDAY, PAGE & CO. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.  
Subscription \$5.00 a Year; for Canada, \$6.00; Foreign, \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879.



*A luxury  
every woman  
longs for*

*—with economy to please the thriftiest*

FOR just a reasonable difference in price, you can dress your beds with the finer sheets and pillow cases you've always planned to have some day.

And for that difference in price you get not only the finer quality that every woman wants in all her household furnishings, but a remarkable difference in wear.

The petal-smooth texture and snowy finish that lend beauty to Wamsutta Percale, give this lovely fabric its greater strength and serviceability. In the most practical and scientific test ever given to sheets and pillow cases, conducted by PROFESSOR E. B. MILLARD of the Massachusetts Institute of Technology,

Wamsutta Percale proved stronger than 24 other well-known brands, after the equal of six years laundering.

Your knowledge of fabrics will tell you instantly that there are no sheets like Wamsutta Percale. Every woman who owns sheets and pillow cases made of this finer, lighter, stronger fabric will tell you that it is a thrifty luxury.

Yet this remarkable difference in quality is yours for a very reasonable difference in price.

Leading Makers of Men's  
and Boys' Shirts  
are now using  
WAMSUTTA  
FABRICS

MADE OF  
**WAMSUTTA**  
K.T.C.

*Look for this label  
under the neckband*

**WAMSUTTA PERCALE**  
*Sheets and Pillow Cases*  
*The Finest of Cottons*

LOOK FOR THE GREEN AND GOLD LABEL



## SUNSET

*Little Zion Canyon at sunset is a riot of color. The canyon being very narrow, one side is in deep shadow while the other is brilliantly lighted, and the red walls catch the rays of the setting sun, throwing them into startling relief. The canyon is not more than half a mile across at its widest point, and only a few feet at its narrowest*

# COUNTRY LIFE

JUNE 1927

## Colorful Canyons

by STEPHEN S. JOHNSON

*Illustrations by the author*

ONE hundred miles from the Grand Canyon to the north, in Utah, snugly tucked away, are three of the most beautiful scenic spots of the great Southwest. Only during the past few years has it been possible to bring tourists, in any great numbers, to view the Cedar Breaks, Bryce Canyon, and Little Zion Canyon National Park of Utah, the latter called by Robert Sterling Yard, "The rainbow of the desert."

Cedar City, one of the largest towns in Utah, is generally the starting point for trips to the canyons. A comfortable automobile, or saddle and pack animals if you wish, will take you up Cedar Canyon, to the top of a mountain called old Blow Hard, ten thousand feet altitude. You are among the flowers, cedars, spruce, and grasses of the summer range. Sheep are everywhere, their incessant bleating reminding you that wool is one of the state's industries.

I elected to go on horseback, and my guide, with the pack-horse, was some distance ahead, following a narrow trail. Suddenly he disappeared around what looked like two sand dunes. Nearing the spot where he had disappeared I closed my eyes; and as my horse turned and stopped I opened them, and before and below me lay a riot of color and weird erosion, covering an area of about sixty square miles. Cedar Breaks Canyon, itself panorama after panorama of superb views, and a clear vision for miles into Nevada, lay before me.

### A ROAD OF GOLD

As I followed the edge of this great basin, I seemed to be riding over a quartzite clay of a brilliant golden color. A hundred feet or more below a huge talus juttied out, its slopes tinted and streaked with delicate shades of flesh, pink, and cream. Great walls like the ramparts of a buried city arose out of this. The bottom of the talus ended in a mass of erosion, of a dark and brilliant red. Like a streak of molten metal Cedar Creek wound in and out among the queer shapes, rushing west-

ward, ever cutting deeper, carrying away the highly colored clays. Storm clouds, thunder and lightning, terrific hail, and cloudburst, added to the grandeur of the scene.

Two days, full of delight, we spent at Cedar Breaks, and then returned to Cedar City.

During previous visits to southern Utah I had listened to the accounts of a remarkable canyon in the Paunsaugunt Plateau, about a hundred miles north of Cedar City. It had been described to me by early pioneers, who as a rule are not very enthusiastic when it comes to scenery, as one of the most unusual bits of coloring and freakish erosion in the world. Bryce Canyon, they called it, named after a Mormon, Ebenezer Bryce. It is not really a canyon but more of an amphitheatre, one to two miles wide and three long. The Geological Survey had mapped it as The Pink Cliffs. Few tourists, up to that time, had seen it, and the President was about to proclaim it a National Monument. I decided to see the canyon for myself, and the next day was on my way by automobile, from Cedar City.

The sun was setting, flooding the waste spaces with its wonderful glow as we traversed the desert. Every sage bush stood out clearly, each a delicate shade of silvery green. Jack rabbits raced out of our way as two coyotes watched them and us from a low ridge. In the distance Escalante Mountain, named after a Spanish priest of early days, glowed a wonderful pink. We came to a gate. Passing through, a great plain stretched to the horizon—nothing in sight. We were going up a gentle incline. "Getting late, where is Bryce Canyon?" we asked the driver. The words were scarcely uttered when the car came to a sudden stop on the edge of a great bowl. Here at our feet lay a magic city of towers, spires, minarets, indescribably weird and silent, all in wonderful pink, red, and flesh tints with here and there a creamy white or brilliant gold, the glow from the setting sun bringing out wonderful combinations of color.

One might well imagine it some Babylonian city, with towers and windows aglow. I have visited Bryce Canyon three times, and have seen it under various conditions of light and shade, but my first visit is the one that I shall always remember. It was the most beautiful natural picture I have ever seen.

We camped on the edge among the great yellow pines, and I fell asleep with a brain full of color, and the feeling that my pioneer friends had made no mistake when they told me that it was the only spectacle of its kind.

### THE PERFECT MOMENT

Next morning I was on the rim, with my camera, before it was light enough to find my way about. A faint glow gave the direction. I watched this grow brighter and the weird shapes come forth like a negative in process of developing. When the sun burst over the top of Escalante Mountain, each pinnacle—and there were thousands of them—seemed to have a brilliant electric lamp in its top. These glowed for a few moments, then went out. This climax is called "The Moment," and lasts for less than a minute. To add to the picture, a morning rainbow rested one base on the rim of gold and the other in a mass of white columns near the center of the bowl.

The effect of sunrise is very different from that of sunset, many of the formations seeming translucent, like delicate alabaster.

The depth of this so called canyon is about eight hundred feet. An easy trail winds down the side in and out among queer formations. Great spruces grow between the fantastic columns, which are so tall that only the tops of the trees are visible. On the slopes grow the fox tail pine and patches of sage and juniper.

Bryce Canyon has its legends. One I remember ran something like this: the Sun God fell desperately in love with a very beautiful fairy Princess. Although he traveled around the earth once every twenty-four hours, he had never seen any



### *THE PINK CLIFFS*

*"A magic city of towers, spires, minarets, indescribably weird and silent, all in wonderful red, pink, and flesh tints with here and there a creamy white or brilliant gold."*

*In this remarkable area of erosion almost every conceivable form may be found among the thousands upon thousands of columns which cover The Pink Cliffs for many miles*



## *CEDAR BREAKS*

*One of the first examples of brilliant coloring which the traveler sees on his way into the wonderland of southern Utah. This is a great slip or slide, the trees in the center being originally a part of the forest on the top of the cliff at the right—hence the name Cedar Breaks. From here there is a clear view for miles into Nevada*



### EARLY MORNING

*The early morning lighting effects in Bryce Canyon are startlingly unusual—more like the figment of a dream than actuality. Many of the formations, especially those of light color, take on a translucent appearance resembling delicate alabaster. It has probably taken millions of years of rain, snow, and blowing sand to cut this canyon down through the layers of silt, sand, and stone, and it is growing all the time*



place which he thought suitable as a home for her, and would not ask her to marry him until he did. Being desperate he decided to consult Dame Nature. She, out of her experience, suggested to him the Pink Cliffs of Utah. The next day, on his way round the earth, he looked them over thoroughly, and commissioned her to build for him there the most beautiful and colorful palace in the world. Dame Nature went to work, and out of this one-time level plateau etched away the softer elements, leaving the harder substances intact. The Sun God, much pleased, married the fairy Princess and took her there to live. She loved to explore and view the wonders of her home, and one day she came upon a place where there were thousands of tall columns, pink, white, and red. In her delight she dashed among them, became lost, and was never seen again. The Sun God was broken hearted. Each morning as he comes over the top of Escalante Mountain he peers into the Silent City, and as he gets high in the heavens sends his warm rays straight down among the tall columns, but has never been able to find any trace of his fairy Queen. She may have died of thirst, or one of the columns may have fallen on her. After a heavy rain they do fall. I have seen some go over. Near the top of a slope there is one very tall and slender. It looks as if a good push with the hand would send it toppling. A native of Utah told me that when he was a boy, forty years ago, the column was standing then just as it is now. That was several years ago. A year ago it was still in place.

Bryce Canyon is an amazing and entrancing spectacle, much older than the Cedar Breaks. It has probably taken millions of years of rain, snow, blowing sand, and action of the elements, to cut it out of the Paunsaugunt Plateau, and it is growing all the time.

Looking south from the top of Blow Hard Mountain, on my trip to the Cedar Breaks, my eye was attracted by a mass of ivory and crimson, two great domes, plainly seen, each with a streak of dark red on its summit. The East and West Temple, they call these, and they mark the entrance to Little Zion Canyon, Utah's new National Park.

From Bryce Canyon I traveled by automobile to the Park. The two temples towered five thousand feet above the road, and on top of each, like a Turkish fez, is all that is left of the Vermilion Cliff. It was these masses of stone and color which attracted Major Powell to Zion after he came through the Colorado by boat, on the first voyage through the Canyon.

#### THE BABY NATIONAL PARK

When I visited Little Zion it had just been made a National Park, and the only thing to separate it from the rest of Utah was a barbed wire fence, and a wooden gate, costing not more than ten dollars, across the canyon road. There was no real superintendent, no checking station, no frills. The road extended only

a short distance in, and the rest must be done on foot or horseback. That is when I really enjoyed Zion, and lost my heart to its beauties.

I reached the valley of the Rio Virgin, just at the peak of sunset. In places the canyon seemed to be on fire, the deep shadows of its westerly side forming a great contrast. Next morning when I awoke, a great golden flesh-tinted dome was coming to life—the Mountain of the Sun receiving the first rays. It is beyond my ability to describe adequately the effect it had upon me. The rest of the canyon was in deep shadow, with only this golden dome perfectly lighted. Behind us rose a red wall sheer for several thousand feet, and across the river another similar wall. I realized then that Zion is a narrow canyon, not over a half mile at the widest, and a few feet at the narrowest, full of twists and turns, and with several side canyons. Through the center runs the Rio Virgin, at times clear as crystal, then thick with mud and sand from distant cloudbursts. There are no fish in the Rio Virgin, due to these numerous cloudbursts.

At that time a trail led up the canyon to the Great Bend, Cable Mountain, and Weeping Rock—you can do it now by automobile. Our party pushed its way through the scrub oak, then out over the sandy river bottom, marveling at the height of the sheer walls, and the contrast of color between the upper and lower sandstones—pearl gray, light red, reddish brown, and mauve. There was also a wonderful growth of green, and many splendid springs and waterfalls, wild grape vines in profusion, the large white jimson lily, with its waxy leaves, prickly pear cactus, Indian pipe and paint brush, clumps of tall silvery sage, and stately yucca.

#### THE CABLE-WAY

We saw a slender wire which brought down the lumber from the top of Cable Mountain. Women and children once rode that three thousand feet, until the Park Service put a stop to it. The Mormons are proud of their cable-way, placed there by tremendous effort. When it was being lowered it caught in the branches of one of the large trees, beyond the reach of anyone. There it stayed until one of the best shots freed it, shooting away with his rifle the limb which held it. It also fulfills a prophecy by Brigham Young, that some day the lumber from the top of the canyon would supply that part of Utah. Its weight coming down lifts supplies to the top in a few minutes—a half day's journey up a hard trail with pack animals.

We found our way to Weeping Rock, a cave-like structure, from whose top tiny streams fell like rain, from hidden crevices covered with masses of delicate fern and yellow columbine. My son and I were marvelling at its beauty when we heard a kindly voice. A large rough looking man was coming toward us with outstretched hand. "Welcome, stranger, to our beauti-

ful country," said he. "My name is Free-born Gifford, from Springdale, yonder. Saw you making your way up the Canyon, and thought I would stop work a bit, to greet you. We don't see many strangers in these parts. Where are you from? New York—and you've come all this way to see our canyon? Well, I have lived here all my life, and every time I ride up and down I realize that the good Lord made something unusual, but it must be more beautiful than I thought to bring you and your son all the way out here from New York, just to see it. We Mormons love it."

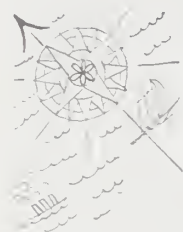
That was six years ago. I have returned four times. Gifford, and many like him are among my staunchest friends. We spent days tramping and riding the rough trails, digging in cliff dwellings, studying ancient maps and designs cut in the smooth walls by prehistoric hands, exploring the side canyons, the East Rim, and the dangerous Narrows full of quicksand and deep pools where the sky looks like a silver thread, and in many places one can see no sky at all.

#### MORMON NOMENCLATURE

I was impressed with the names which the Mormons have given the many beautiful spots in their canyon. Here are some of them. East and West Temple, Towers of the Virgin, Three Patriarchs, Great Organ, Great White Throne, Angel's Landing, Guardian Angel Pass. In my opinion these names add as much to its beauty as the soft colors and wonderful erosion. Bishop O. D. Gifford states that: "Southern Utah was first settled by the whites about 1860. . . . Zion Canyon was first discovered by Joseph Black. He talked so much about it we called it Joseph's Glory. At that time the Rio Virgin was a narrow clear stream, full of fish. Its banks, the hills, and the plains were covered with tall grass and a heavy growth of timber. The cutting of the trees and the constant grazing, especially of sheep, made the land wash away, until now 50 per cent. has been taken by the river, which is now a quarter of a mile wide in places. A number of families settled in the canyon, cultivating the available land, but the river and the proclamation for a National Monument, March 18th, 1918, drove them out. One of the settlers called it Zion. We added 'Little' to it, and by those two names it will always be known."

I found you in South Utah,  
Near the border, over yonder.  
Wondrous "Rainbow of the Desert,"  
Canyon of beauty, awe, and grandeur.  
Cut from mighty hills of sandstone  
By the constant wear of water.  
Painted by the brush of Nature  
In colors of the Master.  
Softest reds, grays, yellows,  
Splashed with streaks of vivid crimson,  
Dotted with the green of verdure,  
Grape-vine, cedar, climbing jimson.  
Is it any wonder  
The Mormons who found you  
With two temples at your entrance,  
Felt their God had led them onward  
To a Heaven in the desert,  
To a home among the crimson?  
Is it any wonder  
They named you LITTLE ZION?

# Pertinent Facts for the



WHEN you've at last definitely decided to go abroad and the great trip becomes an actuality, you are amazed at the details that must be gone through before you can get away. A thousand and one things assail you. Passage must be reserved, clothes bought, business put in order, funds for the trip secured. In fact, one is appalled at the things to be done and inclined to be so discouraged as to give up the trip. However, if you know the ropes it is really very simple and need not necessarily weary you.

In the first place, what boat to take? Two elements enter into consideration: First, cost; second, time. If funds are limited you must necessarily take a smaller and slower boat. Remember, of course, that rates vary with the time of year and that the peak of the rush to Europe is during May, June, and July, while September is the busy month westward. If you have but five or six weeks in Europe, it is best to take one of the large, fast steamers, for every day cut off the ocean voyage is that much gained in Europe. But if time is unlimited the slower boats are very popular and the one class cabin boats, like the *De Grasse*, the *Minnetonka*, the *Muenchen*, the *Resolute*, the *Presidents*, and many others, have had a great vogue. First-class cabin passage on these boats can be had for as low as \$150, whereas \$300 is about the minimum rate during the season for the big ships. If you are a poor sailor it is as well to take the larger and steadier boats, and a great many people prefer going by way of Quebec as the long trip down the St. Lawrence cuts off time out at sea. The Canadian Pacific Steamship

Company and the White Star Line maintain excellent boats sailing from Quebec and Montreal to England and Scotland. But if you are a good sailor and plan to visit Spain or Italy, it is well to take the comfortable boats of the Navigazione Generale Italiana or the Lloyd-Sabaudo. Their New York City offices are 1 State Street and 3 State Street, respectively. The following are the largest vessels in trans-Atlantic service:

1. <i>Leviathan</i> (United States Line, 45 Broadway, N. Y.)	59,957 gross tons
2. <i>Majestic</i> (White Star Line, 34 Whitehall St., N. Y.)	56,551 " "
3. <i>Berengaria</i> (Cunard Line, 25 Broadway, N. Y.)	52,226 " "
4. <i>Olympic</i> (White Star Line)	46,439 " "
5. <i>Aquitania</i> (Cunard)	45,647 " "
6. <i>Paris</i> (Compagnie Generale Transatlantique, 19 State St., N. Y.)	34,569 " "
7. <i>Homeric</i> (White Star)	34,256 " "
8. <i>Roma</i> (Navigazione Generale Italiana, 1 State St., N. Y.)	33,000 " "
9. <i>Columbus</i> (Hamburg-American Line, 26 Broadway, N. Y.)	32,354 " "
10. <i>Mauretania</i> (Cunard)	30,696 " "

The *Mauretania* holds the record for speed, having crossed the ocean in four days, thirteen hours, and forty-one minutes in 1908.

After you have decided upon the steamer and date of sailing, it is necessary to obtain a passport. This costs ten dollars. To obtain one it is necessary to have a birth certificate or other evidence of citizenship and two 3x3-inch photographs of the person to whom the passport is to be issued.

Passports can be obtained through an application to the clerk of a federal or state court. In New York City passports can be obtained at the passport bureau of the State Department in the Sub-treasury Building at the corner of Pine and Nassau Streets. In Washington they may be obtained at the passport bureau of the State Department; in Boston, at the Customs House.

When the passport is obtained it will be necessary to have it viséd for the countries you intend visiting before sailing. A list of the addresses of the offices for each country where passports are viséd and the cost of each is included elsewhere in this article.

Most travelers take funds abroad in the form of travelers' checks in denominations of \$10, \$20 \$50, and up, or carry a letter of credit from their bank. One generally has one's mail sent in care of a bank, which attends to forwarding it. Many American banks have European branches and will be glad to attend to the matter of funds and mail for you.

Travelers should voyage with as little baggage as possible, as transportation in Europe is expensive; many people travel only with hand luggage. A steamer trunk is permissible in the stateroom and even small wardrobe trunks, though they are generally put into the baggage room, where they can be got at when needed. Larger pieces are stowed in the hold. All luggage should be carefully marked with the owner's name and destination, and it is well to have some distinguishing mark on the trunks to identify them readily among the other baggage on the pier. Baggage, except hand luggage, should be sent to the pier the day before the steamer sails. It is an excellent plan to insure baggage for the trip.

On arriving on board ship one reserves a place at table from the head steward, and reserves a deck chair and steamer rug if desired from the deck steward. Steamer chairs cost generally two dollars each and steamer rugs a dollar for the voyage. One also put's one's name down with the bath steward for a set time for a bath each day.

It is customary to tip at the end of the



# Would-be Traveler

voyage. Five dollars for the cabin steward, a similar amount for the stewardess (unless you are a man traveling alone, when the stewardess need not be tipped; or in the case of a woman alone, the steward can be omitted). The table steward expects five dollars, while the deck and bath stewards should get two dollars. The library and smoking room stewards expect a tip, its size depending on how much you use the rooms, and the boy who shines your shoes gets a dollar. It is well to obtain some currency of the country you are going to land in before sailing or from the purser on board ship.

Following is a list of visés for the principal foreign countries, where obtainable, and cost, as well as other useful information:

**AUSTRIA:** Visé \$2. Obtainable at Consulate 8 Bridge St., New York. Customs duties: virtually none for travelers. Currency: the schilling worth 14.07 cents at par.

**BELGIUM:** No visé required for limited stay. Consulate at 25 Madison Ave., New York. Customs duties: excessive amount of tobacco in any form prohibited. Currency: the franc, worth 19.3 cents at par.

**CANADA:** No passport needed.

**CZECHOSLOVAKIA:** Visé, short period, \$1; long stay \$10. Consulate at 1440 Broadway, New York. Customs: duty on tobacco and firearms. Currency: the crown, worth 20.3 cents at par.

**DENMARK:** Visé free. Consulate at 16 Bridge St., New York. Customs: no duty for personal effects. Currency: the krona—100 are worth 27 cents at par.

**FRANCE:** Visé \$10. Obtainable at Pier 57, foot West 14th St., New York. Consulate, at 9 East 40th St., New York. Customs: alcohol and tobacco in excess of 10 cigars or 20 cigarettes duti-

able—*rigorously* enforced. Currency: the franc—100 centimes worth 19.3 cents at par.

**GERMANY:** Visé free. Consulate at 42 Broadway, New York. Customs: tobacco in excess of 10 cigars and 25 cigarettes dutiable. Currency: the gold mark worth 23.8 cents at par.

**GREAT BRITAIN:** Visé \$10, good for all British possessions. Consulate at 44 Whitehall St., New York. Customs: silk and tobacco in excess of one half pound dutiable. Currency: the pound—20 shillings—worth \$4.86 at par.

**HOLLAND:** Visé not required for eight days, if in transit. Stationary, \$1. Longer period, \$10. Consulate at 17 Battery Pl., New York. Customs: personal belongings non-dutiable. Currency: the florin, worth 40.20 cents.

**ITALY:** Visé \$10. Consulate at 20 East 22nd St., New York. Customs: cigars, cigarettes, and tobacco must be declared. Currency: the lira—100 centesimi worth 19.3 cents.

**NORWAY:** Tourist visé for July and August, \$2.70; other times \$10. Consulate at 115 Broad St., New York. Customs: personal effects free. Currency: the krone, worth 26.8 cents.

**SPAIN:** Tourist visé \$2.50. Consulate at 709 Sixth Av., New York. Customs: personal effects free. Currency: the peseta—100 centimos worth 19.3 cents at par.

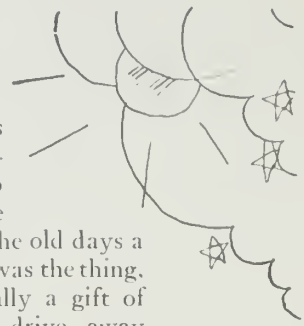
**SWEDEN:** Visé free. Consulate at 70 East 45th St., New York. Customs: liquor and tobacco prohibited. Currency: the krone—100 are worth 26.8 cents.

**SWITZERLAND:** Visé not required. Consulate at 104 Fifth Ave., New York. Customs: personal belongings free. Currency: the frank—100 centimes worth 19.3 cents.

When it comes to sending a gift to a

friend who is sailing, the opportunities to be of service are unlimited. In the old days a basket of fruit was the thing, with occasionally a gift of champagne to drive away the bugbear of *mal-de-mer*. The gifts range all the way from a mere telegram to a fitted suitcase—but probably you'll want your gift to fit in between these extremes.

Fruit is still perhaps the gift most often sent, and is always acceptable, though it is well to remember not to send too large a basket as it spoils easily and must be thrown away. Cake in attractive boxes, supplemented with bonbons, runs fruit a close second in popular favor. Champagne alas! is no longer to be sent—and why carry coals to Newcastle? Cigarettes are welcome, though. Some novelty shops make up special little *bon voyage* boxes, with little traveling pillows, slippers, or other dainty objects useful for a journey. Flowers are appreciated for the first day or so out but they fade so quickly. Probably the most appreciated gift of all, and one you cannot go wrong on, is books. One never seems to have too many of these and they while away the long hours on ship-board like magic. A good biography, the latest novel, a Baedeker, a history of the countries to which the traveler is bound—books gay and cheerful—these are the best companions to insure a real "*bon voyage*."



# Foreign Influence on American Decoration

## III—English Influence

by FRANCIS LENYGNON

*Interiors by Lenygnon & Morant, Inc.*

IN LOOKING back over the story of home building in America from Colonial days to the present, we find that one influence has been consistently felt in architecture, decoration, and furniture—that of England. When America was in its swaddling clothes it was but natural that the new infant should carry on English traditions in general living conditions as well as in language. As it grew it still drew on England for ideas for the homes fast growing in size and in richness.

days but of our own time. For Americans have not only kept the mother-tongue, they have retained in fullest measure the English spirit, the fine sense of hospitality and livability that has ever characterized the English home.

In absorbing these various influences, however, we have adapted them to our local conditions, to our varying modes of living and climate, with the result that we have at times created new types of homes, almost new styles of architecture. In those

building of brick and wood, creating a type that was to become erroneously known as Colonial. We built the houses and churches like Greek temples because England was aflame with interest in the Hellenic revival, and we paneled our walls as were those of the English manor houses. We built wings on both sides of these box-like houses of ours and placed pillars over both the entrance and side doors if we wished to. In many cases we kept the pillars in dwarfed form at the side entrances and employed for the main entrance only a carefully carved doorway, with pillars used as pilasters flat in the walls at the corners—pillars and pilasters with Doric or Corinthian capitals. In fact, we put a Greek nose on the Georgian face of our house and called it American, but its origin was directly traceable to the English interest in the excavations at Pompeii and Herculaneum.

In America to-day the English influence is becoming more and more evidenced as we approximate in our ways of living the English country life. No type of house more definitely meets this need than the composite Tudor-Elizabethan style so fitted to the large country estate, while in our suburbs, we are putting up English cottages—small, well-planned houses that bespeak comfort and cheer. And we are stressing this English type of house because for us these homes, large or small, have always held the qualities that we prize—a subtle something that is more than architecture or furnishing and that must be designated only by the much-used word "homelike." We do not otherwise know how to term that peculiar fitness of English house construction that has made them, regardless of their architectural style, fit comfortably into their settings, in harmony with their environment as well as expressing suitability of purpose.

In these modern Elizabethan-American mansions we are following all the old traditions, reproducing the two- or three-storied house of brick, wood, or stone which in that older day added rooms as needed, rooms of varying heights and levels which lent such interest. In the modern home, as in its prototype, much attention is paid to the designs created by the various ways of laying brick, using different colored bricks to make the well-known diaper pattern, often covering whole walls with this. As in the Elizabethan houses of old, the doorways in the new homes are made of heavy oak planks with iron strap hinges, the doorways being of stone, reminiscent of the time when the



*Detail of window treatment similar to late eighteenth century work in England—the inspiration of that fine sense of livability*

*that characterizes so many of our American homes to-day. Drawing room in the residence of Mr. Philip G. Gosler*

As a period of great commercial well-being was reached, it drew still more, reflecting in every phase the growing luxury of England, whose craftsmen and builders were, in turn, taking freely from Greece, Italy, Spain, and France. All these varying influences drained through the mother country to the sturdy Colonial child in America, affecting not only the life of Colonial

earlier days we attached Georgian doorways to the square-built wooden houses we had erected, stamping this as the "New England type" of house still found standing in such dignity in that locality to-day. We copied the Greek portico as it became established in England, we placed colossal pillars that ran up two and three stories on the Georgian houses we were

Englishman's house *had* to be his fortress as well as his abiding place.

Nothing about this type of home however is lovelier than its windows and the many styles that may be used. In the days of Elizabeth, windows were just coming into their own, and much attention was given them to make them beautiful. They were of leaded, stained, or painted glass, placed in groups or tiers giving to the lofty halls and rooms the air of ecclesiastical beauty and dignity for which this era was noted. The fireplace took on new size and importance; its fittings were wrought of metals with greatest care. Walls became the beautiful pictures in

each has its own traditions, furnishings, and decorations that are being carefully studied. There is not only consistency throughout in the architecture of the house but also the right indoor treatment, used with common-sense and an understanding of what is right for our own times and ways of living, which precludes slavish following of any definite "period" or making our homes into sublimated museums. As furniture and the art of furnishing are more fully comprehended, more and more are we sensing that fashions through the centuries glided into new fashions without a visible jolt or cleavage, and we know that we can use with good

that variation makes for interest. Moreover, in English design we find that, in turn, the English home was influenced by the artisans of other countries and that Spanish chairs, French tapestries, Italian and Spanish metalwork, Chinese designs and fabrics crept into the English house to lend color and warmth and variety both to the dignified, stately mansion and to the small cottage.

In furnishing a home, then, of English type, we have much to draw on yet which will still make this home consistently English in its American setting. Let us take, for instance, one of the many houses already built in the Tudor-Elizabethan



*A doorway that could well be called twentieth century Georgian—a shining example of architectural precedent used*

*with common-sense, to provide a composition that will harmonize with furnishings that also pay tribute to precedent*

*of varied provenance, but without slavishly following any definite period and making the home into a species of museum*

paneled wood that we are finding to-day of such pleasing warmth and color. The chimneys of the Elizabethan house were not only useful smoke conveyors, they were distinctly decorative, often placed in groups and topped by chimney pots developed in stone, clay, or carved brick, each of these particular features appearing in these English replicas springing up in such beauty all over the American countryside to-day.

In the many other types of English houses being built here—the manor, the small lodge, the farm type, the cottage—

results furniture of different periods in the same room in our homes. Grinling Gibbons festoons may ornament the chimney breast of the living room, with the rest of the room treated in different fashion; an Adam mantel can hobnob in harmonious fashion with tables and chairs of Chippendale inspiration. A richly blended chintz can add dignity to an old paneled living room, and Sheraton and Hepplewhite can be used in the same room with painted, paneled, or plastered walls. We have grown sensible about our environment and household gods, and we know

manner. We find the lovely roof lines that make for such an unusual skyline, we see the steep-pitched gables and note the primitive character of the half-timber work. We see many chimneys and chimney pots and walls of diaper design in brick. Here are the high windows and the charming groups of casement type, the finely arched entrance doorways bespeaking lofty halls and rooms within. In such a house the great hall would probably be two stories in height, its Gothic arched wooden ceiling with heavily carved supports that bring the warmth of wood

COUNTRY LIFE

down into the walls. Rightly done, such a hall can have an air of intimacy and warmth. This can not be achieved, however, by blindly following the period that gave birth to it. It must not be decorated with the cold chill of formality, but rather there should be a striving for unstudied informality through the furniture and its placement, leaving to the actual architecture the task of expressing its period background.

Such halls are to be found in many of the homes being built for us, halls where the fireplace and mantel are on generous scale, the walls paneled in the linenfold so beloved of Elizabeth, this paneling reaching to the height of the heavily carved overmantel, above which are tapestries in their gorgeously mellowed beauty to relieve any sense of chill. Bookcases there will be found in this hall to bring a fine note of livability, these mayhap made from panels brought direct from an English home or carved to harmonize with the walls. In these American-English halls the furniture will be found to range (and happily so) from the bulbous-legged refectory tables and benches of Elizabethan times, through chairs and couches of the more frivolous Charles, down to the well-built, comfortable, commodious reproductions of our own time, mahogany, walnut, and oak rubbing shoulders in comfortable intimacy. Chinese vases will be found and rare old urns used as lamps; rugs from Persia and the Far East, belonging in this picture and producing such warmth, harmony, and comfort as well as expressing the owner's personality as to make of this huge hall a livable spot although really formal in its inception. A half-dozen people can gather in such a place in friendly fashion, as would the larger number it could accommodate. In such a hall the window treatment would receive especial care; there must be plenty of light to prevent gloom, yet this must be tempered to fit the spirit of the place. Stained glass does this in wondrous wise, sending long shafts of purple, red, and gold light across the paneled walls. If clear leaded glass has been used, then hangings of rich fabric and colors must bring this desired tone.

A long line of kings and queens parade before one in an English room furnished for comfort. Tudors and Stuarts, Henry VIII, valiant Elizabeth, Queen Anne, William and Mary, the Georges, all stamped their predilections imperishably on the furnishings of their day, giving us the hoarded beauty of four centuries of art to draw on for harmonious furnishings of our home, furnishings that will not clash, since reign glided into reign and fashion slid into fashion with a pleasing intermingling of types.

What is true of the hall described above would be equally fitting for every room in the house, each room of a different style or period and each with several fashions expressed in its tables and chairs. The drawing room could have Jacobean paneling, a Gothic stone fireplace, its

chairs of Chippendale inspiration; different woods could be used, Chinese art objects in rich colors to bring harmony, windows of casement style, bay or oriel, a thread of consistency binding all together so that there would be harmony and relation of objects without sense of abrupt

sidetable or Sheraton sideboard in artistic brotherhood.

Another pleasing custom directly traceable to England is the use of chintz and the many embroidered, hand-blocked linens and cottons that they have used so effectively in all types of homes. No room could fail to breathe of England that had couches and chairs covered with the old Jacobean needlework—gay wools on unbleached cotton cloth. No window hung with the "chint" of which Pepys speaks, the "India chints" and "glazed chince" imported from England and advertised for sale in Boston papers in 1712, can fail to tell of English homes where hangings were so definitely a part of even the simplest cottage, their use going back to the days when tapestries were used on cold stone walls to keep the wind out and around beds to ward off bitter blasts.

It seems beside the mark to find it necessary or even expedient to mention the influence of the master craftsmen Sheraton, Hepplewhite, Chippendale, and the Adam brothers on the American home, so familiar are we with these names. Yet speak of them we must, for nothing of any age or clime has so dominated the American home as has the work of these men. And this domination will continue, for the furniture created by them had not only beauty of line, but was of good workmanship, and usable and comfortable. Go where one will in our country to-day, these names will be found household words and the outstanding characteristics of the work of each of these men well known, because of examples of their work which were imported to this country to be reproduced by the fine cabinetmakers of our own land. To-day this influence is still being felt and our own cabinetmakers are producing furniture for us based on the designs of the old masters. This does not mean that the furniture they are making is a slavish copy of design, but that the basic grounds of a certain type are taken and from them excellent adaptations are made so as to produce furniture of rare beauty of design and finish and construction. There is certainly more furniture made in America to-day that is of English inspiration than of any other style or period. It is not only that particular merit of design is claimed for this English work, but there can be no doubt that it has filled a certain need, a combined result of comfort, charm, and suitability to social custom in America. It has stood the test of long usage, and with the intelligent assistance of the ever increasing list of architects, designers, and craftsmen practising to-day, it would seem that it is here for some time to come.

Americans, like the English, have an eclectic and discriminating taste, building up homes piece by piece, well chosen, so that although we do achieve period effects, they are gracious and enduring because we have learned to place comfort, convenience, and individuality first and period backgrounds second. And this is perhaps the greatest English influence of all.



*The paneling and doorway in the Gossler dining room are in oak, and similar in style to the period of Sir Christopher Wren in England, but in influence only*

*Another imposing oaken doorway reminiscent of the work of Sir Christopher Wren, but with many variations, including a Grinling Gibbons festoon overdoor*



transition from style to style. And it would all tell of the homes of England.

In these adapted English types, bedrooms will be found with painted or paneled walls, plain or carved, as background for furniture of different styles and woods. Dining rooms can have walls of old deep brown pine, tables can be of Chippendale design as are the chairs, while Adam knife boxes stand upon the Hepplewhite

# Lilacs Over Twenty-five Years

by MRS. FRANCIS KING

**B**EGINNING with one's earlier impressions of places and their planting, one thinks naturally of the first impressions of shrubs in general—not childish impressions, but those of the beginning gardener.

I remember well what a look I cast upon the first shrubs we planted about our first house in the country. The landscape architect had specified them; they were carefully bought and as carefully set out. But once in, they seemed to me a succession of rather dreary woody twiggy things and were more often passed by than examined. This was in autumn and the bushes were small. But in two or three years, beside a walk whose curves and planting still remain in my memory as exquisitely lovely, there suddenly burst upon us one morning in spring a long group of fine lilacs in full flower. Then and not till then did I make acquaintance with those first beauties of Lemoine, that set of names now so familiar to American horticulture, yet ever lovely; Marie Lemoine, the single white only surpassed even now by one or two others; Mme. Emile Lemoine, the double white; President Grèvy, the very very bluish; Belle de Nancy, the pink single, and that deep purple Souvenir de Ludwig Spaeth still very near the top of any list.

Who first introduced all these I do not know; perhaps Ellwanger & Barry of Rochester. Certainly Mr. Ellwanger was among the first to suggest the use of the hybrid lilac in this country, and to him and to John Dunbar we who love it in its varying forms owe more than we can say.

There began then to filter into the country, when such filtration was easy, the various works of the Lemoines of Nancy in the way of new and ever lovelier lilacs. Then began Mr. Dunbar's hybridizing, as he realized what could be done in this way during his management of the collection at Highland Park. (The history of the lilac in America remains to be written, but this would make a highly interesting chapter in our gardening annals). With E. H. Wilson's frequent findings of lilac species in the Orient, with the accessions to the Arnold Arboretum, there came a greater interest in the very fine collection there. Professor Sargent was overwhelmed by letters asking which were the best lilacs to buy for private places. The lilacs at Holm Lea, Brookline, so beautifully disposed in groups and along wide grass walks with early blooming Iris germanica below them, were already trees of bloom, as were those at Hawthorn Hill, Lancaster, where the arrangement of lilacs along terraces forms a superb feature of the general plan; and it may be that before anyone else in this country, the great Professor Sargent

had brought in and used these marvels of beauty in an educational and horticultural way. At all events every paragraph in any one of the many bulletins of the Arnold Arboretum, as one looks back over their files of these, is authoritative. And the Professor's list of the twelve best lilacs is invaluable.



*The sentimental appeal of the lilac is the least of its virtues, for it gives its own glory to whatever place it is planted, and with the numerous hybrids that are now available the blooming time is no longer limited to a single period in spring. Above, William Robinson, a crimson-pink bud opening to lilac mauve; below, Marie Legraye, the finest of the white sorts*



Dates on the introduction of the finer kinds are not available as I write. My own great interest in this horticultural group began some twenty-five years ago and has continued with an ever-growing enthusiasm and the most enthralling spring delight. As a part of this delight there is first the reading of, the buying,

the planting of these little trees; as another and very vital part there is that ecstatic state of expectancy as spring draws near. Buds have been feverishly watched the autumn before, especially if that autumn has been suspiciously warm. Now the great anxiety is freezing weather—perhaps a low temperature when the buds are just projected from their leafy cup or scape; perhaps as in tight clusters of unopened flowers they are held high in air only to become dejected tassels of good-for-nothings after a bitter night.

But all these mortifications of the horticultural flesh aside—and they are severe trials too in some years—the outburst of bloom from the genus syringa is one of the splendors of our spring. From New England to Virginia and throughout the Middle West and Northwest the eye is bewitched, the air is perfumed, by them in April and in May.

It is a far cry from the small-flowered varieties of an earlier time to some of the great beauties of to-day, and there is even a greater gap when one thinks of the play and range of color now. In 1890 who would have dreamed that such a lilac as Bleuatre might appear, or such a blue as that of President Lincoln (this a creation of Mr. Dunbar's), such a deep reddish mauve as Katharine Havemeyer, such a glorious white as Mrs. Edward Harding? Who could have believed in seeing long ago those white beauties from Nancy—Marie Lemoine and Mme. Emile Lemoine—that there would come later on a white lilac to equal Jan van Tol whose individual florets are of a size and texture to leave one breathless and whose equal for forcing there is not? Yet this has happened. And in this wonderful lilac named for the nurseryman of Boskoop and sent out by a firm in Zoeterwoude we have one of the wonders of all lilacs.

With all this profusion of beauty in lilacs one would think that the sudden vanishing of it all might leave a garden vacuum. Not at all. For now, to supplement their more brilliant cousins the hybrid lilacs, come cautiously into bloom various beautiful species such as the lovely pale pink *Villosa*, and that finest and most delicate of all, *Sweginzowi superba*. All this without mentioning japonica, whose creamy thyrses of flowers shine out with equal magnificence in a fine flower garden on Mr. Gee's farm seven miles from our house, and in Mrs. Rowland Hazard's beautiful place at Peace Dale, Rhode Island. A lilac gives its own glory to the spot where it is and no smallest bit of ground is really complete, where conditions warrant, without one example of this tribe of plants.



*Where  
Cataracts  
Leap  
In Glory*

IN THE FINGER LAKES  
REGION OF NEW YORK

*Photographs of Grimes Glen,  
Near Naples, N. Y., by*  
DANA L. TAYLOR





# A Few Prescriptions for Golfers

by WILLIAM D. RICHARDSON

A GREAT many amateurs, especially those whose scores hover consistently around the hundred mark, make the fatal mistake of jumping into actual play far too rapidly after they begin the new season's playing. Held back for a period of five or six months, the first warm, balmy spring day and the announcement from the chairman of the greens committee that the course is again open for play, they're over-eager to get out and have at it, to better that 105 with which the last season was closed. The penalty for this universal impatience is a heavy one.

It results, first of all, in sore hands caused by the temptation to overdo things and complete an eighteen hole round the first crack out of the box. Worse than that, however, it tends to provoke faults that creep in through lack of practice and inactivity, and while sore hands will mend in due time, these faults will continue to torment the rash player for the remainder of the year.

Spring faults are something like spring colds. They're both due to the same thing—over-eagerness, a desire to rush the season. Their effects, too, are somewhat similar. The latter invite pneumonia, influenza, and kindred ailments; the former a season of tantalizing annoyances—slicing, topping, hooking, mis-timing, etc., etc.

What should one do?

We put the question of a proper golfing prescription up to "Long Jim" Barnes, holder at one time of the United States Open and the British Open championships, to say nothing of a host of other honors. Here's what this eminent golf physician says on the subject:

"No end of harm comes from attempting to play a full round of golf too soon. None of us likes to practice, but it is in the early part of the season that practice does us the greatest amount of good and paves the way for real enjoyment during the summer and fall. Instead of actually playing the course the first day out the golfer should devote at least a week to practice consisting in standing in one spot and hitting balls.

"It will be a wise policy, too, for the player to enlist the services of his professional at this particular time rather than later in the season. The time to correct errors and faults is before they become habits, and faults acquired in the spring are more than apt to persist throughout the entire season. Let a fault get a firm grip on one and it is hard, almost impossible, to shake off.

"By taking the precautions I have mentioned the man whose game entitles him to membership in that class known as 'dufferdom' will get a great deal more fun and pleasure out of golf later on.

"Hitting at golf balls under the expert eye of an instructor will smooth out the swing, give confidence, and prevent mistakes that are forever creeping into one's game. It will aid in developing the habit of keeping the eye on the ball. That, I think, is the hardest thing for the

and who has not used them since is to start the season by taking out a dozen or so old balls and spend the first week, at least, in hitting them. It doesn't matter so much what club one uses. Take the driver, brassie, and spoon first and then work on the irons. And in between get your



*Walter Hagen, possibly the greatest match player of the present time and capable of unbelievable flashes of brilliance when called upon, is yet far outdistanced by*

*"Bobby" Jones in medal play. Almost constant playing the year 'round, at the expense of practice, perhaps explains his lack of consistent keenness*

medium player or the poor player to do, and it is especially hard in the first few weeks of the season. There is then far greater temptation to see where the ball is going than there is later on when the golfer is more sure of himself.

"My advice then to the man who laid his clubs away at the oncoming of winter

professional or some first-class player to study your form and see to it that you are not doing things wrong."

Barnes practices what he preaches in this respect; so does every first-class professional. Between November and March "Long Jim" did not touch a golf club. But before starting out for the year's cam-

## COUNTRY LIFE

paign of tournaments and championships he spent days and days doing nothing more exciting than hitting, hitting, hitting. Each day for a week or more before playing his first complete round of golf, he repaired to an unused portion of a course and hit one ball after another down the fairway merely to get his eyes tuned up. And if Barnes, with his years of experience back of him, thinks that he has to go through that uninteresting grill in order to start the season properly what about you and me?

## A SPECIALIZED DIFFICULTY

The man who has carefully schooled himself down to an eight or ten handicap often runs into a rather specialized difficulty. After surprisingly few tee shots he starts hitting them out longer and straighter than he did at the end of the previous season. He has forgotten his old bad habits for the time and simply hits through the ball hard. His confidence mounts until he feels that at last he has arrived, so far as his wooden shots are concerned. If he could hold himself in just that mental state it would be quite true. Confidence, however, soon becomes over-confidence and no carry seems too long to attempt. The course is soft and slow and makes necessary, he thinks, the longest possible carry. It's not long before he starts pressing. The back swing speeds up and he is hitting too soon. Twenty yards drop from his tee shots and probably most of them are sliced. Then all the old, bad habits that he has worked so hard to overcome and that he was so sure had been downed come crowding back on him when he starts tinkering with his pivot and his grip and his stance to find out what he has done.

If he had spent that first week of the season in practice, swinging smoothly and hitting smartly with no thought of traps that must be carried, the habit of correct swinging would become quite firmly established and would launch his whole game for that season with comparatively little trouble. Practicing good habits will build up one's game in a surprising manner, and the only way to do that is to practice the shots that are going well instead of waiting until a fault has crept in and has to be remedied.

A few paragraphs back we mentioned some of the more common faults that are apt to plague us at the beginning of the golfing year—slicing, topping, hooking, mis-timing, swaying, taking the club back too fast, hitting too soon, getting the club-head ahead of the hands. These are only a few of the afflictions we always have with us. By starting the season right, however, and following the lines prescribed by Barnes, we may, perchance, catch them in time and stamp them out.

Let's look, then, at a few of these faults through the microscope and see if we cannot locate the germs of these diseases and guard against the diseases themselves.

First of all let's take the slice, the most

common fault of all, and a malady that causes no end of trouble for the average golfer. The slice, as we all know, is the stroke that sends the ball curving out to the right. Sometimes it causes the ball to take a graceful but pernicious bend to the right, again the ball may follow the path of a bolo. In either case it cuts down distance tremendously.

The reason why a ball slices is because the face of the club has come into contact with it from the outside of the arc described by the down-swing, causing the ball to take a side spin toward the right. In other words it comes from cutting across the ball from right to left. Everyone knows what a slice is, although a few mistake it for a "fade", but not everyone knows how to prevent it.

There are several causes of slicing, a few of the more common ones being faulty grip, body swaying, lifting the club with the right hand on the up-swing, and improper weight distribution.

Abe Mitchell, famous English golfer and one of the mightiest hitters in the game, declares that there is one most common mistake that brings about a slice, and that it is in the first movement of the hands on the down-swing. It is this movement, he adds, that is the most vitally important one in the entire golf swing.

"Standing on a tee and watching golfers drive, one sees many players, once they have reached the top of the swing, push their hands out and away from the body," he says. "This is almost certain to produce a slice, for if the hands come out at the top the ball will be met by the club-head when it is moving in toward the left foot."

To prevent a slice, he advises, keep the hands steady at the top, and bend down a trifle by a push out of the left knee.

Lessening the tension in the grip, preventing the right hand from taking control of the club, keeping the left arm practically straight and the right elbow well in to the right side, playing the ball more off the right foot, and closing the stance are some of the many antidotes offered by the golf physicians as a possible safeguard against slicing.

## GETTING THE HOOK

Coming now to the hook, which is a far less common fault than the slice, and a far less obnoxious one: the hook invariably comes from getting too much right hand into the stroke, the result being that the club is turned over at the moment of impact. The hook may also be caused by getting the right hand too much under the shaft; likewise by playing the ball too much off the right foot, or by employing a closed stance. A looser grip with the right hand, keeping the right elbow in closer to the side, and shifts in stance and location of the ball will tend to prevent hooking.

A far more prevalent fault than hooking and one that is almost as common and pernicious as that of slicing, especially among players who are not in the low

handicap class, is that of topping, and there is nothing under the sun that can ruin one's score and one's disposition so completely as topping. The chief reason for the majority of topped hits is, of course, lifting the head too soon. Topping is less likely to happen on the teeing ground than it is through the fairways where the lies are close, but it happens on the tee as well, and its effect is more damaging there perhaps than it is through the fairway. The reason is that most tees have rough and trouble directly in front of them, and a topped shot invariably means the loss of a stroke—perhaps of several strokes.

Lifting the head before the club-head makes contact with the ball is only one of the many causes of topping. Other more or less common ones are lifting the left shoulder and straightening the left leg on the back-swing and doing likewise with the right shoulder and the right leg on the down-swing.

## KEEPING OUT OF TROUBLE

To avoid topping keep the head down and make the pivot properly, i. e., let the left knee bend and turn on the back-swing. Keeping the left arm straight until after the ball has been hit will also tend to prevent this trouble.

There is yet another fault that makes life miserable for the duffer. It is that of striking the ground back of the ball, known in strick golf parlance as "sclafing." It is due, in the majority of cases, to dropping the right knee and the right shoulder. "Skying the shot" is another fault that sometimes plagues the average golfer. If this happens on the tee, the fault probably lies in the fact that the ball is teed too high or that it is played too far forward. If it happens through the fairway, it is probably caused by hitting the ball on the up-stroke instead of on the down-stroke, as should be done, permitting the club-head to continue along the ground for three or four inches before it commences to come up.

Hurrying the back-swing is also a fault that is all too common. The insurance against this is to make the left hand start the back-stroke and to grip very lightly with the right.

Whole volumes could be written, indeed they have been, on these ailments and their remedies, but what we have attempted to give here are a few elementary tips that will enable the golfer to detect the source of trouble and to prescribe a few of the less-intricate curatives. Once we recognize our ailment, then and only then are we able to apply the best remedy.

And, as is true in every form of sickness, be it physical or only mechanical, as in the game of golf, the safe thing always to do is to consult the specialist in disease. As you would consult your family physician for physical ailments, so you should consult the golf physician for mechanical ailments. Only by doing so will you ever reach the point where playing the game affords you every ounce of pleasure that it has to bestow.

AMERICAN  
COUNTRY  
HOUSES



*The residence of*  
Miss KATHERINE D. FARWELL  
Bridgewater, Conn.

JAMES GAMBLE ROGERS  
*Architect*



S. H. GOTTSCHO PHOTOGRAPHS

*Miss Farwell's country house is set on the edge of a ridge overlooking a lovely valley. The best traditions of New Eng-*

*land were observed by the architect and the owner in building and furnishing the house. Above at the right, a corner of the*

*living room. Center, the terrace overlooking the valley. Below, the owner's bedroom furnished in Colonial simplicity*



*The approach to the house from the east. The guest rooms are situated in the ell and the side door opening directly on to the hallway is reminiscent of the side doors of the old tobacco barns so typical of this section of America.*



*Could anything typify the calm and content of a Connecticut landscape better than this friendly farmhouse nestling peacefully under the great trees that stand guard over the Lares and Penates of the household?*



*This view from the terrace at the front of the house gives some idea, though a faint one, of the gorgeousness of the view that*

*greets the eye of the fortunate guest or the even more fortunate owner of the house. The foothills of the Berkshires seen on a*

*summer's day—or at any time for that matter—are certainly to be classed among Nature's masterpieces*



*Though there may be no actual mat with "welcome" on it, we defy anyone to find anywhere a hallway that bespeaks hospitality better than this one. Note the slab door and the hinges on the Dutch door*



*A dining room where food for the eye and food for the body are equally distributed is a rare treat indeed. Contrast*

*this gay, cheerful room and its simple sturdy furniture with the average dark dining room of a city apartment*

# THE EDITOR LOOKS ABOUT

## Wanderlust

WITH all their skill and years of experience there are two afflictions that beset the human race for which the doctors—learned men, mark ye, Antonio—have never been able to find a cure: homesickness and the wanderlust. But are these two real afflictions? Are they not, perhaps, blessings in disguise? The one drawing us into a closer spiritual kinship with our dear ones, and the other opening new joys and delights to the eyes. Anyway, homesickness is easily disposed of. It comes early but once the attack is over, you are not, except in rare cases, apt to suffer its pangs again. To be sure, it's grievous while it lasts and time is the only remedy, but it has one advantage—it inoculates its victim against itself.

The wanderlust is a horse of a different color. It's much less painful. At times it is almost pleasant. It, like love, they tell me, brings a sweet nostalgia with it. But it, unlike homesickness, recurs again and again, sometimes more virulent, again in milder form. You never can tell just when it's going to strike you. The spring is a favorite time. It seems to ride



in on the wave of spring fever that is so prevalent. But the wanderlust is by no means confined to the spring. You can get it in the dead of winter; you can get it any time, anywhere. It is just as catching in age as it is in youth. I've known it to strike old ladies of ninety and off they've started on a journey to the Holy Land; and I've seen youths throw up a perfectly good career at its beck and call. (You'll have noticed by this time that for once the editorial "we" is not being used. A dear friend for whom we've the greatest respect and admiration wrote and asked us please to cast aside the veil of anonymity represented by the editorial "we." So, obedient to the request, the "I's" for once have it. "Excuse it please.")

Once you've got the wanderlust you're helpless in its toils—that is, at least, until the creature's desire is satisfied or time has worn its fangs down to innocuousness. Just now, the demon is about everywhere, so you might just as well give in and start on that well earned vacation.

A vacation is not a real vacation, it seems to me, that does not give one complete relaxation or change. Two sorts fill the bill admirably; one, a trip off into the woods where one gets close to nature and the other a trip to foreign shores.



What a pleasure, apart from the history of a country, or its architecture or its scenic beauty, it is to study the people themselves. To form one's own conclusion of the various races. It would be difficult to name one's favorite country, for personally, in a recent tour of the continent I found all of them so charming that it was difficult to decide. I never failed to meet with anything but the utmost consideration everywhere. I think, however, that the English are the most polite and considerate, and I've yet to find a striking example of the much touted British aloofness. During the war the British outdid themselves for the "Yanks." I even had an officer give up his bed one night in 1918 in London so that I might not have to sit up all night. The same seems to hold true after the war. The conductors on the buses, the porters, at the railway stations—even the taxi drivers—are genuinely polite, and of course when it comes to manners no one quite comes up to the London "bobby."

On the trains, on my journey, far from being aloof, the average Britisher was only too keen to engage you in conversation. One incident I recall in particular. Coming up on the boat train from Southampton to London the compartment was filled with Britishers except for an old gentleman and his flapper daughter and myself. The daughter, a nice young thing with the breezy assurance of American youth, oblivious to the nationality of our fellow travelers was regaling the compartment with her views of England and the English. It was her first trip over and her views of things British were certainly frank and to say the least uncomplimentary, especially when comparing them with things American. Did the Britishers object? On the contrary they enjoyed the comments on themselves immensely and kept urging her on to new heights (or depths) and ended by planning a complete schedule for each day of her stay so that she should not miss any important sight. Yet the unthinking American will say that the Englishman is cold and has no sense of humor!

I confess I love the French. They have such *esprit*, such *joie de vivre* and they make life so vital and interesting. To be sure they have traits that can't be admired but no doubt they have far fewer of these than we as a nation have. The very first thing they did to me on landing in France when last I visited them was to put me under arrest for bring-

ing in a package of a hundred cigarettes, which I carried in my pocket and had forgotten to declare. Was it a serious and solemn occasion? Anything but. Of course for the first few moments there were wild gesticulations and a vivid flow of oratory. But nothing disagreeable, and after the exchange of some pleasantries—in bad French on my part—the Customs officer with the grace of a Chesterfield (no pun intended) announced that while he regretted it extremely he would have to fine me 150 francs (about \$2.50 at the time), and handed me back the cigarettes. Not so bad when you consider that a friend on the same channel steamer who had declared his cigarettes was charged precisely the same amount as duty.

As for the Italians, from being a skeptic who since childhood days looked upon the entire nation as "wops," I've come to consider them a great race. Of all the countries Italy has changed the most for the better since the war. For the Italians seem to have once more come into their own—to have caught something of the spirit of the Cæsars, and to have taken their place in the sun as one of the great nations of the world. Whether you believe in Mussolini's rule or not—and it doesn't make much difference whether you do or not—Italy owes him a tremendous debt. To spend months in Italy and never see a beggar—and this is true even of Naples; to wander through the country and see prosperity on all sides and a contented, happy people, prosperous and busy where before poverty and idleness walked hand in hand, is to make you pause and ponder. To have one's baggage unlocked and not tampered with and then even to roam through the back alleys of Venice long after midnight unarmed and unmolested



is an experience new to the American in Italy. Yet it is being done as this is being written. And for this the Italian has only himself to thank, himself and Mussolini. And everywhere the same unfailing courtesy, from conductors on the railroads to cabin boys on the Italian liners.

And what is true of England, France, and Italy is no doubt true of other countries, and some day when the wanderlust strikes again—and already the preliminary symptoms are beginning to make themselves felt—I'll hie me to other pastures new, and lo! there'll be copy enough for another of these editorial pages.



THE ROOM  
OF THE  
MONTH

*A library designed to satisfy the most exacting of connoisseurs in libraries would undoubtedly be something like this one at Chelsea, the home of Mr. Benjamin Moore at East Norwich, N. Y., which combines dignity and inviting comfort to a degree not usual in rooms of such stately character. One corner of the room was shown in color as the frontispiece for May, 1927, COUNTRY LIFE, and that gave some idea—though an inadequate one—of the deep warm tones of the oak paneling, the rich-hued colorings in the old leather book bindings, and the striped brocade curtains of a prevailing yellow tone. The two bergeres are covered in natural beige (a tone of yellow) and the rug is deep blue with rose, green and beige in the designs*

NANCY McCLELLAND

*Decorator*



# Taking Your Car Abroad

by BETTY D. THORNLEY

*Photographs copyrighted by H. Armstrong Roberts*

SUNSHINE . . . a breeze that touches your face with gentle, alien fingers . . . a road smooth as satin . . . a velvet countryside unfolding before you and dropping behind to the purr of your good old balloon tires . . . something new every minute around the next curve, but given a familiar, comforting frame as you watch it from inside your own dependable car—that's the way to see a foreign country in the modern manner. That's the way you're going to see Europe next time, if you take your car abroad. And it's just as different from train-traveling as doing a river in your own canoe is different from doing it in a ferry.

Which is why we want you to get into your own car, headed for the Cunard docks the White Star, the United States Lines, or Pier 57 on the North River—where the

big French liners tie up when they're playing at being Americans—and try this article on your own engine.

Four years ago you couldn't have sat in your car at all for a week before you left, if you'd planned to take it with you, because it would have been confined in a crate, ready to swing on board like any other freight, to hibernate till it was uncrated again, a week after landing. To-day, it's no more trouble to you than a trunk, for it isn't freight, it's baggage. And it even plays taxi to the dock!

Let's suppose you're taking a steamer of one of the four lines mentioned above. You walk on board, admire your flowers, meet friends. The car drained of its gas and oil, denuded of its American license plates—which are sent back to your home or kept at the dock for you—is hoisted on board like a high-class race horse and lined

up with forty or fifty other cars down in the hold, just as it would be in your own garage. Here it waits—covered by marine insurance to the extent of one thousand dollars at no cost to you, or by more if you want to pay for it—till the long gray docks of Havre appear in sight.

You get off and go through the Customs—who, oh, who will arise to eliminate *that* little mosquito from the body politic, as the liners have eliminated crates? But it's over at last, and the boat train waits. A nice train, as trains go, yet it means nothing to you. An hour before the dining car man goes through, giving the rest of your fellow passengers his funny little tickets, you'll be bowling toward Paris. For the car got off almost before you did, was filled with oil and gas, had new French license plates attached, and you yourself, comfortably seated, with your



*In the Pyrenees, we soar ten thousand feet above sea-level half the time, while we live in a dream-world of ice cream peaks*

*set in plates of lapis, jade valleys, spun-sugar waterfalls, and villages so little and so quaint that we want to take them home*

*with us—little rivers, little bridges, little inns, little churches and all! This one is called St. Jean de Pied de Port*



luggage disposed by experts, were presented with a Michelin Guide, a set of maps, a certificate for the payment of your first quarter's tax, and a *triptyque* that enabled you to drive all over Europe except in Russia and the Balkan States—where few drivers want to go anyway, considering the roads and the hotels, to say nothing of the politics. You can stay three months—six months—a year. And if you aren't happy at that prospect, you don't deserve to be.

Have you taken your chauffeur with you? Do you plan to drive yourself? Or are you expecting to hire a chauffeur in France? That all depends on you. The largest percentage of passengers at present are self-drivers, even when the cars are of very lordly makes indeed. A few take their American chauffeurs. A few visit the Society of Parisian Chauffeurs in Paris, where reliable men who speak English may be secured. Rates vary, but last year one could get such a man, pay his salary, and provide for his keep while touring at something between twenty and twenty-five dollars a week. Considering that one pays forty in New York, this seems very reasonable and well worth the consideration of any one attempting the adventure for the first time. But no one who prefers to be his own pilot in America need hesitate over the difficulties of finding his way around in France, for the roads are much better marked than most of ours, and the filling stations on the main arteries are just as numerous and as well-handled. Almost all the American gas people are in France, by the way, from the Standard Oil down, so that personal preferences in the matter needn't be packed away in moth balls and left at home.

Suppose, then, that you've arrived in Paris and are ready to do a bit of touring. Naturally, short trips come first, because Mrs. American will be flying around ordering clothes, getting fittings, and trying out the new places to dine and dance that have sprung up during her absence. Mr. American will be going to the good old spots where his favorite dishes are served just as they always were, and his favorite wines are still available, even if they do cost more. Little runs out to Versailles, to Fontainebleau, to Chartres, perhaps, will be as enjoyable as ever in the matter of what you find when you arrive, and much more so in the way you feel, now that you have the car.

If you like golf and she likes fashion, the first week-end trip may be up to Paris Plage or Le Touquet where the smart world goes now, since it goes so much less to Deauville. How marvelous not to bother about trains, with the car ready to turn the distance into a pleasure rather than an endurance test! Four hours will do it—and what good hotels, what chic, what play, what scandal in high life, what gayety we find on our arrival! Our favorite fashion magazine parades before us, our own new frocks take on significance in their predestined setting.

On other week ends—if Paris is still the headquarters—what about Orleans, or even Tours, unless the château country is to be reserved for a trip all its own—that soft, delicious country where the world's best pastry and the world's most sendable picture postcards make appeals even to those who care little about architecture, furniture, history, or romance. Even Vichy is available for the week-end, for Americans are accustomed to wave away the idea that a seven-hour motor trip is anything to worry over, no matter what the effete European may think. And of course the battle areas are well within the space-and-time limit, provided one possesses the kind of non-combatant feelings that like to be harrowed, or that queer mixture of regret and thank-Godfulness that marks the man who fought, or the woman who served the fighters, in those days that seem a million years away.

But the time for longer trips arrives at

last, and the car is provisioned with luggage and spares and everything else for seriously undertaking to see France. Do we yearn for the great, gray, time-worn peace of Mont St. Michel, where those who never believe in God elsewhere can surely believe if they try? Do we want to see blue two-wheeled Breton carts and casks of cider big enough to take the car inside? Do we like the thought of the white beach at Dinard, curved like a young new moon and dotted with impudent red and white striped umbrellas? Do you remember the quaint little inn at Rennes, and breakfast out in the garden with the most engaging cat that ever stood on his white hind legs for butter and honey? Or shall we dive straight down through the château country, that lovely, lazy, purring country, through Tours, Poitiers, down to Angoulême and Bordeaux on our way to Biarritz and St. Sebastian where the smart world spins 'round like a giddy top, with new millions



*If we know history, we'll think of the Romans, the Visigoths, the Saracens when we see the gray old towers of Carcassonne, for each of them contributed to the masonry. If we reach through dates to*

*the inner significance of things, we'll recognize Carcassonne as the fortress of the Sleeping Beauty—the original of Maxfield Parrish's castles—and the place where Jurgen found his best adventures*

COUNTRY LIFE

to start it going again every night? And when we tire of dressing and undressing, eating and talking, talking and playing, playing and dancing, shall we do ten days across the Pyrenees, where we soar 10,000 feet above sea-level half the time, while we live in a dream world of icecream peaks set in plates of lapis, jade valleys, spun-sugar waterfalls, and villages so little and so quaint that we want to pack them up and take them home? Let us be thankful,

to visit, if we like something in the way of hotels more English than French. Toulouse is not only interesting in itself, but it offers high adventure, for twice a week the mail planes leave for Marrakech, home of the Sultan of Morocco. They make the trip in twelve hours, taking the blue Mediterranean as though it were the pond in Central Park, carrying two passenger air cars. Believe it or not, we can go and return for thirty dollars apiece, and, if

past. . . . And so at last we come to Marseilles, where we duly eat bouillabaisse, and sit on the gay old Cannebiere drinking whatever the gods gave us throats to enjoy.

Many people have the erroneous idea that the Riviera is too hot in the summer for any real enjoyment, but the clever promoters at Cannes are gradually and painlessly removing the notion. The Corniche is just as lovely in July. We can play at Monte Carlo, too, no matter what the sun does, we can smell all the perfumes in the world at Grasse, we can tea on the hills above Nice, and stay with perfect comfort at nice little English Menton, even if the smart world is lolling around at Paris Plage on the other end of the map. But whether we do all these things out of season or leave them till the fashionables have finished with San Moritz next year and dropped down to the Côte d'Azur depends, of course, on the time we have to spare and where we want to spare it most.

The road from Nice up to Grenoble is open—that dizzy, spectacular, gorgeous progress through the French Alps. Or we can go over into Italy, through Switzerland, and up to Strasbourg if we like. No need to worry till we feel the urge to take the road to the right instead of the road straight on, for gypsying with a car demands no plans ahead. The Rhine Valley—Belgium—over into England—up to Scotland—who said we couldn't? Nobody!

No plans ahead? Come down to earth a minute; yes, there's one. *Do you want to go at all?* Do you want to take your car to Europe? If so, you must tell the steamship line two or three weeks previous to the time of sailing, so that your car's space may be reserved. They carried two hundred and fifty-three last year; and this year's quota will be far larger. Another reason for deciding quickly lies in the need for time in which you may sign your papers and have them sent to the Paris office, so that all the seeming rubbing of the genie's lamp and getting service by magic may be accomplished in a purely natural manner by means of the mails.

How much does it cost? Ah, that's an important question, but a pleasant surprise in the answering. If you have a closed Lincoln, let us say, \$385 sees you there and back, including all the services described. A closed Packard Six would cost you \$340; an Eight, the same as a Lincoln. The lowly Ford may go and return for \$285.

It may be interesting to know which of them led in cross-Atlantic registration last year. One line carried thirty-three Packards, thirty Chryslers, twenty-nine Buicks, twenty-eight Cadillacs, twelve Rolls Royces, eight Pierces—but why go on? Not one of them had to put up a bond for duty—always an irritation under the old method of handling. A contract was all that was necessary, and this the owner signed when he signified his intention to go over.



*This isn't just a street in Rouen, paved with cobbles and walled with little houses whose prick-eared windows have seen so many people pass that they hardly notice us in our smart motor. It's the Past come*

*alive—birth and death and love and laughter, time and Eternity packed between the battered old walls, almost any old walls, anywhere in France. . . . Let's have tea around the corner and stroll back*

though, that there are good hotels at night to keep the dream from turning into a tourists' nightmare, for quaintness may become a burden like unto the pyramids if some kindly modern is not at hand to remember the American craving for bathtubs, ice water, and good coffee—all of which are duly attended to by the hospitable Midi Railway that runs the hotels.

Lourdes we see on our way, if we feel religious; Bagnères de Luchon we pause

we don't, no one can have any further interest in our mental processes.

But whether we add this Africa bay window to our view of the world or not, we'll stop at Carcassonne of course—with wall upon gray wall, and tower after tower of Roman masonry, and masonry of the Visigoths and the Saracens, with history piled so turbulent and deep above the town that there is no present in Carcassonne at all, only the sounding



Norman Wilkinson

## QUEBEC

*The Gibraltar of America*



*The residence of*  
CHARLES PRATT, Esq.

Glen Cove, N. Y.

PEABODY, WILSON & BROWN  
*Architects*

PHOTOGRAPHS BY TEBBS & KNELL, INC.

*The adaptability of Georgian design to present-day needs is well illustrated in this lovely house of whitened brick. All the Georgian elements, including the use of delicate ironwork for balconies and railings, are beautifully incorporated*



# The Architecture of Houses

discussed by ALEXANDER B. TROWBRIDGE

Portrait by Joseph Cummings Chase

IT WAS thirty-five years ago that Alexander Trowbridge went to Buffalo to apply for a job in an architect's office. While there he met another young fellow who was working as a draughtsman and save that he was an especially good draughtsman was little distinguished from his colleagues. This man was Claude Bragdon. At a recent meeting of the Architectural League, Mr. Trowbridge, as president, introduced Mr. Bragdon, the principal speaker. The latter discussed his theory of geometrical or "fourth dimensional" architectural ornament and after his talk there was a good deal of discussion. On the side of the reactionaries was *not* the president of the League. Although one might expect Mr. Trowbridge, who has "arrived", to be a conservative, he is not. One could not call him a radical, but he has a great tolerance. In his personal dealings as well as in his professional opinions, he is strikingly broadminded.

It is his theory of modern architecture that a forward movement has set in and that it is idle to cling to antique details and stylistic designs. Although this movement has thus far developed only among the architects of city buildings, it is spreading and will grow among architects of houses. What the former class are emphasizing is *mass*. They append details and ornaments but they design for mass.

This is, of course, the basic conception of architectural design. Many critics of architecture have called attention to the fact that an architect deals with space as a painter deals with oils—that an architect informs space as a sculptor informs marble. But ever since Michelangelo led Renaissance architecture from the building site to the drawing board, that is, ever since he emphasized ornament and slighted construction, we have had a plague of buildings that have looked pretty but not sound.

And if it is possible for our architects to model their masses with beauty the day of the period house is gone. Henceforth one would not praise a house because it was a good Colonial reproduction, nor because it was a "cunning little English cottage," nor because one had a preference for French architecture. One would say instead that the house had good proportions, that the masses were well disposed, and that the details were interesting and well placed. One cannot say, of course, that all houses henceforth will be beautiful, but Mr. Trowbridge has confidence in the ability of the American architects of to-day.

Continuing the definition of an archi-

*This is the second of a series of interviews with the men most prominent in American domestic architecture. As the American architectural profession is the most talented in the world and as these architects are admittedly at the top, we believe it will repay our readers to consider well their opinions and suggestions.*—THE EDITORS.



tect as a modeler of space, Mr. Trowbridge would have our architects pay more attention to the landscape immediately surrounding the house. You will remember that Mr. Platt, in our first article, considered this aspect of design, too. He said that the beauty of domestic architecture came from its contrast with the movement in Nature and that a formal garden, having very little movement, was used to tie the house to the surrounding landscape. Mr. Trowbridge considers the question (now become a leading one, thanks to the proficiency of our architects) from another angle. He says that the land contiguous to a house—the lawn or garden—is the "external house." During the summer weather it is customary to live a good part of the day on terraces or under canopies, and it should be within the province of the architect to visualize the "external house" as well as the residence itself.

When I asked Mr. Trowbridge if he favored any particular style of architecture, he said he did not. He said that the style of the house should depend on the surroundings, that the color of the house

should harmonize with them, too. In other words, in warm climates amid brilliant foliage and cerulean skies, it is well to use materials which not only harmonize with the tropical brilliancy of foliage and sky but are as well in the same color scale of intensity. In northern regions where surroundings are less intense and in a color scale grayer than the colors of the tropics, it is a sign of thoughtfulness to keep the colors of building materials within a scale which is approximately of the same intensity as that of Nature's background. In other words, Mr. Trowbridge would emphasize not the style of the house but the material.

The most important feature in all architecture, Mr. Trowbridge says, is harmony. First there is the harmony of the house and landscape, then there is the harmony of the house and grounds, thirdly there is the harmony of masses, and lastly there is the harmony of interiors. Mr. Trowbridge does not think that Louis XV rooms belong in Tudor houses, nor that Spanish interiors should be seen in Colonial houses. These are, of course, extreme instances, but a nicer point of harmony is made when the furniture is designed, or purchased, to harmonize with the rooms. Again Mr. Trowbridge opposes any attempt at period ensembles—he thinks such rooms are monotonous. But the furniture should fit the scale of the room, should not be too large or too small, too simple or too ornate, and each piece should have some sort of relationship to the whole. These are rules of design which are not unique with Mr. Trowbridge but which are sufficiently unique in actuality to stand much repetition.

One final point of interest which, although it does not apply specifically to domestic architecture, is not out of place in this article. Mr. Trowbridge advanced a theory for the treatment of office buildings which seems to us to have merit. Instead of hanging a veneer of brickwork or stone slabs on the steel frame as they do now, Mr. Trowbridge suggests the use of tiles. The brick and stone now look as though they were structural, which they are not, and they do not look as if they were a veneer, which they are. The tendency in our architecture to-day is to get away from all sham or confusion of purposes, and the use of tiles, which could not be structural but are obviously a veneer, would aid this movement toward truth. Another thing lacking in our city streets is color, and a restrained use of tiles, either in wall fields or band courses, would make the city a little less depressing.



#### YELLOWSTONE FALLS

*Among the greatest of the attractions offered the summer traveler in the Western wonderland included in our National Parks, the falls and canyon of the Yellowstone in the National Park of that name stand preëminent—in fact, they are considered among the most wonderful in the world for scenic grandeur. The river has cut the canyon more than 2,000 feet deep, leaving walls fantastically carved by erosion, modified by an indescribably exquisite blending of colors*

# Moraine Gardens

by ANDERSON MCCULLY

ROCK GARDENING has come to be considered more or less difficult gardening, so much so that it is with some trepidation I mention moraine gardening. That is, mention it first and explain it afterward. In reality raising alpine plants in a moraine is a more simple process than raising vegetables in a kitchen garden. And even this simplicity is doubly simple in a great portion of the United States, places where the summers are intense and the winters snow-bound, spots where the soil is poor and stony; hilly, rugged, or precipitous exposures. In fact, just the kind of ground that roses and vegetables with one accord join hands in disdainfully scorning.

To understand just why these barren, unfertile spots are dormant possibilities of exquisite beauty, we may take a glance at some of Nature's magnificent alpine gardens on the world's high peaks. On these great heights the snows lie deep

through many months of the year. When they do disappear, the sun comes with a burning intensity. There are steep slopes, little rivulets trickle from glaciers and melting snows, but brilliant and exquisite blooms rise above dense mats of foliage.

And beneath this foliage? Long and heavy tap roots, fleshy, out of all proportion to the size of the plant, but showing us that perhaps seven eighths of the plant lives beneath the surface, firmly anchored against the sweeping gales of the high altitudes. But the anchorage is in strange contrast to our garden loam—grit and rock and finely ground debris, with just a sprinkling, perhaps, of sand. The gravel and stone chips hug close around the crowns or collars of the plants, the moisture works its way down through the stony rubble to the heavy roots beneath. These surface stones retain the sun's heat above, keep cool the roots below. And this is just what Nature's moraine

is—drainage and sun, poor soil and stones, with generally some moisture from melting snows or glacial rills.

Alpine plants are what they are because of their conditions. If these conditions are altered, the plants do one of two things—they perish, or they change their nature to meet the changed conditions. This is what takes place when we attempt to transfer them from their mountain home to our carefully prepared garden soil. It is this that has given them the reputation of being difficult, and made us hesitate to use them, to seek something more easily handled.

Most of us will not have far to go to find poor soil and stones. If there are stones enough, the question of drainage is very nearly solved, particularly if there is a slope. The matter of sunlight is not quite so amenable to our arrangements, but the greater part of the United States receives a summer visitation of



*The moraine principle has been largely used in this magically beautiful garden on Vancouver Island, British Columbia,*

*evolved from an old disused quarry. Much hard labor goes into the making of a garden like this, but the joy of possessing—*

*to say nothing of the even greater joy of creating—such a paradise is worth almost any effort to attain*

COUNTRY LIFE

considerable intensity. This will not reach the great light value of the rare atmosphere of the heights; but it will in duration atone somewhat for what it lacks in intensity. The matter of moisture is one that may be mechanically controlled with even more simplicity than is often required for some of our vegetable crops.

Moraines are of two types, wet and dry. There is also a modified form of the moraine principle, and the type employed will be dependent largely upon the facilities at hand and the plants desired. In fact, there are certain principles of drainage and collar protection that may be applied to the garden at large to good advantage. The majority of the alpines we use will be perfectly contented with the more easily constructed dry moraine, many will benefit by the stone mulch alone, and there are a few desired by the ambitious gardener that demand the wet moraine, that is, the moraine with an underground water supply with its attendant waterproofed bottom.

An ordinary dry moraine is the one most frequently used. This may vary in size from a mere pocket for a single plant to large expanses filling the entire cutting from some old quarry, or perhaps the barren hillside of a worked out farm. In either extreme, the principle is the same—drainage first, last, and all the time; poor soil and stone chips; and a place in the sun. Perhaps as an experiment a rather small one will be attempted at first. Sink a few large stones part of their depth in the soil, as a boundary, and then fill in between them with a moraine mixture, first assuring yourself

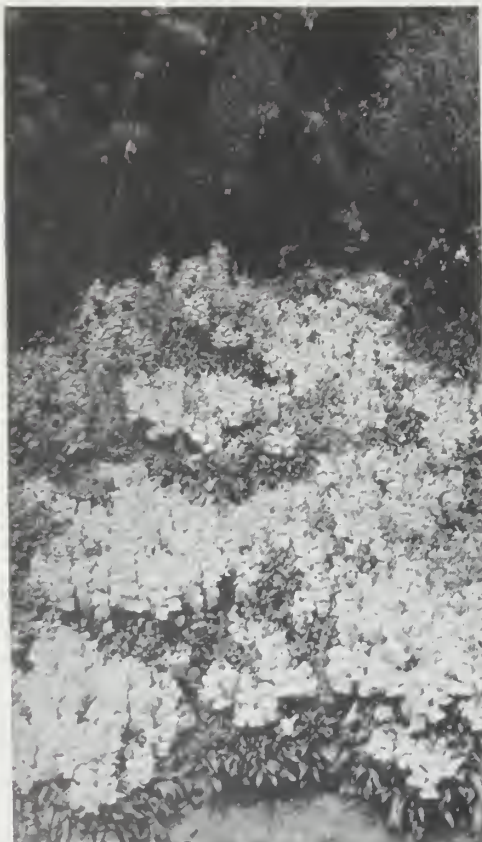
that the ground beneath them is drained. These stones should stand from two and a half to three feet above the surface. Fill in the first foot of this container with stones or broken bricks from about the size of a golf ball to that of a tennis ball—it is not necessary to be exact in this matter. Six inches of gravel come on top of this. Some enthusiasts grade this, putting the coarser below. Three or four inches of soil may be used next, ordinarily loam, leaf soil, and sand, but varied at times to suit particular plants. It is now ready for the final top dressing of stone chips. These should be of a size varying from those that will go through a half inch sieve to those that will pass a quarter inch mesh, dependent largely upon the size and type of alpines used—young seedlings might find difficulty forcing their way between the larger chips.

If a moraine of this type is to be made in a hollow or on a bank, take the soil out to a depth of about three feet and then fill up as above. The layer of soil itself may be eliminated, and is probably better so if pot grown plants are set out. In this case the fine gravel, soil, and chips are all mixed together thoroughly and the moraine filled up with them, though in any case I never omit a top dressing of chips. A mixture of two parts loam, one leaf soil, and one sharp sand could be used for the soil; but at least three parts of chips or gravel should be added to one part of this mixture, and in many cases six parts, possibly more, will be better. To place much soil in a moraine is to defeat the purpose for which it was constructed.

With very few exceptions, alpines are lime lovers, and old lime rubbish such as crushed limestone or the mortar from a building may be added with good results. The few alpines that do dislike this are usually so listed, and if you should be using these, add peat instead of lime. This may generally be obtained from florists or nurserymen. It is the vegetable matter that has decayed under water. If impossible to obtain it, use leaf soil instead. In a large moraine it is sometimes well to make up several varying mixtures if one is gardening rather ambitiously with some of the more temperamental sorts. Soil, however, does not affect alpines so much as it does lowland plants. In the first place there is very little of it; and in the second place, light and warmth and drainage seem much to overshadow it.

The principle of the wet moraine is the same as that of the dry—that is, perfect drainage—but with the added facility of root moisture through the spring and summer months. This too may be constructed upon a large or a small scale; but as a water-tight bottom and some water are necessary, its boundaries tend to more curtailment. An artificial water supply will of course answer the purpose perfectly. Concrete, puddled clay, or brick will do for the waterproof sides and bottom. If the ground does not already slope, the bottom of the excavation should be made to do so, though only a slight slope is necessary.

The water will be introduced near the top of the upper end and there should be sufficient spread of pipe here to in-



Here just the moraine principle was used, and a fine gravel mulch applied to the summer borders to conserve moisture



Alyssum blooming in a moraine. It is true that alyssum will grow almost anywhere, but this photograph is evidence that it is of unusually luxuriant growth in the moraine, which is fortunate, since it is most useful there—as elsewhere



sure its flowing over the whole. When the moraine is large, or the slope considerable, it will be necessary to construct water tight compartments at different levels. This is to prevent all the water from accumulating at the lower end. These partitions may be laid up on the bottom with either concrete or brick. They will come to within half an inch or an inch of the level of the waterproofed side walls. These latter are generally about eight inches in height. This forms a series of lowering water-tight compartments, each overflowing into the one below. A drain pipe is placed at the bottom of the lowest end, with a stop cock, plug, or other means for opening and closing it at will. This is always left open through the winter. Where there are compartments a controlled drain outlet should also be placed at the base of each to drain further that portion beneath the level of the partitioning ridges.

#### THE MATTER OF WATER SUPPLY

Some authorities advocate considerable piping throughout, calling for large perforated lead pipes to flood all of the beds, and also smaller ones along the sides, though all of them at least two inches below the surface. The majority, however, seem to feel that it is sufficient to introduce the water at the upper end of a properly constructed moraine, though under control. I have personally always found this method satisfactory, though at rare times I have removed the nozzle from the hose and introduced water in some particular spot.

The excavation for building this wet moraine may be somewhere between two and three feet. With the piping, partitions, floor, and sides built, the outlets under control, and everything tested, the moraine may be filled in. The first layer is six inches of large gravel. On top of this sphagnum moss is good to prevent the fine sand particles from being silted through. Sand, grit, finely pulverized rock, and granite chips make good filling material, remembering that overfeeding coarsens or kills the sturdy little denizens of the mountain heights. About one sixth finely sifted peat and leaf soil may be added for the majority of them, though gentians, primulas, and ranunculus will bear a little loam. The whole should be topped with the stone chips. When this garden is of any size, a few large stones should be placed to keep the chips from washing down. They also afford an opportunity for a small pocket of soil to shelter against the protecting rock some shy little beauty from the edge of the mountain forest zone.

This moraine principle is often applied in a yet more simple manner. While the true alpine do have good drainage at their roots as well as on the surface, still the spot where stagnant moisture takes its most deadly toll is around the collar or in the crowns. Alpines have been schooled to much adversity, but there is one abuse they will not tolerate—wet

crowns. There are many plants from the lowlands too that resent this. By surfacing an ordinary bed with stone chips much of the beneficial effect of the moraine is obtained, as the chips carry the water away from the crowns and into the soil, where the roots are much better able to care for it. These stones further prevent evaporation in hot weather, and act as a protecting mulch at all times. Snails and slugs, deadliest of all enemies in the rock garden, dislike most poignantly sharp chip edges on their soft surfaces.

In choosing stones and chips for the moraine, any kind will answer the purpose; even broken bricks are mechanically fit, though hardly in keeping with landscape design. Limestone is particularly good as so many alpine demand lime. Often a slaty blue stone will furnish a particularly harmonious background. There is a great deal of basalt in our Western mountains, and this is where America's true glacial alpine are found.

March and early April are the best times to plant most alpine. September is also a rather good month; and with the exercise of a little care and some skill, they may be placed at almost any time during spring, summer, and fall. Pot-grown seedlings establish themselves much more quickly than do others. Turn them out of the pots without disturbing the ball of soil and roots. Place these in the moraine in contact with the compost of stone and soil. Make their collars firm and draw the chips close around them. A good watering should reconcile them happily to their new abode. If they are not pot grown, place a little fine, sandy, gritty soil about the roots, cover with chips, and water thoroughly. In the course of time any excess soil here will wash on down through the gravel.

#### SEEDLINGS PREFERRED

I vastly prefer seedling alpine in the garden to plants moved bodily from their high altitudes. These alpine come readily from seed provided it is fresh. This point is essential. They do not take very kindly to the extreme change—in fact, it is very difficult to make any pretence at removing their large root system and then transporting it unharmed to the garden afterward. Lowland grown seedlings are one generation removed from the high altitudes. This holds true also of the nursery grown stock on the market, as it is generally several generations acclimatized. The one drawback to this is that its offerings are decidedly curtailed.

When raising your own seedlings it is well to use a little larger proportion of sand to the compost than for other plants. I also surface mine with very sharp sand, and just as soon as the little plants are half an inch or so above the ground, I begin to work carefully small stone chips around them to prevent the dread dampening off.

I am appending a rather extended list of plants suited to the moraine. The list is far longer than any one will care to

start with, but I have purposely made it so because I do not believe that any one reader will be able to obtain all of them from even several nurseries. With a broad range of choice, it will be easier to obtain a satisfactory number of varieties. There are two nurseries in the Pacific Coast Ranges, to my knowledge, that specialize in rare alpine. Sometimes an English or a Scotch nursery can furnish a variety that cannot be found here, as they took rock gardening up some time before we in America realized its beauty and practical usefulness. It is possible also that some of these may be dwelling elsewhere in the garden, perhaps not happily. Try shifting them to the moraine in this case. I do not mean to say that they will not grow elsewhere, but this is their natural home and they generally attain their greatest beauty in it. Some of them will grow larger, more prolifically in richer surroundings, but in so doing the fineness of their charm is coarsened.

As a last reminder, just bear in mind that rich soil and drying out are the fatal doses of poison to the fairy alpine of the world's great heights. Perfect drainage, allowing for the elimination of stagnant water, is the whole secret of moraine garden making.

#### PARTIAL LIST OF MORAINÉ PLANTS

*Achillea argentea* (Clavennae)  
*Artemisia*, dwarf varieties  
*Alyssum serpyllifolium*  
*Androsace arachnoidea*, *carnea*, *lanuginosa*, *villosa* (*chamaejasme*), *chumbyi*, *sarmentosa*  
*Anemone vernalis*  
*Asperula hirta* and *gussoni*  
*Aquilegia caerulea* and *glandulosa*  
*Campanula allioni*, *arctica*, *carpatica*, *caespitosa*, *excisa*, *garganica* and varieties, *pulla*, *raineri*, *stansfieldi*, *waldsteiniana*, *wilsoni*, *zoysi* (very difficult elsewhere).  
*Dianthus alpinus*, *freyni*, *glacialis*, *neglectus*, *squarrosus*  
*Douglasia* (*Aretia*) *vitaliana* (also called *Primula vitaliana* and *Androsace* v.)  
*Draba aizoides*, *imbricata*, *pyrenaica* (*petrocallis*)  
*Epilobium dodonaei* (one to three feet) and *obcordatum*  
*Erinus alpinus*  
*Gentiana bavarica*, *imbricata*, *pumila*, *pyrenaica*, *verna*, *angulosa*  
*Geum reptans*  
*Gypsophila cerastioides* and *repens*  
*Helichrysum bellidioides*  
*Linaria alpina*  
*Leontopodium alpinum* (*edelweiss*)  
*Myosotis alpestris* (*rupicola*)  
*Omphalodes luciliae* and *verna* (*creeping forget-me-not*; wet only)  
*Papaver alpinum*  
*Pentstemon davidsoni* and *menziesi*  
*Parnassias*, all of them (wet only)  
*Potentilla nitida*  
*Primula auricula* and varieties, *cockburniana*, *farinosa*, *farinosa alba*, *frondosa*, *marginata*, *minima*, *pubescens* and varieties, *rosea*, *scotica*  
*Ranunculus alpestris*, *amplexicaulis*, *glacialis*, *parnassifolius*, *rutaefolius* (all wet only)  
*Saponaria caespitosa* and *ocymoides*  
*Saxifraga aizoides* (this saxifrage needs wet, the balance partial), *aizoon*, *apiculata*, *boydi* and varieties, *boryi*, *burseriana* and varieties, *caesia*, *cymbalaria*, *engleri*, *elizabethae*, *hirculus*, *lilacina*, *oppositifolia* and varieties, *paulinae*, *paradoxa*, *retusa*, *rocheliana*, *Rocheliana coriophylla*, *salomoni*, *scardica*, *sancta*  
*Sedums* (*stonecrops*) in variety  
*Sempervivum* (*houseleeks*) in variety  
*Silene acaulis* (wet), *elizabethae* (partially wet), *hookeri* (partially wet), *pumilio* (partially wet)  
*Soldanella alpina*, *montana*, *pusilla*  
*Wahlenbergia pumilio* (*Edraianthus pumilio*), *saxicola*  
*Viola cenisia* (*lime lover* from the Alps), and *nummularifolia*

# Chronicles of a Countryman

by WALTER A. DYER

## VI—A Rainy Day

Illustrations by Thomas Fogarty

Away with care! I walk to-day  
In meadows wet, and forests gray.  
—LIBERTY H. BAILEY.

I THINK I may say without undue egotism that I have succeeded fairly well as a husband. Taking husbands by and large the world over, in real life and in fiction, I believe I grade up pretty well. Madam has admitted as much. She doesn't complain of me—at least not in public. And yet I am not unaware of the fact that I have disappointed her in some respects. For one thing, she has never been able to persuade me to take a holiday in the rain.

Some years ago, before we came to live



"I get quite a lot of walking in the rain"

in Lisburn, we read about a couple who took a holiday in the rain. I think it was in a book called "The Jonathan Papers." It described graphically the joys of walking in the rain—the pleasant intimacy of the landscape, the music of falling raindrops and moist winds, the smell of wet things growing. It was all made tremendously alluring, and Madam and I agreed that some day we would enjoy a long walk in the rain, through woods and fields and over the hills.

(It was Mrs. Jonathan who wrote about it. I have sometimes wondered since if Mr. Jonathan was quite as enthusiastic as she.)

I could comprehend the poetry of it, and I fully intended to try the experiment, but the time never seemed propitious. I get quite a lot of walking in the rain going from the house to the barn and back, and down to the mail box. And there are so many things to be done inside that one saves for rainy days. Besides, when you

come right down to it, walking in the rain is pretty sloppy business.

There are two kinds of rain walkers, the romantic and the practical. I haven't happened to run across any of the former, though I have no doubt there are some. I read about them. Thoreau liked to walk in the rain—or said he did. I believe Madam would, if I would join her. But most of us walk in the rain only when we have to, and make the best of an unpleasant necessity.

Not that we countrymen are afraid of the rain. When it is very heavy we put on rubber boots and rubber coats, and sally forth with our faces screwed up against the driven water. Otherwise we try to ignore it and let it soak in. I don't believe a mere wetting ever hurt anyone. But we don't admire rain for its esthetic qualities; we welcome it for what it does for the garden and the hay and the crops—when it comes at the right time.

In fact, I think sunshine after a long spell of gloom gives less positive pleasure than a rain that breaks a drought. It was on such a rainy day in summer that I tried my experiment.

We had had weeks of dry weather. There were pestilential brown patches on the lawn. Pasturage was getting short. The garden needed constant cultivation to keep it producing. The blackberries were small and seedy. The water in our spring was running low. All the farmers were grumbling and saying they didn't know what would happen if we didn't get rain pretty soon, and plenty of it. There's nothing like a drought to produce black pessimism.

Then one morning we awoke to cloudy skies. As I went about my morning chores I kept glancing up at the sky, half expecting to see signs of breaking. But the clouds remained heavy and leaden. The brass steer on top of the cupola on my barn pointed steadily southwest, though I had lost confidence in that steer.

But at last a great blob of water struck my nose and I felt another on my wrist. Dark spots appeared on the east side of the barn and the roof became dappled. Then down it came in earnest and the hens and I went scurrying for cover.

Madam and I stood in the window watching it come down. It was a welcome sight. The hillside and even Rice's house appeared indistinct through the down-pour. The dusty road drank it up thirstily and little rivulets formed in the wheel ruts. A bullfrog somewhere started to rejoice hoarsely. The whole land seemed to heave a sigh of infinite relief.

"I'd love to be out in it," said Madam. "I think I'd better shut the windows upstairs," said I.

Madam had put an idea into my head. Why not go out in it? Why not try out the theory once and for all, and see if there was anything in what Mrs. Jonathan had written? There would never be a better chance.

I knew I had only to invite Madam, but I refrained. I was afraid. I distrusted my own ability to maintain the holiday mood to the end of a wet walk. Then I would be cross and the whole day would be spoiled. Better not attempt it, I thought.

And yet I very much wanted to attempt it. I felt that I really must. But I would try it alone. No need to involve Madam in any possible failure. Besides, there are certain spiritual experiments that are best attempted alone, certain adventures of the soul that demand solitude. I would not even take my dog.

"Where are you going?" asked Madam, as I appeared in my rubber coat.

"I'm going to empty those tin cans."

In our back shed is an old bushel basket in which we put tin cans, broken preserve jars and lamp chimneys, and other incombustible rubbish. When it gets full I put it on a wheelbarrow and take it to a sand hole in the unused south pasture



"I'd love to be out in it, said Madam"

and dump it. The basket had been overflowing for some time.

"You've chosen a pleasant day for it," said Madam.

"Well, I can't work in the garden today," I replied deceitfully. "I might as well get it over with."

I set out with hurried stealth, like a small boy playing truant. Soon I was out of sight of the house.

"Now," said I, "I will surrender myself to the mood of the rainy day and see what comes of it."

But it is one thing to surrender oneself to a mood, another to create one. The mood was singularly reluctant to overwhelm me. I told myself that the rain was beautiful, beneficent. I called my attention to the cool caress of it on my cheek, to the mysterious gray of it that turned my farm into a Japanese print, to the pattering on the roadside weeds, to the fragrance of the air. I recognized these things but they did not thrill me. I don't think they would have thrilled me if Madam had been there. She would have found me unresponsive, disappointing.

Rain somehow found its way down my neck, and my chin was uncomfortable. I had to drop the handles of the wheelbarrow and wipe my nose. Sharp and rusty things kept falling from the over-filled basket. There seemed to be no hard path for the wheel of the barrow; it cut into the soft mud. I wished I had selected some other excuse.

As I turned the bend in the road just before reaching the barway I saw a big, confused object ahead of me. It was a loaded wagon and a fallen horse. There



"I can't work in the garden to-day"

is a steep little rise in the road there and the horse had probably struck a slippery stone. A man hovered about, trying to calm the horse's struggles and unbuckle the harness. The man, I saw, was Nicholas Schultz.

Nicholas Schultz was a German who lived on the old Gleason place up on the ridge. He hadn't been there long and I didn't know him very well. In fact, I think no one knew him very well. Some of our people haven't outlived their war prejudices yet and I think the Schultzes had not mingled much with their neighbors. I knew, however, that he still spoke German—which offended some of our patriots—and that he was a mild and rather sentimental sort of man.



"A man hovered about, trying to unbuckle the harness"

I ran my wheelbarrow into the bushes at the roadside and went to help him. He smiled as I came up. Apparently he had not lost his temper. He seemed to be very considerate of his horse.

"You sit on his headt," he suggested, "und I get 'im unhitched."

I sat on the horse's head and watched Nicholas work in the rain and mud, pulling out straps and unfastening snaps and buckles. He wore no rubber coat but only a faded old overcoat and he was plastered with mud to the elbows and knees. He puffed and grunted and his face was very red, but he seemed singularly good-natured about it all. At last he stood up.

"All right," said he.

I leaped to my feet. The intelligent horse kicked, struggled, and got clumsily up, shaking himself and making the harness rattle. He stood patiently while Nicholas hitched him up again.

"Danke schön," said Schultz.

I had no thoughts to exchange with this man. "Pretty wet," was all I said.

"Ach, it iss gut," said he, working over the buckles. "It vass fery try."

Then he stopped, held wide his arms, and lifted his face to heaven. He seemed almost to be worshiping the rain clouds. His face was beaming and there was a light in his blue eyes that was like the joy of little children.

"*Es regnet; Gott segnet,*" said he. It was almost like a prayer of thanksgiving. It rains; God blesses.

Nicholas, with more words of thanks for my assistance, climbed to his seat and went on down the road, and I trundled my wheelbarrow into the south pasture. I meditated on the little encounters of life, and how much they mean if we only have ears to hear and eyes to see. We may all be knight errants in search of adventure.

As I turned back with my lightened barrow I became conscious of the fact that the mood which I had vainly sought for myself had come upon me. I felt curiously exalted there in the rain. I did not heed the clinging wetness of the sweet fern and blueberry bushes in the old pasture, but only the sweet scent and glossy green of them. The young white pines that grow there were silvery and dripping. The telephone wire was a string of pearls. It was glorious to be out in the rain. How could I ever have doubted it?

Down the road I trudged toward the house, splashing in the puddles with boyish glee, trundling my wheelbarrow jauntily before me. I saw my cow Dinah standing under an apple tree, her black coat glistening, her eyes half closed, luxuriating in her long deferred bath. Bouncing Bet by the roadside smiled up at heaven. Little birds twittered in sheltered places. Somewhere a song sparrow was singing lustily in the rain. "*Es regnet; Gott segnet,*" he seemed to say.

As I entered the kitchen I tried to compose my countenance. I didn't want to let Madam know what a glorious time I had been having; I dreaded her reproachful look. But she was busy getting dinner. I saw her glance down at the little pool of dirty water I was making on the linoleum, and I hastened outside to take off my wet things in the woodshed. I stood looking for a minute through the driving rain at the familiar outlines of barn and chicken house, apple tree and stone wall. How dear they all were to me. The rain played an arpeggio on the roof of the woodshed.

"Next time," I thought, "I will surely invite Madam to come along. But I hope we'll meet a sentimental German or something. It seems to make a difference."

## A COOL RETREAT

*The garden of*  
RICHARD D. WYCKOFF  
Great Neck, L. I.



CHESTER A. PATTERSON, ARCHITECT

*In the landscape development at Twin Lindens, as the Wyckoff estate is known, the versatility of the beech is demonstrated in the wonderfully beautiful beech hedges that make a wall of living green about the pools, and in the graceful arches that here and there frame vistas. Above, a corner of the south garden; below, the beech-walled pool on the upper terrace; at left, the house framed in an arch of the beech hedge*



# ON SUMMER DAYS

CLARENCE FOWLER

*Landscape Architect*

*Photograph by Harry G. Healy*



*Above. The flagstone-and-grass paved upper terrace, with its lily pool and sheltering background of beech hedge, is an idyllic spot for afternoon tea—or at any time of the day for that matter. At right, an enchanting vista, framed in an arch of the beech hedge, with a stepping stone path leading from the house terrace to the open lawn. Below, steps leading down to the pool terrace from the south garden.*



# Salmon Fishing

by C. R. MACGREGOR

ON ACCOUNT of a late spring, the first two weeks of salmon fishing on the Matapedia River had brought but little luck to my host and his guest at Kingfisher Cove. The few fish killed at Kingfisher Cove up to the time of my arrival, however, averaged well over twenty pounds, so that I was warned in advance of my first day on the river of what I must live up to. One small fish would knock that fine average into a "cocked hat."

Toward noon on the first day out we were anchored in the lower end of our pool, which at this height of water was considered the best. A light wind was blowing down river, when suddenly there was a flash of silver like a rolling porpoise, and I had instinctively taken the fly away in my effort to hook my first salmon. I learned then that a salmon takes the fly on the way down and not on the way up, as do trout and bass nine out of ten times. I hastily cast my fly, with the same length of line, above the point where I had raised the fish, and allowed the current to take my fly over the fatal spot again. This time I steeled myself for the strike, determining not to move the rod at all until I felt the fish actually on.

A second time the fish rose and this time hooked himself as he should. The fight was on. The moment I set the hook out of the water he came full length, to fall back flat on his side with a resounding smack and splash. Then a long dash downstream until I thought he would take all the backing on the reel, only to have the line go slack. "Reel, reel," shouted my guide while at the same moment my fish broke water abeam of the canoe, having rushed madly back upstream. The current had kept the line taught and I reeled in for all I was worth. Then that fish went crazy. Out he came and he seemed to stay out as he skittered over the river's surface. He was flying on his tail and I thought for a moment of Zane Grey's description of Marlin swordfish doing just this. These tactics availed him nothing, so down he went in the bottom of the pool to sulk and think over a new method of ridding himself of hook and line. In the meantime my guides had beached the canoe and I had stepped out in shallow water. I slowly played him in toward shore where my guide stood waiting the opportunity to use the gaff. Perhaps I was over-anxious or perhaps the hook would have broken free even with the best of salmon fishermen—at any rate with a final flop out snapped the fly and with a flip of the tail my fish slipped back whence he came. My guide said he would have weighed about twenty-five pounds and I might add that the guides in that country can

nearly always guess within a pound or two the weight of any fish on the first break.

On the following day I killed a salmon and it weighed twenty-six pounds. That improved the average at Kingfisher Cove, and as each succeeding day passed our fish were carefully weighed in and the average still held up. Then one more day remained for us all in camp. News had come up from the nets a few days before that there was a big run on of large fish



*The fisherman who is so fortunate as to angle in waters where the salmon average well over twenty pounds—as here—may well feel that he has attained paradise*

and we hoped against hope that they would reach us before we had to leave for home.

Everyone killed salmon the last day and we got a taste of what we might expect of the river in a normal season. In the afternoon I was allotted to fish the Home Pool which was located near the town of Matapedia, where we would take the Ocean Limited at eight o'clock that evening. I would, therefore, step from the canoe aboard the train and fish up to the last minute. A thirty-one-pound fish killed by my host was the record at Kingfisher Cove. This evening I was out to beat that record.

My guide said, "We'll just try the good old Jock Scott with a big double hook." Carefully tying this fly on my

leader I began whipping the pool. One "drop" after another produced nothing. Two youngsters watching us intently from shore called out as we passed by them that they had seen a big salmon roll about a hundred feet further down. Time was now getting short, so hastily shifting our present position we dropped down to where the boys had indicated. I would fish every inch of water now I determined. I did, and not a fin did I raise.

"Well, we'll get him on the next drop," said Bill. Here, having made but a few casts, I hooked my fish. No sooner had I set the hook than downstream he raced like an express train headed for the fast water where the Matapedia and the Restigouche rivers joined. We would have to follow if he went that far. He went farther. My two guides were plainly excited for they were now sure it was a very large fish. I was too busy watching my reel to think of anything but the fact that if that fish didn't stop running pretty soon he would have all my line. As we shot through the fast water of the Matapedia into the Restigouche I was able to retrieve a few yards of line, only to have it ripped out singing in another long run downstream. There was no sulk in that fish and this rather puzzled my guides. Large salmon usually try this a while, but there was none of that in this fellow. Nor would he break water to give us a guess as to his size. During a lull in his mad antics I thought of the time. Thirty-five minutes more to train time and here I was attached to the biggest and gamest salmon of the whole trip. And then I determined to force the issue and bring him to gaff as quickly as possible for I had to make the train. We beached the canoe. There he was broadside to us using every ounce of strength to work against that line slowly edging him toward shore. Bill suddenly lunged forward and my fish lay flopping at our feet. As I admired, it began to look small, in comparison with the other fish we had killed. What had happened? He had fought harder and longer than any of them.

"See where you hooked that salmon," Bill said. "You foul-hooked him in the stomach."

Little wonder that my fish had fought as he had. Hooked thus he was able to breathe naturally and not be half drowned as all fish are at the end of a long fight when hooked in the mouth. He weighed only a scant twelve pounds, and although the fish record bound in leather at Kingfisher Cove had been closed for another season when I caught my train, nevertheless the average was marred, for this catch will be duly entered in the record.

# Ups and Downs in the Holstein Industry

by M. S. PRESCOTT

THE U. S. Department of Agriculture, in a recent bulletin, states that the superior earning power of purebred dairy cattle over common stock amounts to 47.8 per cent. These figures are based on utility value alone, and represent the combined experiences of owners of about twenty-five thousand head of breeding stock.

The question immediately suggests itself—after all these years of purebred promotion, how is it that only 3 per cent. of the dairy cattle of this country are listed as purebred of any breed? The two statements appear on the face to be inconsistent—or else a great reflection on the intelligence of the American dairy farmer. Reasons, however, are not hard to find. In the first place, the Government comparisons were between purebreds and common stock. Up-grading with purebred dairy sires has produced a cow that is incomparably better than the common dairy cows figuring in this computation. In fact, the cow testing association records show that while good purebreds will out-produce grades, the better class of grade cows are better producers than the mediocre purebred. Further, we may as well face the fact that good quality grades are better adapted to the purposes of the great majority of farmers than are purebreds. Only a very small percentage of livestock owners are fitted for the breeding of purebred seed stock. To be a successful breeder requires first of all an inherent love of fine livestock. It requires infinite patience and a determination to carry on in the face of discouragement and disappointment. It requires close attention to details of breeding and management, a willingness to study the problems of heredity, and, perhaps as important a factor as any, what might be called an eye for livestock, or ability to recognize faults in your own animals and with it the courage to practice rigid selection and discard any that fail to measure up to accepted high standards.

## THE SELLING END

Problems of merchandizing have brought discouragement to many breeders, with a result that the mortality among purebred breeding establishments is high. These frequent failures by men who have engaged in the business and have found themselves unqualified for the task have resulted in discouraging many prospective breeders from making a start with purebreds.

Suppose that the owner of an estate or farm feels that he has or can secure in his organization the attributes necessary for success in the breeding of purebred dairy cattle, what inducement is there to-day for any one to take up or continue the

breeding of purebred dairy cattle? The greatest dividend from such an investment comes in the feeling of satisfaction and pride of ownership of choice purebred registered animals, and with it the satisfying consciousness that, by your efforts, you are contributing your bit to the improvement not alone of your chosen breed but also to the welfare of the nation.

## COLLEGE DEGREES FOR BREEDERS

Harvard University recently conferred the degree of Master of Arts on one of the pioneer breeders of purebred Holstein cattle for "distinguished service to agriculture and to the nation in helping to 'make two quarts of milk grow where one grew before.'" Do not enter the purebred breeding industry with the expectation of making a fortune out of it. Many breeders have amassed a competence through the breeding of purebred animals and a few have piled up sizeable fortunes as a result of outstanding successes. No one phase of the business, however, has caused more breeders, particularly among the class of wealthy owners, to lose interest in their farms and purebred herds than the fact that they have been unable to make them even self-sustaining. The reason is primarily that they have expected too much of their purebred cattle and have charged them with the maintenance of altogether too much non-essential overhead.

It has been a mighty fortunate thing, however, for the various breeds of purebred cattle that men of means have taken an interest in their development. Directly or indirectly, much of the progress which the various breeds have made must be credited to them. Their presence in the industry has furnished a real stimulus to the smaller breeder to improve and develop his cattle, because it is the wealthy breeder that has made the market and purchased the outstanding animals developed in small herds at prices which have repaid those breeders for their efforts. More important, perhaps, is the service they have rendered by combining the blood of these outstanding specimens with sires of merit, producing sons that in turn have gone back into the smaller herds and helped to raise their whole standard of quality.

There has been a marked tendency in these later years toward laying greater emphasis on practical production. Time was when anything with "papers" would substantially outsell the grade, regardless of quality. Fortunately for breed progress that time has now gone by. The purebred cow must be able to demonstrate a greater earning capacity in production at the pail if she is to bring the price. This is as it should be, for the value of pure breeding,

in the last analysis, lies in the inherently greater production of the purebred cow, and the fact that she may be depended upon to breed on with greater certainty in succeeding generations. This modern trend has become a great force in breed improvement. As long as any sort of a misfit with a pedigree would outsell a good producing grade, there was no particular inducement for breeders to exercise any degree of selection in their herds, and a great many inferior purebreds were scattered around the country, leaving in their wake a trail of discouragement and disillusionment. There is no sound reason why an inferior purebred—and there are a lot of them on the registration books of all our breed associations—should command more money than a grade that has the ability literally to drown her at the pail.

This condition is at the bottom of the present-day problem of selective registration, with which all of the breed associations are grappling to-day. It is the basis of our confidence that the market for good purebred dairy cattle will continue to grow better even as the market for inferior animals will progress in the other direction. In fact, so far as the Holstein-Friesian breed is concerned, and my first-hand knowledge and observation is confined to this breed, the market has never before been upon so sound a basis as it is right now.

## UPS AND DOWNS

In this connection, it might be of interest to review briefly some of the ups and downs of the Holstein-Friesian industry for the light that they throw upon the present situation in the dairy breeds and the basis they form for judging future trends.

The bulk of the importations of this breed from Holland came during the '70's and '80's and early '90's, a total of between 7,500 and 8,000 head. From these importations have been registered on the books of the Holstein-Friesian Association of America, an organization now numbering more than 27,000 life members, well over one million females, and nearly half as many males. The Holstein-Friesian breed, according to 1920 Federal census figures, comprises about 60 per cent. of the total purebred dairy breed population of the United States. Purebred and grade Holsteins are estimated to produce more than 70 per cent. of the fluid milk consumed in the northern metropolitan markets. These figures indicate the magnitude of this industry and its economic importance.

The development and promotion of the Holstein-Friesian breed has run pretty consistently along production lines

from the outset. The first annual record of production ever made for any breed was that of the Holstein cow, Dowager, back in the early '70's. She was owned by Mr. Gerrit S. Miller, of Peterboro, N. Y., who imported her and who is still breeding Holsteins on the same farm. Interestingly enough, Mr. Miller's cows have been the highest milk producers among all of the cow testing associations of the State for at least four months of the past twelve. This record of 12,681 pounds 8 ounces milk attracted wide attention at the time and was the forerunner of a distinguished succession of records that have firmly established the leadership of the Holstein cow as a producer. In the early days private records were made by owners, but these were so large in many cases that the public doubted their genuineness. Public tests at fairs and expositions did much to popularize the breed in that early period.

The invention of the Babcock test for butterfat, however, provided the opportunity for the making of authentic butter records, and in 1894 the Holstein-Friesian Association of America inaugurated a system of official records made under the supervision of representatives of the state agricultural colleges and experiment stations. The popularizing of this test resulted in a demand for records and record backing. For the first dozen years these records were practically all for the 7-day period, with some tests for thirty days or longer.

Following this development of official records, there grew up what is now referred to as the "record craze." Type and conformation were quite generally overlooked in the breeding programs so long as combinations of high records could be claimed. Prices on the whole were modest as compared with present-day standards, however, although the price of \$4,000 was paid for the yearling heifer, Mercedes 4th, a daughter of one of the most famous producers of the breed, back in the '80's. The early '90's were a period of serious depression for Holstein cattle as well as for the whole country. The prestige of the breed suffered severely through failure to compete in the six months' butter test at the World's Columbian Exposition, and internal strife in the organization resulted in the forming of a new association in the West, which operated for several years and published one volume of a herd book before coming back into the fold.

The period from 1900 on was more prosperous. A revival in interest was reflected in a brief resumption of importations from Holland on a select scale. About 1904 the custom of holding high-class consignment sales at the time of the annual meeting of the National Association in June was inaugurated and has firmly established itself as a market place for animals of top quality that has in a measure set up a criterion of values. The first five-figure price was recorded in 1911 in one of these sales when the six months' old bull calf, King Segis Pontiac

Alcartra, backed by world's record production on both sides, brought \$10,000 in public auction at Syracuse, N. Y. Several years later a half interest in this bull was sold for \$25,000. In 1914, a 40-pound cow, Johanna De Kol Van Beers, sold at auction for \$7,000 and that same year Spring Farm Pontiac Cornucopia, a son of the first 44-pound cow, set the high mark of \$15,000. The following year in the Dollar Herd Dispersal Sale a \$25,000 top was established by the bull, Rag Apple Korndyke 8th, and in 1916, at the Detroit National Sale, a young son of this bull brought \$20,000 and the sale made an average of \$1,095 for 142 head.

From then on to 1920 was the great boom period in Holstein prices, as in other dairy breeds as well. In 1918, at Milwaukee, Wisconsin, the young bull, Carnation King Sylvania, son of the noted milk producing champion, May Echo Sylvania,

at prices that aggregated over \$7,000,000 in 1920 and over \$6,600,000 for 1919.

With the general deflation of agriculture, which commenced in 1920, and the resulting depression, purebred cattle prices were not the least to suffer. In 1921, with about a 50 per cent. drop in the number sold at auction, there was a drop in the average price of nearly one hundred dollars a head, or, to be exact, just over 26 per cent. In 1922 there was a further drop of 50 per cent. in numbers from the preceding year, and another 25 per cent. fall in the average price. In 1923 there were about the same number sold as in 1922, but at a further recession of about 15 per cent. in price. In 1924 there was apparently a little recovery in prices, but with a smaller number sold, and 1925 made the worst showing of all with less than five thousand head reported sold at auction, and prices on about the same



*Carnation King Sylvania 231405, sold at public auction in 1918 for \$106,000, the top auction sale price for the Holstein-Friesian breed. One of his sons brought \$50,000 at auction in 1920. His daughters*

*have milked over 800 pounds in seven days on official test. Bred and sold by Senator A. C. Hardy, Brockville, Ontario. Owned and developed by Carnation Milk Farms, Seattle, Wash.*

was sold for \$106,000, the climax of bona fide auction sale prices, although a later private transaction at \$110,000 has been reported for one of the well known bulls of the breed. One sale price of \$125,000 was hung up but the bull was never delivered and the transaction had the appearance of being of the "wash" variety and is not generally credited. Prices of \$15,000 to \$50,000 were not at all uncommon during this period, the latter figure being the top of the National Sale at St. Paul in 1920 for a son of the \$106,000 bull previously mentioned. In this sale, a female, Pabst Korndyke Cornflower, brought \$30,000. The entire sale of 237 head totaled \$728,700, or an average of \$3,075. This was a period of extravagant advertising, both in size and claims made, and wild speculation was the order of the day. In each of the two years, 1919 and 1920, more than eighteen thousand head were sold by auction alone

scale as in 1923. During 1926, there was a considerable increase in the number sold at auction and the average price was 21 per cent. higher than the preceding year. More important, however, than the cold, bare figures in this instance as a barometer of the improvement in the Holstein situation, was the general feeling of optimism on the part of breeders in all sections of the country, a spirit of optimism that is being justified thus far in 1927.

I cannot conclude this discussion without reference to the very favorable outlook for this breed and the opportunities it offers for sound investment. Although the trend of population in the Holstein breed has been moving constantly westward for many years, there is quite general recognition among Holstein breeders of all sections that the real present-day opportunity for this breed lies in the Eastern States, with their unequalled markets.



# SMALL-PATTERNED DAMASKS

## from the looms of France

NO decorative fabric is more universally appropriate than damasks.

Their very name is indicative of their ancient and glorious lineage. For it comes from Damascus in Syria—a city which in the Twelfth Century was famous throughout the civilized world for its beautiful and intricately woven silks.

Their fascinating history, linking them

with all the great decorative periods, may be glimpsed in the widespread use that damasks enjoy today. They are used for covering walls and furniture, for paneling, for hangings against which paintings or mirrors may be hung, for draperies, for cushions or an occasional chair.

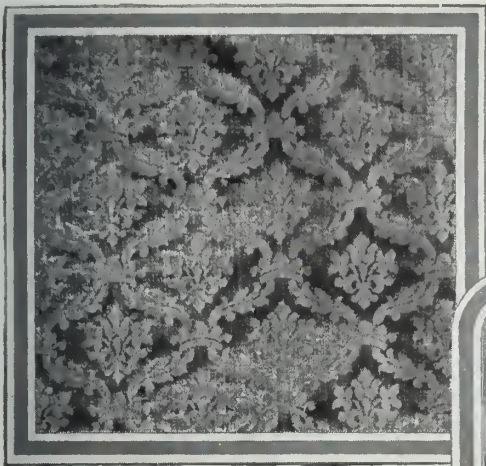
And since there are many decorative schemes in which a large design cannot be used, damasks with small designs have come much into use.

The damasks shown here are representative of the small-patterned damasks to be found at Schumacher's, in a wide variety of designs and an excellent color selection.

In the Schumacher collection there are drapery and upholstery fabrics for every decorative use—brocades, brocatelles, damasks, velvets,

tapestries, hand-blocked and printed linens, toiles de Jouy, chintzes, and satins and taffetas in plain or figured weaves.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.



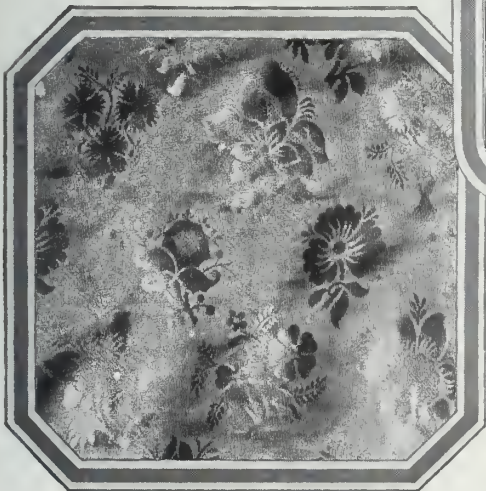
*A damask from France, cleverly simulating, by the introduction of a lighter thread into its weave, the mellowness of an antique fabric*



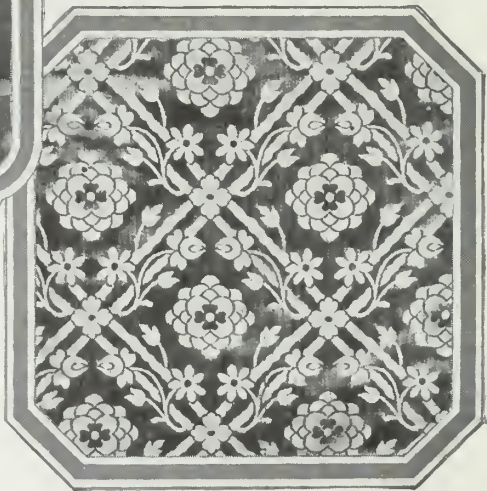
*In orchid, vert, blue or peach, this satin damask reflects in its veriboned bouquet the influence of Marie Antoinette's time*



*Here the design is brought out in a fine taffeta weave, on a satin ground. A damask particularly suitable for furniture coverings, draperies, etc.*



*This satin damask, imported in a wide range of colors and color combinations is especially charming with French furniture*



*A latticed design, reminiscent of William Morris, is shown on a jaspé ground. In mulberry, vert, crimson and gold*

*“Your Home and the Interior Decorator”*

How you can, without added expense, have the professional services of an interior decorator, is explained in our booklet, “Your Home and the Interior Decorator.” Beautifully illustrated in color, this book will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. C-6, 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, Los Angeles and Paris.

F-SCHUMACHER & CO.

# The Era of Automatic Home Heating

by P. E. FANSLER

YOUR home is made habitable during the long winter season because of the great strides that have been made in the art of heat production and utilization in these United States. Without artificial heat as we know it the average home north of Mason and Dixon's line would be a dreary place indeed, if it could be lived in. No other factor is of the same importance in our home life.

The traveler in Europe, who has penetrated into the better class of homes, is astounded at the backwardness of house heating. This is exemplified by a comprehensive volume recently published in England on this subject. Out of some 300 pages, less than 30 were devoted to house heating as it is practiced at home. The Englishman is so accustomed to stoves and fireplaces scattered throughout the house that, when he speaks of a home heating-plant in which the heat is generated in a single boiler or furnace and transmitted to radiators or registers in the different rooms, he refers to it as a "central heating plant." And the book in question devoted more space to the kitchen range than it did to this comparatively new (in England) scheme, the "central heating plant."

We are entering upon a new era in the production of heat for our homes, and it is spreading over the country like wildfire. If you haven't yet faced the question of installing an entirely automatic heating plant, you soon will, as the idea is being pushed with characteristic American vigor, through advertising and high-powered sales effort. It is a comparatively new idea, this heating plant that attends to its own business, with little or no attention from the home-owner, from the beginning to the ending of each heating season. At the present time it depends upon just one important characteristic of the fuel used—fluidity.

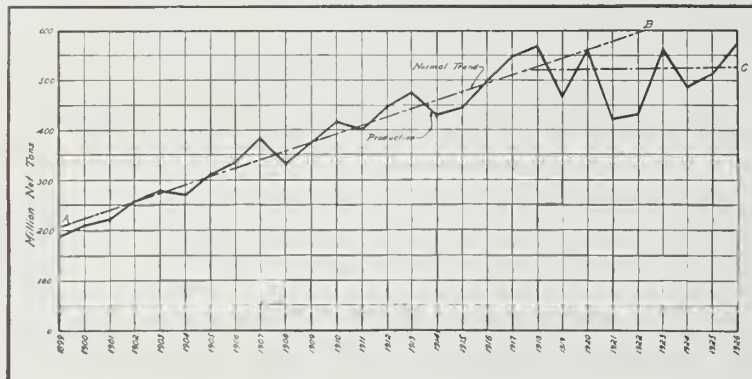
There are three kinds of fuel: solid, liquid, and gas. The last two may be grouped together and called fluids. These

lend themselves admirably to this new scheme of house heating because of two facts—they can be automatically fed and there is substantially no residue. Solid fuels can be, automatically supplied to a boiler, but only in large power installations is it practicable to a reasonably complete degree. So-called automatic devices are on the market for home use,

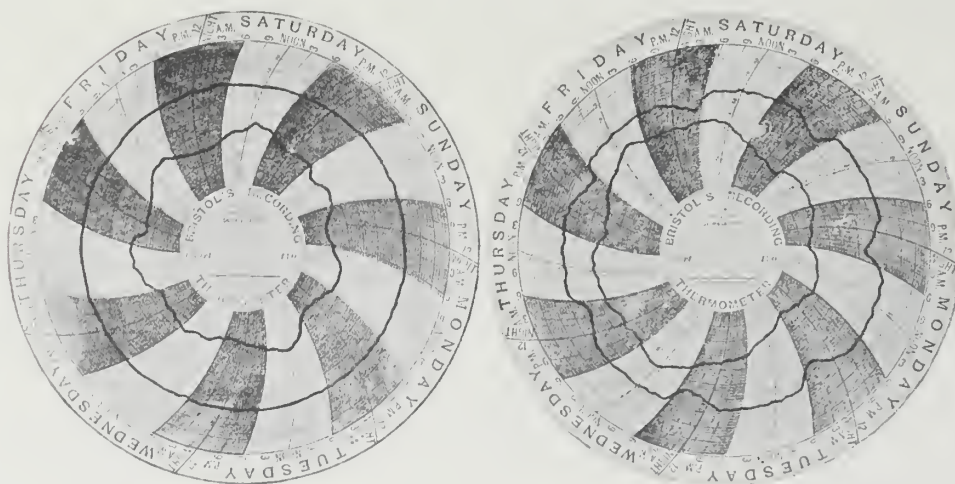
radiators may be installed in walls, behind grilles, and otherwise made inconspicuous and easy to keep clean. The almost universal high cost of electric current makes this method of house heating prohibitive except in a few favored spots. In some of the Western towns electricity heats homes, schools, and public buildings, but the current is really surplus production of water-power plants, and if not used for this purpose would be practically thrown away—that is, it would not be generated.

District steam, or what is frequently called "street steam," generated in a central station, and piped through the streets, is an ideal means of home heating in the few areas where it is obtainable. Here too, no boiler is used. The steam is piped to the radiators, and the water condensing in them is discharged to the sewer through a meter. The home owner simply pays for the amount of steam used, and, as the steam can be controlled by a thermostat, only enough is used to maintain the desired temperature.

Now we come to fluid heating media that must be combusted in the home, requiring a boiler or furnace. Of these, gas is easily the most desirable, as a gas-fired boiler or furnace is practically noiseless, simple, and of extremely high efficiency. The major objection is the comparatively high cost of operation. To be an important factor in the heating of homes, gas must sell for 70 cents per thousand cubic feet, or less. There are three classes of gas available for heating purposes—natural, manufactured, and mixed. The first has a high heat value, approximately 1,000 British thermal units per cubic foot, and is the cheapest, averaging 50 cents per thousand cubic feet. Manufactured gas has little more than half as much heat, 535 B. T. U. per cubic foot being a fair average, and 80 cents an average price. Mixed gas is obtainable only in or near the natural gas areas, and may have any heating value between the limits above named, and an intermediate price.



Curve showing coal production in the United States from 1899 to 1927. The normal line of production is A-B. But about the end of the war the demand began to fall off and the line is now almost horizontal, ending at C. Is it merely a coincidence that this period of falling off in coal demand almost exactly matches the period of national awakening to the advantages of fluid fuels?



At left is a week's record of outdoor and indoor temperature of a householder who set his thermostat to maintain 70 degrees F., and during the week it did not vary two degrees, while the outdoor temperature varied from 15 to 44. At right is a similar record, except that a dual thermostat was used, automatically reducing the temperature during the sleeping hours, and increasing it when the family awakes

but they must be supplied by hand, and the ashes must be manually removed from the cellar. An interesting future is open to more complete working out of this idea, but at the present the devices are not generally attractive to the average home owner.

Of the fluid heating media, electricity is undoubtedly the most desirable. Its use involves no boiler or furnace, and the electric heaters that take the place of

radiators may be installed in walls, behind grilles, and otherwise made inconspicuous and easy to keep clean. The almost universal high cost of electric current makes this method of house heating prohibitive except in a few favored spots. In some of the Western towns electricity heats homes, schools, and public buildings, but the current is really surplus production of water-power plants, and if not used for this purpose would be practically thrown away—that is, it would not be generated.

**18**TH CENTURY English Dining Room Furniture is represented at the Vernay Galleries by several important sets of chairs, sideboards, dining tables, serving tables, and cabinets, exhibiting the distinguished designs and craftsmanship of the period. There are from 6 to 15 in the sets of chairs; the sideboards from 4 to 9 feet long; and the seating capacity of dining tables from 4 to 36.



*Two of an extremely fine set of 6 Hepplewhite mahogany Dining side chairs of dark rich colour. Unusual and distinctive features are to be found in the exquisitely carved backs and the moulded square legs. Date 1770-1780.*

# Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET  
LONDON, W., 217, PICCADILLY

Within the last few months gas companies in more than a hundred cities have asked and received permission from the state commissions to make special rates for house-heating purposes. The gas interests of the country are brought together by the American Gas Association, and this organization is doing a great deal of constructive work along technical and commercial lines to develop this comparatively new use of gas.

#### THE GAS COMPANY'S PROBLEM

It is not a simple problem for a gas company, this supply of gas for house heating. Mains already in are designed to supply gas for cooking purposes. The cooking load for any home may be on the order of one twentieth of the heating load. So it is easy to see that existing mains, laid to supply gas for cooking purposes, would not carry gas for many house-heating boilers. The gas companies are facing a real problem in gas distribution. The manager of one company that began to supply gas for heating as far back as 1918, estimates that he cannot take on a heating load more than 17 per cent. of the total output of gas. This, of course, means comparatively few homes.

Gas heating of homes is not new; in Baltimore, Portland, Oregon, Seattle, Chicago, Providence, and other cities, gas has been sold for this purpose for ten or more years. In Portland there are more than 6,000 boiler and heater installations. The climatic conditions there are particularly favorable to the use of gas, as the winter load is comparatively long and light,

so that the coldest weather does not make too great a demand upon the gas plant.

Much valuable technical data have been obtained in these cities where gas has been used for many years, and through the medium of the American Gas Association this has been made available to gas companies throughout the country. It is possible to estimate the cost of gas heating with wonderful exactness—in many cases within \$25 a year for the average home.

With this background, enabling the gas company to tell the home owner just what it will cost to heat his home with gas, under the stimulus of the oil-burning campaign that is rapidly covering the country, gas heating of homes is bound to become common where optimum comfort and freedom from the worries incident to stoking a boiler overbalance the comparatively small initial cost, and where gas is available at a reasonable rate.

And now we come to the last of the fluid fuels, oil, the use of which is growing by leaps and bounds. Last year there were installed nearly 73,000 mechanical-draft oil burners of twenty-four leading makes, this quantity representing about 90 per cent. of the total installations of this class. Goodness knows how many of the cheap atmospheric-draft burners were installed—and how many were taken out. A careful analysis of the entire oil-burner industry indicates that about 140,000 burners will be installed during the present year, representing an expenditure of nearly \$125,000,000 by home owners.

So much misinformation has been printed about the oil burner that few

appreciate that this mechanism is, essentially, a miniature gas-making device, producing an unstable gas, when, and in the quantities, required, all under automatic control. Instead of piping a fixed gas into your home from the gas plant, you bury a tank outside of the house, or under the cellar floor, or, if you live in some sections of the Middle West where such procedure is allowed, the tank is installed above ground. The oil is transported by truck, and pumped into the tank, which should hold from 1,000 to 1,500 gallons. The burner is installed in, or in front of, your boiler or furnace and, under thermostatic control, oil is pumped to the burner, converted into gas in any one of several ways, and burned, just when you need heat, and to the required extent.

#### OIL HEATING NOT A NEW METHOD

Like the use of gas, the use of oil is not new. In the Western States homes were heated with oil as far back as a quarter of a century ago. The burners were manually controlled—that is, lighted when needed and turned up or down, first by hand, and then by crude automatic means. They burned cheap fuel, gradually evolved into high-efficiency machines, and formed the background upon which many of the present-day burners are based. In fact, nearly all of the so-called "new discoveries" heralded in current oil-burner literature are but adaptations of old practices.

The present popularity of house heating with oil fuels received a great stimulus as the outcome of an attempt to build a steam-generating plant for an automobile.



*There's a corner in your garden*  
—that can be made infinitely more beautiful with one of our curved-eave

*King*  
**GREENHOUSES**

And more than that there's a corner in your heart which will find endless joy in the pleasures of year round gardening.  
Our booklet "A Few Suggestions" shows the various types of King Greenhouses and Conservatories. Let us send it to you without obligation.

**KING CONSTRUCTION COMPANY**  
General Offices: North Tonawanda, N. Y.

NEW YORK CITY 45 West 34th St. Opposite Hotel McAlpin	PHILADELPHIA, PA. 14 N. 60th St.	BOSTON, MASS. 25 Huntington Ave.
SCRANTON, PA. 307 N. Irving Ave.	CLEVELAND, OHIO Hippodrome Bldg.	

*King*  
**GREENHOUSES**

FIFTH AVENUE

**B. Altman & Co.**

NEW YORK



## RESOURCEFUL DECORATION

Decoration means more than furniture. It means a co-ordination of all the things that make the complete interior—rugs, draperies, lamps and other decorative accessories. And women who appreciate the importance of correctness in all the appointments of the home are selecting their china and glassware and their household linens at the same time that they plan the general furnishing of their homes.

When we speak of "resourceful decoration" we mean that three floors in Altman's have been rearranged for this purpose. On the Seventh Floor there is a sequence of beautiful interiors showing Altman furniture in complete settings. The extensive galleries of Antiques are on the same floor, and also Treasure Trove, the shop of unusual gifts, and the Department of Interior Decoration.

On the Fifth Floor, Altman's well-known rugs and floor coverings and the extensive lamp department.

On the Fourth Floor, upholstery fabrics, garden furniture and a greatly enlarged china and glassware department, including the Crystal Room. Decorative and household linens are also on this floor, as well as blankets and comfortables.

With these resources, as well as those of the entire establishment, we announce

**CASA ALTA**

Organized for COMPLETE HOME FURNISHING

B. ALTMAN & Co.

New York

# The Vista



## Rooms that belong to each other

*IN the vista shown above, furnishings of French and English inspiration have been assembled into perfect unity of effect. The candelabra on the pedestal to the right is a magnificent old Ming rose, with original mountings of the Second Empire. The mantel dates back to 1760 and was purchased by Valiant direct from one of England's fine old houses.*

Differing in purpose, differing in mood and in decorative expression, rooms should be harmonious, not only individually but as a group.

This unity of charm can only be achieved by careful planning that embraces every detail of background and furnishing, and anticipates every hindrance and costly alteration that might otherwise arise.

A group of rooms can be as harmonious as a group of furniture. This unity of effect has been achieved in the interiors of many important homes which have been planned and decorated by Valiant from the bare walls out.

# VALIANT

Decorations ~ Furniture

1822 Chestnut St. Philadelphia    224 North Charles St. Baltimore    9 rue de Seine Paris

The steam car did not eventuate, but the adaptation of the burner mechanism to the house-heating boiler was not a difficult step, and probably paved the way for the present upheaval in house-heating practice. The innovation lay in the use of an intermittent fire, the burner being shut down entirely when heat was not wanted, and starting up automatically when the temperature in the home dropped below a pre-determined point. The idea of thermostatic control was not new, but the automatically started burner begat competition at a great rate, and to-day there are at least forty manufacturers of this type of burner.

The cost of heating with oil fuel is as determinable as with gas; it is only necessary to know the load on the heating plant, usually expressed as "square feet of radiation" and to multiply this by a factor determined by the location of the home, and the product will be the gallons of fuel required for a normal heating season, with a high degree of accuracy. Oil fuels are being sold throughout the country at prices such that the use of oil is making rapid inroads on the sale of coal for domestic heating. If it costs from 20 per cent. less to 20 per cent. more to heat with oil than with coal, the average home owner has strong leanings toward the use of the liquid fuel, and seldom is a burner manufactured by a reputable concern removed. Oil may be cheaper than coal where the lower and cheaper grades are used with high economy, or more costly where the lighter and more expensive distillates are used. Any excess cost is more than neutralized, judging by the returns from a nation-wide questionnaire, by the added cleanliness, by the addition to the usable volume of the home, by the freedom from physical and mental attention to the heating plant, and by the low fire risk involved.

### THE MATTER OF SUPPLY

As to the question of oil supply, it is only necessary to say that there is nothing to worry about—at least for this generation. Four years ago a well-qualified committee made public a statement that there was, in the ground, over 9,000,000 barrels of oil that could be recovered by present methods. Last year an equally authoritative source presented data showing that more than that quantity was then available without involving new processes. In the interim more than 3,000,000 barrels of oil have been consumed in the United States, from which it might be asked, "Of what importance to the home owner is a few million barrels, one way or the other?"

Both of the fluid fuels involving combustion in the home—gas and oil—have one thing in common. The satisfaction to be derived from the use of either depends more upon the careful installation and the availability of proper service than upon the mechanism itself. A fairly good oil burner, installed as it should be, in full accordance with the regulations of the underwriters, and having available proper service, is a better purchase than the best mechanical product carelessly put in and with no service, or indifferent service. Service is the essence of full satisfaction with either gas or oil. Not that it is required, but it must be available if needed. I have a friend who has had a burner in through four heating seasons, and has never had a service man in the house. But if something should happen on a cold winter night, the value of a trained service man who could get on the job before the house cooled down is apparent. It is not service that counts so much as readiness to serve.

Many of the gas companies having house-heating customers make it a practice to have a service or inspection man call once a month, just to see that the heating plant is up to its maximum efficiency. This man combines his inspection with the necessary duty of reading the meter and leaves with the customer a ticket showing that his inspection has found everything in satisfactory condition. The small cost of this service is more than made up by the peaceful state of mind in which the customer is kept in regard to his heating plant.

### COMMUNITY HEATING

One of the most elaborate real estate developments in the country has introduced a novel note in that all homes are designed to be heated with oil fuel, piped thereto from a central storage, and metered into the home as water is measured. This plan was tried, nearly fifteen years ago, in California, in an area almost a mile long, where thirty-seven burners were supplied from a central oil storage. During fourteen heating seasons this installation has given excellent satisfaction, with an average annual cost of repairs under \$50.

In selecting a fluid-fuel-burning equipment for your home, there is one piece of advice that I should like to pass on as of vital importance. Consider such a plant as an investment, not a liability. Buy the best that is obtainable, and do not skimp. A high-class heating plant, plus, if required, a burner of equal grade, if given the care justified by its importance and character, will provide heating service for you and your family for a lifetime.



## For City, Suburban, and Country Homes

When you enclose your property with Cyclone Fence you satisfy some of the most fundamental of human instincts—the pride of possession, the desire for privacy and freedom within one's personal domain, the yearning for greater beauty in home surroundings, the passion for economical upkeep which characterizes even the most wealthy estate owners.

Cyclone Chain Link Fence is America's standard for city, suburban, and country homes, estates, and country clubs. It is beautiful in its simplicity of design and natural silvery white finish—yet impregnable strong and built for maximum endurance. The only fence made entirely of Copper-Bearing materials. Cyclone Service relieves you of all details and includes Complete Responsibility for the finished installation.

Ask for Catalog No. 103, on home and estate fencing in wire and wrought iron. Phone, wire or write.

**CYCLONE FENCE COMPANY**  
Main Offices: WAUKEGAN, ILL.

Works and Offices: North Chicago, Ill., Cleveland, Ohio  
Newark, N. J., Fort Worth, Texas

Pacific Coast Distributors: Standard Fence Co., Oakland, Calif.  
Northwest Fence & Wire Works, Portland, Ore.

Branch Offices in All Principal Cities

**Cyclone Fence**  
Reg. U.S. Pat. Off.



The Mark of Dependable Property Protection



Cyclone "Complete Fence," built to measure.

The only fence made entirely of Copper-Bearing materials —for maximum endurance.

© C. F. Co., 1927



## Ruins of more than a building!

... money can't replace all they lost through lack of the right protection

"WE can rebuild, of course. Insurance will pay for that. But our pictures — our books — our cherished furniture and rugs — money will never replace them.

"Don't talk to us about fire extinguishers! There were several in the house. They proved useless."

### 3 KINDS of FIRES

Extra-Hazardous fires of oil — grease — gasoline — can be surely controlled only by "smothering." The clinging Firefoam from *Foamite* appliances does this most effectively.

Automobile fires, or fires in electrical equipment, may be stifled under heavy gas, as with the discharge from a *Fire Gun*.

Ordinary fires can be put out with the *Childs* (Soda-Acid) Extinguisher or the *Foamite* Extinguisher.

Fire extinguishers certainly *can* prove useless — if they are not the proper kind for the risks involved. Fires differ widely.

But science has perfected unfailing methods for controlling every type of fire at the start, and *with the right method in the right place you can avoid disaster.*

*Foamite-Childs* can supply exactly what your particular risks require. This company makes *every type* of fire protection appliance.

Our illustrated booklet impartially presents the merits and deficiencies of all fire-fighting methods. Get a free copy and see whether or not you are now taking needless chances! Use the coupon.

FOAMITE-CHILDS CORPORATION, Fire Protection Engineers and Manufacturers, 46 Turner Street, Utica, N. Y. Sales and Engineering Representatives in all leading cities. *Foamite-Childs of Canada, Ltd., Toronto, Ont.*

## Foamite-Childs Protection

A Complete Engineering Service

*Against Fire*

FOAMITE-CHILDS CORPORATION  
46 Turner Street, Utica, N. Y.

Please send me your free booklet, "Correct Protection Against Fire."

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

# LUGGAGE DE LUXE

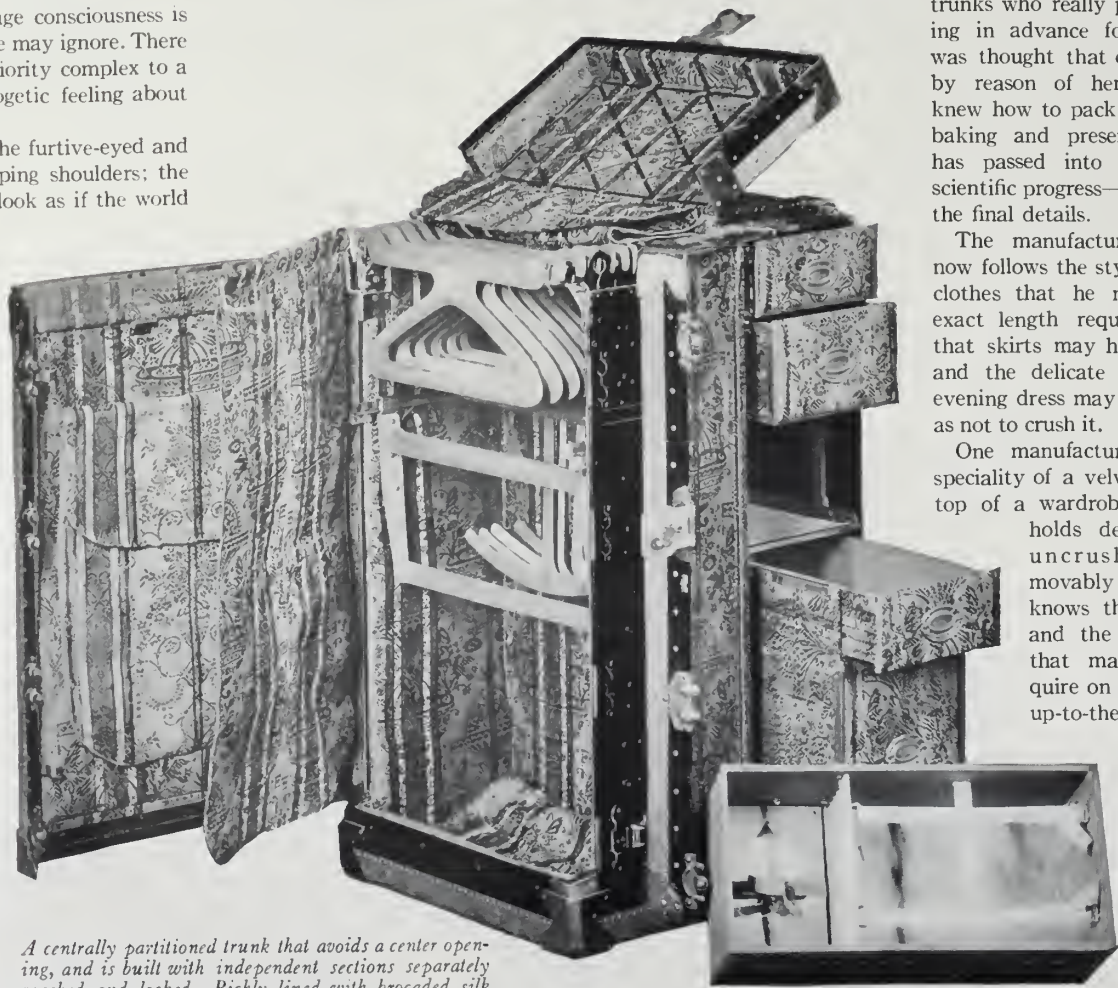
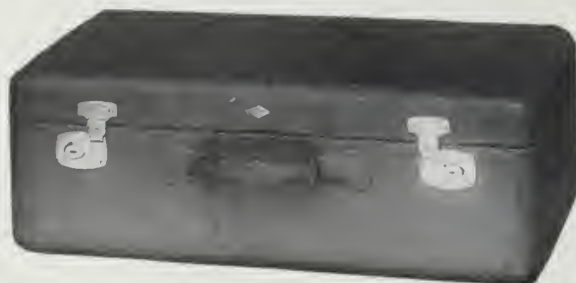
By LEE McCANN

Photographs from W. W. Winship & Co., Crouch & Fitzgerald; Hartman Trunk Co., and Henry Likly & Co.



*A trunk to accompany one to the ends of the earth. Velvet top pad, Adam handles, and metal bound shoe-box are among its many features of decoration and convenience*

*A matching suitcase (below) and hat box (right) such as these apprise the critical eye of a fellow traveler that its owner is in the know of the latest luggage mode*



*A centrally partitioned trunk that avoids a center opening, and is built with independent sections separately reached and locked. Richly lined with brocaded silk*

styles in new wardrobe trunks shows a lining of scarlet leather-like material which offsets in dashing fashion a handsome black exterior.

The wardrobe suitcases which may be clamped upright to the running board of an automobile now come in every shade to match the car, making this type of luggage seem a veritable part of the automobile.

Style in luggage must, however, always be considered as an outgrowth of quality. Fineness of material and construction is the really basic consideration in the purchase of an article in which durability and convenience are the prime assets. And it is a fact that where these are present, style of a conservative, inherent kind is also present automatically. No luggage should be held worth the purchase except the kind which because of its quality is able to sustain gracefully the marks of experience and mileage.

As to the interior finish of wardrobe trunks, it is only after the last convenience has been studied out that the clever manufacturers take thought to such elegancies as walnut hangers, brocaded silk linings, and beautifully designed handles which make the trunk, when opened, in perfect keeping with luxuriously appointed rooms.

A feature of a wardrobe trunk, new this season, which is a model of smart practicality, is a hat and shoe box made of fine leather and removable for separate use on short trips when desired.

Hat box and suitcase to match may now be purchased. These are companioned to the last detail of style and material, which is a convenient way to purchase them and a very attractive way to carry them. In fact, matched luggage wherever possible is all the mode just now.

Americans insist so strongly on convenience and ease in appointments that they are prone to take these things very much for granted. But when one looks back on the old methods of packing with prayer and incantation in the disposition of each article and fear and trembling as to its state when the luggage was eventually opened, one cannot but feel that a vote of thanks is due to the makers of trunks who really plan our packing in advance for us. Once it was thought that only a woman, by reason of her sixth sense, knew how to pack well. But like baking and preserving, the art has passed into the hands of scientific progress—that is, all but the final details.

The manufacturer of trunks now follows the style in women's clothes that he may know the exact length required in order that skirts may have full sweep and the delicate corsage of an evening dress may be so disposed as not to crush it.

One manufacturer makes a specialty of a velvet pad at the top of a wardrobe trunk which holds delicate raiment uncrushably and immovably in place. He knows the type of hats and the likely number that madame will require on her trips. One up-to-the-minute trunk

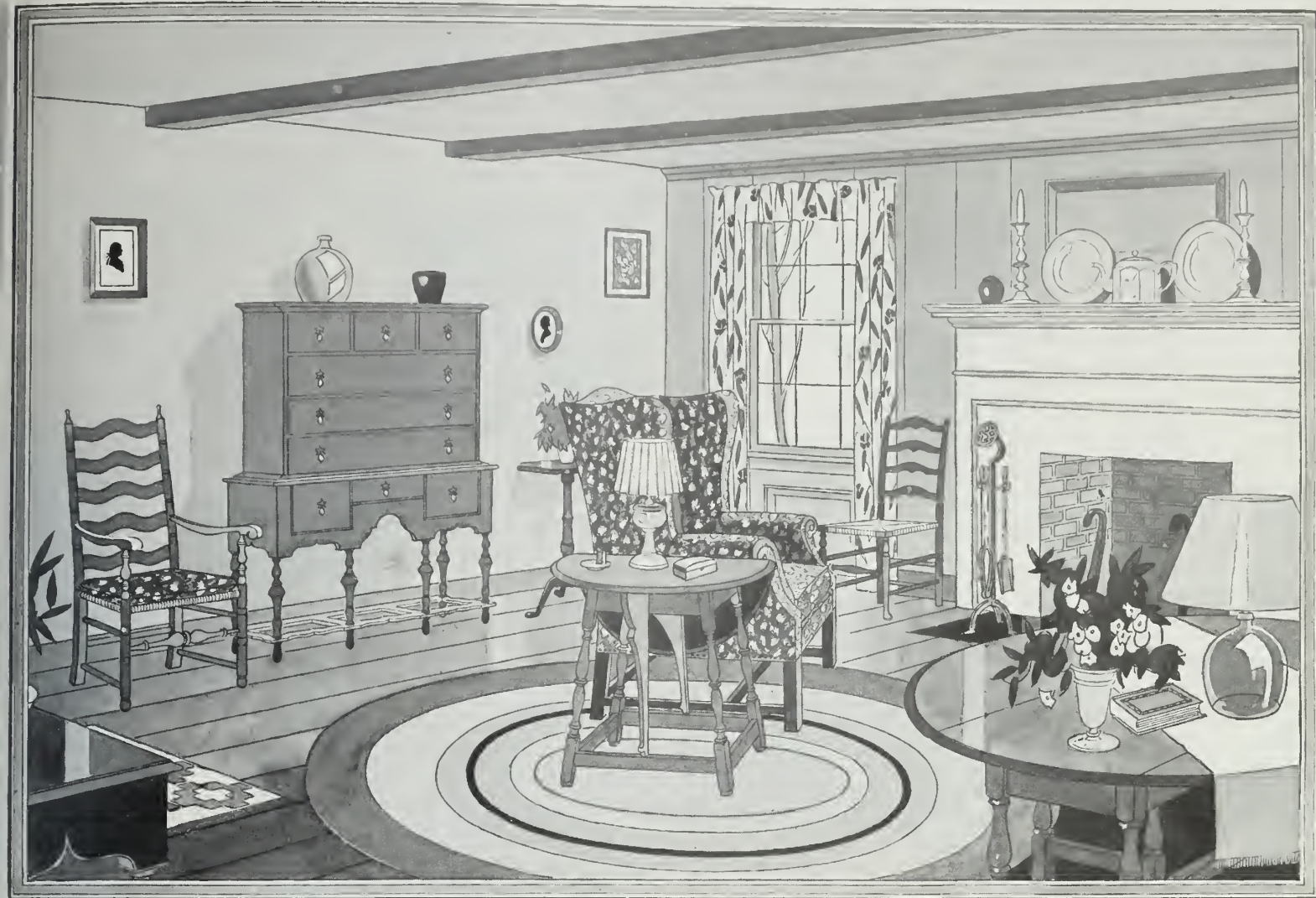
has a tiny platform for ironing. Think of the convenience of such a thing on long or short trips! The maker also

THE real beginning of a trip is the care-free feeling that comes when the last lock is snapped and the last strap is buckled on trunks and bags. With peace and joy one contemplates the smart array of luggage in which so carefully reposes one's best attire and a compact of the Lares and Penates of the moment—golf sticks, jewels, cold cream, typewriter, and what have you. The peace and joy, however, may be predicated only if the luggage itself no less than the effort of packing justifies it. For luggage consciousness is now a phase of travel which none may ignore. There is nothing that will give an inferiority complex to a traveler so quickly as an apologetic feeling about the appearance of his luggage.

Regard your fellow tourists, the furtive-eyed and the shrinking violets with drooping shoulders; the smiling chesty individuals who look as if the world were their oyster. Luggage holds the secret. Nine times out of ten the former type is hoping that the trunks unwisely bought too cheaply will never be identified with their owners, while the latter group sincerely hope that everybody knows the smart, doggy bags standing conspicuously near-by are theirs and none other's.

Luggage, like the rest of the world, is now out to lead its own life. Foregone is its former drabness. Casting a skittish eye on costume and motors, it has decided to adopt the same pace, hence we find it blossoming into a full range of colors this season. Where sober blacks and browns remain, the gleaming brass of locks and trimmings and its snappy style and trim lines mark it as of the latest moment. Also a glimpse of its interior is sure to reveal a flash of gayly contrasting color. One of the smartest





## *This Furniture of Early America Finds Favor Again Today*

**T**HERE is an insistent and well-founded demand for facsimiles of the simpler furniture forms, such as those used in the earliest American dwellings and in provincial homes abroad.

Our Oneidacraft factory is engaged in making accurate replicas of early American furniture in oak, maple, walnut and mahogany. Butterfly and drop-leaf tables, slat back chairs with cushion seats, wing chairs, chests of drawers, as well as beds, bureaus and mirrors are reproduced at this shop by experts who take pride in their craftsmanship. It is a matter of interest that the originals of a number of chairs had to be reproduced in slightly larger sizes to comfortably accommodate our later generations.

The country house living room, the cottage dining room, or the bedroom in any home can use Oneidacraft furniture to advantage. And the wayside tearoom or the fashionable country club may furnish with Oneidacraft from cellar to rafters with the assurance of pleasing results.



1



2



3



4



1—Reproduction of an interesting type of Early American mirror.

2—Secretary with glass doored cabinet.

3—Reproduction of slat back chair with rush seat.

4—Butterfly table reproduced from an early original.



# W. & J SLOANE

Fifth Avenue at 47th Street, New York

SAN FRANCISCO

WASHINGTON



*In the Colby Galleries—*



**FOR FINER INTERIORS**

*A complete furnishing and decorating service*

**O**UR representatives search the markets of the world to find distinguished furnishings for American homes. Here we present these furnishings in appropriate settings to offer decorative suggestions. Pictured above is a corner of an English living room reproduced in one of our galleries.

Whatever the nature of your decorating or furnishing problem, we shall be glad to cooperate with you. Consultation with our competent staff will not obligate you. If you are interested in some piece or group of furniture, but cannot conveniently visit us, write and we shall gladly tell you just what we have for your purpose.

*John A. COLBY and Sons*  
*Interior Decorators-Importers-Designers*  
 129 North Wabash Avenue  
 CHICAGO

*Antiques Reproductions Period Furniture*

measures the depth and width of men's shirts and has to the inch the space that fits them. He plans a box for shoes, a place for electric iron and typewriter. He even has small discreetly inconspicuous compartments calculated not to draw the prying eye toward such solid or liquid treasure as may be concealed there. In short, he takes the heavy thinking and planning off of our shoulders when he makes the luggage. All that remains for the purchaser is to



*A veritable wardrobe to which extra strength is given by a solid one-piece base. A removable leather hat box increases its sphere of usefulness*

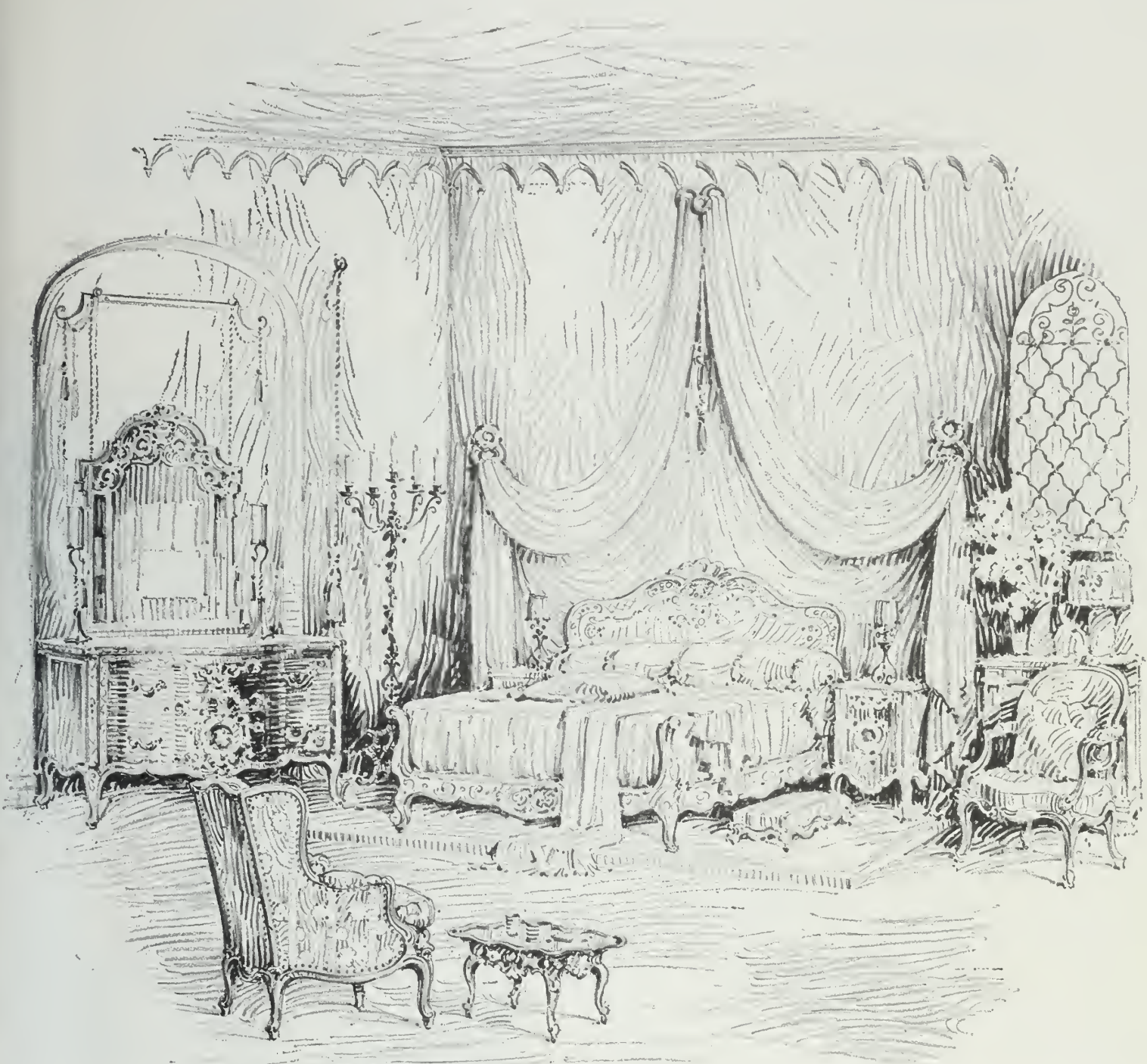
gauge the amount to be packed, buy a trunk and bags of the required size, and be happy—if not ever after, at least to the end of the trip.

One need not be restrained in choosing by considerations for sea or air travel. Sea-going luggage rules are about obsolete in practice and first-class passengers can have any kind of trunk in their cabins that will go through the door or even stand in the hall. Should you travel abroad by air your trunks can go by passenger plane or follow by fast freight plane, and in either case arrive at the hotel with their owner.

With the comforts of home growing constantly more comfortable and the



*A wardrobe suitcase with special attachment for the running board of an automobile. Shown also attached, in waterproof cover*



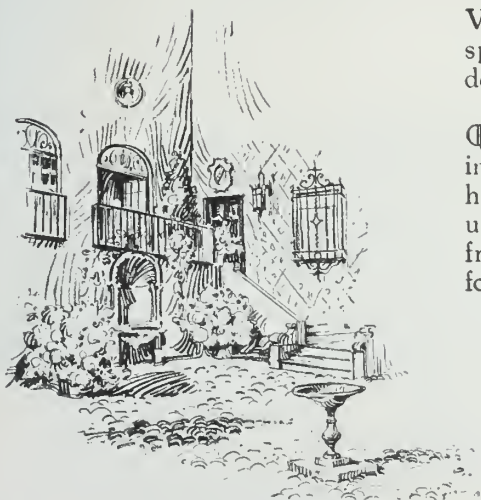
New York Galleries, Inc., Decorators

INSPIRED by graceful furniture forms borrowed from France and adorned with exquisite color by the XVIII Century Venetians, this lovely room reflects the spirit of an age when *color* was the dominant note in the decorative arts. ♡

Quite naturally, such delightful tradition intrigues the woman of today in planning her sleeping room and boudoir — where, unrestrained by convention, she may give free expression to her preference in color and form and each detail of the appointments.

The essence of the problem, of course, is in acquiring just the right things for the scheme in view—the quest for which might well begin and end at these Galleries.

Here, indeed, many decorative suggestions are revealed . . . not alone in the reproductions wrought by our community of cabinetmakers at historic Fort Lee, but in the collection of antiquities, old documents in fabric, leather and metal, and other Old World objects of rare charm and interest. ♡ ♡ ♡ ♡ ♡



# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

# TODHUNTER<sup>Inc.</sup>

## EARLY ENGLISH MANTELPieces



An interesting example of strapwork design executed in genuine or moulded stone

Authentic Reproductions  
of originals of the period  
FIREPLACE EQUIPMENT

Illustrations upon request

119 East 57th Street, New York



## KENT-COSTIKYAN

FOUNDED 1886

485 FIFTH AVENUE—SECOND FLOOR

*Opposite Public Library*

NEW YORK

Oriental Rugs ~ *Antique and Modern*

Fine Chinese Rugs

Wide Seamless Plain Carpets

Spanish and European Hand-tufted Rugs

Aubusson and Savonnerie Rugs

Antique Hooked Rugs

Booklet "C" with helpful suggestions on Rugs in Decoration sent on request if accompanied by your decorator's or dealer's name.



*Minor indispensables which are good travelers because compactly and ingeniously planned for convenience and small space*

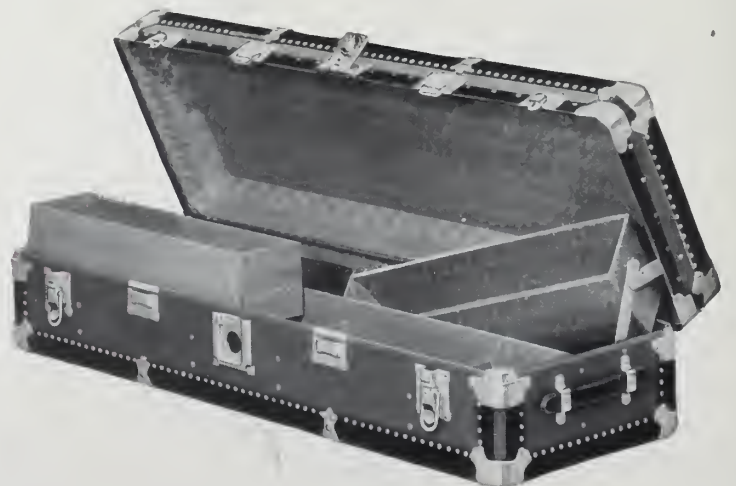


*A telescopic suitcase that has a five-inch expansion which makes it popular for foreign tourists who like to travel with the lightest possible luggage*



*A suitcase in the spirit of carefree vacation, which may be chosen in the leather which your preference indicates. Matching hatbox may be had*

means of transporting them constantly increasing in efficiency, there is certainly no reason why a traveler should now lack the accustomed luxuries of daily environment, whether his destination be the pole or darkest Africa—thanks be to the makers of good luggage!



*Although first-class passengers on ocean liners can now have trunks of almost any size in their cabins, the small steamer trunk with compartments is a handy adjunct to one's luggage*



W. R. EGGER  
1927

Designed by JOHN RUSSELL POPE and dedicated  
to BEAUTY and UTILITY

The WHITTALL SALON assumes its place as a Museum of Masterpieces of the Loom and affords a luxurious retreat where connoisseurs may for the first time view the proudest products of the weavers' art - the "Whittall" - a knotted rug.

The Whittall shown exclusively at Whittall's  
5 East 57<sup>th</sup> Street - New York City

The WHITTALL  
a turkish-knotted rug

# FOR SUMMER SPORTS

By ANNE SHIRLEY MOLLOY

The purpose of this department, conducted by COUNTRY LIFE's Readers' Service, is to give information of any sort regarding country clothes. It will gladly furnish the names and addresses of establishments where correct country clothes may be found. Write, telephone, or consult Miss Molloy personally on country clothes problems at COUNTRY LIFE's New York office, 285 Madison Avenue

THE sports clothes being shown just now for active warm weather sports may be summed up as simple, cool, and colorful, with every consideration given to the prime need of clothes for sports—extreme freedom of movement.

Take the tennis frock, for instance. Usage has shown that the really practical and cool tennis model is the one without sleeves. The sanction of smart women at leading resorts has assured the success of such a tennis dress, and it is to be had now in a variety of materials. from fine linen white the favored color. On the next page is shown a lovely tub



Golfer's ensemble, with pleated wool crêpe skirt over knickers, pull-over blouse, and cardigan jacket. From B. Altman & Co.

el, marked as new by the square neck and the absence of sleeves. It comes in white and flesh.

At the upper left is a good-looking ensemble for the golfer. The pleated wool crêpe skirt, which may be worn unbuttoned part way up the side, is worn over a pair of knickers. Then there is a pull-over blouse with inset bands of print, and a sleeveless cardigan jacket.

The coolness and practicality of the rather informal riding habit at the right may be seen at a glance. The sleeveless coat, the turned-back collar of the English broadcloth blouse—which, by the way, launders beautifully—and the lightweight straw hat are all items to be welcomed on a warm day. The habit comes in various materials and shades, including imported linen in natural, white, and jasper, and lightweight tropic cloth in tan, brown, and gray.

And now for a really unusual sports frock we must turn our attention to the photograph at the lower left. Dunand, the noted modern artist, painted the design on the kasha jersey jumper. The skirt is pleated crêpe de chine. These very fine pleats, of the type used on a number of the newest sports skirts, remain in place for a remarkable length of time. No amount of sitting seems to press them out—which is an item worth the notice of the on-looker at sports. Dunand, who painted the frock, is also noted for his exotic modern art jewelry.

As for bathing suits, of course the scantier jersey models are always with us. Even the very young, however, are turning with interest to the smarter suits made like abbreviated frocks, for the simple reason that they are too attractive to be ignored. Consider the

one down at the right. Printed linen in a smart two-color polka dot pattern is combined with matching jersey. The suit itself is made much on the lines of a youthful sports frock, and abbreviated in length to reveal the jersey knickers with their printed linen cuffs. The coat is built on rather loose lines, to be slipped on easily over the suit, either before or after a dip in the ocean.

Whether the suit is a one-piece jersey or a gaily printed frock, almost everyone wears a beach wrap nowadays. The colorful coolie coats, which came into such prominence last season, are with us again in every delightful color imaginable. In fact, these adaptable coats see varied uses, from that of a wrap over the informal evening frock to a gay little kimono.

A very good-looking crêpe mohair mandarin coat in rose and beige is worn over a taffeta bathing suit (page 96), which comes in various colors. The beach sandals and gypsy cap are smart accessories, not to mention the rubberized moire bathing bag with its



Sleeveless riding habit of imported natural linen. From Abercrombie & Fitch Co.



Right. Beach costume of printed linen with matching jersey. From Bonwit Teller & Co.

Left. Kasha jersey jumper painted by Dunand with pleated crêpe de chine skirt. Imported by Bonwit, Teller & Co.



# Tappen & Pierson

## Tailors

Produce the  
Characteristic  
Clothes of a  
Gentleman



607-609 FIFTH AVENUE

*Southeast Corner 49th Street*

NEW YORK CITY

# BONWIT TELLER & CO.

*The Specially Shop of Originations*  
FIFTH AVENUE AT 38<sup>th</sup> STREET, NEW YORK



*Our Exclusive*  
COUNTRY  
CLOTHES

...with their per-  
fect ease and non-  
chalance add to  
the gaiety of  
country life.

ON THE FOURTH FLOOR

## OUR PARIS BRANCH

OFFERS TO TRAVELERS  
AN AMERICAN SERVICE  
IN THE SELECTION OF  
DIAMONDS, JEWELRY  
PEARLS AND PARISIAN  
NOVELTIES FOR GIFTS

## SPAULDING & CO.

*Jewelers*

MICHIGAN AVENUE - CHICAGO  
23 RUE DE LA PAIX - PARIS



# The First Anniversary

JUST a year has flown by since their wedding day and tonight—what a delightful surprise—one of those new palladium bracelets. How thoughtful of Jack to remember she wanted one—how like him too.

As one year ago he slipped a ring upon her finger, so tonight he clasps this bright band about her wrist. They make a little ceremony of it, all their own; half playful and half serious. "Just think dear, a whole year . . ."

Anniversaries mean so much to most of us, particularly when they mark the completion of a cycle filled with happiness and dreams come true. There is an almost instinctive urge to mark such days in some way and surely no better medium of expression can be found than jewelry—a gift that will last through all the years to come.

Palladium, a metal even more rare than platinum, itself, is ideally suited to anniversary gifts because it is named for Pallas Athene, titulary deity of classic Athens and always identified with the idea of protection. So, a little of mysticism clings to it and the ornament, whatever it may be, becomes something of an amulet—a guard against unpleasant things.

Approximate Prices  
of a hand-carved  
Wedding Ring

PLATINUM . . .	\$45
PALLADIUM . . .	\$25
WHITE GOLD . . .	\$14

Palladium is a true metal, just as platinum is. It is blue-white and lustrous, jewels set in it are firmly held and safe and its wearing quality is all one could ask. It cannot tarnish.

If your jeweler has none in his shop, he can easily get it for you

# Palladium

LIGHTER THAN PLATINUM ~ MORE PRECIOUS THAN GOLD

BAKER & CO., INC.  
NEWARK, N. J.

AMERICAN PLATINUM WORKS  
NEWARK, N. J.



Sleeveless tennis frock of tub silk. From Abercrombie & Fitch Co.

amusing doll face. The other suit is plaid taffeta, with narrow piping following the smart geometric line of the season, and a matching jersey cape bordered with the taffeta.

As to accessories for active sports clothes, the shops are full of varieties of stockings in silk and wool, fine lisle, or all wool. Some have very fine clocks, and others are perfectly plain. There seems to be no decided novelty in the way of golf or tennis shoes. To be sure, the material and arrangement of the trimming varies a bit from season to season, but such shoes are much like riding habits, in that the conventional and proven-by-use article is the smart one. All white buckskin, white buck trimmed with black leather, snakeskin, and alligator are among the new versions this season. Crêpe rubber soles and soles of a felt and rubber mixture, for coolness and comfort, are much in demand.

Pull-over sweaters of light weight in various stripe and mixture patterns are good. Many of these have square necks, and for the matron, neck lines relieved by facings of soft crêpe de chine are very good. One shop has done extremely well this season in a simple sweater costume consisting of a slim jersey frock with a string belt, worn beneath an equally slim jersey coat sweater. This comes in white and soft shades, and many women have ordered several in different colors.









Above. Plaid taffeta, with jersey cape bordered in taffeta. B. Altman & Co.

Right. Taffeta bathing suit worn with crêpe mo-hair mandarin coat. Abercrombie & Fitch Co.





**Y**ou'll drop all cares  
 ~~~~as you lift  
 the anchor~~~~

One of these mornings you'll wake up with a sudden distaste for hurrying crowds, and the office, and dusty, sun-baked streets. And you'll start longing for a breath of salt sea air  for a chance to get away from everything and everybody.  When that happens, you might as well give in  for the sea is calling...and it's got you  and you'll not be content until you own a seaworthy motor cruiser.  With an Elco Cruiser — a real "Home Afloat" — you will be free to do exactly as you like. You can forget your cares and business worries. You can spend lazy, restful days on cool, blue waters.  Why not start planning now for a healthful, never-to-be-forgotten vacation? Write for pamphlet CL, which describes in detail the latest models of standardized cruisers.



*The cost of operating a seaworthy Elco Cruiser is surprisingly low. Think of cruising a thousand miles at a fuel cost of only thirty-two dollars! That has been done time and again in the Elco Twenty-six.*



1892 · STANDARDIZED CRUISERS · 1927

PORT ELCO · 247 Park Avenue, at 46th Street, New York City · Sales Office and Motor Boat Exhibit







STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of August 24, 1912, of COUNTRY LIFE, published monthly at Garden City, New York for April 1, 1927. State of New York, County of Nassau.

Before me a Notary Public in and for the State and County aforesaid, personally appeared John J. Hessian, who, having been duly sworn according to law, deposes and says that he is the Treasurer of Doubleday, Page & Company, owners of Country Life and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: *Publisher*, Doubleday, Page & Co., Garden City, N. Y.; *Editor*, Reginald T. Townsend, Garden City, N. Y.; *Business Managers*, Doubleday, Page & Co., Garden City, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) F. N. Doubleday, Garden City, N. Y.; Nelson Doubleday, Garden City, N. Y.; S. A. Everitt, Garden City, N. Y.; Russell Doubleday, Garden City, N. Y.; John J. Hessian, Garden City, N. Y.; Dorothy D. Babcock, Oyster Bay, N. Y.; Alice DeGraff, Oyster Bay, N. Y.; Florence Van Wyck Doubleday, Oyster Bay, N. Y.; F. N. Doubleday or Russell Doubleday, Trustee for Florence V. Doubleday, Garden City, N. Y.; Janet Doubleday, Glen Cove, N. Y.; W. Herbert Eaton, Garden City, N. Y.; S. A. Everitt or John J. Hessian, Trustee for Josephine Everitt, Garden City, N. Y.; William J. Neal, Garden City, N. Y.; Daniel W. Nye, Garden City, N. Y.; E. French Strother, Garden City, N. Y.; Henry L. Jones, 285 Madison Ave., N. Y. C.; W. F. Etherington, 50 East 42nd St., N.Y.C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) NONE.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.... (This information is required from daily publications only.)

(Signed) DOUBLEDAY, PAGE & COMPANY

By John J. Hessian, Treasurer.

Sworn to and subscribed before me this Eighth day of March, 1927.

[SEAL]

(Signed) William W. Thornton

(My commission expires March 30, 1929.)

## RUDYARD KIPLING



Who is able to reach you, talk to you in your own language, portray your own emotion, convulse you with laughter or hold you spellbound before pathos or power... like Kipling? Buy his books.

AT ALL BOOKSTORES

**WHERE-TO-GO**  
HOTEL-RESORT-& TRAVEL-DEPARTMENT  
CONCLUDED

CRUISES-TOURS | CRUISES-TOURS | CRUISES-TOURS

# 7 Joyful Days' Cruise

# Hawaii

*Paradise of the World!*

A SPRING-LIKE Paradise of golden days! You'll find new zest in "surfing" with surf-board or canoe, in swimming, hiking, horseback riding, golf and tennis—you'll enjoy all the comforts and conveniences of the modern world together with the charm that is Hawaii.

*Sail direct from Los Angeles over the Southern Sunshine Route.*

The Los Angeles Steamship Co. has recently added to its service the magnificent new "City of Honolulu" increasing its schedule to a sailing on three Saturdays out of every four—on superbly equipped liners.

**3-Week Tours**—Los Angeles back to Los Angeles \$278.50, \$323.50, \$406.00 and up covering every necessary ship and shore expense according to accommodations selected. One-way fare \$90.00 and up. Full particulars, any authorized agent or—

### Los Angeles Steamship Co.

730 So. Broadway, Los Angeles

|                     |                   |
|---------------------|-------------------|
| 505 Fifth Ave.      | 685 Market Street |
| New York, N. Y.     | San Francisco     |
| 140 S. Dearborn St. | 217 E. Broadway   |
| Chicago, Ill.       | San Diego         |

1A-8

---

**CRUISES-TOURS**

## The Big Oil-Burning White Liners

### North American & South American

Cruising between Chicago and Buffalo are equal in comfort and luxury to the finest Atlantic Steamers. Staterooms and parlor rooms are all outside rooms. Excellent meals of pleasing variety. Entertainments, Music and Dancing—Social Hostess in charge. You can enjoy quiet or enter into the gaiety as you prefer. Semi-weekly sailings during season.

*Tickets bearing rail routing between Chicago, Detroit, Cleveland and Buffalo will be honored for transit upon additional payment.*

Ask for illustrated pamphlet at any Railway Ticket Office or Tourist Agency or write

**W. H. BLACK, G. P. A.**      **W. E. BROWN, Gen'l Agt.**  
110 W. Adams St., Chicago, Ill.      13 S. Division St., Buffalo, N. Y.

A Day at Niagara Falls

A Day at Chicago

*A different kind of vacation*



## MONTAUK MANOR

MONTAUK, LONG ISLAND, N. Y.  
*THE MIAMI BEACH OF THE NORTH*

Open June to November    American and European Plan  
A CARL G. FISHER DEVELOPMENT

AN atmosphere of true refinement. 200 rooms with private baths. Fire-proof construction. With its hills and valleys, lakes, and woods, the Ocean and South, Montauk offers unsurpassed facilities for the enjoyment of every out-door sport, or a panacea for those in quest of relaxation.

"The Same Dependable Hospitality"    Illustrated Booklet on request

WINTER RESORT—THE LINCOLN HOTEL, MIAMI BEACH, FLA.  
BERNHARD LUNDBERG, Manager  
F. L. Abel, Asst. Mgr.

## KOLB SECTIONAL BUNGALOWS

Garages - Churches - Schools - Camps



A comparative examination will prove that Kolb Buildings excel in strength, workmanship and appearance. Send for illustrated catalog C.

EXCLUSIVE FEATURES:—Large sections 8' to 10' long; clear wide bevelled siding. Heavy sills, girders, floor joists and roof rafters; 2" x 4" studs 16" on center.

**Kolb Building Co., Inc.**  
250 W 57<sup>th</sup> St., New York City

"He speaks between the lines of his noble prose a language at once unbelievably more foreign and more familiarly intimate than any words actually written—the language of the human spirit, recognized by all and wholly understood by none."  
—Christopher Morley.



The works of JOSEPH CONRAD

—at all bookstores



# America's Greatest Scenic Tour



Bryce Canyon

**Zion-Grand Canyon National Parks  
Bryce Canyon—Cedar Breaks  
Kaibab National Forest**

Canyons a mile deep sparkling with ever changing colors! Mountains glowing red! Mountains white as marble! Vast fairy cities of stone — amazingly realistic — tinted in every conceivable hue! Painted deserts, beautiful forests alive with deer, quaint Mormon villages, cliff dwellings, wild horses!

Easy to reach. Through Pullmans to Cedar City, Utah, the gateway, thence 3, 4 or 5-day all-expense motor-bus tours; also escorted tours. Comfortable lodges.

## Low Summer Fares to All the West

*Many Fine Fast Trains Daily*

Yellowstone — Pacific Northwest and Alaska—California—Colorado—Salt Lake City—Ogden. Let our travel experts show you how, at surprisingly low cost, you can visit one or all of these wonderlands of the West on one Union Pacific Tour.

Tell us which region you wish to visit and booklets and complete information will be mailed promptly.

### MAIL COUPON TODAY!

General Passenger Agent, Dept. 155,  
Union Pacific System, Omaha, Neb.

Please send me complete information and booklets concerning a trip to

Zion-Grand Canyon National Parks      Address \_\_\_\_\_

Yellowstone      City \_\_\_\_\_

Pacific Northwest and Alaska

California       Colorado

Salt Lake City       Ogden      State \_\_\_\_\_

# UNION PACIFIC

THE OVERLAND ROUTE

*"The Voyage of Your Dreams"*



**AROUND  
the WORLD  
5<sup>th</sup> Cruise**

**s.s. "RESOLUTE" Jan. 7-1928**

"QUEEN OF CRUISING STEAMERS"

**EASTWARD FROM NEW YORK**

Cruise on the luxurious Resolute, to the wonderlands of the world. The classic, colorful Mediterranean, the Holy Land and Egypt, little-known East Africa, mysterious India, fantastic China and Japan in cherry-blossom time.

In 140 delightful days, you cover 37,849 miles on land and sea—visiting 63 fascinating cities in 30 chosen countries each at the ideal season. All the Oriental Ports of all other world cruises plus Borneo and French Somaliland.



One experienced management on ship and shore assures flawless execution of the cruise program—the staff including expert leaders for shore excursions, lecturers, hostesses, entertainers and musicians.

The Resolute—built for tropical service—is the ideal cruising steamer with magnificent public rooms; large, airy cabins; sunlit, tiled swimming pool and spacious decks.

Rates, including shore excursions \$2000 upward.  
Descriptive literature will be sent at your request.

**HAMBURG-AMERICAN LINE**

UNITED AMERICAN LINES, INC., *General Agents*

28 Broadway, New York

131 State Street, Boston

177 N. Michigan Ave., Chicago

230 South 15th St., Philadelphia

574 Market St., San Francisco

or local steamship and tourist agents

# Make your own movies with a Ciné-Kodak



*Just a click of the switch, and your picture is on your screen.*

*Its results will delight you . . .*

*Its simplicity will amaze you*

IT was the simplicity of the Kodak that created amateur photography, fostered it, maintained it. The Ciné-Kodak is grounded on the "know how" gained by the Kodak company in forty years of successfully serving the amateur picture maker. It fits the amateur requirements in motion pictures as fully as did its predecessor in making "stills." It puts Kodak simplicity into the movies.

The Ciné-Kodak provides every essential to the making of good pictures, with nary a bothersome non-essential. In quality it is an instrument of precision; its anastigmat lens fulfills every reasonable requirement without the bother of shifting. In operation it is as simple as a Brownie. The film finishing is done in our own laboratories at no extra charge. Anybody can make good motion pictures with a Ciné-Kodak.

*You press the button . . . we do the rest*

Complete outfit, Ciné-Kodak B for picture taking, Kodascope C for projecting, and screen, \$140. Write us or ask your dealer for the booklet "Motion Pictures the Kodak Way."



*. . . Sight your Ciné-Kodak at waist height or eye level.*



*Ciné-Kodak weighs only 5 pounds; hand held; spring motor driven; loads in daylight with amateur standard (16m/m) Ciné-Kodak Film in the yellow box.*

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*







# PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER

THE week starting Monday, May 9th, was a most momentous and exciting one to breeders of Guernsey cattle and their friends. The events of the week have been chronicled fully and so we will only offer you our comment.

The results of the sales were unexpectedly pleasant to everyone, or to nearly everyone. The particularly bright and shining occurrence was the sale of thirteen descendants of Langwater Holliston for an average of \$1,588. This definitely establishes Holliston as one of the greatest living Guernsey sires. Of the Hollistons only four were daughters and they averaged \$2,675. Three of his double granddaughters, only one of them of milking age, averaged \$2,008.33—a pretty sure sign that he is breeding on, if any such sign were lacking. We congratulate Mr. D. G. Tenney who bred these animals.

About a month prior to the sale we visited the Rockingham herd and can say that his consignment to the sale was a representative one and that there are plenty more at the farm just as good as the ones sold.

To this writer the surprise of the week was the astonishingly low average of \$655.91 at the Emmadine Sale, as compared with the \$1,155 average at the National Guernsey Sale and the \$1,037.42 average at the Coventry-Dunwalk-Florham-Rockingham Sale. It is true that the elements were unkind to Mr. Penney and Mr. Dodge but the rain did not keep the crowd away. It was one of the largest crowds we have ever seen at a Guernsey sale and there were plenty of buyers, but apparently most of the crowd came to look on. Bidding was very slow. Four daughters of Langwater Foremost were led into the ring and the successful bidder was to have his choice and the privilege of taking one or as many as he wanted. Joe Broadhurst took the first one for \$1,050. The next one sold for \$1,025, the third for \$725 and the last one for \$700—an average for the four of \$875. Two other of his daughters were sold, making an average price for his daughters of \$804.16.

Five of the progeny of the grand champion Shorewood Resolute averaged \$305 and were selling so low that Manager Dodge took four or five out of the sale. The daughters of the \$23,000 Mixer May Royal met with greater favor from the crowd, four of them bringing an average of \$756.25, one of them being out of a \$12,000 dam. Three of his sons averaged \$541.66, one of them being out of the \$6,800 Rockingham Maid whose other son topped the sale at \$3,300. The top cow, Wedgemere Favorite, which brought \$2,100, was bred by F. Lothrop Ames and was purchased for \$2,500 at the Knollwood Farm Sale. Two daughters of Langwater Valor averaged \$1,000 and he seems to us to compare very favorably with the other Emmadine bulls as a herd sire.

On the whole, Manager Dodge and Mr. Penney deserve credit for offering a good selection of cattle properly fitted, and it is too bad that they did not bring better prices.



Jersey cattle on Oakwood Farm, owned by Luke E. Carter, Titusville, Pa.

THE annual meeting of the Club was without excitement. The old officers were for the most part re-elected and this is highly satisfactory to everyone. This Guernsey Cattle Club is one of the best managed organizations of its kind. Its official organ, the *Guernsey Breeders' Journal*, is one of the best edited and best looking of the breed publications, and Mr. Lounsbury, the managing editor, deserves commendation. We wonder what has become of the "Ideal Guernsey Bull and Cow."

THE Guernsey tour, with an enrollment of 57 varieties, set sail at midnight, Friday, May 15th. Not all of the trippers it seems were satisfied to wait until the boat had sailed twelve miles. Inasmuch as they will be back before this is on the newsstands we will not wish them *bon voyage*

THE *Breeders' Gazette* is now a semi-monthly, or bi-weekly, magazine and the name of C. L. Burlingham replaces that of Alvin H. Sanders as publisher. Mr. Sanders's name appears as Editor Emeritus and he will conduct an editorial mail box. Samuel R. Guard, the new editor, was formerly on



Above. Black Rex, grand champion of the five-gaited horses at the Biltmore Forest-Asheville Horse Show. Owned by the Biltmore Forest Riding Academy of Asheville, Tenn.

Left. Dairylike Madcap, daughter of Dairylike Majesty, the leading Register of Merit sire of the Jersey breed. She has one record of 15,571 pounds of milk, testing 6.61 per cent. of fat, and 960.71 pounds of fat

Right. Florham Challenger. This Guernsey bull sold for \$3,000 at the Coventry-Dunwalke-Florham-Rockingham Sale at Trenton, N. J., on May 13, 1927. Consigned by J. L. Hope and bought by Robert Loree, Madison, N. J.



the staff of the *Gazette* and is a brilliant writer with a sound understanding of the purebred livestock industry. We have been a reader of the *Gazette* for many years and it has been to us one of the most interesting and valuable of the farm papers.

PROOF that dairy cows represent no small part of the wealth of American farmers was made yesterday at Oconomowoc, Wis., when sixty-eight head of pure-bred Holsteins were sold at the U. S. Blue Ribbon National Sale for a total of \$42,364, or an average of \$623. The animals sold, all aristocrats of their breed, were consigned from all over the United States and represented herds in states from Massachusetts to California. Buyers from Canada and almost every state attended the sale, which was held in the riding pavilion of Fred Pabst Farm,

Oconomowoc. One of the high values was reached when Dutchland Bess Quality, a well-known bull from the Dutchland Farms, Brockton, Mass., was sold to A. M. Dunn, Los Angeles, Cal., for \$3,600. Another bull known to all Holstein breeders, Bell Farm Honor, was purchased for \$2,450 by A. C. Hardy, Brockville, Ontario. Purchases were made by breeders in Mississippi, Michigan, Missouri, Pennsylvania, Maryland, New York, Minnesota, and other states.

## SALES AND MEETINGS

**GUERNSEYS:** June 28, Border Raider Guernsey Breeders' Association Consignment Sale, Waddington Farm, Wheeling, W. Va.; for catalogue write Herrick-Merryman Sales Company, Sparks, Md. June 29, Ohio Guernsey Breeders' Association Consignment Sale, Wooster, O. June 30, M. M. Myers Dispersal of thirty Guernseys, Marysville, O.; Ohio Guernsey Breeders' Association, Wooster, O.; Sales Managers. July 11, Meeting of the Sewickley Guernsey Cattle Club at the Est. Mrs. J. B. Oliver, Shields, Pa. July 16, Josephine County Guernsey Breeders' Association Field Day at the farm of L. R. Conklin, Grants Pass, Ore. Aug. 1, Sewickley Guernsey Cattle Club Field Day at Roselea Farm, Coraopolis Heights, Pa. Aug. 6, New Jersey Guernsey Breeders' Association Field Day, Wendmere Farm, Arthur C. Wadley, owner, New Market, N. J. Sept. 12, Meeting of the Sewickley Guernsey Cattle Club at Fairacres, Sewickley Heights, Pa. Sept. 15, John Witschi Dispersal, Fair Grounds, Wooster, O.; Ohio Guernsey Breeders' Association, Wooster, O., Sales Manager.

**JERSEYS:** June 28, Wm. Miller & Son, Gypsum, O. June 30, E. E. Finney, Cedarville, O. July 29, Kinsey Farms, Florence, Ky. Oct. 6, Vergeront & Johnson, Holman, Wis. Oct. 22, Breeders' Sale, Memphis, Tenn., J. E. Morris, Westerville, O., Mgr. Oct. 24, David B. Miller, Eaton Rapids.



Hurdles are 8 ft. 3 in. long, with 6-ft. posts. When set, fence is 4 ft. high

FOR enclosing horses and cattle this fence is ideal. It is exceedingly strong and stands up under many years of hard service without any upkeep expense.

With Reeveshire around a paddock or pasture, there is no danger of colts cutting themselves as they frequently do when wire fencing is used.

Made of split chestnut timber. Comes in three styles — four bars for cattle, five bars for horses, six bars for sheep and pigs. Easily set without having to dig postholes. Can be moved or stored. Low in cost. In stock for immediate shipment.

## Reeveshire English Hurdle Fence

ROBERT C. REEVES CO.

Largest Distributors of Wooden Fences in America

187 Water Street New York, N. Y.

Please send illustrated catalog and prices of  Reeveshire Hurdle Fence  Old-Fashioned Post and Rail Fence  Dubois Woven Wood Fence  Habitant Michigan Cedar Fence.

Name.....  
Address.....  
City..... State..... 71

Where Competition is Keenest and Honors Greatest — There you'll find "SPANN QUALITY JERSEYS" leading the procession

Many of America's Foremost Jersey Breeders attribute their continued success to SPANN QUALITY JERSEYS—and so will you if you attend

### W. R. SPANN and SONS 1927 ANNUAL SALE of Imported and Island Bred Jerseys THURSDAY, JULY 14, 1927 - MORRISTOWN, N. J.

Among the outstanding individuals included in this year's offering are

SYBIL'S DIAMOND LADY, shows as three-year-old this fall, very much the type of Blonde's Cunning Mouse, same coloring, and as good. She will make Jersey history in the show ring this fall.

BOWLINA'S XENIA LASS—First prize heifer in milk over the Island of Jersey, August, 1926. This glossy black daughter of Bowlina's Oxford Sultan was the admiration of all Jersey lovers at the Island show last year. Her udder and teats are the most perfect of any cow we have ever seen. Another three-year-old that will bring joy to her owner this fall. Calving just right for the fairs.

VOLUNTEER'S GAD-A-BOUT, a fawn and white three-year-old by Speedwell's Volunteer, she is beautiful in type, with great promise of udder and teats, a three-year-old that will make good at the shows.

OBSERVER'S PANSY DREAM—Observer never sired a more perfect cow than this five-year-old. Right in every line, she has an udder that makes one glad that there is a Jersey breeder. A lovely golden fawn, she freshens about September 1st, just right for the fall shows.

BEECHLAND'S ROSY BELL, a lovely fawn and white cow by Recorder. She is an Island prize winner and will win over here. She freshens early in August and will be a winner for the early shows.

XENIA'S BENEDICTINE GEM, Xenia Sultan sired some of the best but nothing better than this lovely golden fawn cow. Calving the middle of August to the Island bull, Esteller's Volunteer, she will be a delight to her owner. Esteller's Volunteer sired several prize winners at the last Island May show. These were his first heifers, yearlings, to be shown and the winnings of his get mark him as one of the "coming" sires of the Island.

SUCCESSOR'S NEUTOPA, a two-year-old by Sybil's Successor that is pronounced by the best Jersey judges as the most outstanding daughter of her sire. She calves the middle of July and will have a walk over in the two-year-old class this fall.

FINANCER'S BELLANDA, one of those lovely fawn and white things that appeal so favorably to the lovers of the beautiful, this heifer was a winner on the Island in the heifer class. She freshens early in September and just watch her "go" at the fall fairs.

VOLUNTEER'S AGNES, a golden fawn daughter of Volunteer of Oaklands, she is just as good as anyone of the lovely daughters that carried this great sire to victory over the Island in the progeny class on May 19th. We have been telling the talent for the past year that "Volunteer of Oaklands" would win the coveted progeny class and now has done it. This two-year-old by him, calving in September, will be a valuable acquisition to any herd and strengthen your show string.

PHILADOR'S CINDERELLA, is one of the plums of the sale. She is the best Senior yearling out this year bar none. She won first at the Far Hills Parish show on June 2nd in a class of a dozen heifers, that was the best class of yearlings ever exhibited in any country, and she can do it this fall.

SPOTTED MAY ROSEBAY, One of those lovely fawn and white heifers that has attracted the Jersey breeders to McLean's great bull "Spotted Volunteer Sultan." A perfect little cow, even in her babyhood, she will make a Jr. yearling to reckon with this fall. Wonderful type, great length, low to the ground on short legs, a fine head and great style. Her udder development is the wonder of all who look at her. This heifer should win Jr. champion honors wherever shown.

What "SPANN QUALITY JERSEYS" have done for others, they will do for you—and remember our regular guarantee goes with each one, namely, "Every transaction must be satisfactory to our customer."

For catalogs, address Jersey Sale Headquarters

JOE MORRIS, Sale Manager, WESTERVILLE, OHIO

## ERDENHEIM JERSEYS



Sybil's Gamboge Trinity, a son of Sybil's Gamboge and out of the famous cow, Trinity Ann

Sybil's Gamboge Trinity which heads our herd is not only a bull of matchless breeding but of splendid type as well. His dam, Trinity Ann, is daughter of Trinity Charm, another illustrious show cow.

Our brood matrons are daughters of such famous sires as Oxford Majesty, Sybil's Gamboge, Dairy-like's Majesty, Xenia's Sultan and Fair Lady's Raleigh.

Visitors are cordially invited to inspect our herd

ERDENHEIM FARMS, INC.

Chestnut Hill Philadelphia, Pa.  
Telegraph, Mail and Freight Chestnut Hill  
George D. Widener, Pres. E. A. Stanford, Supt.

## BEAUTY AND BUTTERFAT

YOU can enjoy that genuine satisfaction derived from owning and breeding purebred Jerseys. Beauty and efficiency are combined in this breed.

An authoritative brochure telling the story of the Jersey breed may be obtained without charge by writing.

AMERICAN JERSEY CATTLE CLUB  
324 West 23d St., Dept. A New York, N. Y.



## MERIDALE JERSEYS

Headquarters for high-class imported fresh and nearly calving cows, especially suited for country estates.

MERIDALE FARMS

A great breeding, testing and importing establishment  
Mercedith Delaware County New York

P. A. DUTTON, Mgr.  
Herd fully accredited—129609

## TERRYBERRY GUERNSEYS

Federal Accredited Herd No. 69139

The Glen Springs Corporation—Owners

Watkins, N. Y.

## LOUDEN

Everything for the Barn

Send for Free Catalog

The Louden Machinery Co.

3821 Court St. Fairfield, Iowa

## EVERY SATURDAY NIGHT SEES FORTY MORE TESTED GUERNSEYS!

Every seven days we add the names of forty more pure bred Guernsey cows that have completed official records of milk and fat production. That means you can always buy Guernsey bulls out of tested dams—a profit-winning combination. Find out for yourself.

Ask for

"The Story of the Guernsey"

The American Guernsey Cattle Club  
2 Grove St. Peterboro, N. H.

## HOLSTEINS

Individual Holsteins tested under official supervision of agricultural colleges hold the highest records for production of butterfat in America. Group production of Holsteins is equally ahead of the best records of other breeds. Volume means profit; Holsteins are profit producers.

Let us tell you more about this great breed.

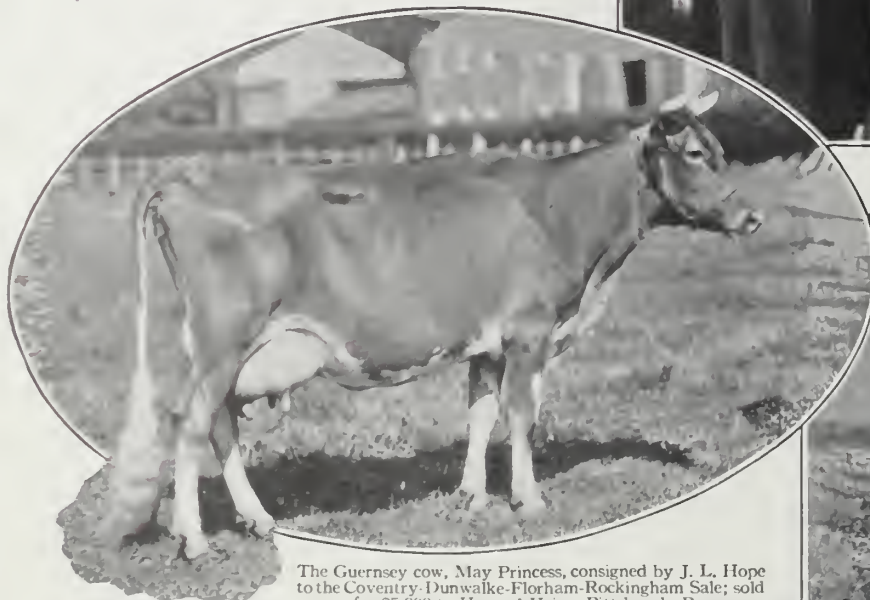
The Extension Service  
HOLSTEIN-FRIESIAN  
ASSOCIATION of AMERICA

230 East Ohio Street Chicago, Ill.

# PERSONALITIES and OUTSTANDING ANIMALS of GUERNSEY WEEK



At the National Guernsey Sale, Trenton, N. J. Left to right: John S. Ames, Boston, Mass., R. L. Benson, Princeton, N. J., D. G. Tenney, New York City, and J. L. Hope, Madison, N. J.



The Guernsey cow, May Princess, consigned by J. L. Hope to the Coventry-Dunwalke-Florham-Rockingham Sale; sold for \$5,000 to Howard Heinz, Pittsburgh, Pa.



Langwater Peter Pan, top price bull at the National Guernsey Sale, sold for \$8,600 to Sycamore Farms, Phoenixville, Pa. A. J. Rivers, manager of Sycamore Farms, is standing behind the bull



Seen at the National Guernsey Sale. Left to right: H. T. Andrus, R. M. Cooper, Bill Gould, W. W. Fitzpatrick, H. C. Horneman



Left to right, Ralph Flinn, owner of Beechwood Farm, and his manager, John J. Costoff; and Howard Heinz, owner of Rosemount Farm, and his manager, L. R. Harris



T. Chatham, owner, and Ruohs Pryon, manager, Klondyke Farm, Elkin, N. C.



Gerar Fanny II, top price cow at the National Guernsey Sale. Consigned by Louis McL. Merryman and sold for \$7,600 to Howard Heinz



Red Cross Nurse of Portiers, consigned to the National Guernsey Sale by C. L. A. Whitney of Albany, N. Y., and bought by Wm. B. Ward of New Rochelle, N. Y.

# Stewart IRON and WIRE FENCES



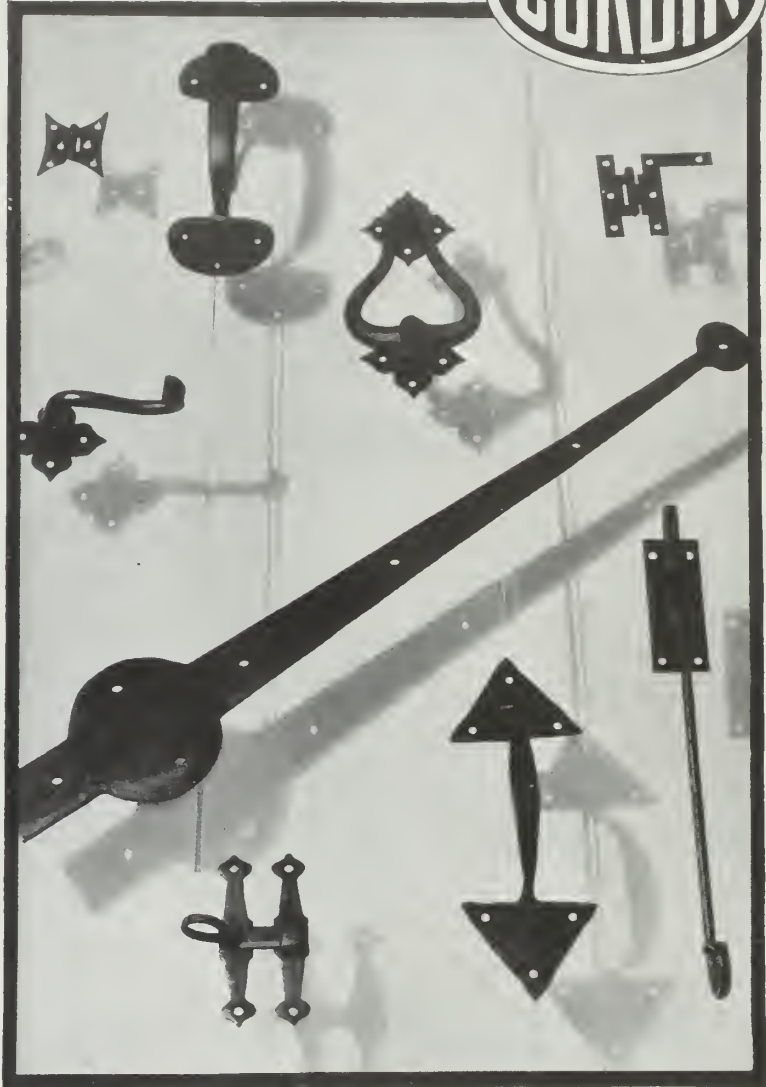
Let us tell you about the Stewart TEE CANOPY

To the simple suburban home or the pretentious country estate a fence enclosure means privacy and protection. And when—as in Stewart Fences—good taste is combined with the qualities which make for permanence, fencing becomes a sound investment. The Stewart line gives unrestricted opportunity for the gratification of personal preferences, whether in Wrought Iron or in Chain Link fencing—with a uniform standard of honest value running throughout.

Let us send you the catalog—and please mention whether Iron or Wire claims your interest

**The Stewart Iron Works Co., Inc.**  
217 Stewart Block Cincinnati, Ohio  
*Representatives in all principal Cities*

## Good Buildings Deserve Good Hardware



If your home calls for Colonial Hand-forged Hardware in iron . . . Corbin can supply that too

A truly Colonial doorway is known by the hinges that gracefully swing it . . . by the latch that gives it picturesque security . . . by the knocker that suggests hospitality and welcome within.

You can give your home an old-time charm and quaintness with this new Colonial hand-forged iron hardware by Corbin.



A newsy booklet (C-7) we'll gladly send you tells all about it. Better still, see this interesting hardware at any Corbin Dealer's.

**P. & F. CORBIN**

SINCE 1849

NEW BRITAIN, CONNECTICUT

New York Chicago Philadelphia

# Keep Fit!

THIS ENJOYABLE NEW WAY

Keep physically fit — radiantly healthy! You can now exercise and massage your whole body in this surprisingly simple new way right in your own home—without any effort. Thousands are doing it.

*Oscillate Your Way to Health*

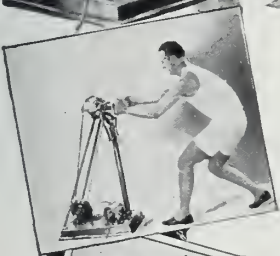
The rapidly oscillating girdles of the Health Builder give a combined massage-vibratory treatment better than a skilled masseur. No electric current touches you. The Health Builder vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and elimination, strengthens muscle "tone" and improves the functions of the internal organs.

Over 50,000 men and women of all ages have used the "Health Builder" for health improvement upon the recommendation of their physicians! Used daily in countless private homes, large medical institutions, athletic clubs, gymnasiums, ocean liners and by numerous physicians in their practice.

Send for "Keeping Fit In Fifteen Minutes a Day"—a valuable Free Book showing the "Battle Creek Health Builder" in operation—with complete series of home exercises.

**Sanitarium Equipment Co.**

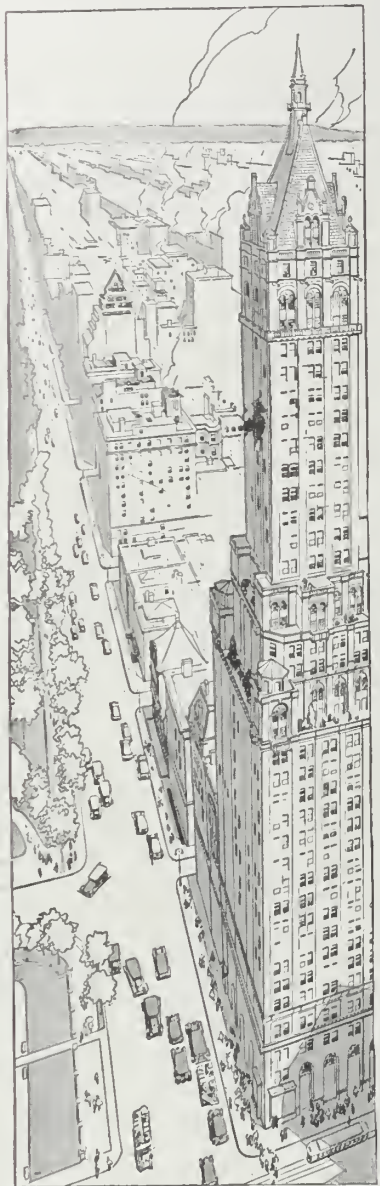
Room L-109 Battle Creek, Mich.



Posed by MISS DOROTHY KNAPP—acclaimed the world's most beautiful woman—who uses the Health Builder daily in her home



## For a certain few New York families



Now it can be studied . . . that distinguished residence-apartment building at Fifth Avenue and 59th Street . . . The Sherry-Netherland . . . A tall, exquisite tower, reaching higher than any residence-building has ever reached before. Central Park becomes a garden panorama; Fifth Avenue a fascinating ribbon. This lofty dwelling is more than a place to live; it is a way of living. All service is supplied by Sherry. Food is prepared in Sherry kitchens and served at your own table. Butlers, valets, maids, laundresses—all are trained in the Sherry tradition. They can be trusted with your treasures—and with your prestige . . . Economically, the plan is sound. No investment in service quarters and kitchens. No wages paid while you are away; no food, light and breakage bills running up. No servants to engage; none to manage. October occupancy. Apply to renting office, Sherry-Netherland Corporation, telephone Regent 7272.

### The SHERRY - NETHERLAND

FIFTH AVENUE AT FIFTY-NINTH STREET

New York

## TALK OF THE OFFICE

THE dustman says that it is my duty to record here COUNTRY LIFE's lasting admiration of Charles A. Lindbergh for his brave flight across the Atlantic. He says that future generations looking through the files of this magazine and sniggling at the outmoded fashions among the advertisements may come upon this page and pause a moment to read this record. He wishes them to know that all our world praised the young man who gambled so gracefully with Death and who won so modestly immortal Fame. And although flying from New York to Paris may become a commonplace, the dustman feels that future readers cannot fail to honor the memory of him who blazed the way.

Nor will they forget those two who followed directly in his wake, Chamberlin and Levine. But Lindbergh deserves the highest honor, for with the perfected planes and motors of our day there was nothing to prevent a flight across the water save a natural timidity on the part of the fliers. That he was the first to venture into the unknown makes it necessary that he should be the first to be praised. Chamberlin and Levine flew further, but for the most dangerous part of the trip they were following the trail which Lindbergh had blazed and which he had shown was safe, provided one used his type of plane and his motor.

If it should turn out as the dustman says and if descendant generations should look with interest at this little column, we for our part would refer them to the files of newspapers of this date. The hysterics of the reporters over the first New York to Paris flight, the squabbles of the different reception committees, the high-flying editorials, the smug cartoons, should amuse these distant readers. The newspapers, in satisfying what they are pleased to call the public demand, never fail to give the public just a little more than it wants and usually end by making themselves, the subject, and their public ridiculous.

It should be credited to Lindbergh that the newspapers have not yet succeeded in detracting from his great achievement. For all their pumping and blowing they cannot inflate this young man. He remains, as a great aviator should, with his feet on the ground.

We do not criticize the newspapers with any feeling of malice but some slight connection with them (as office boy to the publishers of one of the five greatest newspapers) convinced us that neither the publisher nor any of his editorial staff really understood the public's wishes. We never thought they tried to understand. It is so much easier to do what you want to do, what is easiest for you to do, and say "There, that is what the public wants." A newspaper genius could rightly interpret the public demand—but at this moment we have no such geniuses. And the public has no criterion by which to judge the good and the bad.

### THE ANTIQUES NUMBER OF COUNTRY LIFE

The leading article in the August number of COUNTRY LIFE will be devoted to the most popular of antiques—Currier and Ives prints. Karl Schmidt, one of the most noted of print collectors, has written us the article and selected the illustrations from his own collection. A charming print of "The Great West" will appear on the cover and throughout the first part of the magazine will be scattered sixteen actual Currier and Ives, most of them reproduced in the original colors. This makes a very charming beginning to a magazine which will be filled with good things.

This late summer number is designed to appeal to summer readers—not too heavy and in no way dull. There is, for instance, an amusing page of terra cotta figurines, designed by P. E. Pansler, and a delightful little story by Fraser Nairn about "A Tragedy in China." In fact August will bring our readers a great deal in the way of light, interesting material. William D. Richardson, our golf writer, contributes a very original essay, most amusingly illustrated, on the golfing uniforms of twenty-five years ago. The Mark Daniels residence at Santa Monica, Cal., will be the American country house in August, and we shall have several pages of beautiful gardens. The preponderance of articles on antiques does not preclude our paying homage to our real favorites, beautiful houses and gardens. It is unfair to skip along this way, but the dustman and I are entirely too garrulous and it usually happens that our space is filled before we know it.

THE OFFICE BOY.

# Old English Furniture



An early Georgian mahogany breakfront cabinet with glazed doors in the centre part and open shelves in the wings. A piece of excellent proportions. Height, 8 feet, 3 inches, width, 7 feet, 3 $\frac{3}{4}$  inches.

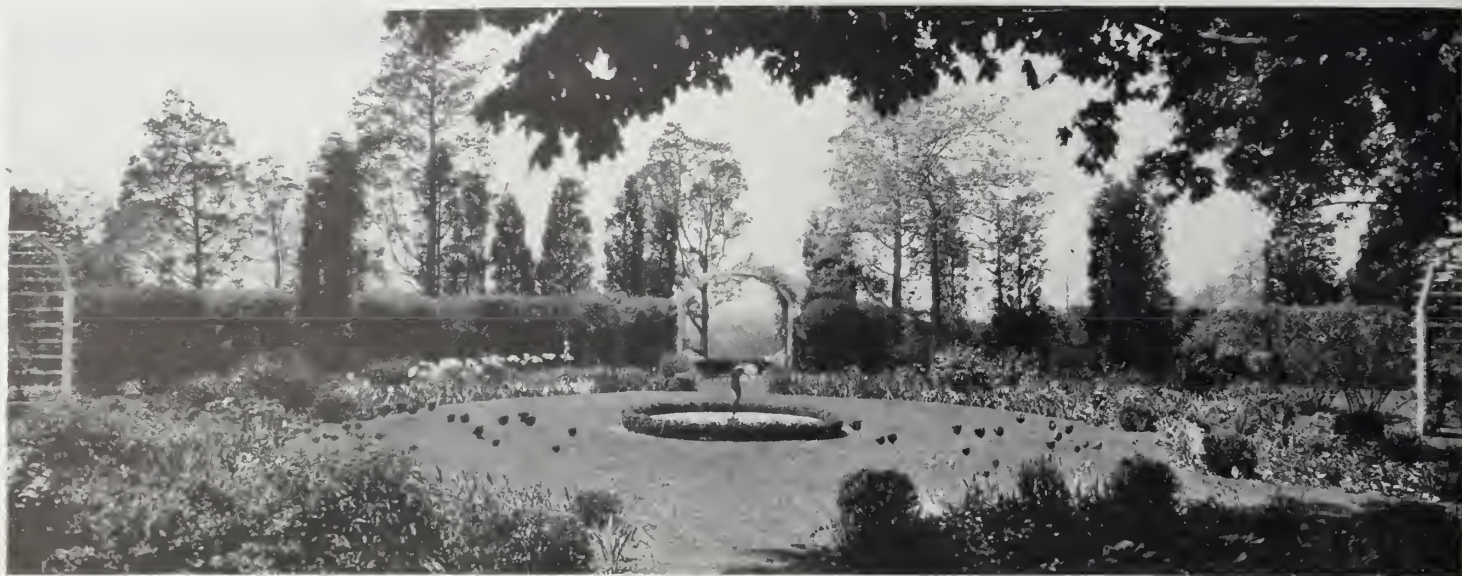
## SCHMITT BROTHERS

523-525 Madison Avenue      New York City

# COUNTRY LIFE

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

J U L Y 1 9 2 7



H. G. HEALY PHOTOGRAPH

CLARENCE FOWLER, LANDSCAPE ARCHITECT

*An enchanting bit of formal planting, held like a jewel in its setting of green walls. The garden of Mrs. H. I. Nicholas, Syosset, N. Y.*

## C O N T E N T S

### *The Midsummer Number*

|                                                 |                                            |    |  |           |
|-------------------------------------------------|--------------------------------------------|----|--|-----------|
| Cover Design                                    | <i>From a painting by Frank Galsworthy</i> |    |  |           |
| Early American Miniatures                       | <i>Harry B. Wehle</i>                      | 35 |  |           |
| The Sport of Vikings                            | <i>Alfred F. Loomis</i>                    | 39 |  |           |
| The Room of the Month                           |                                            | 42 |  |           |
| The Editor Looks About                          |                                            | 43 |  |           |
| The Residence of Mrs. J. Reginald Newton        | Stamford, Conn.                            | 44 |  |           |
| With the Waterlilies                            | <i>Anderson McCully</i>                    | 46 |  |           |
| The Residence of H. E. Shadle, Esq.,            | Beech Hill, W. Va.                         | 49 |  |           |
| The Noble Tradition of Linen Damask             |                                            | 52 |  |           |
| Some Tennis Mannerisms                          | <i>Fred Hawthorne</i>                      | 53 |  |           |
| The Fishing Barge That Turned Yacht             | <i>Leone B. Moats</i>                      | 55 |  |           |
| Aberdeen-Angus for the Country Estate           | <i>W. H. Tomhave</i>                       | 57 |  |           |
| Foreign Influence on American Decoration.       | IV—Italian and Spanish Influence           | 59 |  |           |
| Vive le Sport                                   |                                            |    |  | 62        |
| Golf Giants of Old                              | <i>William D. Richardson</i>               |    |  | 63        |
| The Gate Lodge, Estate of M. R. Poucher, Esq.,  | Knollwood, N. Y.                           |    |  | 65        |
| An Interview with Harrie T. Lindeberg           |                                            |    |  | 67        |
| A Brief Natatorial "Ask Me Another"             | <i>George Hebdon Corsan, Sr.</i>           |    |  | 68        |
| Chronicles of a Countryman. VII—Haymakers' Luck | <i>Walter A. Dyer</i>                      |    |  | 70        |
| Background and Foreground in Decoration—Part I  | <i>Lee McCann</i>                          |    |  | 78        |
| The Home Service Page                           |                                            |    |  | 86        |
| Summer Footwear                                 | <i>Anne Shirley Molloy</i>                 |    |  | 92        |
| Travel and Resort Information                   |                                            |    |  | 96-97     |
| Two New Yachts of Fine Design                   |                                            |    |  | 100       |
| Paddock, Ringside, and Byre                     | <i>Harold G. Gulliver</i>                  |    |  | 25-i—25-k |
| Talk of the Office                              |                                            |    |  | 28        |

REGINALD T. TOWNSEND

*Editor*

VOLUME LII

NUMBER 3

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

MAGAZINES

COUNTRY LIFE  
 WORLD'S WORK  
 GARDEN & HOME BUILDER  
 RADIO BROADCAST  
 SHORT STORIES  
 EDUCATIONAL REVIEW  
 LE PETIT JOURNAL  
 EL ECO  
 FRONTIER STORIES  
 WEST

BOOK SHOPS

(Books of all Publishers)

LORD & TAYLOR  
 PENNSYLVANIA TERMINAL (2 Shops)  
 GRAND CENTRAL TERMINAL  
 38 WALL ST. AND 526 LEXINGTON AVE.  
 848 MADISON AVE. AND 166 WEST 32ND ST.  
 ST. LOUIS: 223 N. 8TH ST. AND 4914 MARYLAND AVE.  
 KANSAS CITY: 920 GRAND AVE. AND 206 WEST 47TH ST.  
 CLEVELAND: HIGBEE CO.  
 SPRINGFIELD, MASS.: MEEKINS, PACKARD & WHEAT

OFFICES

GARDEN CITY, N. Y.  
 NEW YORK: 285 MADISON AVENUE  
 BOSTON: PARK SQUARE BUILDING  
 CHICAGO: PEOPLES GAS BUILDING  
 SANTA BARBARA, CAL.  
 LONDON: WM. HEINEMANN, LTD.  
 TORONTO: OXFORD UNIVERSITY PRESS

OFFICERS

F. N. DOUBLEDAY, *President*  
 NELSON DOUBLEDAY, *Vice-President*  
 S. A. EVERITT, *Vice-President*  
 RUSSELL DOUBLEDAY, *Secretary*  
 JOHN J. HESSIAN, *Treasurer*  
 L. A. COMSTOCK, *Asst. Secretary*  
 L. J. McNAUGHTON, *Asst. Treasurer*

COPYRIGHT, 1927, BY DOUBLEDAY, PAGE & CO. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.  
 Subscription \$5.00 a Year; for Canada, \$6.00; Foreign, \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879.





# Scientific tests which prove the surpassing performance of CADILLAC and LASALLE

America has for a generation looked upon Cadillac as the fullest and finest expression of all that is most desirable in a motor car—and it has discovered in its brilliant companion-car, the La Salle, results fully comparable to those of Cadillac.

This general opinion is certified by a series of 136 separate, scientific tests, covering in detail all phases of performance, maintenance and comfort.

These tests are applied, not only to the Cadillac and to the La Salle,

but to all the leading cars in the Cadillac and the La Salle price groups, at the General Motors Proving Grounds, near Detroit.\*

The conditions, and the ingenious scientific apparatus employed, assure absolute accuracy and unimpeachable impartiality. Each car under test is driven in a few months, more miles than the average owner will drive in three or four years.

Summed up, these comparative, scientific tests prove that Cadillac and La Salle are *the greatest all-*

*around performing cars in the world*—and unequalled, as well, among fine cars, for simplicity, for dependability, for long life and for economy of maintenance.

These results explain, fully and finally, why the Cadillac Motor Car Company today is called upon to manufacture fully half of all the cars produced in Cadillac's particular field, and why it is required to deliver far more La Salle cars than any manufacturer of an automobile anywhere near its price, ever produced in that car's first year.

*\*The General Motors Proving Grounds occupies a tract of 1245 acres traversed by roads of all kinds with grades of all degrees. Its purpose is to demonstrate wherein General Motors cars may be improved. The engineers in charge devote themselves to constructive fault-finding. Their findings are impartial, for the farthest thing from their minds is to praise any General Motors car.*

C A D I L L A C M O T O R C A R C O M P A N Y

*Division of General Motors Corporation*

DETROIT, MICHIGAN

OSHAWA, CANADA





ARCHIBALD ROBERTSON BY HIMSELF

MRS. WILLIAM E. HULINGS BY JAMES PEALE

REMBRANDT PEALE BY JAMES PEALE

GEORGE WASHINGTON BY C. W. PEALE

HANNAH SUMMERS BY C. W. PEALE

[THE ABOVE REPRODUCTIONS ARE LARGER THAN THE ORIGINALS AS 11:10]

# COUNTRY LIFE

JULY 1927

## Early American Miniatures

by HARRY B. WEHLE

*Illustrations from "American Miniatures"*

AMONG the possessions of the well-to-do families in Colonial and Early Republican days there were none which were more jealously treasured than the portraits in miniature. Descendants of these early families to-day, where they have inherited such little portrait treasures, are apt likewise to guard them proudly. Hence it is no easy matter to build up a collection of fine American miniatures. The collector who wishes to assemble a presentable group of such objects must have more than a burst of energy and a fairly heavy account at the bank. He must have knowledge and judgment and be prepared to bide his time.

Perhaps it is the scarcity of good material in this field to be found in the art and antique shops which must account for the fact that so little, comparatively, has been written about the delightful art of the American miniaturist. The recent exhibition of early American miniatures held at the Metropolitan Museum of Art in New York served to some extent to call attention to the importance of the miniature painter in the life and art of America during the days before the coming of the cheap and popular daguerreotype.

The organizers of the exhibition at the Metropolitan Museum made no attempt to include works by all the known miniaturists working in America during the flourishing period of the art. Their aim was to exhibit miniatures by those artists only whose work revealed proficiency and that undemonstrable thing called "quality." And yet there were as many as fifty-nine artists represented. In the matter of workmanship the American miniaturist has, as a general thing, nothing to fear from comparison of his work with that of English or French work of the same period. There were, to be sure, such sixteenth and seventeenth century miniaturists as Hans Holbein, Nicholas Hilliard, and Samuel Cooper in England, and the Clouets in France, whose equals we need not hope to find in America or elsewhere. When we come to the eighteenth and nineteenth centuries, however, we no

longer find giants in the European field, and the American work, also without furnishing forth any great geniuses, nevertheless reveals a splendid craftsmanship coupled with refined taste and an especially noteworthy honesty of purpose. When the French miniaturists were devoting themselves to a pursuit of style, and the British, almost to a man, pursued an ideal of shallow beauty and the expression of class, the Americans applied their excellent technical equipment to a faithful delineation of individual character. Nowhere in American miniature painting is there anything comparable to the exquisite but altogether insubstantial and unindividualized confections of Cosway or to the Plimers's countless ox-eyed ladies, all apparently sisters.

Not many years ago writers on early American portraits in oils used to tell us that Gustavus Hesselius was the first painter in America. Since then we have learned of several still earlier ones. In the same way, perhaps, future study may reveal miniaturists working in America in the seventeenth century. At present the earliest whose works are known is John Watson, who made small portraits in pencil and india ink on pieces of parchment or paper. His known works are few and by no means beautiful to look upon. Watson was born in Scotland and settled about 1715 in Perth Amboy, N. J.

The best known and most prolific of the early painters around about Philadelphia was Charles Willson Peale. Young Peale came from Maryland, where he had been trained to the trade of saddlery, and it was with a newly made saddle that he paid John Hesselius for some instruction in portrait painting. On a trip to Boston and Newburyport in 1765 he is said to have painted his first miniature, a self-portrait. During his two years in London, 1767-69, he earned his living mostly by his miniature painting. Upon his return to Maryland, Peale, now twenty-eight years old, entered at once upon the production of his most delightful work, both in oils and in miniatures. He settled in

Philadelphia early in 1776. During the Revolution he served as an officer in the army and painted at high prices a considerable number of miniatures of his fellow officers, especially during the winter at Valley Forge. He painted a miniature of General Washington in 1777, and about 1785 he made miniature copies after some of his own oil portraits of Washington.

Miniatures by Charles Willson Peale are almost invariably painted on very small oval slices of ivory. They usually exhibit much charm, especially in the matter of color, the flesh running off into olive shadows, whereas the colors of the costumes range from related olive tones up into very fresh pastel shades. A look of provinciality about some of Peale's works is due to a tendency to exaggerated and insensitive simplification in the modeling of his heads.

In 1786 Peale writes that he has given up painting miniatures and hopes that his younger brother, James, may be "going into a hurry of business." James Peale was eight years younger than Charles Willson and had become a painter as the result of the elder brother's encouragement and instruction. Although he painted portraits in oils he is known best for his works in miniature, which are numerous and fine, the color being delicate and often very distinguished, with pure and luminous backgrounds. Most of his miniatures were painted between 1787 and 1800 and they are usually dated and signed "I.P." His portrait of Mrs. William E. Hulings, an excellent example, was painted in 1789, while that of his nephew Rembrandt Peale is dated 1795, in which year the sitter was seventeen years old. Other members of the Peale family to achieve distinction as miniature painters were Raphaelle Peale, a son of Charles Willson Peale, who painted about the year 1800 in a style somewhat resembling that of his uncle James, and Anna Claypoole Peale, James's daughter who began her career about twenty years later than Raphaelle. Mary Jane Simes, a granddaughter of James Peale, also painted



JAMES BOGERT, JR. BY HENRY INMAN  
JAMES EARLE BY ROBERT FIELD

J. W. GALE (?) BY ANSON DICKINSON  
A MAN—DATED 1809—BY JOHN W. JARVIS

very creditable miniatures which date from the 1830's.

One of the finest groups of miniatures painted in America during the eighteenth century undoubtedly consists of the small, finely stippled portraits painted in the 1770's and '80's in Charleston, S. C., and now generally attributed to Henry Benbridge, whose excellent oil portraits of Charleston people have been known for some years to students of early American painting. He married a Miss Sage of Philadelphia who was called in her own day "a very ingenious Miniature Paintress."

In New England, meanwhile, there were three miniaturists of note whose period of activity extended from about 1758 to 1788. The first of these was John Singleton Copley, whose oil portraits of New England Colonials are justly celebrated. His rare works in miniature likewise show power and beauty. The ivories

are very small, the modeling strong, the color distinguished, and the expression of character much stressed, as it is in his works on the larger scale. Two self-portraits, one of which is painted on porcelain, he appears to have copied from his pastel self-portrait. That such a practice was possible to him is proved by a letter dated October 29, 1769, from Captain John Small in which he writes Mr. Copley politely, "The miniature you took from my Crayon picture has been very much admired and approved of here by the best judges."

It was in the summer of 1774 that Copley left America. His young half-brother, Henry Pelham, remained in Boston about a year longer before he, along with other Tory refugees, fled to Halifax en route for England. Miniatures by young Pelham are exceedingly rare and have an extraordinary robustness and energy of charac-

ter. His little portrait of Stephen Hooper, now owned by the Metropolitan Museum of Art, is referred to in a note from Pelham to Hooper dated Boston, September 9, 1773, which runs: "Agreeable to your directions, I have done your portrait in Miniature and have had it sett in Gold."

Immediately after the War we find Joseph Dunkerley advertising himself in the *Boston Independent Chronicle* as a painter of miniatures and a teacher of drawing. A few very small and exquisite miniatures have been attributed to him on the basis of his little portrait painted in 1787 of Mary Burroughs, which bears an old engraved inscription on the frame. Among the works attributable with fair certainty to Dunkerley are the portraits of the architect Charles Bulfinch and his wife, probably painted in the year of their marriage, 1788.

Some time previous to the breaking out



MRS. JAMES LOWNDES BY MALBONE  
DAVID MOSES BY MALBONE

JANE WINTHROP BY FRASER  
JOEL POINSETT BY MALBONE

of the Revolution there came to Boston a highly trained Irish miniature painter named John Ramage, and he was followed by several other accomplished European painters "in little" after the war was safely over and the United States as a unified nation had settled down to normalcy and prosperity. During the Revolution, Ramage served in the Royal Irish Volunteers, but before the fighting was over he appears to have settled in New York and resumed his career as an artist. He remained until 1794, in which year, having become involved in debt, he was sold up by the sheriff and withdrew to Halifax. While in New York he had a brilliant clientèle including the Washingtons, the Gerrys, and the Pintards, reminding us thus of the fact that New York was at that time the seat of the Federal government. Ramage's miniatures, which are small, richly colored, and

very finely finished, are usually found in beautifully chased gold frames of the artist's own making.

In 1791 young Archibald Robertson, an excellent miniaturist, came to America from Scotland and lived for the remainder of his days in New York. He established an academy of painting together with his brother, Alexander, of whom he painted a beautiful miniature, now owned by descendants. Two self-portraits and a comparatively large miniature of his young wife are also delightful works and admirably painted.

Still another Robertson, Walter by name, who had no kinship with Archibald and Alexander, came from Ireland in 1793 on the ship which brought back Gilbert Stuart. In the following year he painted a portrait of Washington in his military uniform, an exquisite marvel so far as color and workmanship go, whatever may

be said for or against it as a likeness. Robert Field, the English artist, made an engraving after this portrait which was published in 1795. Walter Robertson appears to have remained only two or three years in America, but he must have painted a good deal in New York and farther South. The present writer has identified fourteen miniatures as by him, all of which, excepting the Washington portrait, had until recently been attributed to other artists. His work probably is technically the most exquisite ever performed in America but there is a suspicious similarity among his miniatures which indicates that they were poor likenesses.

Of the foreign miniaturists who worked in the United States at this time probably none has been so famous as Robert Field, whose engraving of Robertson's Washington miniature has already been men-

## COUNTRY LIFE

tioned. He came from England about a year later than Walter Robertson and painted principally in Philadelphia, Baltimore, and Boston. His miniatures have as a rule great solidity and character and vary in color from sober brown schemes to dainty rose-and-white confections. In 1808 Field left this country for Halifax, where he soon gave up working in miniature for painting in oils.

The years which furnished these several foreigners with a prosperous and discriminating clientèle also brought to maturity the best native American talent in the art of miniature painting. The finest native talent which has ever entered the field in this country was undoubtedly that of Edward Greene Malbone. He was born and grew up in Newport, R. I., where he was allowed for a season to help the scene painter in the local theatre. Samuel King, an unsuccessful portrait painter, is said to have given him some instruction too, but in the main Malbone was self-taught. Apparently it was by persistently copying English engravings that the gifted boy became one of the best of all American draughtsmen.

In 1794, when he was seventeen, Malbone slipped away quietly to Providence and wrote back to his family that he was making a success in his elected profession. A portrait of Nicholas Power of this time shows already a sure method and Malbone's characteristic spirit of gentility. After two years in Providence the young man went to Boston, and the Bostonians also liked his work. At the age of twenty he painted his beautiful self-portrait which is signed with his initials and dated. Like most of the painters of his time, Malbone was obliged to journey from city to city in search of clients. Besides Boston, Newport, and Providence, he visited more than once Charleston, New York, and Philadelphia. In 1801 he went with his friend Washington Allston for a few months' visit to England. In the spring of 1806, after a career of twelve short years, he was forced by illness to give up painting and about a year later he died.

Allston once wrote: "Malbone had the happy talent, among his many excellences, of elevating the character without impairing the likeness; this was remarkable in the male heads; and no woman ever lost any beauty from his hand; nay, the fair would often become still fairer under his pencil." Despite the sentimental tone of this statement there is vital truth in it, for although Malbone's art is idealistic his feminine sitters are amazingly various and well individualized, and his men have not been emasculated.

Benjamin Trott was another of America's first-rate miniaturists. He is said to have come from Boston to New York about 1791, and soon began making copies on ivory of portraits by Gilbert Stuart. He was obsessed with a desire to learn the secret of Walter Robertson's quality, and a number of well-drawn miniatures which



MARTHA WASHINGTON, BY WALTER ROBERTSON

ape Robertson's style and which include some copies after Stuart, may be attributed to Trott with fair certainty. In 1805, according to William Dunlap who knew him, "Mr. Trott visited the Western World beyond the mountains, traveling generally on horseback with the implements of his art in his saddlebags." We know that several miniatures were painted at this time in Kentucky and Virginia, including the excellent portrait of Charles Wilkins. These and some more which Trott painted during the first years after his return to Philadelphia constitute his finest work. They are powerfully and simply drawn with a candid view of the sitter and a fine understanding of the mutual relation of ivory and pigment.

Charles Fraser, who learned his style principally from Malbone, was one of the fortunate miniaturists who was able to find sitters enough in his own city. He lived in Charleston, and gave up his practice of law as soon as he felt able to support himself by painting. This event occurred in 1818 when Fraser was thirty-



EDWARD GREENE MALBONE BY HIMSELF

six, and he was still active in 1850. His portrait of his young niece, Jane Winthrop, which is one of his loveliest works, was painted probably ten years before he gave up the law. His rich and various color, broadly stippled on the ivory, is perhaps the most individual quality in his work, though his search for the expression of character, especially in his portraits of elderly sitters, is extraordinary.

During the first quarter of the nineteenth century there were many excellent artists of secondary importance working on ivory. In Boston there was Henry Williams, who made beautifully executed portraits in wax, in lead pencil, in pastel, and in miniature on ivory. In that city also worked the country girl, Sarah Goodridge, whose work never quite achieved urbanity. But it was to New York that most of the young artists came to make their way. Anson Dickinson came down from Connecticut and painted fine miniatures in New York and Albany from about 1804 to 1818, but he is said to have disappointed the promise of his youth and fallen into dissipation. Another of the New York group, Joseph Wood, became one of the ablest of American miniature painters. He ran away from his father's farm at the age of fifteen because he longed to paint. For some years he was in partnership with John Wesley Jarvis. Jarvis later became one of the foremost painters of oil portraits, and Wood went to Philadelphia and Washington. His work as late as 1828 was still excellent, though poverty and death were only a few years off.

Another New York miniaturist whose work deserves admiration is Henry Inman. His touch was fine and delicate and his color unique by reason of its daintiness. He was apprenticed to Jarvis for several years. His miniatures were painted between 1821 and 1827. In the latter year, because he preferred to paint in oils, he turned over his miniature commissions to his former pupil and partner, Thomas Seir Cummings. The somewhat naïve but finely executed work of Cummings brings the art of the miniaturist down to the middle of the century.

Meanwhile there had developed two New Englanders whose work is superlatively fine. One, the self-taught Alvan Clark of Massachusetts, took up his work as painter in mature life and dropped it as suddenly after a few years to devote himself to manufacturing telescopes. The second, Richard M. Staigg, of Newport, was also self-taught except for some few lessons from Washington Allston. He learned much of what he knew by copying Malbone's work, but soon developed a broad, flowing stroke of very modern character. His best-known work was done in Boston where he caught admirably the psychology of the secure and civilized upper class. Both Staigg and Cummings were still in their prime when, just after 1850, the craze for the daguerreotype forced them to abandon miniature painting.

# The Sport of Vikings

by ALFRED F. LOOMIS

Photographs by Edwin Levick

LAST year it was my arduous task as well as my privilege to read proof of a nautical dictionary—a stupendous compilation of seafaring words and phrases. Working carefully down the alphabet with blue pencil on the alert for misplaced commas and other typographical errors (for I did not question the verity of the definitions) I came to “cutter,” and, if memory serves, found it defined as follows:

Cutter, a straight-stemmed, single-masted vessel of fore and aft rig, with mast stepped about two-fifths of the waterline length aft from the bow, formerly popular for pilot and yacht use, but now virtually obsolete.

unknown in these waters. Even the sloop, the American adaptation of the famous old type, had been severely handled by schooners, yawls, and ketches and the possibility was that it also was on the road to obsolescence.

But despite my formative thoughts on the subject—which were probably irrelevant and immaterial—the pencil automatically deleted the questioned phrase. After all, a dictionary, once it is published,

out of existence and then opened its pages a year later to look upon a world literally dotted with cutters. So my pencil restored the cutter to popularity and proceeded to the next definition.

And with that crisis safely passed it is pleasant to reflect on the adventures of the sloop in recent years and upon its prospects in years to come. It is no exaggeration to say that American yachting died in the year 1917 and that it had been relentlessly pushed by motor boating even before the war administered the *coup de grâce*. It is equally no exaggeration



Hmm! The blue pencil hovered irresolute over the words “now virtually obsolete.” My first thought was, of course, of that grand old cutter, the royal yacht *Britannia*. Was she, even in the middle latitude of thirty years, virtually obsolete? And could the type be scratched out of contemporary usage when she, *Shamrock*, *Heather*, and *Lukworth*, cutters all, are the biggest and brightest galaxy in English racing, with *Westward* the only schooner competing against them in the Solent? Obviously no. And what of the scores, if not hundreds, of smaller, unknown cutters that delight the eyes of England’s seamen?

And then it occurred to me that the dictionary is primarily for American consumption and that the cutter is almost

© LEVICK  
*Vanitie (to windward) and Resolute nose and nose in a fresh breeze. Resolute, her mainstaysail already set, is breaking out her sprit staysail, a sail designed by Herreshoff to meet the increased speed of the revolutionary advance rig. In former years Vanitie and Resolute, sloop-rigged, competed for the honor of defending the America’s cup. Resolute achieved the honor, but Vanitie is now rated the faster boat*

is immutable, while in the sporting realm nothing is more rapidly changeable than styles in yacht rig. It would be a shame-faced dictionary which defined the cutter

to say that the grand old sport revived in 1919 and that it is now more gloriously alive and vigorous than it has been in all its history. Never again will the motor boat jeopardize the existence of the sailboat, for the two vehicles of sport now run on parallel courses. If, unhappily, Mars again furls the sails of the Corinthians it will recruit to the Navy thousands upon thousands of men who know the sea and love it.

But with the post-war rejuvenation of yachting the sloop was left out of the picture. To take the 1923 race to Bermuda as an instance, the splendid fleet which sailed across the Gulf Stream mustered twenty-one schooners, yawls, and ketches, and one lonely single-sticker. In the year following the owner of that survivor found his pleasure elsewhere, and no cutter came

to Hamilton Harbor to recall the dignity and the glory of a vanishing type.

The following year (I am assuming the prerogative of the modern historian to super-polish the highlights which prove my point and disregard the shades which prejudice it) the *Advance* appeared on the scene and set a new fashion in schooner rig. What the fisherman's schooner had done in ocean racing the *Advance* did in the kind of racing that keeps the nation in trim to defend the *America's* cup—it eclipsed the sloop.

And last year it seemed to such a casual observer as myself that the sloop had been conclusively forced over the rim of the horizon. When the *Advance* poked her proud bow into the New York Yacht Club fleet, looking for what sloops she might devour, she saw only the *Carolina*. The cup defender *Resolute* and her friendly enemy the *Vanitie* had drunk the blood of dragons or something equally magic and become metamorphosed as schooners. Other schooners, new and old, assembled in competition, and all were too busy in pursuit of the *Advance* to dip an ensign to the passing of the sloop.

*Advance* was wonderful, as everybody knows. Some say she may be ranked among the four greatest yachts the world has ever known. Her mainstaysail and her advance staysail were the longest forward step in half a millennium of yachting. Together they replaced that old malingerer, the schooner foresail, and placed a team of willing workers between fore and main. Before last summer was concluded the rigs hastily devised to defeat *Advance* were nearly all discarded in favor of her own rig. And still she sailed away from her rivals—giving rise in some quarters to the belief that her virtue lies not only in her sail plan but in the design of her hull.

#### THE NEW SEASON

But after all this feverish growing of two masts where one grew before, what has the cool hand of winter evolved? A new fleet of bigger and better schooners? Not noticeably. The new season greets the largest single-sticker built in an American yard in twenty years—the *Katoura*, a sloop verging on the cutter, which is owned by Robert E. Tod, of New York, and is destined one day to pit herself against the *Britannia* and her consorts. Another development of the year is the most important fleet of racing-cruising yachts seen in America since the war—fourteen of them, and all sloops. A third innovation is a conspicuous cruiser which is more radical in her way than *Advance* was in hers—a single-sticker so much a cutter that her mast is stepped more than half her overall length abaft the stem. All in all, I'm glad I didn't allow the cutter to become virtually obsolete.

Nor are these instances the only ones to indicate that the single-stick rig is rapidly emerging from eclipse. Years ago N. G. Herreshoff designed a class of sloops which were hailed as his masterpiece and

which became known as the New York Fifties. Within recent years the Fifties have been scattered. Some of them were changed to schooners, and at least one left salt water. But now four of the fleet have been reorganized, rerigged as Marconi sloops, and with the addition of *Prestige*, Harold S. Vanderbilt's new sloop from the board of W. Starling Burgess, will provide some of the outstanding racing of the summer.

Vessels such as *Advance* and *Katoura* set the styles in yachting, keep the country groomed for the next try at the *America's* cup, and supply the thrills in the rotogravure sections of the Sunday papers. But the delights of yachting are multifarious and the building of racing craft is but one of them. For the remainder of my space I am going to try to indicate a few of the reasons why people of widely divergent tastes hail yachting as the greatest of all sports.

#### TAKING CHANCES

There is a large kick in putting to sea for the first time in a boat not suited to offshore cruising. Many who sail in broad harbors, easily accessible, do not experience this delight. They are on the ocean before they realize it and in again before a storm blows up. But a boy, or a man, for that matter, whose initial association with the sea has been on a beach where surfs pound, where there is a shallow inlet through which the current rushes at high tide, and where there is a legend of unfortunate souls being caught out in a gale—such a boy will never forget the thrill of his first sea passage.

I draw on my own experience as an example. Some years ago a friend and I took the inside route to Florida in a motor boat not particularly seaworthy. We left New York on a blustery fall day and as we scuttled behind Staten Island we knew that *out there* the sea was piling up on Sandy Hook, thundering and reaching out to us. We turned tail to it and in the security of a narrow ditch cut across New Jersey. A river and another canal and we were on the Chesapeake, which flirts with the open sea before it comes to Norfolk. Again we looked *out there* knowing that we were five hundred miles nearer the dread time when we must venture into the open. But the Dismal Swamp canal took pity on us, and we debouched into the Carolina sounds.

There we had the feeling that the ocean had begun sentiently to mark us for its prey. Off Hatteras it raged, and only a narrow strip of beach kept it from inundating Pamlico. At night when we anchored in the marshes the surf threatened us, saying, "I'll smoke you out at Beaufort."

The next day a gale howled, and the sea whitened Beaufort bar, breaking clear across the inlet. It—the sea—was now a leashed dog, hurling itself against its chain when it catches a glimpse of the barnyard prowler. It snarled and whined when we darted down an alleyway beyond

its reach and came to anchor at the foot of Bogue Sound. We had postponed the inevitable for the last time. In the morning we must venture out, hoping to placate the monster by our insignificance, to keep him good-humored while we scuttled a hundred miles to the next knot hole in the fence.

#### NOT AFRAID, BUT—

I don't admit that we were afraid of the ocean, small though our craft was. But the psychological effect of avoiding it was cumulative, and we had the feeling that it had hounded us from ditch to ditch, gaining the ascendancy over us.

The following morning we ate a hurried breakfast and got under way. The sea had gone down in the night, but still it rumbled *out there*. It waited to pounce on us when our bow cleaved the waters of the inlet. The sun brightened a smiling sea, which dispatched its rollers majestically across the bar to undulate to nothingness as they reached the creek. But the bar was unbuoyed. Who knew that there was no two-foot spot there to hold us long enough for a comber to engulf us?

A lazy breeze followed us and brought the pungent smoke of the exhaust to our nostrils. The bow dipped to the first of the rollers and the sandy bottom sprang into view as the water shoaled. The lead sank. Eight feet. Again. Six feet. "Try it over there. It looks deeper." Refracted light is deceptive. Another try with the lead, showing five feet. A roller steepened and passed under, throwing us off our balance. The lead thumped hollowly against the planking. Our hearts pounded in sympathy. Adrenalin cleared our breathing passages. Four and a half feet by a hurried sounding. The sea lifted up our bow again. . . .

The water deepened and we crossed the bar. We had faced the unknown and it was now familiar. We had the inclination, but not the time to describe figures-of-eight across that bar, to look for a two-foot spot and avoid it by inches. We turned southward, lords of creation, wondering what it was that—well, perhaps we had been a little frightened. At any rate, the poignant thrill had come and gone, never to return. But never to be forgotten.

#### FANATICAL PILOTS

Personally, I can enjoy myself afloat without any hair-raising experiences. I belong to the fellowship—it's amazing how small it is—of those who never have to consult a railroad map or appeal to Providence to find out where they are. Charts are the hobby of such yachtsmen. Before starting on a cruise they buy everything for the region that is to be visited.

Under way these amateur, but fanatical, pilots are useless so far as wheel work is concerned. They pay little attention to the set of the sails—or, if they are cruising in a motor boat, to the song of the motor. They care for nothing but the chart and the identification of landmarks as the



shore line unfolds. With dividers and parallel rules they measure every angle and tick off every distance. They become so good at their specialty that they know every locality before they reach it, and thus they lose two of the greatest joys of cruising—anticipation and surprise. But never doubt that they enjoy their own particular phase of yachting.

For an instance of the reduction to the absurd of this chart hobby I must draw on the story of a friend of mine who was second officer of an English coal carrier during the war. The skipper was a chart addict, confirmed and hopeless. In the unruffled days before the war he had ruled out his courses and distances, and with the sharp points of his dividers had cut into each chart the visible range of every lighted aid to navigation.

But in war days the submarines got on his nerves and by the time he had imbibed sufficiently to fortify himself against them his enthusiasm for chart work was submerged. One day, passing through a very tortuous channel on the French coast he felt a return of his old passion. He entered the pilot house and demanded the chart. With the steel legs of his dividers he began to describe a circle around the dangerous channel. 'Round and 'round the dividers whirled in company with the skipper's vertiginous brain. Soon the vital part of the chart was neatly severed from its surroundings, and in that instant some one opened the pilot house door and it flitted out the opposite window.

The skipper was overwhelmed. His ship was heading for a sinister rock and the time had come to change the course. "Quick," he cried. "Duplicate chart. Get it out."

The second officer opened the first of a series of drawers and the skipper pulled out the uppermost chart. "That's it," he exclaimed. But when he examined it he read aloud, "Magellan Strait. . . Won't do. Try next drawer."

The next drawer was opened and another chart pulled out. "Mozambique Channel. Try again." Another drawer yielded a chart of Lake Pontchartrain. And so it went. China Sea, Strait of Malta, Panama Canal, Algeiras Bay—everything but the coast of France. Soon the pilot house was knee deep in charts, and the skipper raved. The ship plowed on at full speed.

At length the duplicate was found. The skipper, dividers in hand, squared his elbows and bent over the chart. "Ah," he cried. "Here we are. Dangerous rock on starboard bow. Change course to south by east and be quick about it." Having given his orders he rushed out to the flying bridge and looked about. Far astern were the rocks and reefs of the dangerous passage. The helmsman, navigating by eye, had seen the vessel through.

Yacht helmsmen will often do that while the amateur navigator pores over his chart, and it must be confessed that eye-sight navigation is a valuable accomplishment. Of recent years there has grown



*The schooner Advance, built in Norway for Vice-Commodore John S. Lawrence of the Eastern Yacht Club from the design of W. Starling Burgess, was the outstand-*

*ing success of last year. Her advance staysail, a glorified fisherman staysail, and her mainstaysail set a new fashion in schooner rig*

up a class of yachtsmen—it grows ever more rapidly—who take no delight in sails or navigation. They are the owners of fast, wonderfully reliable runabouts that are now being manufactured by the hundreds. Speed is their antidote to ignorance of weather conditions—shoal draft their protection against unseen dangers.

I remember riding with one of these new yachtsmen in a runabout among the Thousand Islands. A buoy showed up ahead, a red spar to be left on the starboard hand. "What's that stick?" shouted my host above the thirty-mile roar of the wind. "A buoy," I cried in his ear. "Leave it to starboard."

The yachtsman steered directly for the buoy. "Why not talk English?" he asked. "Do you mean right or left?" "Right," I shouted. "Quick. You'll run it down." He steered to the right, which was the opposite of my intention, and we left the buoy to port.

"That was wrong," I chided him. "We were supposed to pass that buoy on the other side. We might have struck a rock and ripped a hole in the bottom."

"We didn't," said my friend. "Those

buoys are for steamships and I haven't got time to learn what they mean. All I want is speed."

Speed is the particular thrill that he and his fellows get out of yachting. Some of them delight in forging in among anchored sailboats at top speed, rolling glassware off the tables; and I hope that some day a vigilance committee of wind-jammers will treat such offenders as they deserve.

Once this quaint aversion of the stationary type of yachtsman is appreciated by the speed lovers the whole large family of enthusiasts will dwell amicably together. Among the adherents of the sport are the deep-sea rovers, who are happy only when they are off soundings; the on-shore explorers who hunt out all the quiet coves; the pioneers who undertake the building of ever better and faster craft; and the harbor-flowers who take their families aboard in the spring and keep them off dry land until the season closes. They all know what they like, their scorn for those whose tastes run counter to their own is mellowed by an exceeding good nature, and they are yachtsmen all, devotees of the sport of vikings.

# The Room of the Month

McMILLEN, INC., Decorators



DRIX DURVEA, PHOTOGRAPH

The mellowness of age and all the charm of its period have been preserved in this delightful drawing room in the New York home of Mrs. Bernard E. Pollak. The

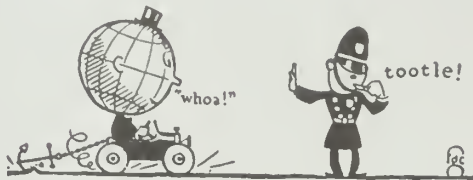
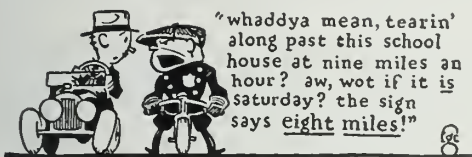
panelling is old French boiserie of the time of Louis XVI, painted green, with toile panels in many colors, forming a frame of great loveliness for the old stone

mantel and the antique French furnishings. The dark background of the old Feraghan rugs provides the note of contrast that spells perfection

# THE EDITOR LOOKS ABOUT

## Some Obsolete Laws

BEFORE we begin, in order not to mislead any one, this is not to be an anti-prohibition treatise. We may have our opinion as to the Volstead act, its enforcement, its use, and its efficiency, but we have no intention of voicing them here. No, we've another ax to grind, another law to rail against, and that is our automobile speed laws. Right away let us hasten to explain we've never been arrested or fined for speeding. (We pause to knock on wood.) Once in a while, engaged in an absorbing conversation with a friend, we have dashed through a crossing in defiance of a red light set against us and have received a just and extremely thorough reprimand from the officer on duty. One time we were waved angrily to the side of the road by an angry officer who claimed that we were going over twenty-five miles an hour within the limits of a township. Possibly we were, but there were no houses anywhere around and no traffic, and we honestly thought we were in the open country. Our sincerity apparently impressed the officer for he shut the summons book resignedly and waved to us to



And what better cause of heart failure can you imagine than the put-put of the motor cycle as it catches up with you and you realize that you are in for a summons and untold inconvenience and annoyance? It is all so unnecessary. Modern mechanism has evolved brakes of such quick action that the machine traveling at a good rate of speed can be checked very easily, and the good driver never takes chances. It is the reckless driver, the fool in the car, who takes chances, who disregards or is ignorant of the traffic laws, and who jeopardizes the lives of others by his recklessness and carelessness, that we want to see locked up or at least fined and cleared off the road until he learns to behave himself. He is the real culprit, not the steady driver who puts on a burst of speed when conditions warrant it. For few people are killed by speeding, as some states are coming to realize.

Nor do we advocate the doing away with the motorcycle policeman. He is a very necessary and useful adjunct on our roads, but he need not bother himself about speeding. We've some good friends in the traffic squad of our state and have always found them courteous and friendly. One officer, in particular, has become a sort of institution in the little village where we have our humble abode. He is of the old-time country "constabule" school, for our little village is so small that it doesn't boast a railroad connection, and to our way of thinking is even quaint and more delightful than Christopher Morley's beloved "Salamis," from which it is not far removed.

Our constable occupies his office on Sundays only. For the rest of the week we believe he is a farmer, but early Sunday mornings he takes up his stand at the cross-roads, his uniform evidently not a Hart, Schaffner & Marx creation, for it is a little baggy at the knees and quite a little saggy in the front. But what are such trifles to the majesty of the law? All day long he blows his whistle, holding up a mighty palm to stop traffic and waving with a magnificent gesture to start it flowing again, in a manner truly worthy of an English bobby. Yes, we'd miss our "traffic cop" a lot in our village if he fell a victim to the onward march of progress.

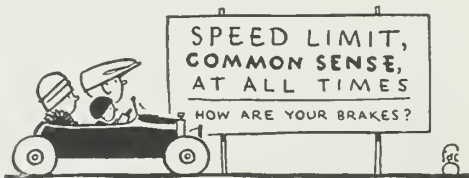
But when all is said and done is there anything more impressive than an English bobby? The bobby is more than an

officer in name; he is your friend, guide, and counselor all in one. We love to watch Robert handle traffic. He does it so imperiously; he has only to raise that arm with its brassard, and traffic stops instantly. No loss of motion, no overexertion; merely a lifting of the arm and the restless myriads are still—truly a remarkable evidence of mob psychology, for a bobby doesn't even carry a pistol.

We were discussing this absolute control with a friend of ours who is a bit of a globe traveler. "Yes," said he, "it is remarkable. The moment the bobby raises his hand traffic stops instantly. Now in France it often happens that when the *agent de police* raises his hand for traffic to halt, it rolls merrily on; and in Italy, when the *carabiniere* puts out his hand, people rush up and shake it."

We cannot exactly vouch for the truth of this. Yet no one can deny that the French and Italian have not the same reverence for the symbols of law and order that the British and ourselves have. Evidently respect for the law must be another one of those superior Nordic qualities we hear so much about; and yet, when we think of prohibition we wonder—but there, we promised not to drag prohibition into this.

All in all, the British undoubtedly have the right to dub their police "the finest" even though we may claim such a title. But we are not far behind and probably, except for a few individuals, quite up to the British standard. We had quite a striking example of this not long ago. For half an hour in the midst of a tremendous downpour of rain we'd been standing on a street corner trying to obtain a taxicab. In vain. The unoccupied ones that went by simply paid no attention to our frantic signals. Finally we appealed to the officer on duty. He immediately stepped into the street and blew his whistle for traffic to stop. Then he motioned to an empty taxicab to draw out of line and as it drove



up to us he opened the door for us to enter. As a final courtesy he stuck his head in the window and remarked, "And don't pay any more than the meter reads, sir. These birds'll gyp yuh every time they gets the chance."

Now, we ask you, could even a bobby have done more than that?



INTERIORS IN  
THE FRENCH  
MANNER

*The residence of*  
MRS. J. REGINALD NEWTON  
Stamford, Conn.

BARTON, PRICE & WILLSON  
*Decorators*

*In the living room (three views of which are shown) a few choice old French pieces conspire with painted and decorated furniture of Adam feeling to give an interior that, though light and dainty, is thoroughly comfortable and homelike. The soft green satin draperies hang from wrought iron and silver cornices, and the rug is gray-green, many of the larger upholstered pieces being covered in Jaspé velvet the same shade. Smaller chairs and cushions have coverings which combine the key colors of the room, serving to tie the different elements into a wonderfully harmonious unit*

PHOTOGRAPHS BY  
M. E. HEWITT





*In the dining room (below) the airy lightness of the French manner is seen at its charming best. The walls are warm gray glazed in antique effect, and with the turquoise blue rug they make a perfect background for the walnut furniture. The*

*chairs are upholstered with Aubusson tapestry—light gray medallions of floral design (repeating the floral border of the rug)—and the taffeta hangings, which depend from cornices of walnut carved with decorative medallions, match the blue of*

*the rug. This repetition of floral and medallion motifs is remarkably effective against the plain gray and blue of walls and rug. Two old marble-topped French consoles stand between windows on opposite sides of the room and serve as side tables*



# With the Waterlilies

by ANDERSON McCULLY

*Photographs by Clifford Norton*

WHEN the dog days descend upon us and the air hangs heavy, our steps turn naturally to the lily pool. There is a refreshing coolness in the waxy blossoms that rise above the dark green depths—the delicate and yet moisture filled texture of their petals seems to give back a translation of the sun not as turgid heat waves, but as shimmering fragments of glistening jewels. The lapping of water lulls to repose, and we can dream on the cool stone bench at the shady brink at one with the lotus eaters of another day.

But before we dream our lotus dreams on a fragrant shaded shore, we must dream some dreams of a very different nature—the practical, working, everyday kind, with brain and hands and back too: dreams of soil and cement and pipes; dreams of varieties, fertilizers, bugs, and fungi; yes, even dreams of timetables and hours of the day. But once planned and properly planted, waterlilies are of those accommodating visitors that need little further attention through the season other than to keep up the supply of water and to trim off the dead leaves and flowers.

I shall presuppose water of some kind all waiting to extend an invitation to these true aristocrats. Water may range from a bucket or half barrel to a shallow lake many miles in extent. While a brick-and-cement pool from two to three feet in depth, and preferably laid up with two courses of brick, makes a very desirable pool, good results can be obtained with the ground simply scooped out and covered with a coat of cement. A pond of Nature's own handiwork is admirably suited, only Nature thoughtlessly does not seem to set these ponds down at the strategic point in our landscape design. But whether a sawed-off barrel to be judiciously screened by ambitious growth



*An interesting use of hardy waterlilies in the garden at Glenallen, the estate of F. F. Prentiss, Esq., Cleveland, O. The farther bank is fringed with wild roses. Below is another pool on the same estate, showing a happy blending of architectural detail with naturalistic planting in which hardy waterlilies play the major rôle*

in a plot measured almost in inches, or a marble lakelet in the midst of broad acres, see that the waterlilies themselves have a place in the sun throughout the day if possible. While they rise from cool depths, in Nature they seem children of the sun, and more often a tropical sun at that, so

the majority of them need all the sun that we can give them in our northern land. This is particularly true of the north Pacific slope.

In any construction the water level should be constant, and it is more generally advised to change it just enough to keep it fresh. I have, however, seen very successful lily pools through which ran a constant stream, with tall Douglas firs towering above. In fact, my father points to his own with only a little less pride than do I, though I had no hand in its building. The weaker the construction, the more carefully should the edges be protected in winter by a coat of litter. If the water were to vanish through a frost-made leak, the rhizomes would be frozen in the open air.

Conditions play a very important part in the wealth of bloom. Varieties differ and climate plays its part, but generally speaking, if properly planted each one should bear a new flower every two or three days, some every day. These usually last from two to five days. But a display of this kind needs proper nourishment, and the soil itself is an important detail. Probably each enthusiast has his pet formula for this. I can recommend two. One is made of three parts good garden loam, two parts from the compost heap, and two parts peat. The other is based upon a good garden loam or sod compost with one third to one half its bulk of good cow manure thoroughly mixed with it. This manure should be well rotted. Bonemeal is probably the best substitute for this, but try to obtain the manure if possible. It is amazing how much nutriment a waterlily can exhaust in a single season, and it is extremely advisable to plant them in seemingly oversize receptacles to assure them enough food to carry them unstunted through the season. Of course the size of



containers is dependent largely upon the variety. The *Nymphaea zanzibariensis* will flourish in a six-inch pot, and *N. gigantea* and *N. elegans* have been known to bloom well in one only sixteen inches across, but the half-barrel size seems about as small as is worthwhile for a permanent container—for the larger waterlilies a tub from four to five feet in diameter, and a foot and a half to two feet deep.

#### PERMANENT CONTAINERS

Even where the pond bottom is at proper height and consistency for direct planting, I believe the permanent containers more satisfactory, and they of course become necessary in the cement pool. These containers protect the weak and curb the rampant, and moreover make it possible for us to place our hands instantly upon any rhizome, to feed, to carry over the winter, or to care for in general. Square board boxes of any size may be used to suit circumstances, and some of the stronger hardy varieties may be dropped into suitable depths of natural ponds with only a stone or other weight tied close to the rhizome. Weak splint baskets are also employed for this as they obligingly fall apart by the time more room is needed. In planting, place the crown on a level with the surface of the soil, and then cover this with about one inch of clean sand to keep the manure down, and further to curb the activities of certain aquatic worms. The container should then be set sufficiently deep that the hardy varieties will be safe from freezing. The more tender ones that are wintered over inside need to be nearer the surface of the water for the added warmth—six inches sometimes. The nurseryman will generally be able to furnish you with the most desirable depth to set a given variety in a given locality, which later is another point for consideration.

Spring and fall are the best time for planting ordinary hardy varieties for naturalizing, but it may be done at almost any time. These hardy lilies, even in an artificial pond, should not be disturbed for two or three years at least; but, with the exception of a very few favored spots, it is necessary to lift the tender varieties over winter. Often large plants of these in full bloom may be lifted with a good ball of earth, eighteen inches in diameter perhaps, potted in a rich compost, placed in a warm tank, and provided there is plenty of light, they will bloom all winter and be ready for setting out again the following spring. If this method is not followed, take the tender night bloomers up in late October or early November, put them in sand, and allow them to dry off slowly. Strong tubers should form in about four weeks, and these should be carried on in dry sand though not allowed to become desiccated.

The old plants of the tender day-bloomers generally die off after flowering. For this reason it is important to obtain at least two plants in the spring, carrying next season's along in an eight-inch pot

until midsummer, and then drying off to form the next year's tubers. These extra plants may be obtained by placing a tuber in sand in a warm tank in March or April. When the first floating leaf appears on a stolon, detach it carefully from the tuber and pot it off. Then reset the tuber for the development of more stolons. The hardy varieties may be increased by cutting their rhizomes in spring.

In choosing varieties, it is well to bear in mind the strange habit of the waterlily to open at a particular time of day in each species. Consider the hours you will spend with your pool and plan its hours of greatest display to coincide with your own. Do not be like one dear lady who complained that her waterlilies never bloomed though they had buds. Further inquiry developed the fact that she had purchased only varieties that bloomed around four o'clock in the morning!

Some nymphaeas remain open for only a few minutes, others for several hours, but they close as punctually as they open. The length of bloom differs in varieties, but they generally open from two to seven successive days, the *N. flava* at the short end of the periods and the *N. gigantea* at the long end; *odorata* and *caerulea* open for three days.

*Nymphaea elegans*, *caerulea*, *tuberosa*, and *capensis* will generally be open to greet us before an early breakfast. Later the *marliacea* and *zanzibariensis* varieties follow. By noon the *mexicana* and the *tetragona* have opened; and the *rubra* and *omarana* still closed, followed shortly after by the closing of the *odorata*, *tuberosa*, *caerulea*, and *elegans*; and a little later the *alba candidissima*. The *gracilis*, *pennsylvanica*, *tetragona*, *capensis*, and *zanzibariensis* seem to hold through later into the afternoon, the two latter sometimes remaining in bloom until six o'clock. By seven or eight o'clock the night-blooming varieties are beginning to open—*dentata*, *omarana*, followed by *rubra*, *rubra rosea*, and *devoniensis*; and later still, the *rudgeana* joins the party, only to disappear Cinderella-like at the magic hour of midnight.

The rose-pink *bisseti*, the red-stamened *deaniana*, and the pale pink *kewensis* are also among the good night bloomers, but the list of cultivated nymphaeas is far too long to give a time table for the opening period of each variety, and I have tried merely to indicate in general the type. By this it will be seen that the lotus (*caerulea*) and the *odorata* groups are waterlilies for the morning pool. These hours are somewhat subject to latitude, the opening seemingly being dependent upon the amount of light. The waterlilies keep earlier hours in the Far North.

#### AS CUT FLOWERS

When first cut and taken into the house, the flowers close rapidly even though their normal closing time has not come. Float them on the water in a large flat bowl, and the following morning they will reopen even in a very dimly lighted room,

and will last for several days, opening and closing periodically. The night-blooming varieties are best for evening decorations, and will also generally remain open a good part of the following morning if they are not placed in direct sunlight.

There are two varieties of the tender day-blooming *Nymphaea flavovirens* that seem good, Mrs. C. W. Ward and William Stone, though they are not exceptionally new. The lotus and hydrocallis groups have very little fragrance, and what little there is in the lotus is prone to be somewhat dull and not pleasant. Most of the nymphaeas have a sweet odor, and many an ethereal one. It seems to reach its height in *odorata*, and is only a delicate fragrance in *tetragona*, and present upon but the first opening day of *alba*.

#### THE LOTUS OF ANCIENT EGYPT

There seems a difference of opinion as to just what was the lotus of ancient Egypt. My notes that I thought were made with considerable care and painstaking research invariably give *Nymphaea caerulea* as the Egyptian lotus and *Nelumbium speciosum* as the lotus of Japan. The former is a blue flower, and the latter covers the whole range from white to deep pink, single and double, tall and dwarf. It is not a true waterlily. I find, however, that this *Nelumbium speciosum* is referred to as the Egyptian lotus by numerous writers upon the subject, which has led to much confusion. The Egyptian lotus, so-called, is not a real lotus, but a waterlily.

*Nymphaea caerulea* as well as *Nymphaea marliacea chromatella* may be coaxed along in water in a half barrel, and *Nymphaea tetragona* will thrive in these narrow confines. I have seen the two latter blooming with *Nymphaea rubra* in a tank less than four feet square; but most hardy varieties require almost this space for a single shoot, and many tender ones will cover from nine to eighteen feet. *Nymphaea alba candidissima*, *colossea*, and *odorata gigantea* like deep planting and will do well in a depth of water, ranging from three to seven feet.

While on the subject of varieties, it might be well to make mention of our Western yellow pond lily, *Nymphaea polysepala* as we call it. At a distance over large stretches of shallow lake, this is a particularly handsome and effective waterlily. It is a large plant, the leathery leaves shaped like a rounded heart and about twelve inches long. But for all its decorative value over broad stretches of water, I should hesitate to recommend it for the garden pool, unless one of large dimensions with spots most generally viewed only from a distance. At closer range it is a coarser plant than we generally place in a curbed garden area. The odor is inclined to be rather unpleasantly strong. I notice some dealers are speaking of "*N. luteum*, the Western pond lily," and holding it at a rather good price. I believe it might be well to make certain of just what you are buying.

Waterlilies do not have many enemies, but it is wise to take immediate measures against the few that do attack them. In many localities muskrats are the most serious problem to be met. They can eat an amazing number of hardy rhizomes upon even the very shortest winter day, and traps should be set for them at the first indication of their presence—or before! A colony of lady bugs will take ample care of any aphids that may appear. There is a small leaf-miner that sometimes cuts traceries in all directions through the leaves. Wait until the flowers have closed and then apply kerosene emulsion with a fine spray. More serious is the scorched and crumpled appearance of the foliage that seems to appear with a bright sun after a stretch of warm and humid weather. If unchecked, the foliage is soon lost and the entire plant weakened. New foliage is small and spindly, and in many cases even inferior bloom ceases altogether. Sulphate of copper seems the only remedy for this. Bordeaux mixture is a good medium for its application: but in whatever form it is used, see that it is diluted to half the strength usually applied to other plants. It will probably be necessary to make two or three applications, but keep them all weakened, as the usual strength is very likely to damage the foliage.

Frogs and dragon flies often completely rout a leaf cutter that sometimes eats industriously from the center of the surface leaves. If they do not prove sufficient, it may be necessary to trap the cutters with a lamp in extreme cases. Adult waterlilies are not heirs to many pests, and many plantings escape altogether.

Waterlilies may be easily raised from seeds, though hybrids do not come true. I believe the tender varieties are less troublesome than the hardy as seedlings. The tender seeds should be sown in February in flat pans and barely covered with sand. Keep them in a warm tank, and

prick them off into small pots as soon as they can be handled. Rapid moving will give rise to full size plants the first season; though be very careful in setting in the open pond that not only is danger of frost over, but of cold rains as well. *Nymphaea gigantea* is particularly susceptible, and even in June care must be exercised.

The chief difficulties with the hardy *Castalia* group arise because the seed must be kept in water in a cool place until

with light gauze the day before they begin to open. Just as soon as the prospective seed bearer commences to unfold, pluck all the stamens—the small size manicure tweezers are excellent for this purpose—and then when the flower is first fully opened remove the gauze and stir the pollen from the other parent into the stigmatic fluid with a camel's hair brush. The gauze should then be replaced to prevent any natural fertilization. A swelling ovary in the course of a week or so indicates, as in other flowers, that the seeds are forming.

Algae, aphids, snails, and damping-off fungus are the childhood troubles of the waterlilies. A weak bordeaux mixture will generally kill the choking algae. More sand and less manure in the pots will also tend to check it. It is the first floating leaves that aphids seem to menace in swarms. Wash them off, and often a few fish of the sun or paradise variety will keep them permanently away. Snails will probably require hand picking. Care in pricking off seems the remedy in the damping off fungus, which is inclined to attack at its worst after the first shift. Unless bruised or too long neglected, the seedlings generally have the hardihood to recover. Metal labels, made with a stylus, are the most durable ones for water plants.

While the use of waterlilies in our gardens is comparatively narrow in proportion to other plants, their culture

is simple and their wants are few. Their desires for centuries have not been beyond the scope of primitive peoples—West Africa, Central America, Australia, Madagascar have all used them for food, both seeds and tubers. These latter have been boiled and roasted as we treat potatoes, though the entire plant is very astringent and bitter. Candor does, however, compel me to admit that while our starch content may not have increased, the esthetic value of our new hybrids reaches greater heights with each new season.



*The perfect garden, it is universally conceded, must possess a water feature of some sort, and the feature par excellence is the lily pool, either naturalistic or (as above) in more formal setting. Here the pool closes a leafy vista through the park, and tender nymphaeas star its placid surface*

it is sown, and it is still more advisable to sow it immediately upon ripening. Germination is variable and flowering plants are rarely obtained the first year. If you are counting upon your own seed, it will be necessary to tie a muslin bag tightly around the peduncle some time before the seeds ripen, as the bursting pods shoot the seeds forcibly in all directions. A few are sometimes saved by dipping up with a sieve, but the bag is a much more certain method.

If you are further ambitious to try a little hybridizing, cover both seed parents



# AMERICAN COUNTRY HOUSES

*The residence of*  
H. E. SHADLE, Esq.  
Beech Hill, W. Va.

LOUIS LOTT  
*Architect*

*Blue Grass Farms in West Virginia, ten miles up the Kanawha River from its junction with the Ohio, is that rara avis, a great estate (it comprises a thousand acres) that is beautiful and that pays its way. The original farmhouse on the place when Mr. Shadle bought it was remodeled to harmonize with the new work and utilized as an annex to the main house (see wing to the right in front elevation pictured at bottom of next page) for caretaker's quarters and extra guest rooms. At right, a detail of the south front, with breakfast room bay at extreme left. The narrow beaded siding and fine dentil moldings are characteristic Colonial touches. Below, the house is seen from the northeast*







SCHACHNE STUDIOS, DECORATORS

*Above. The furnishings of the great living room show the delightful effect that can be achieved with modern-made furniture, if carefully selected. The modern Spanish*

*rug is old wine color in tone, and the hangings dull blue. Colonial feeling is expressed in the paneled chimney breast treatment and delicately carved molding of*

*the cornice. The arched opening at the rear leads to the sun room (top of preceding page) where another fireplace for use on chilly days backs the one in the living room*

*Right. In the hall scenic wallpaper and paneled wainscoting emphasize the Colonial atmosphere, and its generous size and open fireplace give it the hospitably welcoming air that should—but does not always—distinguish the entrance to a home*



# The Noble Tradition of Linen Damask

THE present vogue of the damask tablecloth is one of those inevitable swingings of the pendulum of popular favor. In conservative houses the damask tablecloth has always been in use. But in the houses of those who are swayed by love of novelty and momentary fashion, lace inserted cloths became the fad about twenty or twenty-five years ago. The laces became more and more elaborate until the conservatives returned to

the traditions of taste, and linen damask again came into its own.

Much of interest in linen damasks lies in the designs which the fine artists, produced by the industry, have executed. Some of these are centuries old and have become a matter of tradition in the linen world. A few of the best designs are the Chippendale, which follows closely the motifs of that great designer of furniture; the Adam, its inspiration also coming from

a group of famous furniture makers; and the Willow pattern, a pictorial representation of an ancient Chinese fable. The British linen damask designers did not hesitate to go to other countries for inspiration for their designs. Thus we have the fleur-de-lys pattern, characteristic of the best French style, the Renaissance design, of Italian inspiration, a typical example of seventeenth century decoration.



*There can be no question but that snowy napery is at one with the soft glow of candles on gleaming crystal and shining silver; it is the background that composes*

*the various elements and makes of the dining table a work of art—well exemplified in the dining rooms shown here. Upper left, residence of Mr. William G. Low,*

*3rd; upper right, residence of Mr. W. H. Neilson Foss; lower left, residence of Mr. Ernest Hopkinson; lower right, residence of Mr. K. R. Babbitt*

# Some Tennis Mannerisms

by FRED HAWTHORNE

*Illustrations by Paul Brown*

EVERY one has some peculiarity, some mannerism, which distinguishes him from the rest of us, but it is not until he becomes famous, that we awaken to the fact. Interesting to note in this connection are some of the court tricks and mannerisms of famous lawn tennis players, both men and women. Persons on the "outside" generally regard lawn tennis players as serious athletes, who take the game "academically," so to speak, and who would, in some instances, be astounded if you told them that they did this and that, scowled or bared their teeth, or went through the motions of the Charleston at some time during the course of a match. Yet there are many players who have unconsciously acquired some such peculiarities.

Starting at the top, among the present generation, let us take a sly peep at "Big Bill" Tilden, former monarch of the tennis world, and see what we shall see. Tilden has so many mannerisms on the court that it is difficult to pick out any particular one. Much depends upon the champion's mood at the moment. When engaged in a match against a greatly inferior opponent, with no incentive to speed up his game, "Big Bill" runs the gamut of conversational tennis. He will chat with a linesman, chaff the umpire, exchange badinage with his victim, and take the gallery into his intimate confidence.

On other occasions, perhaps when opposed by a player who is liable to press him closely, or when something upsets his nervous temperament, Tilden shows an entirely different side of his tennis nature.

At times he will stop dead in his tracks, place his hands on his hips and glare at a linesman whom he believes has given a faulty decision on a shot. He has even halted during a gruelling match, walked to the umpire's chair and entered into lengthy and somewhat animated argument with the official.

On other occasions I have seen him, aroused by some such incident as I have mentioned, awaken from a session of lackadaisical play and storm his way to victory, eyes flashing, lean jaw grimly set, and his racquet a deadly weapon of attack.

Speaking of Tilden's physical, rather than mental, mannerisms on the court, perhaps the most characteristic one is his meticulous procedure in making his famous service. He is probably in the actual delivery of his service the fairest man in the game. By that I mean he

rarely, if ever, is guilty of making a foot-fault. He approaches the base line with the utmost care and deliberation and then places his left foot an inch, perhaps half an inch, back of the chalked mark. Tilden does this with the grace and exactness of a dancing master demonstrating to a class the correct method of starting a dance step. And having taken his stand, he crashes over his tremendous cannon-ball service, probably the swiftest delivery in the history of the game.

William M. Johnston of California, "Little Bill," and Tilden's greatest rival through a stretch of seven years—let us look at him in action. The "mighty atom" of the courts is deadly serious in his big matches, affording one of the most striking examples I can recall of intensive concentration in sport.

To "Little Bill," during a five-set match with Tilden, there is no gallery, even though 20,000 persons may be sitting in the concrete seats of the stadium at Forest Hills. There is no thunder of applause, though 20,000 voices may be raising a deafening din. There are just two objects that Johnston sees during a match—his opponent and the ball. Watch him as he stands far back of the base line to receive Tilden's furious service. Every muscle in his slender, wiry body is tense.

Beads of sweat drop, unheeded, from his chin. His white shirt is as wet as though he had stood under a shower bath. But he is oblivious to everything except Tilden and the ball that the champion is about to serve.

A moment of silence, then the impact of racquet on ball as "Big Bill" shoots his cannon-ball, and Johnston, swaying forward on his toes to meet the attack, suddenly becomes an object charged with energy. Back swishes his racquet, in a wide, slow sweep and then he steps forward, with perfect foot-work, and sends his famous forehand drive slashing through Tilden's court. It is the greatest forehand drive on American courts, and it is generally a winner if "Little Bill" gets a fair chance at the ball. There are times when finding, his shots going wrong he shakes his head, or rather, bobs it up and down, and also grips his racquet and shakes it, like a club, as though saying to himself—"Come on now, Bill, steady down. Get going, get GOING!"

Coming back to the East, there is Vincent Richards—now turned professional—twenty-three years old, blond, slender, a former "infant prodigy," and still a prodigy, one of the few who has made good. With the exception of R. Norris Williams 2nd, Richards seems to get more actual fun out of his big matches than any other of the world-famous stars.

In a five-set match with Tilden in the final round of the Greenbrier Country Club's Mason and Dixon championship tournament at White Sulphur Springs, W. Va., one year, I remember a typical example of this spirit of play on Richards's part. It

had been a bitterly fought match all the day, and Tilden, in the closing stages, was making a tremendous fight to come from behind and hammer out a victory. Richards, tired almost to the point of



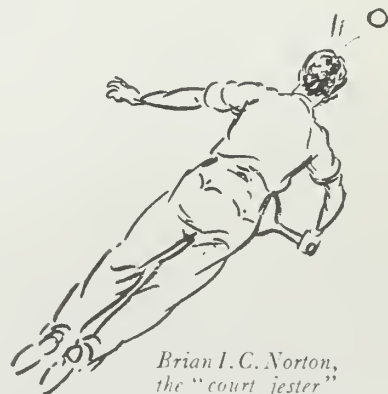
"Big Bill" Tilden, happy-go-lucky one minute, dealing sudden death the next



To "Billy" Johnston there is no gathered host at a match. There are two things only—his opponent and the ball



Helen Wills and her poker mask can accept the homage of the tennis world and not change expression



Brian I. C. Norton, the "court jester"

COUNTRY LIFE

exhaustion, sensed his danger. He knew, from experience, just how overwhelming was a Tilden attack at this stage of a match. His heart was set on winning; he had played himself out to achieve that end, yet in the face of danger he could smile, and did.

It was this way: "Big Bill" had brought the games to 4-all, after a magnificent uphill struggle, and it was largely through the devastating power of his cannon-ball service that the national champion accomplished this. In the seventh game, I believe it was, Tilden shot over three successive service aces, to win the game. Richards never even got his racquet on the ball, but stood there blinking for a moment, and then he smiled. In that boyish grin you could read, as plainly as though it had been a printed page, appreciation of an opponent's magnificent service, appreciation of the gallery's amusement because Richards had not been able even to touch the ball, and, more than that, the relishing of a good fight. Richards won that match, but his smile as he shook hands across the net with Tilden, his bitterest court enemy, would have been just as sunny and genuine had he been defeated.

Jean Borotra, the "Basque from Biarritz" and member of the French Davis Cup team, is one of the most colorful players in the game, and, being French, he is full of mannerisms. Probably the most characteristic thing about Borotra and his tennis is his habit of pulling on his little blue "devil" cap just before he starts play in a match. He bends forward, grasps his unruly blond hair with one hand and then slips on his jaunty cap of blue, and is ready for battle.

Borotra is lightning fast on his feet and is continually making the most spectacular rushes to gain the net position, and volley and smash his way to victory. When he misses on a high lob, the "bounding Basque" hangs his head for a moment, like a bashful schoolboy, then he murmurs: "Ah, oui!", and breaks into an expansive, whole-souled grin.

René Lacoste, Borotra's team mate, belies his Gallic blood, for on the court and off he is the most impassive of players. There are never any outward flashes of French "temperament" from Lacoste

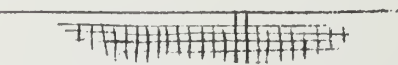


Molla Bjurstedt Mallory and her swastika charmed racquet

during a match. He wears a mild, almost frightened look, a bit apologetic, even, and when he runs forward at the finish to shake his opponent's hand, he accompanies the salutation with a low bow and a very fleeting smile.

R. Norris Williams, one time national singles and national doubles champion, is another of the "sunny" players—one of those who plays the game for the game's sake, and enjoys every minute of it, winning or losing. Sometimes, when he misses on one of his amazing half-volleys or on a "sitter" at the net, he shakes his racquet playfully at the ball, as you might shake a warning finger at a child. Again, he will "boot" the ball clear over the back-stop nets, accompanying the action with a flashing grin that always scores with the gallery.

Brian I. C. Norton of England, "Babe" to his fellow players, is as full of mannerisms on the courts as a monkey is of tricks. Many times during a match I have seen Norton, in the interval between games, pause at the umpire's stand, pull out a comb, and



Borotra, the "bounding Basque from Biarritz"

proceed to comb his blond curls into something like control. An old Rugby and soccer football player, "Babe" sometimes convulses a gallery by booting the ball over the stands or butting it with his head. The "court jester" he might aptly be called.

With a slight slackening in confidence, I now invite your attention to some of the great women players of the game. The feminine stars have their little tricks and mannerisms no less than the men, and one of the most striking examples of this is seen in Miss Elizabeth Ryan of California. When Miss Ryan made her first appearance on Eastern courts after her return from Europe she at once attracted attention by her peculiar method of delivering her service. Just before tossing the ball above her head preparatory to making the stroke, the bronzed square-shouldered daughter of California would halt it for a moment opposite her mouth,

for all the world as though she were kissing a rosary.

The habit had become so ingrained in Miss Ryan, after several years, that she was wholly unconscious of it most of the time. It was not until several persons in this country had remarked upon this peculiarity that the famous "Bunny" calmly decided to rid herself of the habit, and she did, so that to-day you will observe not a trace of her former "rosary" service. Miss Ryan accomplished this in the space of a few weeks, which was a tribute, I thought, to her powers of concentration. I had seen her in the North, a short time before she played in the Florida championship tournament on the clay courts of the Poinciana, at Palm Beach, and it was at the latter place that I first noticed the change in her service.

Miss Helen Wills, like René Lacoste, is of so placid a temperament on the court that she shows no decided mannerisms, unless you would call her very imperturbability a mannerism. Our young ex-champion goes through all her matches as though she were a splendid automaton, a tennis machine. At the end that flitting Mona Lisa smile, and Helen Wills disappears into the club house.

Mrs. Molla Bjurstedt Mallory, seven times a holder of the women's national singles title and noted as the grimmest fighter among the women who ever trod a court, up until a year or two ago always used to wear a peculiar pin, in the form of a brooch, fastened to the front of her sweater, whenever she went on the court. It was a swastika ornament, and Mrs. Mallory regarded it as her good luck talisman, and rightly, for she ruled supreme in American tennis for six strenuous years.

The former Miss Bjurstedt also has a trick of picking the ball up without employing her hands. She does this by kicking the ball up against her racquet with her left foot, and she accomplishes the trick so easily that she is not conscious of the fact that she is doing something quite difficult. If you don't believe it, go out on the court to-morrow and try it yourself.

There are many other players, each with his or her own individual mannerism, but from the nine I have selected, the reader will get an insight into those little eccentricities that mark some of the most notable stars of the courts.



René Lacoste would apparently be much more at home if he could do his playing from this position



The happiest man in the tennis world, R. Norris Williams, giving vent to great wrath

# The Fishing Barge that Turned Yacht

by LEONE B. MOATS

ONE evening on the Piazza San Marco last summer in Venice I met a very interesting character—interesting in that he adapted Old World taste and charm to New World pleasures. For Mr. Robert McCormick, of Chicago, in transforming a Venetian fishing barge into a pleasure craft, has done the unusual indeed. While sitting at a table at Florian's famous café he told me something about his "yacht" the *San Marco*, and invited me—with a few friends—to have tea the next afternoon on board.

The *San Marco*, he said, was anchored in the Giudecca Canal back of the church of Santa Maria della Salute, and added with much enthusiasm that it was his latest toy in the way of a yacht and the most interesting of his fleet.

There were at the time several yachts anchored in the Giudecca Canal, the usual stereotyped sort of craft, so next day, with an indefinite wave of the hand we told our gondoliers we wished to go to Mr. McCormick's yacht. There was nothing indefinite, however, about their reply. "Not yacht; you mean his sailing barge," they said.

We insisted that we meant yacht, but

they just as stubbornly stuck to *trabaccolo*, and shot the gondola in another direction, heading us toward the quaintest old sailing boat imaginable, almost worthy of Christopher Columbus himself.

All this was very puzzling and we protested saying, "No! No! An American yacht that flies the Italian Royal Yacht Club flag. Anyway, that isn't a yacht!" They only smiled and kept on going. What was our surprise to come alongside this old-timer and to find our host waiting for us at the gangway.

There is only one word to express my feelings as I stepped on to that boat, and that is "thrilled." I felt the spirit of old Venice in the time of the Doges sweep over me. What adventures could this old craft tell about!

How often had I at night, when floating on the canals of Venice in a gondola, seen these old sailing barges slipping out to the Adriatic. How silently they went through the night with their lovely old painted sails unfurled, and how often had I wished I could go with them. And here I was on one at last, but with what a difference.

This fascinating relic of a passing age had all the comforts of a modern



The wash basins in all the staterooms, of hand-beaten copper, silvered, were copied from an old marble basin in an ancient castle near Vienna. The baths are all done in yellowish-brown marble and have the appearance of having been hewn from one piece

yacht and still retained its power to intrigue. By a touch of his genius for play our host had managed to keep all the boat's charm and allure unspoiled.

Who knows but this may be a boy's dream come true, as what boy does not dream of sailing off after adventure and treasures, and what man is ever not a boy at heart? When we accused him of this, he gave us an inscrutable smile and said, "Perhaps. Who knows?" He went on to tell us how he used to watch these old barges slip in and out of the bay at Venice and how the desire grew stronger and stronger to have one for his very own. Then one night he saw the *San Marco* coming into the harbor and he said to himself, "There is my boat. I must have that one."

The next morning bright and early he went out to her and after days of haggling—as these old Italian fishermen do not part with their treasures easily—he was able to make the purchase.

Then commenced the real fun. In full possession of a vessel eighty feet over all, with a beam of twenty-two feet and drawing a maximum of five feet six, he turned to Signor and Signora Giani for help in the overhauling. It was like restoring an old chateau which one wishes to make comfortable without destroying its charm.

The craft is purely Venetian in appearance, with old sails painted black in the upper corners, shading into the most lovely bronzes and browns and yellows at the foot.

Heaven knows what he paid for these



The *San Marco* in the Giudecca Canal. She is wholly Venetian in appearance, with old sails painted black at the top and shading to bronze and brown and

yellow at the bottom, but these do not comprise her sole motive power. A fifty horsepower engine keeps her under way when the wind fails



*In the dining saloon, showing the flat silver in its leather cases on the sideboard, and the glasses copied from the famous*

*San Marco goblet that was the sole unbroken survivor of the fall of the Campanile in 1902. The curtains are of white linen*

canvases, some of which had been in the possession of fishermen's families for generations. On the mainsail there is a painting of San Marco Malecca which represents a crouching figure of St. Mark resembling a crab. The boat itself was repainted exactly as found.

The hull above the black bottom has a stripe of della Robbia blue about a foot wide and then a stripe of bright red above that. The deck is ornamented in the most fascinating way with crude old paintings of the various patron saints of the fishermen. These paintings were done by descendants of a family which for centuries have decorated Venetian *trabacoli*. Then, still with the assistance of the Gianis, Mr. McCormick set to work to overhaul the boat in earnest.

He installed a fifty-horsepower motor, divided the hull into four very comfortable staterooms with baths, saloon, galley, crew space, and, above, a deck house which contains a library, dining room, and kitchen. After that the latest electrical conveniences were added, hot and cold water, steam heat, and an ice plant.

The galley was equipped with a marine stove provided with a petrol gas heater. The motor alone insures a speed of about seven knots an hour. There is always carried on board fuel enough for a thousand miles, but the engine is used only when there is not sufficient wind to make headway.

The *San Marco* has been tested in stormy seas in the Adriatic and proved herself to be staunch and comfortable under the most trying circumstances.

From an artistic point the boat is without a flaw. It is furnished in antique Venetian furniture, and lovely old bronzes, tapestries, and prints are used most ingeniously for lamps, bedspreads and hangings, and lamp shades. All the shields on the lamps are made from old prints of sailing vessels. The principal

guest cabin has a frieze done in medallions of old prints of all the Doges, from which it derives its name, "the stateroom of the Doges."

The washbasins in the staterooms are of hand-beaten copper, silvered, and are copied from a beautiful old marble basin in one of the castles near Venice. The baths are all done in lovely yellowish brown marble, giving the appearance of having been hewed out of one piece.

The flat silver and tea service are of the San Marco pattern and their leather box holders are done with the design of San Marco on them. The windows are curtained in white linen and Venetian lace, caught back with hand-made cords.

The glasses are copies from the famous San Marco goblet, the only one which was found unbroken in the chests after the fall of the Campanile in 1902. The boat was called the *San Marco* when the present

owner bought it, and taking this name as his motif he has worked it through the entire scheme of decoration. There is not a detail that has not been thought out around this central emblem.

Dining on the boat was considered by everyone fortunate enough to be invited as a great treat from every point of view. But the best of all was to lie back in a deck chair after dinner and listen to the serenaders, watch the gondolas glide by under the changing lights on the Doges' Palace and San Giorgio, and feel oneself immersed in peace and beauty. Later in the night to see the fishing boats going noiselessly by, and out, and away, each succeeding old sail more lovely than its predecessor, was to long to drift out to sea beside them on a dream of faded Venice and its undying romance.

The crew of the *San Marco* is typical of the Adriatic. Its members are certainly not the dressed-up immaculate sailors of the usual yacht, but they are most picturesque, as befits the craft. The personnel consists of a captain and the four hands necessary to handle the heavy old-fashioned sails and rigging and an engineer, mechanic, cook, steward, and two cabin boys.

The christening of the *San Marco* was, as might be expected, quite in keeping with the best traditions of Venice. From the church of San Pietro marched a parish priest with two of his associates and a full chorus bearing the silver crucifix and the lighted candles. Then a special mass was said and the priest with much ceremony sprinkled the hull with holy water, after which Signora Giani christened the yacht by breaking over it a bottle of *Asti spumante*, the Italian champagne.

So successfully launched, let us hope that the *San Marco* will bear her owner over charmed seas on golden adventures for many and many a long and happy year to come.



*The main saloon. The boat was originally called the San Marco, and this name was taken as motif and carried through the entire decorative scheme. The furniture*

*is antique Venetian, and beautiful old bronzes, tapestries, etc., have been ingeniously used in various capacities. The lamp shields are old prints of ships*



# Aberdeen-Angus for the Country Estate

by W. H. TOMHAVE

**A**BERDEEN-ANGUS cattle originated in Scotland in the county of Aberdeenshire. The exact source of the breed is not definitely known, but it is generally assumed that its foundation animals were the native hornless cattle of Scotland that were popular during the greater part of the eighteenth century because of their excellent fleshing qualities.

It was not until the beginning of the nineteenth century that constructive development of the breed was undertaken. Outstanding among the breeders



*Quality Marshall, grand champion Aberdeen-Angus bull at the 1926 International Live Stock Exposition, Chicago. Owned and exhibited by W. E. Scripps Esq., of Michigan*

of that time were Hugh Watson of Keillor, William M'Combie of Tillyfour, and Sir John Macpherson Grant of Banff. These thrifty Scotch farmers in the counties of Aberdeenshire, Kincardineshire, and Angusshire sought to perfect the type of these native cattle and to develop a breed of the compact, fleshy type that would produce an economical beef carcass. They wanted an animal that could be grown at a profit and also produce a carcass that would meet the requirements of the select beef trade of Scotland and England. It was through their efforts that the breed became an important factor in the cattle industry. A record of what was accomplished by these leading breeders in improving and developing the breed is summed up by an eminent Scotch authority on Aberdeen-Angus in an article entitled "Breed History." He says, "Mr. Hugh Watson was the founder of the breed; Mr. Wm. M'Combie the emancipator of the breed, and Sir George Macpherson the refiner of the breed." It is due to the ardent constructive endeavor of these men that the Aberdeen-Angus has made a block and show ring record unsurpassed by any other beef breed.

Originally there were two separate strains of polled cattle representing two different counties or sections of Scotland. It was the mating of these two strains, as

was done at the leading breeding establishments, that resulted in the formation of the Aberdeen-Angus breed. Toward the middle of the nineteenth century representatives of these polled cattle were exhibited at fairs in Scotland and became keen competitors at all the leading shows of that period, establishing a record for winning in competition with other breeds that has never been surpassed, or even equaled.

The first black cattle were imported into the United States in 1873, or more than half a century after the first Herefords and Shorthorns were introduced. In that year George Grant of Kansas imported three non-registered black polled bulls to be mated with the Texas Longhorn cows on his ranch. It was found that the first cross resulted in hornless calves in the majority of the offspring and that they were excellent feeders. The first importation of purebred Aberdeen-Angus took place in 1878 when Anderson & Findlay of Illinois imported a purebred bull and five cows. Frank B. Redfield of New York imported some Aberdeen-Angus about the same time. Beginning about 1880 a number of importations were made into America and some of the foremost herds of the early days of the breed were established. Prominent among the early breeders and importers were T. W. Harvey of Nebraska; J. J. Rodgers of Illinois; Gudgell & Simpson, A. B. Mathews, George W. Henry, and Estill & Elliott of Missouri; J. S. & W. R. Goodwin of Illinois, and J. J. Hill of Minnesota. Numerous later importations were made from the leading herds of Scotland which included

some of the most noted bulls and females that were used in foundation herds. While the importations into the United States are more recent than those of the other beef breeds, their success is remarkable. They now dot the landscape in most sections of the country and are rapidly advancing into new territory. Most of the early importations were made into the Central Western part of the United States, to which section the breed was confined during its early period of distribution here.

Aberdeen-Angus cattle are well adapted to all types of farm and range conditions. They have demonstrated preëminence in the feed lot, as illustrated by the car-lot competition at the International Live Stock Exposition. With all breeds competing, they have won the grand championship twenty-one out of twenty-five times. The cattle are hornless, which does away with the necessity of dehorning, and consequently they are easy to handle under farm conditions and can be shipped to market without injury or loss through excessive bruising while in transit. The uniformity of color is also an advantage in that it adds to the appearance of the cattle in the feed lot or on the market. The superiority of Aberdeen-Angus in producing choice carcasses is demonstrated by the results of the carcass contest at the International Live Stock Exposition where the grand championship has been won by an Aberdeen-Angus carcass twenty-four out of twenty-five times since the establishment of the show. The world's record dressing percentage is held by an Aberdeen-Angus, secured on a fat spayed heifer dressed at Charing



*Aberdeen-Angus are hornless, and consequently easy to handle under farm conditions, and their uniformity of color is also an asset, adding to their appearance,*

*and making them an adjunct of beauty to the country estate. A group of Aberdeen-Angus cows and heifers on the California farm of Mr. H. O. Harrison*

Cross, London, where a yield of 76.4 per cent. was secured. At the 1927 Western National Live Stock Show at Denver an Aberdeen-Angus steer weighing less than 1,000 pounds dressed 70.3 per cent., which is without question a world's record for a carcass from a steer of that weight.

A most notable record has been made by Aberdeen-Angus at the International Live Stock Exposition, Chicago, and at the Smithfield Fat Stock Show, London, England. At the great Smithfield Fat Stock Show, Aberdeen-Angus and Aberdeen-Angus crosses have won a total of thirty-seven out of fifty grand championships during the past twenty-five years. At the International Live Stock Exposition, during a period of twenty-five years since the establishment of the show, the record for grand champ-

Washington, owned by Congdon & Battles, has distributed foundation animals to many of the purebred herds and ranches of the United States and Canada. Representatives from the herd have been exhibited at many of the leading shows and have won recognition by winning several grand championships at the International Live Stock Exposition, including that of Pride of Rosemere 67th, the 1926 female grand champion.

H. O. Harrison is the owner of the Harrison Stock Farm in California. Here have been assembled within the last few years some of the most notable individuals of the breed, including Blackcap Revolution, the 1923 International grand champion, a great show and breeding bull purchased by Mr. Harrison from J. D. McGregor of Canada for \$15,000.

ners and have been strong contenders for high honors in the steer classes. Kemp Bros., of Iowa are young but constructive breeders. This firm bred and exhibited the cow Queen Viola K., one of the most acceptable grand champion females of recent years. Numerous other herds of equal importance are located in this state. In North Dakota, the Hartley Stock Farm is outstanding. This establishment has exhibited extensively and also supplied prominent show yard winners as well as distributed breeding animals to a number of herds in the Middle West and East.

Iowa, Missouri, and Illinois have produced strong contenders for the grand champion carloads of fat cattle at the International. John Hubley and Ed Hall, both of Illinois, are the master feeders, having fed more grand champion carloads of Aberdeen-Angus cattle than any other car-load exhibitors, all breeds competing; each of them has fed and exhibited six grand champion car-loads.

Michigan has two outstanding herds maintained on country estates—Woodcote Farms, owned by Dwight Cutler, and Wildwood Farms, owned by W. E. Scripps. Woodcote Farms is one of the oldest establishments in the state of Michigan. A number of high-class show and breeding cattle have been produced at this establishment during the past twenty years. Wildwood Farms is the home of Quality Marshall, the 1926 International grand champion bull, and Pride Protest 6th, the 1922 International grand champion female.

In the South the leading breeding establishment is Ames Plantation in Tennessee, owned by Hobart Ames, of Boston, Mass. A comprehensive system of breeding and development has been undertaken on this farm. Cattle from this herd have been exhibited at the leading shows for many years and have been consistent winners.

Prominent among the breeding establishments in the East is Briarcliff Farms in New York. This farm contains about 5,000 acres and is devoted to the breeding and feeding of Aberdeen-Angus cattle. The herd now consists of about 1,000 head of purebred cattle. In addition to producing animals for breeding purposes a considerable number are fed each year to supply prime beef to the leading purveyors of meat in the Hudson River Valley.

Space will not permit the enumeration of all the outstanding constructive breeders of Aberdeen-Angus cattle in the United States. There are many other herds equally important to the industry as the herds mentioned. Suffice it to say, the American Aberdeen-Angus Breeders' Association is composed of 6,000 members located in every state of the Union, with the Association headquarters at 817 Exchange Avenue, Chicago. The Association was organized in 1883, and to date thirty-five volumes of the herd book and more than 505,000 pedigrees have been issued.



*Pride of Rosemere 67th, the grand champion Aberdeen-Angus female at the 1926 International Live Stock Exposition at*

*Chicago. She was bred, owned, and exhibited by Messrs. Congdon & Battles, of Rosemere Farms*

ionships won in the interbreed contests for fat bullocks and carcasses is as follows: Aberdeen-Angus, seventy-four; Herefords ten; Shorthorns eight; cross-bred four, and mixed breeding one.

A new world's record price of \$55 per hundred pounds was established by Aberdeen-Angus in the sale of the grand champion carload of fat cattle in 1926. The world's record price of \$3.75 per pound was received for the grand champion Aberdeen-Angus single steer at the Cleveland Fat Stock Show in December 1926. The highest price ever paid for a beef carcass was \$7 per pound, paid for the grand champion Aberdeen-Angus carcass at the International Live Stock Exposition in 1925.

Important breeding establishments are located in every section of the United States. Two outstanding herds have been developed on the Pacific Coast during the last ten years which have become important sources of foundation animals for the Western herds. Rosemere Farms in

In the Southwest, in Oklahoma, is located Sunbeam Farms, owned by Judge S. C. Fullerton & Sons. On this farm the 1925 International grand champion bull Playman of Sunbeam was developed. This herd has been prominent before the public because of the extensive show circuit made each year, and the character of the cattle kept on the farm and in the show herd. Breeding cattle from this herd have been widely distributed, including two recent shipments to Mexico.

The Mississippi Valley has long been noted as a breeding ground for high class Aberdeen-Angus cattle. Escher & Ryan of Iowa are owners of Earl Marshall, the greatest sire of the breed at present. In addition to breeding many of the prominent show winners, this firm has exhibited extensively at the important shows of the country and was awarded the prize of premier breeder and exhibitor at the Sesqui-Centennial Live Stock Exposition in 1926. Rosengift Farms in Iowa have produced numerous show yard win-

# Foreign Influence on American Decoration

## IV—Italian and Spanish Influence

by MRS. JAMES T. TERRY

THE fitness of the Mediterranean home and its furnishings to all parts of our own country is ceasing to be a debatable question. That this (except in California, Florida, and the Southwest, sections originally Spanish) has not often been well done is a lamentable fact and we see costly homes of so-called Spanish precedent planted about our countryside and looking about as fitted to their environment as would a palm tree in the home vegetable garden.

Yet that the Mediterranean home and its charm *can* be consistently transplanted to this country, even to its cold, northern sections and to its city apartments, is proved by an ever-increasing number of outstanding examples, done with a sympathetic understanding of all the conditions that *caused* this type of house, for these homes of Spain and Italy did not just happen. These houses *grew* through the centuries to meet climatic conditions, feudal conditions, social customs. The hot sun must be tempered, sunlight too bright must be dimmed, and so were born the thick walls plastered within and without and the deep shadow-giving doorways and windows, the windows themselves small in the outer walls and heavily shuttered within-doors, while grilles either of iron or turned wooden spindles protected them on the street side. These outer walls, in fact, were almost blank, without verandas, with only here and there perhaps a small balcony or portico, the house turning its back frankly on the outer world. The roofs were made of curved baked tiles because these provided cool air spaces beneath them and because roofs of other materials and construction would either have been too hot or would have cracked and split in the extreme heat. In feudal times these old houses must resist assault, and at once we see the reason for the heavy outer doors of beams or planks with strong iron fastenings. The gardens, the flowers, a place for the pleasures of outdoor family life, could only be enjoyed within the protection of the house-walls, and so the patio was born, a central court within the house, open to the sun and sky, hedged about with archways or overhanging balconies, with doors and windows opening on it—an indoor garden-living room, one of the loveliest homemaking features ever conceived by man. Here the splashing of fountains, reflected in gayly tiled basins, suggested the greatly desired coolness; the protecting cloisters along the house walls tempered the heat and sunlight, while beauty and sparkle and color were given by benches and walks and walls of bright-colored tiles, by trees, shrubs,

and flowers. Often a lacelike iron gateway would open on an enchanting walled-in garden, an added vista of loveliness far from the street and prying eyes. The use of ironwork for grilles and gateways and furniture was due, in part at least, to the fact that it suggested coolness and was

ing, indeed, of custom and art of Moor and ancient Rome, of Jew and Spaniard and Italian.

In speaking of the "Mediterranean type" of house, it must be realized that this is not an inclusive term; that, as the history of Spain and Italy differ, so do



GROSVENOR-GILES STUDIO, INC., DECORATORS

*Rich in coloring and sufficiently florid in style and decoration to suit its tropical setting, this reception hall in the J. Ledlie Hess residence at Palm Beach shows marked Mediterranean influence (as does*

*the entire interior). A painted wall of glowing pinkish bronze provides a background that throws into striking relief the two ancient Venetian columns in gold supporting the mezzanine*

thought to absorb the heat and thus cool the rooms.

Social customs in Italy and Spain were, and still are, formal to a degree. The Mediterranean homes express this formality; their rooms, large, high-ceilinged, the furniture large and heavy; yet there are simplicity and beauty of design and detail, and harmony of colors. The lacework of their iron grilles and railings, the carvings on their furniture, are rarely lovely; a blend-

their homes. We might as well speak of a Mediterranean bull-fight or a Mediterranean opera. The Spanish house, for example, is irregular in its conception, its roof lines uneven, its floor levels varying, all built around the patio—an interesting, almost rambling sort of house. Italian houses, on the contrary, are built on a more regular plan, more compact and oblong. Their interiors, however, do hold much similarity, both having the salon,

drawing room, or simpler living room as large and lofty as possible, with vaulted ceiling frequently two stories high. But, just as the social life and customs were different, so were their furniture and furnishings. Such, briefly, is the Mediterranean home, the home that more than almost any other type is desired by the American home builder to-day. Given a house of this type, then, in America, how shall it be modified so that it may in truth become part of its environment? Built originally to keep out the sun, it must first of all be so changed as to admit it. The patio need no longer be secluded; it can have one of its walls turned into part of the entrance way so that a glimpse of its beauty becomes part of the loveliness of the outer wall. The house need no longer turn its shoulder to the world—it can face about and even have a garden at its feet. The outer stairways so fascinating in Italy or Spain are out of place in any part of our country except the South and Southwest where these houses with all their charm are seemingly indigenous.

As to the interior treatment of such a home, it is because there has been a hide-bound following of tradition without the saving grace of adaptability to American life and environment, that many so-called Spanish houses are so extremely unpleasing and in such poor taste. American life even in sunny Florida is not Spanish life nor Italian. We must, therefore, forget this cold formality of the Mediterranean home and must, instead, follow its simplicity and unerring use of color, reproduce the rich floors and ceilings, use its ironwork to give grace and lightness as well as durability as they do, and over and through all this spread the fine warmth of our own hospitable home life.

In the home of Mediterranean preced-



GROSVENOR-GILES STUDIO, INC., DECORATORS

*In the Hess living room walls of oyster white accentuate the delicate golds and blues and greens of the specially woven Spanish rug, while wrought iron gates*

*screening the fireplace and Venetian windows of bottle glass flanking it carry out the Mediterranean feeling, that appears also in the furniture*

dent a particularly rich effect is gained if the ceilings can be carved and decorated, even painted. The walls in the Spanish house are plastered to suggest coolness. Our American house should have these plastered walls but they should be warmly tinted or colored, for we have not the sun of Spain or Italy. (And in all this it should be remembered that we are not speaking of the Spanish-settled portions of our country.) At all times there should be an avoidance of garishness or the

bizarre. The floors may be of tile in one color or varicolored, or of brick, mellow in tone, oiled and waxed to a texture almost soft. This type of floor may be confined, if desired, to the large entrance hall, with the floors of living room and dining room of oak or walnut stained dark. The floors in those far-away homes, however, were not only intended to suggest coolness; they were also easily cleaned, hence the use of tile or brick, which moreover gave a richness of color that made a wondrous background for rugs and furniture.

The windows in these transplanted homes seem to hold an Old-World atmosphere if of the casement type with small panes of glass set in lead mullions, and their curtaining should be as typical as the windows themselves. Rich materials were beloved of the Spaniards and Italians—costly velvets, heavy damasks, and brocades in glowing colors, and fabrics of this kind that lent warmth and color-relief in Spain and Italy meet the needs of these homes in America. Hung in straight lines over the otherwise uncurtained window, they suggest both protection against glare and heat and ease for withdrawal to permit plenty of air.

Perhaps the greatest charm of this type of house, however, lies in the use of ironwork employed with such artistry and made with such skill in Spain. The Spanish used this hard, cold metal in such wise as to make it seem as pliable as a willow wand. Beds, tables, chairs were made of it, balconies, stairways and balusters, andirons, grilles, valances, screens—this metal fashioned into lacelike patterns that suggest the silversmith rather than the ironworker, and its use in the modern home is limited only by the art and skill



ADDISON MIZNER, DECORATOR

*Another Palm Beach illustration of Mediterranean precedent—the Spanish-Gothic living room in the Paul Moore residence. Green predominates in the polychrome beams, and the frescoed walls with diamond designs featuring the Spanish coats*

*of arms of Ferdinand and Isabella are done in soft tones of green, gold, yellow, black, and brown. The Spanish-Gothic fireplace and Gothic window facings, the rich-toned Italian velvet upholstery, the old Spanish chairs, are all authentic details*

of architect and decorator. Gates of iron between various rooms suggest privacy without breaking the pleasing perspective of the floor. To the Moors we are indebted for this added loveliness that has been brought to our homes, their methods of design and treatment lending an alluring grace and delicacy to their finished work; a note of richness, too, since they often beat thin sheets of pure gold into their geometric designs and the older scrolls. Like everything in these homes, this use of iron had a definite reason; first used for protection, then because the

grilles and bars fitted in so well with the Moor's love of seclusion and privacy for his family, they were made beautiful as well as useful and were continued as part of the house when the need for protection had passed. In the American home they still suggest this seclusion, furnishing, too, a sense of stable strength most pleasing. In some of the modern homes of Mediterranean precedent the iron window grilles have been developed in flower and plant forms so that the windows seem shaded and curtained by delicate, long-leaved plants that cover the opening.

While the iron stairway in the Spanish home is a thing to dream of, it

is becoming even more beautiful in its American setting, for the curved stairway unused in Spain or Italy has been introduced here to bring a new loveliness that the Moors would have envied. In those homes across the sea, the staircase, though highly ornamental, was never featured as a most important part of the interior beauty. It was never large and often was outside the house. Its treads might be of iron as were its balusters, the risers possibly of richly decorated tiles. Frequently the steps would be extended beyond the baluster, affording places for pots of flowers and vines. Nothing could be lovelier than this treatment when used for a short flight from the patio. In the modern homes, in all types of houses, the architect has come to recognize the beauty-giving possibilities of hall and stairway, and in these new Mediterranean homes he has made skilful use here of ironwork. He has curved the staircase, broadened it, featured it. Steps may be of iron, marble, or tiles, but the baluster is always of iron with spindles

delicately wrought, carved, and pierced, the hand-rail often being only a heavy rope of red or gold velvet laced through their scrolled tops and finished at the end with a heavy silken tassel, the whole striking an almost exotic note.

As to the furniture for these rooms, fortunately there is no such thing any more as a slavish following of "period" styles, and so we may turn to all ages, all designs used in these homes from the beginning, keeping in mind that as period slid into period without clearly differing lines, so fashion passed from country to

city apartment. The building in which this is situated may be of any period or style—this has nothing whatever to do with the apartment. Outside the entrance door of the rooms the building may be American, 1927; inside one can step into Spain or Italy of any age or period. Walls, floors, ceilings, windows, fireplaces, all can be purely Spanish if one wishes. Iron gates between foyer and living room, between library and dining room or hall, create a sense of spaciousness, a happy replica of the serenity and dignity of the Andalusian home. The

apartment, like its Spanish sister, can turn its back to the street. It can place its service portion in the front of the house near the roar of traffic and it can turn what were once the rear portions into living and dining rooms; and there might possibly be a living, growing tree in some backyard that the cliff-dweller could look at. Also there might be apartment gardens, shared by the dwellers of the surrounding stone boxes; even a community pergola or a suggestion of a real patio could be achieved with a little concerted effort, with wall fountains holding the alluring grace of the Spanish patio or Italian cortile. It is even a simple matter to have a garden effect in

the apartment itself by the use of lattices on walls with climbing vines, or a sunroom or small conservatory with iron gateway and grilled windows to pique one's interest. And there might be tiled floors and fountains to complete the picture of this Spanish home in a skyscraper.

Apartments of Spanish or Italian precedent afford veritable spots of refuge from the stress of life that teems about it. But whether in California or Maine, in country or city, it must be remembered that the keynote of all such homes is simplicity. The velvets, damasks, and tapestries of the Spanish or Italian home, though rich to a degree, are used sparingly, with restraint, to lend a needed touch of color, not to dominate the room. In fact "restraint" should be the watchword in furnishing a home of this kind and the homemaker and decorator must walk carefully between the American tendency to over-decoration on the one hand and the too great striving for severity on the other.



GROSVENOR-GILES STUDIO, INC., DECORATORS

*An old Venetian doorway of gold and lacquer red, used as a setting for the fireplace, is the dominating feature of the Hess dining room. The walls are intense yellow and the cypress ceiling is washed in blue-green, making a vibrant back-*

*ground for the walnut furniture upholstered in reds, blue-greens, and gold. So skilfully have these colors been used that the predominating gold, which gives the room its essential richness, is softened into unobtrusiveness*

country with equal ease, and we find the Gothic furniture, the refectory tables of England, at home in the Spanish house of the same time. Gothic arches, Roman or Moorish, may dominate the doorways and fireplaces, so that it is not difficult to find variety and beauty for homes of this type. There is one piece of furniture, however, that is both especially typical of the old homes and that will bring beauty and atmosphere to the new and that is the credenza of Italy or the *vargueño* of Spain, first cousins of the court cupboard of Elizabethan days and ancestor of our own desk and sideboard. As a rule both were made of walnut, a golden, satiny walnut that, with the passing years, has taken on a patine of such wondrous beauty that these Old-World cupboards may be used anywhere in the house, and wherever placed they will be found distinctive and attractive.

There is one place in America where the Spanish home may be fittingly duplicated without question and that is in the



RED GRANGE

Vive  
le  
Sport!

Caricatures by  
MATIAS SANTOYO



SUZANNE LENGLEN

Although only twenty-one, Matias Santoyo has already made an enviable reputation as a caricaturist, which is the more remarkable in that he planned originally to be a physician and studied medicine for several years. Not till late in 1924 did he surrender himself to his love for art, and since then his progress has been phenomenal. His ability to portray the



PAVLOVA

salient characteristics of his subject in a few sweeping lines is positively uncanny. The exhibition of his work in Atlantic City this summer is his fifth, and he has done some notable decorations for the Cosmopolitan Club (New York), and designed Mexican and Spanish stage costumes for "Rio Rita," besides magazine covers, etc., etc.



"JOHN B."

Courtesy  
of  
Arden Galleries



"JOHN D."

# Golf Giants of Old

by WILLIAM D. RICHARDSON

AS TIME moves onward, taking us farther and farther away from the beginnings of golf, we are more and more apt to forget that even as far back as a century ago there was a race of golfers who were as formidable, all things considered, as those of to-day. Indeed there are those who will argue that the race was even more virile then than it is now, for great and helpful changes have come about—changes in the character of the ball, of the implements, and of the links.

Delving into the records of those ancient days and searching for the great figures of that dim past, the first outstanding golfer to whom the historians of the game yield first place is Allan Robertson who, according to tradition, was never beaten in an individual match. Born at St. Andrews, the shrine of golf, in 1815, and coming from a golfing family, Robertson took to the game as naturally as a duck takes to water.

According to description, Robertson was a rather short, thick-set man whose style has been compared by those privileged to make comparisons to that of Harry Vardon, the master stylist who came half a century or more later. His swing, so it is said, was easy and graceful and his timing—that elusive element which segregates good golfers from bad ones—well-nigh perfect. His control of his clubs and the ball has been called uncanny, and we are often apprised of his celebrated feats of playing long spoon shots up to the hole as close as if the ball had been pitched with an iron. His most brilliant achievement, historians tell us, was the playing of the St. Andrews links in 79 strokes in 1858.

Among the many important matches in which he engaged was one with Willie Dunn of Musselburgh in 1843. Twenty rounds were played and Robertson was the winner. In another famous match Allan and Tom Morris, senior, played as partners against the Dunn brothers, Willie and Jamie. On the final round of the match, played at North Berwick, Allan and Tom were 4 down with only eight holes to play, to all appearances beaten. Odds of twenty to one were given and accepted that they would not win and yet they squared the match in the next six holes and won in the next two.

In 1859, the year before the championship was established, Robertson died of jaundice. In honor of his many achievements and as a tribute to his estimable character a memorial was erected in the St. Andrews churchyard.

Mention has been made of the Dunns. They were twin brothers, Willie and Jamie, club and ball makers by profession. They were partners in many a celebrated match. Willie was apparently the

better player of the two and noted for a beautiful, easy style, "standing straight up to his ball." He was a tremendously long hitter—doubtless the longest driver of his time. As a testimonial to his ability the crescent-shaped bunker at the end of the Elysian Fields at St. Andrews was christened "Dunny" in commemoration of his having reached it on one of his long hits. Jamie, too, was a fine player, but not so long from the tee. One of Willie's two sons, Willie, junior, was among the first professionals to come to America, and he won the first Open championship ever played here, at Shinnecock Hills in 1894.

Then there were the Morrises—old Tom, who worked in Robertson's shop at St. Andrews, and his son, young Tom. Born in 1821, old Tom, after serving his apprenticeship, went as custodian of the links to Prestwick, then newly established as a golf course, and remained there until 1865, when he returned to "the old gray city" and became greenskeeper of the Royal and Ancient Club, holding that

post until 1904. On retiring he was named Honorary Greenskeeper. He died in 1908.

A remarkable figure was old Tom, known to golfers the world over. Starting out to play the game at the age of twelve, he developed fast under the guidance of Robertson and soon was meeting the master on even terms. In the main, however, it was as Robertson's partner that his chief fame was gained.

He and young Tom, after the latter grew up, were partners in numerous matches against neighboring professionals, but there was a period of five or six years when his game completely left him and when he was a millstone around the boy's neck. Then, after passing the three score mark, his game seemed to take a new lease on life and on his sixty-fourth birthday he holed the St. Andrews course in 81, his figures being 5, 5, 5, 5, 5, 4, 4, 3, 4—40; 4, 4, 4, 5, 5, 5, 5, 4—41. What is interesting about this score, other than its excellence, is that until that day he had never played the course without getting a 6 somewhere on his card. Eight



*Robert Tyre Jones, golf giant of to-day*

## COUNTRY LIFE

years later, when he was 72, he turned in an 83, 44 out and 39 home.

Young Tom, his son, died at an untimely age, twenty-four, yet in that brief span he set up a record that will bear comparison with most others. Young Tom's first victory was gained when he was only sixteen years old. In a stroke competition at Carnoustie—another famous center which has supplied up to now some two hundred professionals for America—he distanced a strong field and in the Open championship the same year he finished fourth with a score of 175, his father winning with 170.

The following year saw him gain the championship at Prestwick with a score of 154, which was six strokes better than had ever been done before, and a year later (1869) he spread-eagled the field, winning with a score of 157, eleven strokes ahead of the next player. Young Tom's crowning victory came in 1870 when he made an even more extraordinary score—149—which gave him outright possession of the championship belt, still kept by the family as an heirloom.

## THE NEW RÉGIME

That victory brought about a change in the championship and when it was resumed in 1872 it marked the beginning of a new régime and the present British Open championship. Three clubs, Prestwick, St. Andrews, and Musselburgh, subscribed jointly for a cup which would be played for annually and never become the property of any winner. This is the cup which Bobby Jones won last year.

Young Tom was once more the winner that year—his fourth victory in succession—and the same year he won a professional tournament played at Hoylake, the first one of note ever held over an English course. He likewise broke Robertson's record for St. Andrews, scoring a 77 which stood unbeaten until 1888.

The department of the game in which he excelled and in which he had extraordinary skill was in putting. It was said of him that any sort of putt appeared easy for him to hole. He was very painstaking and had a queer way of standing with his right foot so near the ball that it seemed the putter-blade would not have room to clear it. He was also a strong driver, with not quite so rounded a swing as his brother professionals used, but he put every ounce of his power into the stroke. Bad lies he reveled in.

There was one stroke in particular that he played differently from anyone else and in the playing of which he was particularly proficient. It was the stroke with the ball far below the level of the ground on which he had to stand. This type of shot he played with a wooden club and got tremendous distance, so it is reported.

He died of a broken heart over the death of his young wife and new-born baby, on Christmas Day, 1875. A memorial to which sixty golfing societies contributed marks his resting place in the cathedral burying ground at St. Andrews.

Another remarkable family of golfing antiquity was that of the Parks, who are said to have been associated with Musselburgh for more than 400 years. The first of the clan to become famous was Willie, senior, who began his career as a caddie and whose triumphs as a golfer started in 1853. So rapidly did he climb the ladder of success that in a short time his backers strove with might and main, by entreaty and cajolery, to inveigle Robertson into a match, but did not succeed in doing so. Old Tom Morris, however, took the challenge and was soundly beaten. It was this match and others with Morris that brought Park into the limelight, and great was his fame until old Tom asked for a return match and completely turned the tables. In the long run of matches, though, they broke about even.

Park holds the distinction of being the first to win the championship belt, his score being 174, a stroke ahead of old Tom's. Twice he repeated his triumphs, winning the championship in 1863 and again in 1875.

Many chapters of old golf books have been devoted to his style, which was most graceful; his swing was an easy one with a pause at the end of it. Like young Tom Morris, he was a splendid holer of putts, retaining his ability up to the very end. It is said that he was confident of holing every putt of six or seven feet and that he played his approach putts not merely to lay the ball close to the hole, but in it. That is the way Walter Hagen putts today.

Willie's son, Willie, junior, was born in 1864. It was only natural that a boy brought up in such an environment should show an early aptitude for the game, and at sixteen young Willie was engaged as greenskeeper and professional at the Ryton Golf Club, remaining there for four years before returning to his native town and starting in business as a maker of balls and clubs. His first success of any note came at Alnmouth where, at the age of seventeen, he led a field composed of the best golfers of the time. The year 1866 found him at the front in a competition at Troon, just then beginning to be known as a golf center and now one of the championship courses. There he scored two 74s to lead the professionals once again.

## THE 1887 OPEN CHAMPION

In 1887 he won the Open championship at Prestwick. Later on that year he went to Alnmouth and set an unparalleled record by holing nine holes in 36 strokes and having a score of 156 for thirty-six holes, not a 6 showing in his card during the two rounds. Other remarkable rounds credited to him were 33 for nine holes at Musselburgh and a 32 there in 1894 while preparing for the championship, his figures being 3, 5, 5, 3, 3, 4, 2, 4, 3.

All his other performances were eclipsed in the championship meeting at Musselburgh in 1899 when, having to play the last three holes in the dark and needing to make up two strokes to tie Andrew

Kirkaldy, he accomplished the seemingly impossible and later won the play-off.

Another triple championship winner was Jamie Anderson, another golfer "fra' the auld gray city." He was the son of David Anderson—"Old Daw" as he is known to history—a caddy who was a unique character. Jamie started the game when he was only ten and won his first championship in 1877, twenty-five years later. The year after that he won again by dint of a remarkable finish. That year, as he neared the end of the closing round, he was informed that he would have to do the last four holes in 5, 4, 3, 5, in order to tie. They were par figures for the last four holes. He did them in 3, 4, 1, 5. In 1879, at St. Andrews, Jamie won the championship for a third time.

## PHILOSOPHY ON THE LINKS

His golf philosophy is interesting, the essence of it being never to make a bad shot. How many of us strive to do that—how few of us ever succeed! Jamie evidently did succeed, for it is said of him that he was the very epitome of machine-like accuracy and that, when properly on his game and in the real swing of the thing, he conquered his opponents by tiring them out with his perfect play. He is credited with having played 90 consecutive holes without one bad shot or one stroke made otherwise than he intended it should be.

Then there was Willie Campbell, a tall, strapping fellow, fearless and courageous, a better match player than medalist. He was always able to rise to greatest heights when playing before large galleries. Not a sensational driver, it is said, but long and straight, with a special forte in playing mashie shots. His swing was rapid, defying all golfing counsel, but apparently it did not cause him to lose power as it so often does, nor was there any perceptible sacrifice of steadiness. Although he had many historic matches, one of the most famous was one he played against a brilliant Carnoustie golfer, Archie Simpson, whom he routed. In the first round of the match Ferguson holed no less than nine putts, none of which was less than fifteen yards and many of which were twice that long, according to the records.

No chronicle of the famous figures of old is complete without mention of the Kirkaldys of St. Andrews—John, Andrew, and Hugh—or of Willie Fernie, or the Dolemans, or Ben Sayers, or "Caddie Willie," or "Cock o' the Green." But space does not permit more than a few words about two of the Kirkaldy boys and particularly Andrew, who thrice tied for the championship only to lose in the subsequent play-offs. He was a participant in many a famous match, one especially against Willie Park, junior. Hugh, the youngest of the three, established the record for the St. Andrews course in 1888, his score being 74, and his outgoing card worthy of notice even in these days of phenomenal scores: 4, 4, 4, 4, 4, 3, 2, 4—33.





LEAVITT & SON, LANDSCAPE ENGINEERS

*THE GATE LODGE*

*The estate of M. R. Poucher, Esq.*

*Knollwood, N. Y.*



*Portrait sketch of Harrie T. Lindeberg  
by Joseph Cummings Chase*

# The Architecture of Houses

discussed by HARRIE T. LINDBERG

Portrait by Joseph Cummings Chase

counter-influence in motion pictures, few of which further anything but deceptive fads, and often silly fads.

As an example he mentions the popularity of iron grilles, plain or gilt, now considerably used in interior decoration. "Why should the dining room be separated from the living room by wrought iron gates? I suspect it is a fad that has come from the quite unintelligent work of the directors of some of the more elaborate motion pictures. Much of their architecture, especially when it is intended to express magnificence, succeeds only in being silly, or in exert-

larity of Colonial and Early American types for the country house. Mr. Lindeberg said, "Few men have the courage to be simple and direct. Very little of the modern work has the authentic quality of the old Colonial houses. The modern versions often make pretty pictures, but they have not the solid architectural feeling of the old work. The most striking exceptions to this are found in the work of certain Philadelphia architects."

HERE can be no doubt about it—an architect's personality keys the character of his work. This is why, if you know his houses, it is not surprising to find Harrie T. Lindeberg very much an individualist, very independent, and endowed with unusual mental alertness. His work gives a definite impression of style without adhering to the too-familiar traits of any one style, and no type has meant more to him than a point of departure, a basis on which to develop a highly personalized rendering. He feels that precedent has always been too much a fetish. He says that American architecture has



HARRIE T. LINDBERG, ARCHITECT

PERSPECTIVE OF THE M. M. VAN BEUREN RESIDENCE AT MIDDLETOWN, R. I.

shown an unfortunate tendency toward copying, which, when it is not actually unethical is obviously stupid, for the architect who copies not only atrophies his own ability, but produces work that does him very little credit. Copyism tends toward sterility, toward houses that look like replicas rather than residences.

The design of interiors engages Mr. Lindeberg's creative mind no less than the more conspicuous design of exteriors. He deplores the lack of character that is so prevalent and says that architects should take the same comprehensive view of their work as the Brothers Adam took, involving special designs or selections for the mantels, furniture, lighting fixtures, rugs, and decorative fabrics. By this means it is possible to create a really fine interior, beautiful and correct in scale, color, and stylistic manner—and the true architect, Mr. Lindeberg believes, should be sufficiently jealous of his own reputation to be more than willing to "carry through" on every detail.

When we spoke of the current popu-

Speaking of the future, Mr. Lindeberg said that while European artists are hampered by lack of money, the architects of this country are given vast opportunities. The use they will make of these opportunities still remains a question. A Western city, he said, one of the last to develop, has turned out to be the ugliest, making one wonder whether this age that began with such splendid opportunities will succeed in realizing them. As to Florida, Mr. Lindeberg said he believed it to be little more than a plaything for both residents and architects, and of the "Spanish" architecture there he cited a young Spanish painter who said to him, "They call it Spanish, but I have never seen anything like it in Spain"—"further proof," Mr. Lindeberg added, "that it is futile to copy. No replica can ever be so good as the original."

Even granting a definite improvement in public taste in this country in recent years, Mr. Lindeberg feels that there is still plenty of room for further development. He sees one great and pervasive

ing a wide influence toward bad taste."

The question of landscaping the estate has been emphasized by each of the three architects we have interviewed thus far. Mr. Platt and Mr. Trowbridge both said that it is within the architect's province, and that the house and grounds should be considered as a unit. Mr. Lindeberg added a similar opinion, praising the work of landscape gardeners in the past fifteen years, and mentioning several who have done much to contribute to better garden design. He believes that the architect and the landscaper should work as partners, the architect determining the kind of garden that will best conform with the house.

Saying somewhat about the architecture, we seem to have said little about the man. In person he disproves the notion that an artist must needs be eccentric in appearance or manner. He represents a fine degree of reticence in both, a quiet cordiality, a sense of reserve and of instinctive charm, through all of which you feel that quality of mental alertness which has a direct expression in his work.

TRAVELING about the country during recent years, giving special instruction in swimming, I have been asked countless numbers of questions and have observed that certain ones are repeated over and over again wherever I have held classes. For instance a woman who has small children is always eager to know how early they should be taught to swim. This, of course, will depend upon the individual child. A strong intelligent child can be taught quite early so that he will be swimming very well when he is four years old. A child who is not very strong, or one who is thin, who gets cold quickly, should not receive lessons in swimming unless the air and water are quite warm. A fat child, on the other hand, could receive instruction in cool water and absorb information enough to recompense the instructor for the time he spends on the lesson. Some children are timid and bashful; others are full of energy. A despondent, timid child would have to be nursed very gradually toward a good start, while an irrepressible child, filled with love for the water, could be well on the road to swimming at three years of age, under proper instruction. I have seen very small children capable of being taught at the age of one year, who learned a great deal in the bath tub at home.

There are many men and women who are anxiously inquiring how old one must be to be too old to learn to swim. This question is usually asked on an entirely wrong premise, for it presupposes that swimming is an art that requires considerable expenditure of energy for one to become an adept. As a matter of fact, swimming is really rhythm and relaxation combined with a little energy. An elderly lady of eighty or ninety is a floater par excellence, whether in salt water or fresh. No woman can live into the eighties or nineties without having large lungs and as a consequence, in addition to the absence of muscles, she would float like a cork, even if she should chance to be very thin.



# A Brief Natatorial

by GEORGE

On the other hand, for an elderly man the most exacting conditions would be required, such as very warm and very shallow water. An elderly man is not at all supple and flexible, as I have found very many elderly women to be. Again, the man may be of heavy specific gravity. Among men, my oldest pupil whom I taught to swim was seventy-five years of age.

Another question is as to the relative merits of salt and fresh water for the beginner. It is much easier to learn in salt water, of course, as it is more supporting, but it is much better and wiser to learn in fresh water. Then you are at home in both salt and fresh water, for it is easier to handle yourself in salt water than in fresh. In fresh water, you lie lower in the water; your mouth and nose will be much lower than in salt water, especially if you are of heavy specific gravity.

*Why are women able to stand cold water so much better than men?* Women have a thin layer of yellow adipose surrounding the entire body, just under the skin. Even thin women have this extra layer of yellow tissue, and this keeps them warm, and thus they are less susceptible to cold.

I saw a number of women and girls swim across the Golden Gate at the entrance to San Francisco Bay, on July 4, 1918, when there were thousands of men present but only as onlookers. Indeed, they all wore overcoats, except myself, but I was quite satisfied to be in street clothes and not in a bathing suit. I put my hand on the shoulder of one of the swimmers as she emerged from the water and it felt as cold as if I had placed my hand on a cake of ice. The temperature of the water was 50°F.

This brings up the question: *Is it harmful to swim in cold water?* Myself, I think it is a great mistake to do so. Not only is it a great strain on one's heart but it must hurt the kidneys. If you are swimming in cool water and notice that your skin is becoming "goose-fleshy" you had better get out and run up and down the shore, or lie in the warm sand if you are at a beach, or under a warm shower if you are at a pool. This is the first indication of chilling. You will soon begin to shiver, then your lips will turn blue, as your circulation is injuriously interfered with. Finally, if you stayed in, you might become dangerously ill—indeed you might die from exposure.

*Are water wings of real benefit to the beginner?* Indeed, yes. They enable the beginner to center the mind on detail, thus acquiring correct movements of legs and arms, and correct rhythmic breathing, very much more quickly than is possible without their use. Water wings are a short cut to style, as well as of great assistance in acquiring speed.

*What leg actions are used in swimming?* There are three leg propelling actions. The flutter (used only with the back and front crawl strokes), which is a short, snappy, up and down action of the legs, made alternately and very rapidly, evidenced by a boiling motion of the water at the feet; this action may be done on front and on back, but it is not right when done on the side. The scissors kick, which is used when swimming on the side, and also for the trudgeon stroke; this kick, as its name indicates, is a separating of the legs from before backward, never a separation from right to left; the under leg is in use principally. The frog kick, in which the legs are separated from right to left and the water is struck with the soles of the feet rearwards. They should be learned in the order enumerated.

*Should a swimmer breathe the same in the water as on land?* You should never inhale through the nose when in the water, but always through the mouth, ex-



# "Ask Me Another"

HEBDEN CORSAN, SR.



haling through the nose. Your rhythm of breathing in the water is also quite different. You should open your mouth with a jerk, inhale your lungs full of air in a gulp, and shut your mouth with a snap. Then let the air flow out of your lungs in a steady stream through your nose, breathing out under the water in a stream of bubbles. Exhaling should take from seven to fourteen seconds.

*How long should one wait after eating before going in for a swim?* For a race, six hours. For play, you may go in immediately, if your meal has been very light, but after the ordinary mixed heavy meal do not go in the water inside of four hours.

*What is the best way to get through a dense mass of unexpected weeds?* Straighten out both legs and feet and swim by the crawl arm work only. This is not at all hard to do and is far safer than if you bring your legs into action too. To use either the frog or scissors kick in dense weeds is very dangerous, as that action, not the weeds, pulls the swimmer under.

*Why do so many persons drown very close to shore by the undertow or the rip tide?* Currents of water close to the shore are the result of outgoing tides and extra large waves. A big wave rushing toward shore will knock non-swimmers off their feet. This is especially so with regard to the heavier sea water. Millions of people go in bathing who cannot swim and who have no intention of getting their feet off bottom. Very clumsy non-swimmers and women whose feet are lighter than the water will drown in water not over a yard in depth, even when that water is very quiet. The inexperienced swimmer will struggle ridiculously hard against the outgoing or outdrawing current and needlessly exhaust himself and drown. The mad attempt to assume the vertical by sitting or standing up in the water is fatal. Always lie down perfectly flat on your back, not on your front, when in any kind of trouble in the water. The receding wave is known as the undertow

and it curls under the wave following it inshore, which is the over current or top current, and this following wave will send you inshore in safety. Of course, no one should go into ocean or even lake water until he can swim well.

*Would swimming build up the lungs?* In warm water and where the air is pure, swimming strengthens the lungs immensely, as a great part of swimming is ultra deep breathing. Swimming crowns all other exercises in developing the grand opera type of lungs, as well as powerful speaking ability.

*Is swimming good for the nerves?* Nervous disorders of all kinds come from re-absorbing waste products from an inactive colon, and as swimming, especially the front and back drawl strokes, necessitates continuous action of the trunk, it facilitates peristalsis, or the carrying off of the waste products. Add to this the action of the sun and air on the skin, and the ultra deep breathing required of swimmers, all of which complete the toning of the whole intestinal action, and you will see that swimming is intensely beneficial to the nervous person.

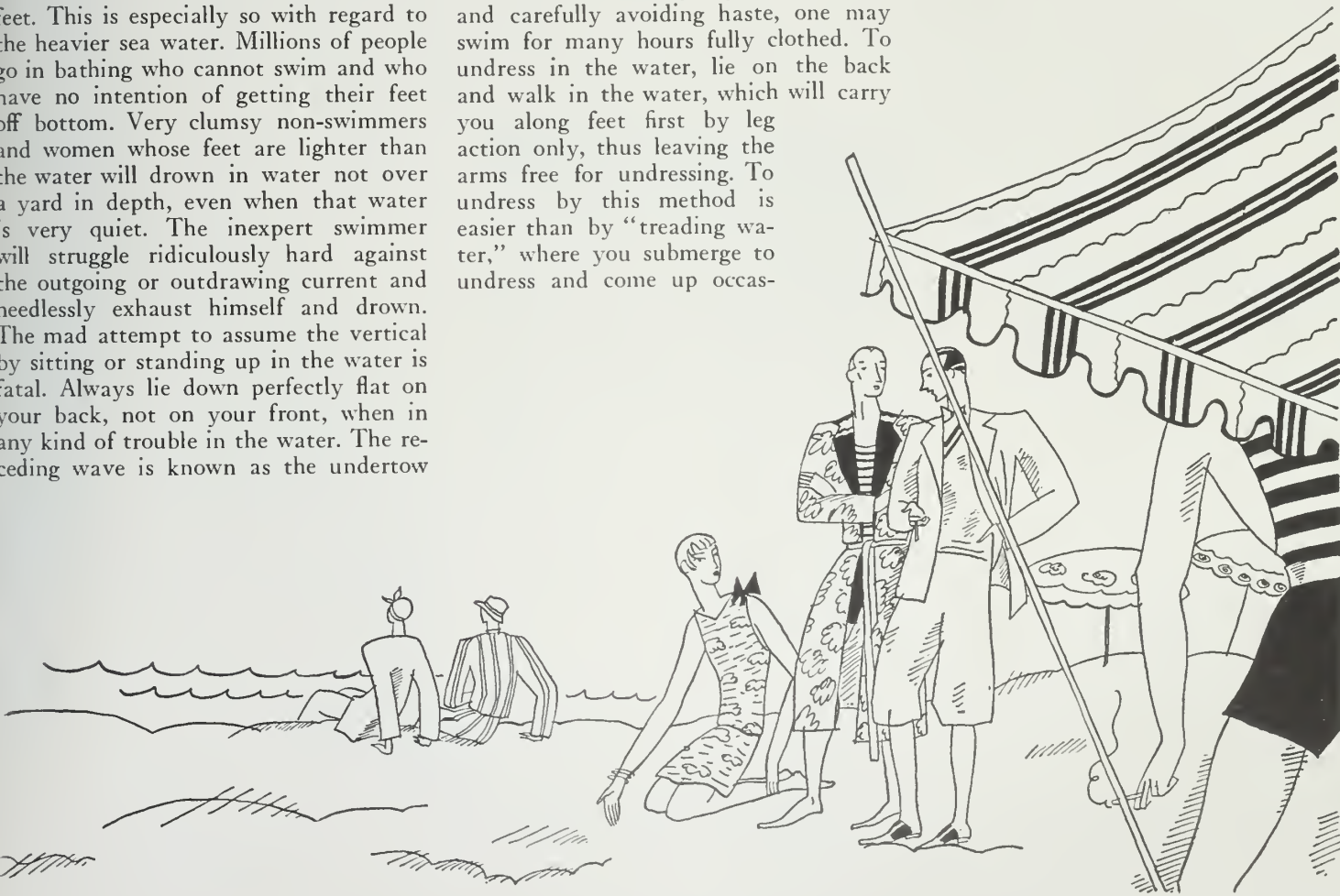
*Why do swimmers sometimes drown when swimming in their clothes?* The reason is not alone that the clothing is an impediment but that the swimmer is far too nervous and hasty. By taking it easy and carefully avoiding haste, one may swim for many hours fully clothed. To undress in the water, lie on the back and walk in the water, which will carry you along feet first by leg action only, thus leaving the arms free for undressing. To undress by this method is easier than by "treading water," where you submerge to undress and come up occas-

ionally to breathe if your breath is not deep enough to stay with you while you undress.

*Which is the ideal form for swimming, man's or woman's?* A woman's form is the more ideal as it tapers from shoulders to waist, and from the waist to the feet, rather more after the shape of a fish. This enables a woman to slide or drift farther than a man can who is broad and square of shoulder and narrows directly to his feet. Then, too, a woman is smoother, more rounded, less angular than a man, and this also is more in accordance with the fish, with seals, and other amphibious animals. A woman also has an oilier skin than has a man.

*This being the case, why do men swim faster than women?* Because men have larger hands and feet and more muscular energy. However, women not only equal men on the back racing stroke, they outclass them for short or long distances.

*What is the best stroke to teach a beginner?* The art of swimming should be begun by learning to float face up; then your own-life saving stroke, or sculling should come next, followed by the flutter or crawl leg action on the back, then the back crawl or back racing stroke. Then you are ready for the front crawl stroke. A woman, of course, has to learn how to get on her feet in shallow water, during her first lesson. This is the easiest and most natural way to learn to swim—that is in general practice; occasionally one is so nervous, timid, tensed, that action instead of floating must be learned first.



# Chronicles of a Countryman

by WALTER A. DYER

## VII—Haymakers' Luck

Illustrations by Thomas Fogarty

The storm is up, and all is on the hazard.  
—SHAKESPEARE: *Julius Caesar*.

THE sun came out warm and bright that July morning, after a period of rainy weather. The world was drenched and sparkling with dew and over the lawn were stretched jeweled cobwebs which some old-fashioned folk consider a sure sign of fair weather. When I went out to do the morning milking I paused to consider a sight of rare beauty—distant mountains with fairy mist creeping up their sides, and in the foreground the tall, ripe grass of my barn lot, with the silvery dew on it, the shadows long and purplish, the sunshine golden. I took a deep breath of satisfaction. It was one of those moments which make this living in the country so supremely worth while.

As I sat milking I was conscious of increasing heat.

"Looks like a good hay day at last," said I, addressing my cow.

Presently I heard a stamping of hoofs and a clank of chains. It was, I knew, Peter Rice with his horse. I heard him step into the barn and knew he was harnessing my Solon, to be hitched with his horse to my mowing-machine. A boyish sort of excitement caused me to hasten with the milking, whereupon Dinah looked around at me with mild surprise in her liquid eyes. Presently Peter appeared around the corner of the barn.

"We'd better take the barn lot right down," said he. "Soon's the dew dries off you'd better shake out that hay in the small piece and then you and Joel can tackle the four-acre lot. We've got to make hay to-day."

I nodded. This is my farm and my hay, but in this haying campaign I turn the generalship over to Peter and become a private in his little army. I know from experience that that is the best way to get the haying done.

Of all the varied employments of the farm I think I like haying best. Perhaps it is because I seldom do any of the heaviest work myself. I like to hear the mowing-machine click across my meadows and to see the smooth swaths laid low. I like the sweet smell and rustle of the hay.

I sometimes think that the clicking hum of a mowing-machine is the most distinctly agricultural sound there is. The swish of the scythe is, to be sure, more primitive, less mechanical, but the song of the mowing-machine is no less closely wedded to the rural scene. It sounds

pleasantly through the somnolent hush of warm July days and is inalienably associated with a picture of golden sunshine on green meadows, waving timothy and red-top, and a pair of nodding farm horses plodding steadily along.

By the time I had finished my chores Peter had been once around the field, leaving a broad, smooth swath in his wake. Joel Harper followed him with a



"May we wait in your barn till the shower's over?"

scythe to clip out along the walls and around the pile of stones and wild cherries in the middle of the lot. Now and then the ring of Joel's whetstone against his scythe blade mingled with the song of a catbird and the hum of the mowing-machine. Then I took a fork and a rake and set out for the small field beyond my orchards that was once, in the dairy-farming days of fifty years ago, the bull pasture.

Haying is, as a rule, a sociable occupation. I think that is the chief reason why men of the farm always seem to enjoy it, though it is one of the most laborious undertakings of the farm year. I have noticed that farm workers are generally good-natured during haying, in spite of the heat. There is, too, the element of sport in it, the need for strength and speed and strategy, the stimulus of battle, but I think it is the sociability that forms its chief attraction. Most men like to work together rather than in solitude, and there is likely to be talk and banter in the hay-field and at the barn.

I like all that, but even more I like getting off somewhere by myself, with fork and rake, to work over the long windrows and to pause, when I feel like it, to contemplate my surroundings. I can best savor the joys of haying when alone.

The hay in this small field, as well as that in the four-acre lot, had been wet by

the showers of the day before. As I shook out the damp windrows and exposed the hay to the ardent smile of the sun, I was conscious of the songs of woodthrush and towhee. A bullying kingbird came from somewhere and drove off a pair of song sparrows, and then proceeded to hunt insects with vigor and dispatch. The scent of the curing hay was mingled with that of the wild roses that grew along the stone walls, their pink blooms peering out at me from among the ripening blueberries.

I am very fond of the July wild flowers. In many ways they rival those of May and June. Bouncing Bet, that roadside gypsy, was just coming into bloom, pink in the open, almost white in the shady places. They say that if you find yourself on a remote road with hands dirty from changing a tire and with no soap, you can make a good lather with the juices of Bouncing Bet. It makes a good legend, but somehow it doesn't work with me. Anyhow, I prefer to think of Bouncing Bet as a flower rather than as soap. Along the walls, too, the tall meadow rue was in bloom. A great mass of it stood head and shoulders above the weeds and wild shrubbery, lifting loose cones of small, feathery white flowers as light and delicate as snowflakes, above a fine tracery of foliage.

Then I thought of Peter and Joel sweating at their labor and recalled the fact that I was out there to make hay, not to look at flowers or listen to birds.

The sun shone hot on my back as I began to rake up the "scatterin's." It was, indeed, a good hay day. I turned up my shirt collar to protect my tender neck from sunburn. (My complexion being what is described in my driver's license as "sandy," I do not tan; I blister.) A gentle breeze stirred the drying wisps of grass. I paused to let it blow through my hair. Quite reprehensibly I allowed my eyes to wander over the stone wall to a little glade, surrounded by huckleberry bushes and dotted with young pines, which lies at the edge of my woods. And my gaze fell upon something pink and very lovely.

I glanced guiltily around. The mower was clicking far away. I was safe. Dropping my rake I clambered over the wall and found myself in a garden of the fairies. I was astonished to find a collection of wild flowers of such variety growing so near my house and hitherto undiscovered by me. And all arranged with an exquisite lack of conventionality so vastly superior



# SOFT COLORS

## IN THE CURTAINS AGAINST THE GLASS

*A charming note in the new decoration . . .*

UNTIL recently, though furniture, draperies, rugs and various accessories all tended toward a definite presentation of color, little thought was given to the color possibilities of the glass curtains or to their contribution to the decorative scheme.

At last it has been realized that the curtain hung against the glass may carry out the general color plan and add much to the beauty of the window and of the room. It may take its color note from the furniture, draperies, or other source—repeating an important color or emphasizing some delicate and illusive tone.

Today the decorator has a wealth of ma-

terials from which to choose and a wide color selection—shimmering gauzes, rayons, transparent nets and casement cloths in soft gold, champagne, magenta, fuchsia, flame—in any number of lovely colors. . . . And as fascinating as the fabrics themselves are their names—*Tanjore Gauze, Alcazar Net, Agra Silk, Toile Tournaine.*

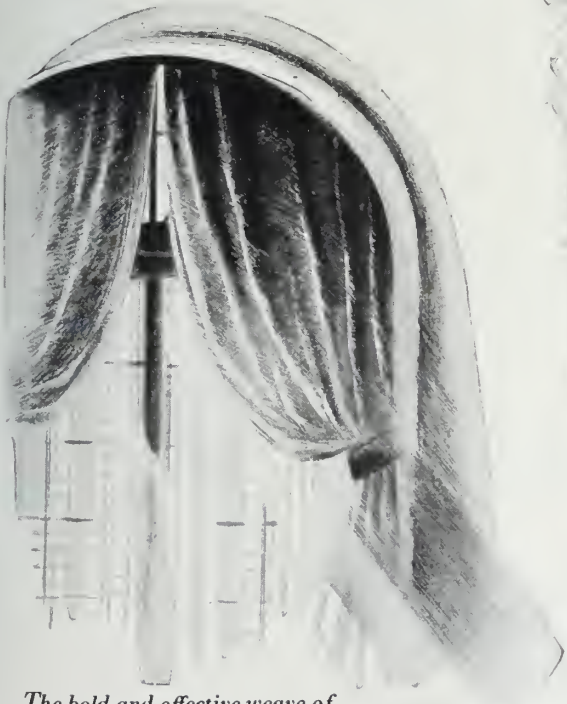
Schumacher offers the newest in curtain fabrics as well as a distinguished collection of drapery and upholstery materials—damasks, brocades, brocatelles, velvets,

tapestries, satins, taffetas and prints. Your decorator, upholsterer, or the decorating service of your department store will be glad to show these to you. Samples specially selected to fit your decorative requirements can be promptly secured by them.

*"Your Home and the Interior Decorator"*

How you can, without additional expense, have the professional services of an interior decorator is explained in our free booklet, *"Your Home and the Interior Decorator."*

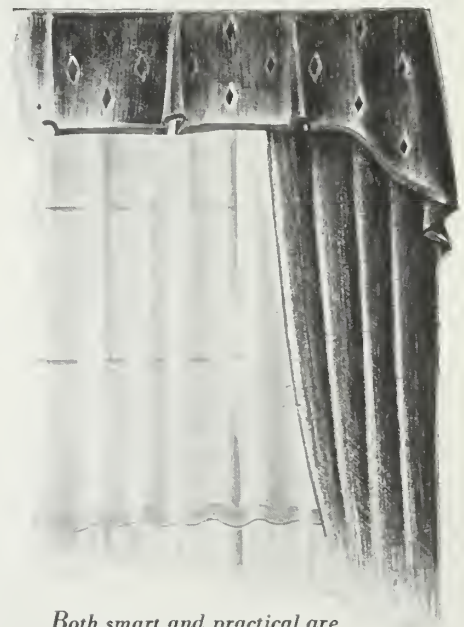
Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. C-7, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, and Paris.



The bold and effective weave of Alcazar Net makes an interesting pattern against the light



A sunfast net with a small crisscross pattern comes in soft pink, champagne, paeon and other interesting colors. With the sunlight filtering through the transparent folds, it is effective alone or in combination with draw curtains and over-draperies



Both smart and practical are these double sash curtains of Agra Silk Casement Cloth

F-SCHUMACHER & CO.

COUNTRY LIFE

to human taste. Surely, the labor of haying has unexpected rewards!

At my feet I observed that daintiest of flowers, the whorled loosestrife, whose little hair-like stems bore trembling, star-shaped, yellow flowers just big enough to make a sunshade for Titania. Mingled with the loosestrife I found the lesser purple fringed orchis and that cousin of the lily-of-the-valley which goes by the

four-acre lot," said he. Joel has never become quite reconciled to taking orders from Peter on my farm.

The four-acre lot slopes gently toward the south and it was scorching hot down there, but Joel and I worked with a will, taking alternate windrows. I have learned to be fairly handy with the fork and it was a matter of pride with me not to let Joel get more than one windrow ahead of

swaths together again before we heard his hail from the road.

"The barn lot's curin' fast," said he, "but I don't think I'll hitch onto the horse rake this afternoon. We've got too much cured hay out and it looks to me as if we might git showers."

I followed his glance toward the southwest. Round, puffy clouds hung over the mountain.



"Then, and only then, did Peter give the order to retreat"

unromantic name of shin-leaf. A little beyond grew the pointed blue-eyed grass, each slender stalk bearing at its tip six heavenly blue petals about a golden center.

But my pink sirens lured me on. A nearer look told me that they were orchids. Slender stemmed they were, and waving in the breeze. At the summit of each stem was a cluster of wonderfully fashioned rose-pink flowers, perhaps an inch in diameter. There was something almost translucent about them.

"Calopogons!" I cried. There must have been a hundred of them in bloom in that little glade.

A sudden sense of guilt seized me, and I leaped back over the wall and finished my job of hay making. I rolled up the windrows neatly, ready for tumbling, and then went back to the house for a drink. Peter was still driving the mowing-machine around the barn lot, but the island of uncut grass in the middle was growing ever smaller. Joel was standing in the barn doorway mopping his brow.

"The Boss says for us to shake out the

me. There was not much time for conversation, though sometimes we paused to take breath when we met in mid-field, and then Joel would start in talking wherever his wandering thoughts had left off.

There is something about steady, monotonous work of this sort that I like. Something is being accomplished all the time, and yet the occupation is not so absorbing as to hold the entire attention. My mind goes gypsying, wandering on pleasantly and aimlessly. It is not real thinking but rather mental sauntering. I find it extraordinarily restful and refreshing.

By the time the factory whistle sounded the hour of noon in Roxville, four miles away, we had nearly finished, and the hay, lying loose and open to the sun, was sending up a delicious fragrance.

"Come on, Joel," said I. "We can finish this in a few minutes after dinner while Peter's hitching up the wagon, if he's through mowing."

Peter was not quite through mowing. After dinner we had ample time to finish our shaking out and to begin raking the

"It won't do the barn lot so much harm to git wet if we let it lay where it is," said he. "We'll git in the little piece first. You can start tumblin' while I hitch onto the wagon."

Joel and I left the four-acre lot half raked up and went over to the old bull pasture to roll the windrows into tumbles.

"Of course it's none o' my business," grumbled Joel, "but if 't was me, I'd rake up that barn lot first. Better be in win'rows if it's goin' to rain."

I made no reply. I have found Peter to be generally right.

Presently Peter drove into the bull pasture with the hay rack rattling on the wagon. He stood for a moment counting the tumbles.

"We'd better make two jags of it," said he.

We proceeded rapidly then, Peter building the load and Joel passing up the great forkfuls, while I raked after. Baseball and the last prize fight, I remember, were our topics of conversation, which was fragmentary and interspersed with the grunts of effort. When the



THE beautiful characteristics of Old English Walnut Furniture are particularly emphasized in several important examples now on Exhibition. There are two unusually graceful lowboys; a superb chest on chest surmounted by a simple moulded cornice, the upper part enclosed by two richly grained doors containing various sized small drawers and secret compartment, also several highboys, one on cabriole legs.



*An extremely fine William & Mary walnut and gilt cabinet with unusual broken arch pediment, the top enclosed by two doors fitted on the outside with original bevelled mirrors. Below, two pull-out candle slides and a writing slide. An unusually beautiful specimen of wonderfully fine colour, quality and richly figured grain. 1695-1702. Height 7' 6" width 3' 4½" depth 1' 9½"*

# Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH ST.  
LONDON, W., 217 PICCADILLY

second load had gone lumbering to the barn. I took my rake and fork down to the four-acre lot and got to work pulling the remaining windrows together.

It must have been after three o'clock when Peter and Joel came with the wagon. I had not quite finished scratching up the windrows, but Peter hailed me from the upper end of the meadow.

"You'd better leave that," said he. "We'll all take hold and tumble up enough for one load. Then you can go on tumblin'. Never mind rakin' after. We can git the scatterin's with the horse rake tomorrow. We've got to shake a leg if we're goin' to git this hay in dry."

Something in the air had already given me a feeling of apprehension. The breeze had freshened a bit. There was nothing cool in it; on the contrary it was somehow stifling, lacking in oxygen. The white cloud puffs had risen higher in the heavens and over the mountain now hung black thunder-heads. The face of the mountain itself was dark and forbidding. As the sun and the thinner clouds met a coppery hue fell over the landscape. I thought of the newly cut grass in the barn lot but said nothing.

Joel always tumbles hay with a fork; Peter and I use rakes. I am rather proud of my skill in rolling neat, compact tumbles that may be speared with a single thrust of the fork and lifted to the load with a minimum of scattering, but I was not thinking now of my technique. We worked in feverish haste and in silence. At length Peter clambered aboard the

wagon and shouted to his horse who had been placidly munching hay, and Joel ran for the nearest tumble.

"If we only had another hand," groaned Peter, glancing at the mounting clouds, "we might make it."

When at last they drove off with the creaking cart I scarcely looked up. I knew they would pitch off that load in record time and that single-handed I must get ready enough tumbles for the second load. I thought, too, of the unraked hay at the lower end of the field and realized that I must work at top speed if I was to get that ready for loading. It was not until I heard the rattle of the returning wagon that I paused for breath.

I glanced toward the mountain and saw the summit stabbed by a flaming javelin from the clouds. Then I looked toward the road and observed two young men entering the barway. They were very spruce, collegiate-looking young men in white sport shirts open at the throat, checked gray knickers, and golf hose made gay with black and red lozenges. They were hatless and their sleek hair shone in the weird light. Each bore a knapsack. Vacation hikers, obviously.

"May we wait in your barn till the shower's over?" asked one of them as they approached.

"Certainly," said I, "if you'll promise not to smoke there."

Peter and Joel and the wagon came bumping into the lot and the young men paused to watch proceedings.

"By hookey," cried Joel, "that storm's

comin' fast. We're lucky if we git this next load in without gittin' it wet."

"Front corner," commanded Peter, and Joel went to work.

The larger of the two young men slipped off his knapsack and the giddy sweater that was attached to it and stepped toward the wagon.

"Look here," said he, "I can help out if you've got another fork."

Peter and Joel stopped and stared at him, and I saw Peter's disdainful eyes taking in the sleek hair and the sporty attire. "Flaming youth" was the equivalent of what was passing through Peter's mind. "Dancing men!"

"Ever pitch hay?" inquired Peter, obviously expecting a negative reply.

"Sure I have," said the young man.

"Well, then I'll drive between the tumbles and you can pitch on one side and Joel on the other. I ain't so young as I was once, but I figure I can build this load as fast as you'll pitch."

I showed the young man where my fork was sticking in the ground at the edge of the field and watched him lift his first tumble. I could see he had done it before.

"Reach way over and shove your fork down straight," Peter instructed him.

"I know," said the young man. He lifted the heavy forkful with ease. There were muscles under that white shirt. Peter said no more.

Then the other young man, who had also slipped off his knapsack, stepped over to me. He was a slight chap with a high, white forehead and clear, intelligent eyes.



*Johnstone's Cavalier Package*

## Interpreting the Correct Thing in Chocolates

HERE'S candy glorified! Wondrous assortments by Johnstone—which by its social correctness befits whatever occasion it graces... You will find Johnstone's on sale at a special agency at one of the better class stores in your neighbourhood.

*Johnstone's*  
CHOCOLATES

NEW YORK   CHICAGO   MILWAUKEE   MINNEAPOLIS   OAKLAND

**B**ANISH the danger of hot, dry weather to lawns, flowers, shrubs once and for all with the Double Rotary Sprinkler. Have "a gentle shower" whenever your growing things need it. This proved, efficient sprinkler covers circular area of 5,000 square feet, with maximum water pressure. Adjustable nozzle affords fine mist or rain-like drops. Strong skid base; easily moved. Expertly constructed of finest materials. Interchangeable parts; nothing to get out of order.

Order a Double Rotary now. Try 10 days. If not satisfactory in every way, return it at our expense and we refund money. Descriptive literature on request.

*Dealers*—Write for special proposition.

**DOUBLE ROTARY SPRINKLER CO.**  
Lou E. Holland, Pres.

1205 Coca Cola Bldg.                      Kansas City, Mo.

**DOUBLE ROTARY**  
**SPRINKLER**  
Next Best to Rain



Price  
**\$12.50**  
POST  
PAID



O B V I O U S L Y !

*"JOHN, you astound me! How in the world did so obvious a man ever select so inspired a gift?"*

*"Obviousness is genius, dear lady. The obvious man never forgets his wife's wedding anniversaries, and obviously, he chooses the ANNIVERSARY pattern in 1847 ROGERS BROS. Silverplate."*

Obviously, for the happy couple, 1847 ROGERS BROS. Silverplate is "the perfect match." Knives, forks and spoons are divinely soul-mated with tea and dinner services . . . all in the same design. No other make affords so wide a range of flatware and hollowware in *matched designs*. . . .

TREASURE BOUND ON THE GOOD SHIP BUDGET. May we send you this exquisite little brochure . . . showing how easy to navigate is the sea that leads to the Silver Isles and how you'll come back on the homeward tack with a treasure of silverplate. A copy is yours for the asking. Booklet G-14. Address International Silver Co., Dept. E, Meriden, Conn.

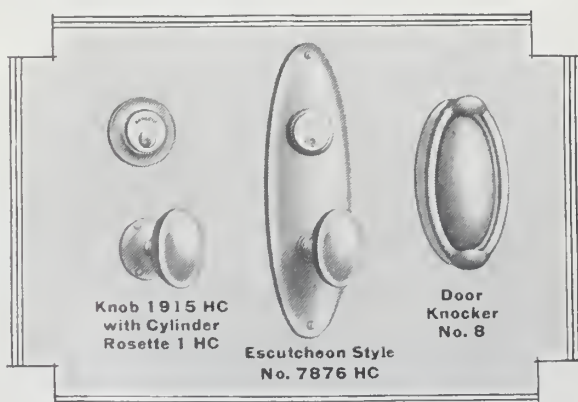


## Simplicity is a virtue in hardware too

*Simplicity is the charm of the Colonial. This style can be proud when it is Georgian . . . modest when of Dutch derivation . . . but always it is sincere, unaffected, genuine.*

THE chaste hardware at this doorway is but one of twenty-seven Sargent designs built especially for Colonial homes. It comes in solid brass and solid bronze. Wear-resisting, rust-defying metals that are themselves as devoid of sham as the most notable Americana. In addition to the knocker, two front door applications are shown below. Choice of either the escutcheon or the sectional trim is optional—or an appropriate thumb-latch handle can be used if desired. Whether your home is to be in the Colonial or any other style, write for the free Book of Designs and with your architect choose the Sargent locks and hardware which can contribute most to its beauty, service and security. Sargent & Company, *Hardware Manufacturers*, 35 Water Street, New Haven, Conn.

**SARGENT**  
LOCKS AND HARDWARE



"I can't do that," said he, "but maybe I can help."

"You can rake after," said I. "That's usually my job, but I've got to keep on with this tumbling. I'll show you."

I was soon working at some little distance from the wagon, and as I glanced up from time to time it was to contemplate what to me was a most interesting sight—Joel and Peter, rough men of the farm in their plain working clothes, and these two bright, exotic strangers, all working together like team-mates. Brains were in use, but brawn had taken the place of culture.

"War," I thought, "is a great leveler of rank." For after all, haying in the face of the approaching hosts of storm is not unlike a military maneuver, even a battle.

The clouds began to pile up more rapidly in the southwest and the world to grow dark. Now and then a gust of damp wind or a nearer roll of thunder made us cast anxious, hurried looks at the sky. A pair of bluebirds darted past me as though making for home, like bits of azure shot athwart the dark background of the thunder-heads. By the time the third load had been built disaster seemed imminent.

"I guess this'll be the last, won't it?" I inquired, walking up to the wagon.

"Don't know," said Peter, with his jaw set, "but we're goin' to keep makin' hay till it hits us."

"Sure," said the stalwart youth, "let's keep going."

"She may hold off for another load," said Joel.

I admired their spirit, but I had my doubts. Thunder was crashing near and almost continuously. I went on tumbling, expecting any moment to be drenched, but still the clouds withheld their fury and the wagon returned to the field.

About two thirds of a load had been built when a squally wind struck us and the first big drops fell. Then and then only did Peter give the order to retreat. The young men picked up their knapsacks and sprinted for the barn, doubtless thinking of their precious clothes. Joel and I gathered up the forks and rakes and followed at a somewhat soberer pace. Peter did not spare his horse. He came rumbling into the barn just as the gates of heaven were opened and the torrents fell.

"Just in time," I panted.

"By the deliverin' gods!" replied Peter, sliding down from the load. Peter is no longer young and he has suffered from rheumatism. He was about all in, but he had fought the good fight. He stretched himself out supine on some hay on the barn floor and closed his eyes. He was not a beautiful object, lying there, but I gazed at him with affectionate admiration. It wasn't his own hay he had been fighting for.

Joel and I sat side by side, with slack shoulders, on the grain box, enjoying the relaxation and the sense of triumph that follow such efforts. True, a full load of hay was being drowned in the four-acre lot, not to mention the barn lot. That would mean double work on the first sunny day, and lucky to save it at all, but somehow we seemed to have won. The two young men, apparently not weary in the least, stood in the barn door gazing out upon the flooded landscape and the play of lightning.

At last the rain slackened and the roar of the thunder grew more distant. Peter arose with many grunts and groans and unhitched his horse.

"We'll pitch off this hay to-morrow," said he. "I don't work any more to-day."

Presently Peter and Joel departed and I went out to bring in my cows, that they might dry off a bit before milking. When I came back the two young men had shouldered their knapsacks.

"Oh," said I, "you'd better not start yet. Wait awhile, and we'll give you some supper. Maybe you'd like to camp here tonight."

They politely but firmly refused, saying that they were expected in Roxville. I tried to thank them for their timely service.

"Oh, that's all right," they said, grinning. "It was good sport."

As I watched them go swinging off down the road I amused myself with various unimportant thoughts about modern youth and the value of labor and the strange encounters and struggles of life. Then I went in and told Madam all about it.

"Dinah will have to wait a little while to-night," said I. "I'm going to lie down for fifteen minutes. It's been a good hay day."

In two minutes I was sound asleep.



Delightful in its suggestion for some sunlit boudoir is this grouping reminiscent of the French Louis

## The stately formality of the Louis

WHILE rooms created in the French tradition might seem distinctly formal, yet they have about them a certain romantic charm that makes them appealing indeed.

Lovely contours and perfection of execution were distinguishing characteristics of the whole *mise en scène* of the last four and most luxurious of the French Louis. And these offer many charming possibilities for the development of interesting schemes for the modern drawing-room . . . Such an apartment is pictured here. In so feminine a room, scarcely any other type of decoration could offer so much of real elegance and beauty. The com-

mode, the *bergere*, the three-fold *paravent*, posed against a paneled background painted in subtle greens, provide indeed an ideal and charming milieu for the first lady of the house.

It is rooms like this, in many varying forms, that you will see at the Hampton Shops—rooms where each lovely piece, whether an original or a Hampton Reproduction, is in itself a thing of considered beauty. Study each piece: in its entirety, in every tiniest detail, in every apparent shadow of age, it is faithful to its inspiring original, though crafted with added sturdiness, and designed with added comforts, for modern conditions.

Whether your needs are for the complete decoration and furnishing of a country house or for a single new chair or table to grace your present living-room, you will find the Hampton Shops fully equipped to give the cooperation and the service which they are so glad to render their clientele.

**H**ampton  
Shops

Furniture • Decoration • Antiques  
18 East 50<sup>th</sup> Street, New York



*An Italian Renaissance dining room in which interior architecture and furnishings were designed to correspond. The ceiling is a copy of one in the Palazzo Vecchie*



*A Georgian living room where correct architectural lines of the paneling strengthen the cool tint of the walls, giving a perfect background to the variety of color in the furnishings*

## BACKGROUND AND FOREGROUND IN DECORATION

### Part I

By LEE McCANN

*Photographs from Francis H. Bacon Co., Henry F. Bultitude, Barton Price & Willson, and Eli Berman Co., Inc.*

**I**N THE picture presented by a room it is of just as great importance that the background which is the interior architecture and the foreground which is the furnishings should combine in a unity of design as is the relation of background to foreground in a painting.

In analyzing the treatment of rooms it is often difficult to draw the technical line between architec-

ture and decoration. Most good architects have a feeling for decoration, and not a few decorators can turn their hands most cleverly to problems of interior architecture. Yet there is often a slip-up, a failure to get together in working out the two inseparable elements of the ensemble of the interior.

Too often a house is built and the plans for its furnishings are deferred until after its completion. Then it is a question of putting into it such draperies and furniture as will best fit in with the rooms. This is a negative and many times a bad method. Actually the room and its furnishings are one as a problem in decoration and should always be so considered. There seems to be a curious one-sided understanding of this rule. Given a room of definitely Georgian or other type it is well recognized that furnishings to correspond are required. What ought to be equally clear, and apparently is not, is that given Georgian

furnishings, the party of the second part should unquestionably be a room of Georgian architecture.

Unifying a room is a far more fundamental matter than pulling it together after it is furnished by the use of draperies to conceal possible architectural shortcomings, the shifting about of furniture, and the addition of ornaments. Much may be done in this way to create an interior of a highly personal style. When planned with understanding and a sense of beauty such rooms have warmth and charm, but unless done with a sure knowledge the room suffers more than if the planning had been formal and deliberate. At best, rooms assembled in this way have charm of an accidental character, but seldom possess the distinction and repose that are felt where architecture and furnishings are planned with reference to a mutual result.

In the days of good Queen Bess, furniture was a minor consideration to most of her subjects, and by no means essential, in spite of the plethora of things Elizabethan which we are asked to accept to-day as genuine. Only the rich and powerful then had furniture and tapestries. But thousands of houses were built with simple charm of structure and an inherent sense of proportion that still furnish us with models of style. Furniture won its way by its contribution to comfort, and the dignity of its usefulness made it

a fitting vehicle for the art of the great craftsmen.

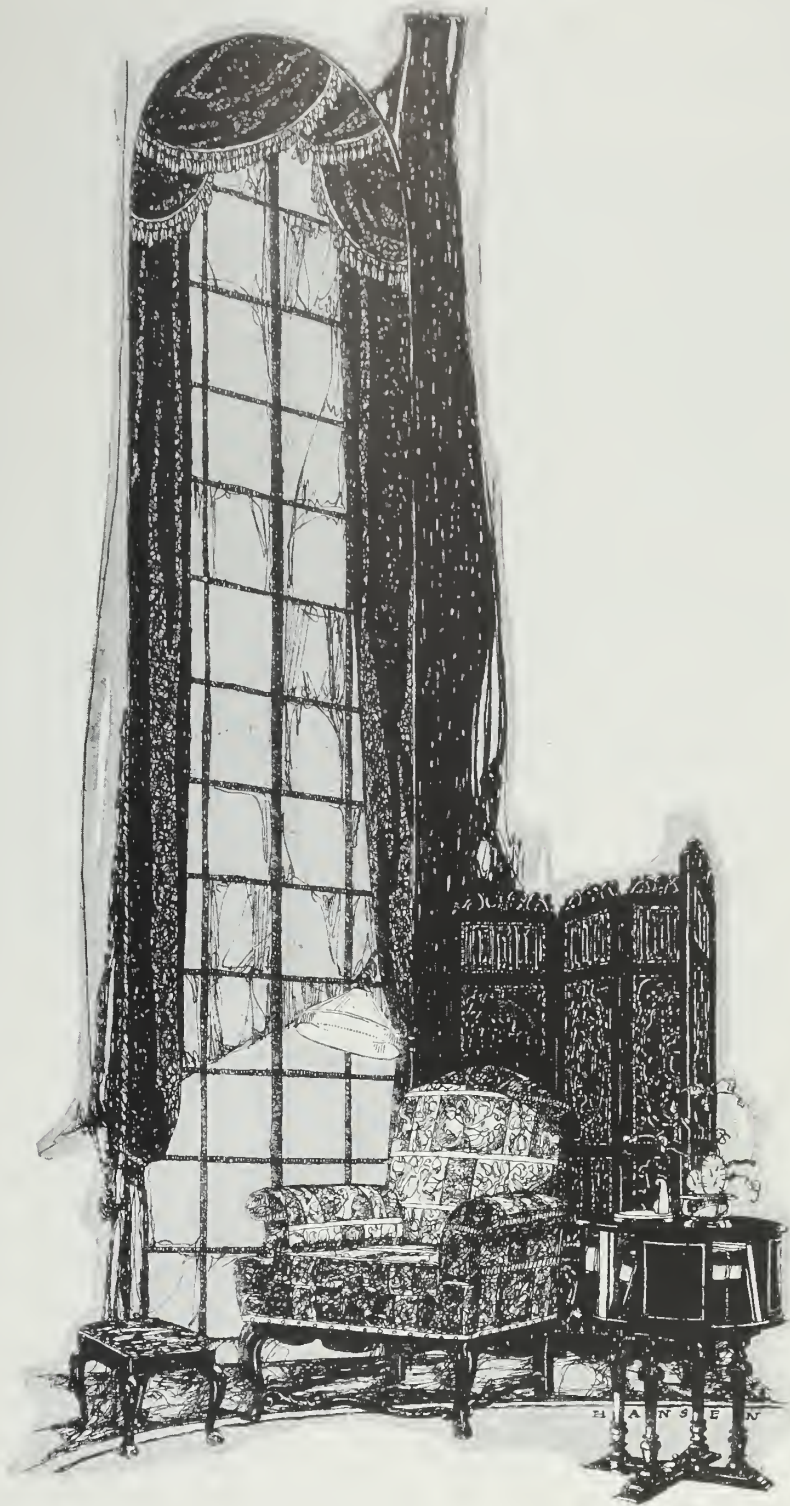
But no matter how distinguished may be the accessories of a room, they should never supersede nor ignore the structural style of the room itself. The popularity of the Spanish style has been valuable in bringing out this point of view, because it has character of such a definite and obvious sort that it is next to impossible to separate decoration from architectural environment and



*Above. The grand air in decoration is never overwhelming when serenity, harmony, and beauty are present, as in this stately room, to make it livable*



*Right. Here a Tudor background of paneling created with the same tradition of craftsmanship which inspired Tudor wood carvers is combined with furnishings which correctly interpret the spirit of the period*



**P**ERHAPS you are interested in completely furnishing a home. Perhaps it is only an individual piece of furniture you require. We are as much interested in aiding you to select a single chair or lamp as we are in helping you furnish your entire house or apartment. We are always pleased to have you take advantage of our Home Furnishing Counsel—no matter how large or how small your purchase may be. Prices of all our furnishings are most reasonable.

*Our Oriental rugs are woven for us on Eastern looms which we control. Our authentic furniture reproductions of French, English and Spanish antiques are made in our Master Craftsman factory, while our Early American reproductions come from our Oneida-craft factory.*



# W. & J. SLOANE

*Fifth Avenue at Forty-Seventh Street, New York City*  
*• San Francisco • Washington •*

INTERIOR DECORATION · HOME FURNISHING COUNSEL



Tapestry size 8 feet, 2 inches by 13 feet, 1 inch

## A RARE 17TH CENTURY AUBUSSON TAPESTRY

THE Tapestry illustrated is one of a magnificent pair of XVII Century Samson Tapestries of Aubusson weave.

The Tapestry panel above depicts Samson bearing away the gates of Gaza. Its companion piece, also in the possession of the Valiant Company, portrays the hero's combat with a lion.

Of the very few sets of Samson tapestries woven, one complete set was for generations in the possession of the royal Hapsburg Dynasty of Austria, and is reputed to be still hanging in Schönbrunn Palace at Vienna.

Visit the Valiant Exhibition at Kapock House, Philadelphia

# VALIANT

Decorations ~ Furniture

1822 Chestnut St. Philadelphia      224 North Charles St. Baltimore      9 rue de Seine Paris



The inviting atmosphere of this interior is the achievement of a distinguished relationship between the architecture and the decoration. Note how the beautiful sweep of the arch is echoed by the painting and windows set like a triptych in a frame



Note the beauty of the Georgian door, so perfect in its noble proportions. The comfortable appointments of the room derive an added charm from the architectural detail which is so perfectly in keeping

retain the essential qualities of the furnishings at their full value. It is the doors and windows, the design of the paneling, the fireplace, and other structural details which provide the strength and continuity of line in the design of a room. When these are badly handled, no matter how choice the objects assembled there, the room does not hold in a decorative sense. The fine Tudor panelings, the noble spacings of Georgian rooms, and the delicacy of French architecture are as necessary to rooms of their periods as anything these rooms may boast to make them livable.

Early American and peasant types of furniture are suited to relatively simple interiors. But their informal character gives the architect great play in planning effects of delightful ingenuity and naïve charm. Amusing, unexpected arrangements which provide a peg for the decorator's imagination are a quality of such houses, not always utilized as attractively as might be.

Sometimes consistency in decoration is carried to extremes and the decorator does his job too well. Then rebellion may surge in the breast of a client who, not being in the least like Marie Antoinette or Cardinal Wolsey, finds himself anchored in a setting that would have been perfect for either of these personages. Then—oh tragedy of decorators!—the owner of this grandeur is apt to crave a familiar and humanizing touch which sometimes expresses itself in the addition of a mahogany center-table, a batik lamp, or what-not of the incongruously in-



Book cases interestingly placed cut the oval shape of this library in a manner that gives special decorative interest. The paneling and sofa were designed each in consideration of the other to present a satisfying harmony of line





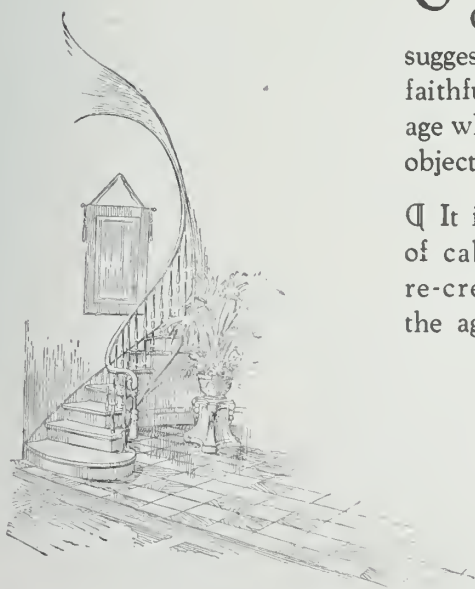
New York Galleries, Inc., Decorators

COMPOSED before a softly glowing background, the French XVIII Century furniture of this interior suggests that there are artisans today who faithfully interpret the best traditions of an age when craftsmen strove to make of each object an *objet d'art*. ~ ~ ~

It is in this spirit that our community of cabinetmakers at historic Fort Lee re-creates Old World furniture of all the ages, bestowing upon each piece the

unmistakable touch of artistry. ~ In finish as well as in form these reproductions share the beauty and charm of the time-mellowed antiquities which they so fittingly accompany at these Galleries in a series of decorative ensembles. ~ ~ ~

Before a sympathetic background such objects grow in one's estimation with the passing of years, until their utilitarian purpose is well nigh forgotten in the joy of their companionship. ~ ~ ~



# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS    DECORATORS    ANTIQUARIANS

**WEATHERVANES**  
BY  
**TODHUNTER**



W ————— S  
N ————— E

Designs which reflect the individual  
interest or hobby of the owner

These vanes are complete with compass points, pole and flashing  
ready for installation. Illustrated booklet upon request.

119 East 57th Street, New York

formal. The moral of that story is that the decorator should be also a psychologist. No doubt in the "Almost Perfect State" he will be.

The reverse side of this picture is seen when the possession of treasures of furniture makes architectural consideration of them a necessity in building. Then is seen the nicely proportioned space, the rhythmically broken line, the perfect combination of shape and color, and the correct kind of walls. This seems, in a way, putting the cart before the horse, but any method is a good method if the result is successful.


Often a fine portrait, a sofa of distinguished line, or some other piece with personality, will provide a key for the entire scheme of a room and give it the individuality which rooms, like their occupants, should have. This is an interesting and intelligent way to give tradition to furnishings be they of antique or modern make. It is the best criterion for preserving the genuinely good and eliminating the second rate when one's decorative possessions increase beyond convenience.



*An antique porcelain stove from Switzerland provides the focal point of interest in this hall of a renovated house. The decorator has cleverly chosen oak for doors and stairway to lead up to and supplement the quaint interest of the old stove*

... at McGibbon . . . a Treasure House of  
Bed Fittings! Silk and satin *Comfortables*  
that are marvels of warmth and lightness  
. . . and such delectable *Spreads*—charming  
Dolly Madison coverlets, old Candlewick  
weaves and those decorative India Prints  
. . . Tasteful—comfortable—luxurious—  
and all very reasonably priced!

**McGibbon**  
3 West 37th St., N. Y. C.  
Tel. WISconsin 7900




*Two breakfast rooms where the eye travels many harmonies of line in the fine ensemble of furnishings and their setting*

### \$1700 Paid Out of Income Gives You This Winter Comfort

You, too, can have this charming winter pleasure spot, to retreat to when the days grow raw and cold. You can grow flowers and fruit all winter—this coming winter if you wish.

Do it with a practical little glass-covered garden like this, 15 feet wide, 33 feet long, built of rust resisting metal and enduring cypress.

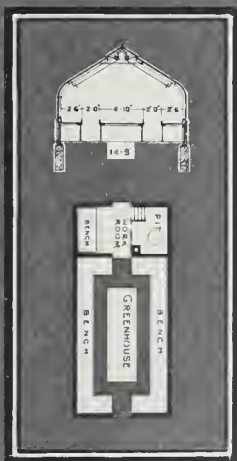
\$1700 gets you all the materials, heating system and equipment included. Only the concrete work to be added.

Build it with local workmen, or ask us for our moderate erection charge.

Avail yourself of our budget payment plan, if you prefer.

A word from you will bring pictures, plans and specifications.

**Hitchings Company**  
Elizabeth, N. J.



The new 300 room  
**HALF MOON HOTEL**  
of the American Hotels Corporation at Coney Island, New York. Geo. B. Post & Sons, Architect. Alexander Bryant Co., Plumbing Contractor.

**Bridgeport-Keating**  
BRASS  
FLUSH VALVE

## Compact Quiet Efficient



**I**N your home, as in all the better hotels, the modern demand is to have fixtures silent, dependable and no larger than necessary.

The Bridgeport-Keating flush valve fits the need for a modern flushing device eliminating the bulky, wasteful tank. There are no weak or noisy flushes—this fixture is made for a lifetime of sanitary service.

When building, be certain that your plumber installs the Bridgeport-Keating. Good taste also suggests this flush valve for modernizing your present bathroom.

**BRIDGEPORT BRASS COMPANY**  
BRIDGEPORT, CONN.

*"Makers of Brass Products for over 60 Years"*



Architects will find the Bridgeport-Keating of material help in planning bathrooms. It contains no rubber, quickly adjusts for volume flow, and is a space and water saver. Reliable service from the most important bathroom fixture is assured. There is a Bridgeport-Keating model for any type of building for initial installation or for replacement.

**SEND FOR YOUR COPY TODAY**

BRIDGEPORT BRASS CO., Bridgeport, Conn.

Please send me free copy of booklet "Modern Toilet Flushing Equipment."

Name .....

Address .....

Plumber's Name .....

Plumber's Address .....





The  
Ever welcome  
week-end gift

Stores approved as Reymers Agencies are supplied direct from Reymers'—ensuring freshness and careful handling. Dealer inquiries invited.

*Reymers*  
"That Good  
Pittsburgh Candy"

MADE BY REYMER & BROTHERS INCORPORATED PITTSBURGH PA SINCE 1846



*Chris-Craft*

Always a Step or More in Advance

CHRIS-CRAFT acknowledges its position of leadership by advancing still further its high standards of performance. Now more than ever before you can expect added smartness, more luxurious riding comforts, astonishing speeds combined with spirited maneuvering qualities and the utmost in reliability, if your boat is a Chris-Craft. But drive it first and discover for yourself the distinguished evidence of Chris-Craft superiority.

Chris-Craft are built in two sizes and offer three distinct speed ranges

|                                                    |                                            |                                            |
|----------------------------------------------------|--------------------------------------------|--------------------------------------------|
| 22-FOOT CHRIS-CRAFT "CADET"<br>30-35 m.p.h. \$2395 | 26-FOOT CHRIS-CRAFT<br>30-32 m.p.h. \$3500 | 26-FOOT CHRIS-CRAFT<br>38-40 m.p.h. \$4000 |
|----------------------------------------------------|--------------------------------------------|--------------------------------------------|

NATIONAL SALES OFFICE

393 Seventh Avenue (Opposite the Pennsylvania Station) New York City

Chris Smith & Sons Boat Co.  
ALGONAC MICHIGAN



## Palladium for — Her Birthday

THE ROSES Jack brought were lovely, charming, but when he slipped a shiny new leather case from his pocket and held it up, high out of reach; what matter a few flowers then?

There was a rush and a struggle that could have but one ending. Cajolery succeeded where lack of a few inches made for failure and — of course, it was intended she should win anyway. Jack had his moment of teasing triumph, then surrendered at discretion, took his reward and the beautiful palladium thing was hers.

Palladium jewelry is most appropriate for birthday presents, because its fine blue-white color is permanent—fadeless. Palladium gifts are "gifts that last", enduring undimmed through the years, to evoke happy memories and enable both giver and recipient to live again those joyful moments of presentation.



Approximate Prices  
of a hand-carved  
Wedding Ring

|                 |      |
|-----------------|------|
| PLATINUM . . .  | \$45 |
| PALLADIUM . . . | \$25 |
| WHITE GOLD . .  | \$14 |

Palladium is a true and distinct precious metal, just as platinum is. In fact it is even more rare than platinum. It wears perfectly, brings out every bit of the tints or prismatic colors of gems set in it and holds them securely. Do not confuse it with white gold. This is yellow gold made white artificially. Palladium's color is its natural color and its name is not a trade name. It can be found in any work on chemistry or physics.

If your jeweler has none on hand,  
he can easily get it for you

# Palladium

LIGHTER THAN PLATINUM ~ MORE  
PRECIOUS THAN GOLD

BAKER & CO., INC.  
NEWARK, N. J.

AMERICAN PLATINUM WORKS  
NEWARK, N. J.



*Brown vici kid,  
from Best & Co.*



*White buckskin with tan or black lizard calf; Franklin Simon & Co.*



*Vici kid in parchment or  
Spanish raisin; Best & Co.*

## SUMMER FOOTWEAR

By ANNE SHIRLEY MOLLOY

SELECTING the proper footwear for certain costumes is really not so simple a matter as it was comparatively few seasons ago, simply because the variety now is so much less limited. Paradoxical as this may seem, time was when a

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information of any sort regarding country clothes. It will gladly furnish the names and addresses of establishments where correct country clothes may be found. Write, telephone, or consult Miss Molloy personally on country clothes problems at COUNTRY LIFE'S New York office, 285 Madison Avenue

pair of white slippers was the more or less universal accompaniment to any light summer frock. Nowadays a trip to the bootmaker reveals such a bewildering variety of shoes, and such attractive ones, that the purchaser must of necessity practise rigid self-restraint. And, for the unwary buyer, there are many more chances to make mistakes, or at least to be unduly extravagant. On the other hand, if one plans to acquire a pair of shoes for every costume, the matter of selection becomes a pleasure. For those of us who wish to limit our choice somewhat, the power of elimination must be employed wisely in deciding upon shoes which will harmonize or contrast properly with various items in our wardrobes.

Such details as shoes and belts and pocketbooks were never more important than now. Then, too, they were never more easily matched, for the smart shops have brought bags and belts, and even matching shoulder flowers into the shoe departments. The purchaser of pastel kid slippers may select a pastel shoulder flower of the same tint. If she buys hand-painted straw slippers or gaily colored woven ones, there are charming belts and flat pocketbooks to match, and the fine points of her costume are made.

Summer footwear, like that for spring, is rather simple in outline. Color and delicately balanced trimming give the decorative quality. There are beige and parchment and waterlily tints, not to mention white, for the woman of fairly conservative tastes. There are also bright greens and reds and pastel tints, plain or with effective trimming contrast of reptile skin or kid.

First let us consider the lighter colored models shown at each side of the page, and the street shoes above. The makers of this lovely soft vici kid give every consideration to the question of color contin-

uity in the costume. Thus a careful study of the forthcoming smart shades in hosiery and dress materials enables them to bring out kid with the pressure of authority behind its color. This is of inestimable value to the woman who wants to select foot-



*Vici kid of Soudan trimmed with brozen; Best & Co.*



*Gray vici kid with snake calf; Best & Co.*



*Hand-painted manila straw; Saks-Fifth Ave.*



*White or pastel leather with interwoven camp; Franklin Simon & Co.*



*Green kid with green and white insets; Saks-Fifth Ave.*



LOUNGE SUITS AND ROBES

Aboard Yacht or when Travelling our Distinctive Lounge Suits and Robes made of Richest Silks and Novelty Flannels add a note of Luxurious Comfort. Unusual Beach Robes are also a feature with us.

*Ready for Wear or Designed to please one's Individual Ideas*

**H. Sulka & Company**

512 FIFTH AVENUE  
NEW YORK

LONDON 27 OLD BOND STREET      PARIS 2 RUE DE CASTIGLIONE



*James W. Bell, Son & Co.*

*Gentlemen's Tailors*

Recognized as the Highest Expression of Exclusive Quality, our Clothes for Formal, Business, and Sports appeal to men who dress with Utmost Good Taste.

*Our Representative visits the Principal Cities in the Middle West—dates sent on application*

*522 Fifth Avenue at 44<sup>th</sup> Street  
New York*

ESTABLISHED 1818

*Brooks Brothers,*  
**CLOTHING,**  
*Gentlemen's Furnishing Goods,*

MADISON AVENUE COR. FORTY-FOURTH STREET  
NEW YORK

*Telephone Murray Hill 8800*



© BROOKS BROTHERS

Clothes for  
Vacation and  
Midsummer  
Wear

*Send for BROOKS'S Miscellany*

**BOSTON**  
LITTLE BUILDING  
TREMONT COR. BOYLSTON

**PALM BEACH**  
PLAZA BUILDING  
COUNTY ROAD

**NEWPORT**  
AUDRAIN BUILDING  
220 BELLEVUE AVENUE

# BONWIT TELLER & CO.

*The Specially Shop of Originations*  
FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK



**smartness excuses  
the absence  
of sleeves . . .**

*... "sports frocks appear newly feminine by omitting their sleeves. since sunburn has grown chic, there is no necessity of sleeves, and enthusiastic golfers and tennis players welcomed this comfortable fashion" . . . VOGUE.*

*in our collections are sleeveless frocks of unequalled smartness . . . of silk crepe, of fine linen, of pique, of tub silk . . . many of them from Paris.*

*sports attire — fourth floor*



*White or pastel kid; Saks-Fifth Ave.*



*Varicolored imported straw;  
Franklin Simon & Co.*

straw, usually in two colors. Now they are made of woven leather strips as well. Three models which make use of interwoven strips are shown here. The open-shank slippers at the bottom of page 92 are of leather with soft interlaced strips making the front part of the shoe. They come in white or pastel tints. Just to the right of these are gay kid slippers which make use of interwoven insets. This comes in various colors and is particularly smart in bright green, with green and white interwoven.



*Lizard calf street shoe;  
Best & Co.*



*Question mark slippers of black satin with silver kid; Franklin Simon & Co.*

wear which will harmonize with her costumes. On page 92, (at the right) is shown a smart Aubert model in gray vici kid trimmed with snake calf; the much wanted beige note is represented at the left in a model inspired by the same maker, of Soudan tint trimmed with brown; the modified oxford type above comes in brown kid or in patent leather; the shoe at the upper right is a Greco model which comes in parchment or Spanish raisin.

Also on page 92 is shown a pair of attractive golf shoes. Since some version of the saddle strap effect is the accepted pattern for golf shoes, the thing to do is to find the most effectively cut saddle treatment. This may be considered the smart answer and it comes in tan calf or black lizard calf on a rubber-soled white buckskin model.

The woven sandal is a great favorite. It looks cool and is cool, and it offers all sorts of color possibilities. Moreover it comes in sports models with an almost flat heel, or in the smartest of high-heeled afternoon slippers. The first woven sandals of a few seasons back were of colored



*"The Voyage of Your Dreams"*



**AROUND  
the WORLD  
5<sup>th</sup> Cruise**

**s. s. "RESOLUTE" Jan. 7-1928**

"QUEEN OF CRUISING STEAMERS"

**EASTWARD FROM NEW YORK**

Cruise on the luxurious Resolute, to the wonderlands of the world. The classic, colorful Mediterranean, the Holy Land and Egypt, little-known East Africa, mysterious India, fantastic China and Japan in cherry-blossom time.

In 140 delightful days, you cover 37,849 miles on land and sea—visiting 63 fascinating cities in 30 chosen countries each at the ideal season. All the Oriental Ports of all other world cruises plus Borneo and French Somaliland.



One experienced management on ship and shore assures flawless execution of the cruise program—the staff including expert leaders for shore excursions, lecturers, hostesses, entertainers and musicians.

The Resolute—built for tropical service—is the ideal cruising steamer with magnificent public rooms; large, airy cabins; sunlit, tiled swimming pool and spacious decks.

Rates, including shore excursions \$2000 upward.  
Descriptive literature will be sent at your request.

**HAMBURG-AMERICAN LINE**

UNITED AMERICAN LINES, INC., General Agents

28 Broadway, New York

131 State Street, Boston

177 N. Michigan Ave., Chicago

230 South 15th St., Philadelphia

574 Market St., San Francisco

or local steamship and tourist agents



The Parian Gate, Manila

**\$852<sup>40</sup>**

**Round the Pacific**

**Glorious vacation tours to the Orient and South Seas**

**\$852.40.** Sail from Seattle direct to Yokohama via the American Mail Line or from Los Angeles or San Francisco via the Dollar Steamship Line for Honolulu, Yokohama, Kobe, Shanghai, Hong Kong, Manila, thence your choice of routes and ports on connecting lines through the Polynesian Islands to Brisbane, Townsville and Sydney.

Return to San Francisco via Suva, Pago Pago and Honolulu, or via Wellington, Rarotonga and Tahiti. Or return to Vancouver via Auckland, Suva and Honolulu.

**\$921.65.** Sail from Los Angeles or San Francisco via Honolulu on the Dollar Steamship Line, or sail direct from Seattle to Yokohama, Kobe, Shanghai, Hong Kong, Manila, Singapore. Thence on connecting lines to Sydney via Batavia, Samarang, Sourabaya, Port Darwin, Thursday Island, Townsville and Brisbane. Or to Sydney via Batavia, Samarang, Sourabaya, Macassar and Brisbane.

Return to San Francisco via Suva, Samoa, Honolulu, or via Wellington, Rarotonga, Tahiti. Or return from Sydney to Vancouver via Auckland, Suva, Honolulu.

Stopovers at any port for one week, two weeks or longer. Your fare includes your meals and accommodations aboard ship. You will enjoy the luxury of palatial Dollar and American Mail President Liners.

Outside rooms with beds, not berths. Spacious decks. A world famous cuisine. Plan to go this summer.

Dollar Liners sail from Boston and New York every fortnight for the Orient and Round the World via Havana, Panama and California. Every week from Los Angeles and San Francisco.

American Mail Liners sail every fortnight from Seattle for the Orient.

Complete information from any steamship or railroad ticket agent or

**Dollar Steamship Line  
American Mail Line**

32 Broadway . . . . . New York  
604 Fifth Ave. and 25 B'dway, New York  
1018 Bessemer Bldg. . . . . Pittsburgh, Pa.  
177 State Street . . . . . Boston, Mass.  
Robert Dollar Bldg., San Francisco, Calif.

Dime Bank Building, . . . . . Detroit  
110 S. Dearborn Street . . . . . Chicago, Ill.  
101 Bourse Bldg. . . . . Philadelphia, Pa.  
514 W. Sixth Street, Los Angeles, Calif.  
1519 Railroad Ave. So., Seattle, Wash.



Department of Travel and Resort Information

This department is for Country Life's readers who desire information regarding travel and resorts. Booklets listed below will be sent free of charge. Order by number only, using the coupon at the bottom of page 120.

WHERE-TO-GO HOTEL RESORT AND TRAVEL DEPARTMENT. Established 1906. Featured every month in seven publications. THE QUALITY GROUP MAGAZINES. ATLANTIC MONTHLY, HARPER'S REVIEW OF REVIEWS, SCRIBNER'S MAGAZINE, THE GOLDEN BOOK and WORLD'S WORK, also in COUNTRY LIFE.

Only 4 months Round THE WORLD CRUISE. The most attractive World Cruise ever planned—with visits to alluring Oriental lands and places that travelers rarely see (Korea, Siam, Sumatra, etc.)—as well as to India, Ceylon, China, Java, Japan and the other countries of the Far East that are the essence of Round the World Travel.

LOS ANGELES CAL. Hotel Clark. Within Easy Reach of Everything. POSITIVELY FIREPROOF. Headquarters for travelers from all parts of the world. 555 rooms—each with private bath. European plan.

VAN NUYS HOTEL LOS ANGELES. A quiet atmosphere that appeals to persons of refinement. World-famous cafe. Convenient location. Moderate rates. Folder on request.

NEW HAMPSHIRE NEW HAMPSHIRE. Homeland of Beauty Industry and Agriculture. Booklet of 177 Pictures on Request. N. H. Publicity Bureau. 6 Park Street Concord, N. H.

KENNEBAGO LAKE ME. Spend Your Vacation at the Famous KENNEBAGO LAKE, where you receive two dollars worth of enjoyment for every dollar spent. Best fishing in Maine. Individual Log Cabins with open fires, fully equipped baths, electric lights.

HOTEL MITCHELL BOSTON MASS. On the beautiful Charles, furnished suites or single rooms during your stay in Boston. Write for Folder. 91 Bay State Rd. BOSTON, MASS.

HOTEL PURITAN 800 Commonwealth Ave. Boston. THE DISTINCTIVE BOSTON HOUSE. Puritan one of the most homelike hotels in the world.

LENEX MASS. Hotel Aspinwall. In the beautiful Berkshires June 23d to October 15th. BAY VIEW HOUSE BAY VIEW MICHIGAN. A Summer Home. Appetizing Michigan Full of Ozone, Pure Artesian Water.

LET'S WORK TOGETHER! To enable WHERE-TO-GO to give you the best travel advice, please tell us precisely what section of the country you are interested in.

MOTHERSILL'S SEASICK REMEDY. Gives positive relief, preventing all symptoms of distress from Sea, Train, Auto or Air sickness. The Mothersill Remedy Co., New York.

- WATER TRIPS Canadian Pacific Railway\* 3 Travel Suggestions Canadian Pacific Steamship\* 187 South American-Africa Cruise—S.S. Empress of France, leaving New York, Jan. 24, 1928

- LAND TRIPS—American Canadian Pacific Railway\* 92 Pacific Coast Tours through the Canadian Pacific Rockies Dollar Steamship Line\* 93 Round America Tours

NEW YORK CITY Hotel St. James. 109-113 W. 45th St. Midway between Fifth Avenue and Broadway. ADIRONDACK MTS. N. Y. MOHAWK 4th Lake. Capacity 125. Latest equipment, electricity, running water, every room. Garage. C. M. Lonzstaff, Old Forge, N.Y.

BATTLE CREEK COL. SADDLE POCKET RANCH. Fishing, riding, mountain trips. Ranch activities—roundups, branding, etc. Splendid food. For booklet write Saddle Pocket Ranch, Battle Creek, Colo.

See ENGLAND HOLLAND BELGIUM GERMANY FRANCE. —All Expenses 39 Days for \$395. Free Illustrated Tour Book Sent on Request. COLLEGIATE TOURS to EUROPE.

\*Country Life Advertiser (Continued on opposite page)





### The Hindu's Holy City

**BENARES**—on the river Ganges, the principal Holy City of the Hindus. Said to have been founded about 1200 B. C.

This great, impressive city of early Buddhistic worship will be visited during our

## WORLD CRUISE SUPREME

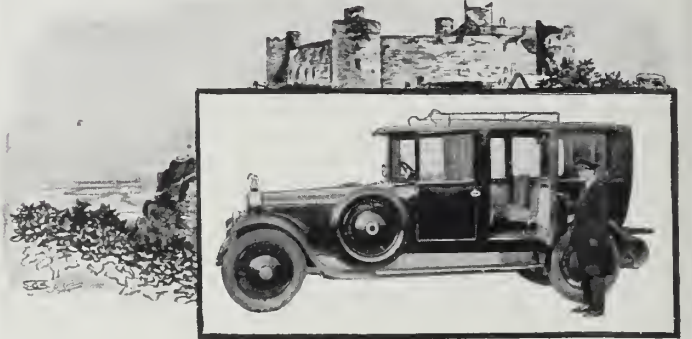
*On the specially chartered Cunarder*  
**FRANCONIA**  
From New York Jan. 7  
to May 31, 1928

The most remarkable organized world cruise ever undertaken. Send for our unique Map and the Story of the Cruise.

## THOS. COOK & SON

NEW YORK • PHILADELPHIA • BOSTON • CHICAGO • ST. LOUIS • SAN FRANCISCO  
LOS ANGELES • PORTLAND, ORE. • TORONTO • MONTREAL • VANCOUVER

# Automobile Service Abroad



One of the great fleet of 6-cyl. 6-seater Daimlers.



By appointment to  
H. M. King George V.

Before sailing for the British Isles or Continent, see that a luxurious Daimler, automobile and chauffeur-guide are reserved for you. Itineraries arranged to suit individual requirements.

**DAIMLER HIRE Ltd.**  
578 Madison Avenue New York

HEAD OFFICE  
243 Knightsbridge  
LONDON S. W. 7

Phone PLAZA 0794

Cables: Daimlerdom, Knights, London

## Dreer's Twelve Extra Choice Hardy Perennials



NOW is the time to sow seed of these to get good strong plants for blooming next season. This wonderful selection holds the most dependable, old-fashioned hardy flowers recommended on the basis of a lifetime's experience:—

**A Dozen Popular Favorites—easily grown by Everybody—12 separate packets postpaid for \$1.00**

- |                                                                   |                                                |
|-------------------------------------------------------------------|------------------------------------------------|
| <i>Delphinium</i> , Dreer's De Luxe Hybrids                       | <i>Pavethrum</i> or Persian Daisy              |
| <i>Aquilegia</i> (Columbine), Dreer's Long-spurred                | <i>Dianthus plumarius</i> , Clove Pink         |
| <i>Coreopsis</i> , New double flowering (Foxglove), Giant Shirley | <i>Gaillardia Grandiflora</i> , Blanket Flower |
| <i>Sweet William</i> , Newport Pink                               | <i>Gypsophila Paniculata</i> , Baby's Breath   |
| <i>Agrostemma Coronaria</i> , Rose of Heaven                      | <i>Lycnis Chalcidonica</i> , Jerusalem Cross   |
|                                                                   | <i>Poppay</i> , Large flowering Oriental       |

A liberal packet each of the above 12 Extra Choice sorts for \$1.00, postpaid. Full cultural directions with each collection.

The Dreer Midsummer Catalog gladly mailed free and please mention this publication.

**HENRY A. DREER**  
1306 Spring Garden Street, Philadelphia, Penna.

## THE LUXURIOUS ROUTE TO ITALY and the Continent

by the "Roman Splendor Ships"

**ROMA** July 27—Aug. 31—Oct. 8  
**DUILIO** July 6—Aug. 13—Sept. 17  
the popular Cabin Class Steamer

**COLOMBO**  
Aug. 20—Sept. 24—Nov. 3  
*SITMAR de luxe* connecting Line to Egypt, Asia Minor and Constantinople.

Sitmar Summer Cruises  
by the especially constructed cruising steamer

**NEPTUNIA**  
3 Cruises from Genoa and Venice.  
To picturesque points in the calm Mediterranean  
†Aug. 1 16 days \*Sept. 1 18 days  
‡Sept. 25 23 days  
\*From Genoa. †From Venice.

Illustrated Booklets, rates and full information sent on request.

**NAVIGAZIONE GENERALE ITALIANA**  
Italia America Shipping Corp., General Agents  
1 State Street, New York or local steamship agents



FRANK'S  
6th Annual

CRUISE DE LUXE  
Jan. 25, 1928

# MEDITERRANEAN

NEAR EAST  
EGYPT - HOLY LAND

and practically Every Port of  
Historic and Romantic Interest



Again the Famous  
Trans-Atlantic Liner  
"SCYTHIA"

exclusively chartered for our  
guests, limit 390; especially adapt-  
ed for cruising: spacious decks, two  
elevators, unusually large and well  
ventilated cabins—all with hot and  
cold running water—suites, private  
baths; finest Cunard service and  
cuisine.

Rates, reasonable for luxurious service, include attrac-  
tive trips at every port, best hotels, automobiles, special  
trains, guides, etc.

Free stop-over in Europe, including return by S. S.  
"Berengaria," "Aquitania," "Mauretania"  
or any Cunard steamer.

Full information on request.

**FRANK TOURIST CO.**

(Est. 1875)

542 Fifth Ave., New York

Philadelphia—1529 Locust St. Boston—33 Devonshire St.  
San Francisco—582 Market St. Los Angeles—756 So. Broadway

Travel Service  
throughout

**Europe**

Independent or  
With Escort,  
Securing All  
Reservations in  
Advance.  
Send for Book E.

**Push  
No  
More**



**Just Follow and Guide**

Here is the newest invention in Lawn  
Mowers. No more "pushing" on hot  
days—just follow and guide the new

**BOB-A-LAWN**

The Pushless Lawn Mower

Operated and propelled by 1 H. P.  
gasoline motor. Easy pull on starting  
cord and engine starts. Pull up on clutch  
control and mower starts. To stop, push  
down clutch control. Handy lever on  
handle controls everything. Any one can  
operate it. Cuts on hill or terrace; heavy  
or light grass. Circular free. **Power  
Units, Inc., 771 Jackson Street, Jack-  
son, Michigan, east of Mississippi River;**  
**Cushman Motor Works, 1016 N. 21st  
Street, Lincoln, Nebraska, west of  
Mississippi.**

**ENJOY - this Summer  
A·B·A RANCH**

*In Wyoming - In the Rockies*  
Unique among ranches: Unsur-  
passed location; private cabins; baths;  
electricity; *exceptional food*; unex-  
celled riding; best trout fishing;  
hunting; swimming. Joy of the great  
outdoors at its best. Guests limited  
to 30. Christian. References required.  
Season June 15 to Oct. 1.

For illustrated booklet, address:  
**ANDREW ANDERSON**  
A Bar A Ranch, Encampment, Wyoming



**BECOME A  
LANDSCAPE  
ARCHITECT**

Dignified. Ex-  
clusive Profes-  
sion not overrun  
with competitors.  
Crowded with oppor-  
tunity for money-making and big  
fees. \$5,000 to \$10,000 incomes  
attained by experts. Easy to  
master under our correspondence  
methods. Credentials awarded.  
We assist students and gradu-  
ates in getting started and de-  
veloping their business. Estab-  
lished 1916. Write for informa-  
tion; it will open your eyes. Do  
it to-day!

**AMERICAN LANDSCAPE SCHOOL**  
73-GA, Newark, N. Y.

OF INTEREST TO  
**TRAVELERS**  
WHO ARE GOING ABROAD



This book, published by Brentano's, answers your every question about foreign travel.  
\$1 at all bookstores. Free to purchasers of A·B·A Cheques for use abroad.

**HARRY FRANCK'S**

## New Travel Book FREE

To purchasers of A·B·A Certified Cheques

**H**OW much to tip the ship's  
stewards, the handling of  
baggage in foreign countries,  
the class to travel on different  
railroads—these and every  
other point you are in doubt  
about are covered in "ALL  
ABOUT GOING ABROAD"  
by the world-famous traveler,  
Harry Franck.

This new book is pocket size  
and contains useful maps and  
pages for a diary and expense  
account.

Through special arrange-  
ments with Brentano's, the pub-  
lishers, a complimentary copy

will be given to those who pur-  
chase A·B·A Certified Cheques  
for use abroad.

A·B·A Cheques are the *official*  
travelers cheques of the Ameri-  
can Bankers Association. They  
are the only *certified* travel  
cheques enjoying world-wide  
acceptance. Yet you pay only  
a nominal charge for this serv-  
ice and protection.

For utmost safety and con-  
venience when you travel, ask  
your bank for A·B·A Certified  
Cheques and get your copy of  
Harry Franck's intensely prac-  
tical book on foreign travel.

*Better Than Gold*

**A·B·A Certified CHEQUES**



This cheque is certified by BANKERS TRUST COMPANY, NEW YORK. Agent for the  
issuing banks, and is the only authorized travel cheque of the American Bankers Association

TWO  
NEW  
YACHTS

OF  
FINE  
DESIGN



MORRIS ROSENFELD PHOTOGRAPHS

*Above. Radiant, a 75-foot yacht designed by John G. Alden for Clifford Hendrix, Esq., of Larchmont, N. Y.,*

*and built by Luders, is a marvel of compact comfort. She has a 14-foot beam and is powered with two Sterling*

*Coast Guard engines. The two views immediately below show her dining saloon and roomy main saloon*



*Below. Mr. Hugh H. Cresswell's yacht Saga is one of the latest contributions to the New York fleet. She is a little smaller than Radiant, being 68 feet in*

*length with a 12-foot beam, and two Sterling Coast Guard engines give her a speed of nearly 24 miles per hour. Beauty and utility have gone hand in hand*

*in the interior arrangement, as indicated by the two views immediately above. Saga, was designed by Cox & Stevens, and built by the Consolidated*

THE  
SAGA



THE  
RADIANT

Containing Color Supplement for Framing

# CountryLife



ILLUSTRATED BY CURRIER & IVES

152 NASSAU ST NEW YORK

THE GREAT WEST.

## ANTIQUES NUMBER

THE RENAISSANCE OF CURRIER AND IVES

by Karl Schmidt

*Illustrated in Color*

AUGUST 1927

50 CENTS

DOUBLEDAY, PAGE & COMPANY

GARDEN CITY, NEW YORK



## *The Beginning of a New Period in Lavatory Design*

"Standard" has made of the lavatory a thing of beauty—endowed it with the distinctiveness of a period dressing table.

The difficulties, seemingly insurmountable, of modeling and firing designs as large as these in one piece of vitreous china, have been overcome by the master potters of "Standard".

They are drawn from the kiln with lines straight and true and all the gracefulness of perfect symmetry. The bowl of the "Templeton," here illustrated, is large—nineteen inches long and twelve wide; the spacious top is thirty-six by twenty inches. Tapered legs of clearest crystal with ornamental metal tops.

"Standard" metal smiths have wrought the fittings in designs as original as the lavatories. So that the distinctive motif may be carried out in other bathroom fixtures, fittings for them are available in the same designs. This is beauty that transcends artanship; that brings to the bathroom its long deserved note of individuality. Two models, the "Pemberton" and the "Templeton," are being exhibited at "Standard" showrooms

in principal cities. They are exclusive designs with the trademark "Standard" fired in them. Booklet, with color illustrations, will be mailed on request.

Standard Sanitary Mfg. Co. • Pittsburgh

**"Standard"**  
PLUMBING FIXTURES







Country Life Print

COURTESY OF JOHN LEVY GALLERIES

OLD HOUSE AT BELLENCOMBRE

From the painting by Aston Knight

Supplement to August, 1927, COUNTRY LIFE

NEW JERSEY

**FOR SALE—BEAUTIFUL ESTATE**

**93 ACRES  
FLEMINGTON**

**HUNTERDON CO., N. J.**

Main dwelling, 14 rooms, and other buildings.

Write for Illustrated Booklet

67 Liberty Street New York, N. Y.  
Telephone, Cortlandt 0744

**MONTCLAIR**

*The Leading  
Real Estate Brokers*

Opposite Lackawanna Station

MONTCLAIR, N. J.

**F.M. CRAWLEY & BROS**

**WILLIAM H. HINTELMANN**

REAL ESTATE & INSURANCE

*Specializing in COUNTRY ESTATES  
and MONMOUTH COUNTY FARMS*

Phone 600 Rumson, N. J.

The Leading Specialists in  
**MONTCLAIR PROPERTIES**  
Choice Country Estates

**FRANK HUGHES COMPANY**  
MONTCLAIR, N. J.

For the **Montclair** Offerings  
Finest Consult

458 Bloomfield Avenue  
**Sherwood & Staudinger** Phones  
Montclair 7200-01

*The Real Estate Office at the Center*

FOR THE FINE PROPERTIES IN  
**MORRISTOWN, N. J.**

See **Eugene V. Welsh**

Opp. Lackawanna Station MORRISTOWN, N. J.

**MONTCLAIR** *New York's  
Finest Suburb*

Send for illustrated booklet of homes  
\$12,500 to \$200,000



**James Mooney, Inc.**

Hinck Bldg., Montclair, N. J.  
Phone Montclair 9600

**SUMMIT**

*"All that's best  
in Real Estate"*

**CHESTER C. HENRY**  
SUMMIT ~ ~ ~ NEW JERSEY

**SHORT HILLS, N.J.**

For information regarding homes  
in this delightful suburb of  
New York City, Consult

**FREDERICK P. CRAIG**  
Realtor Tel. Short Hills 488

COLORADO

COLORADO



**Glen Eyrie**

Adjoining the Garden of the Gods  
Known as the

**General Palmer Estate**  
and Several Surrounding Ranches, About 7000 Acres

**Colorado Springs**

AT

**PUBLIC AUCTION**

Thursday, August 25, 1927

2.30 o'Clock, on Premises, Colorado Springs, Col.

Glen Eyrie lies upon the Eastern slope of the Rocky Mountains, near the gateway of the "Garden of the Gods." Its Tudor mansion, set in a lordly park, commands at once a view of Pike's Peak—the most famous of all the peaks in continental United States—and of the broad plateau below it, upon which Colorado Springs is situated, besides miles upon miles of rugged mountains and marvellous rock formation.

**65% ON MORTGAGE**

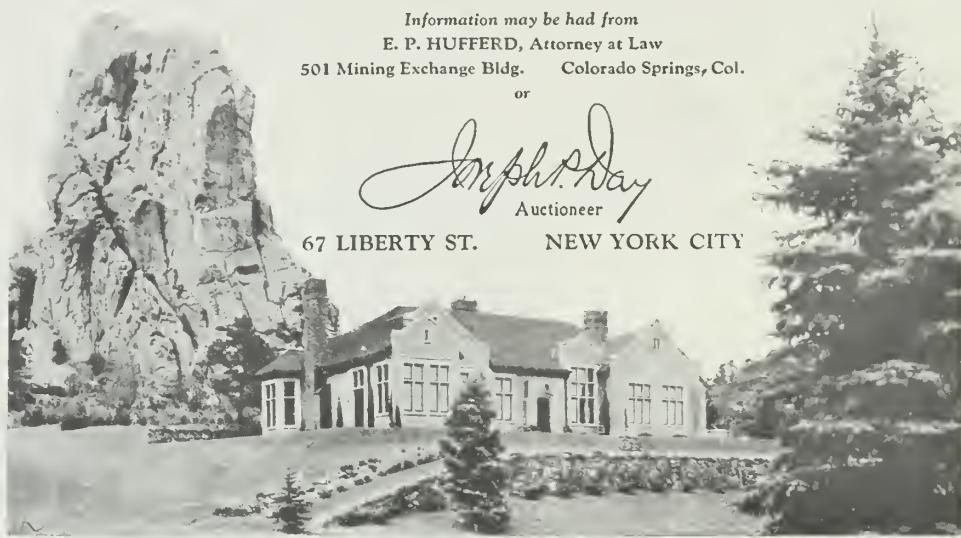
Information may be had from  
E. P. HUFFERD, Attorney at Law

501 Mining Exchange Bldg. Colorado Springs, Col.

or

Auctioneer

67 LIBERTY ST. NEW YORK CITY



NEW JERSEY

NEW JERSEY

**SUMMIT**

*Specialists in High Class  
Properties in the Hill Country  
along the Lackawanna*

**JOBS-BECK-SCHMIDT ©**  
SUMMIT Realtors CHATHAM

**COUNTRY LIFE**

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

**Princeton**

Princeton has never been exploited. Its appeal to the discriminating home-seeker is its atmosphere of established culture and permanence.

Homes for sale and rent,  
furnished or unfurnished.

**Walter B. Howe, Inc.**  
Princeton, N. J.  
Tel. Princeton 95

New York Office:  
80 Maiden Lane  
Tel. o589 John

**WIRE NETTING at Wholesale**

A big saving on wire netting in all sizes for any type of bird or animal enclosure. Wholesale prices and prompt delivery from our large stocks at Clinton, Mass., Chicago, Seattle, and Minneapolis.

Free Catalogue on Crown Pen Materials.

Crown Iron Works Company, 1258 Tyler St., N. E., Minneapolis

Buy  
Direct at  
Dealer  
Prices

# PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER

**T**HE first National Jersey Sale has passed into history. Everything considered, it was a success although everyone would have liked to have seen a higher average. It seems to me that too many animals were offered and in too short a space of time. The sale was not started until after lunch and then eighty-four cattle were brought out. This meant, of course, that the auctioneers could not devote very much time to each individual, and it seemed that quite a number were sold for less than they were worth for that reason. If the number had been kept down to sixty, and twenty-four of the poorest ones eliminated, a much better showing would have been made.

Again, there were eight bulls offered and I think that this was too many. They kept the average down. I have always doubted the wisdom of offering bulls at public auction. It seems to me that a thoughtful breeder would like to visit the farm and see all the maternal relatives of the bull he is about to select. Of course, if he is buying a bull only for the purpose of showing, it doesn't make much difference whether he buys at public auction or private sale.

It can hardly be said that the National Jersey Sale was a triumph for the American-bred Jersey. Almost without exception the top price animals were imported. The most successful consignment was that of eight head from B. H. Bull & Sons, Importers. They received an average price of \$1,245, and one of their cows topped the sale at \$3,600. This consignment went a long way toward helping the National Jersey Sale. The consignors had the courage to put in some of their very best animals, and I am glad that they met with the appreciation that they did. The five animals entered by Twin Oaks Farm were representative specimens of this famous show herd and they should have brought better prices.

**I** THINK that one reason for the popularity of the Guernsey is the work that has been done in creating a demand for Guernsey milk at a price higher than ordinary milk commands. This encourages farmers to buy Guernseys and makes it clearly profitable for them to do so. Good work along this line has been done by the Massachusetts Guernsey Breeders' Association, by the New York State Guernsey Breeders' Association, by Mr. Gage E. Tarbell, and by the American Guernsey Cattle Club. In Canada the Quebec Jersey Breeders' Cattle Association has done wonderful work for this breed by finding an outlet for Jersey milk at a long price. Of course, Jersey and Guernsey milk are both infinitely better than ordinary milk,



Scene at the Field Day of the Montgomery County, Pennsylvania, Jersey Cattle Club held at Many Springs Farm, New Centerville, Pa. At the left is the bull Dreaming Sultan, and on the right, Sybil's Gamboge 4th

and I think that the best thing breeders can do is to create a market for their product at an advanced figure. Once this is done the problem of selling breeding animals to farmers will take care of itself.

**T**HE passing of Mr. Chauncey C. Stillman left the Morgan Horse Club principally a club in name only. During the latter years of Mr. Stillman's life, and as the Morgans kept decreasing in numbers and popularity, it was mostly a one-man club maintained, we suspect, largely through the generosity of Mr. Stillman. It had a magnificently finished floor in the East 40's just off Fifth Avenue. The suite was filled with exquisite *objets d'art* which Mr. Stillman had picked up here and abroad.

The breed of Morgan horses, in spite of the efforts of a small group of wealthy men to preserve it, has dwindled steadily in numbers, mostly, of course, because of the flivver. Years ago these horses were popular on New England farms because they were

sturdy enough to work in the fields and fast enough to carry produce to market—a sort of dual purpose horse. To-day they are used principally for Army ré-mounds and saddle horses. Because of their tremendous endurance they are extremely valuable for long marches.

During the year 1926 only ninety-three Morgans were registered. It is possible, however, with the tremendous increase in interest in and demand for saddle horses, that this breed may take on a new lease of life. We sincerely hope that this will be the case. One of the few remaining breeders of any consequence is Mr. Charles A. Stone, and what there is left of the Morgan Horse Club and stud book is now in his office at 120

Broadway. The principal collection of Morgan horses is a stud of sixty animals on the U. S. Morgan Horse Farm at Middlebury, Vt., which was established in 1907 by a gift to the Government by Mr. Joseph Battell.

**W**ILLIAM R. WEST, of New Bedford, Mass., believes in letting his cows work as long as they will, putting Advanced Register records on them year after year. His purebred Guernsey, King Robert's Meadows Lass 88042, has just finished her fifth record, and apparently is still going strong. The five official years' production averages 13,287.6 pounds of milk and 678.2 pounds of butterfat a year.

**P**RESIDENT Barnes at the Jersey Cattle Club meeting outlined his plan to bring about more uniform judging in the show ring. He and Prof. H. H. Kildee of Ames, Ia., and Mr. C. J. Tucker of Longview Farm, Lee's Summit, Mo., have been working on this matter for many months, and it is believed that the judges at the larger shows will cooperate in the effort to secure greater uniformity, with more emphasis laid on capacity and milking qualities as shown by veining, form, and size. The minimum and maximum weights for mature cows and bulls have been increased 100 pounds on the score card, but it is felt that this step to improve capacity, milkingness, and size will not conflict with the smoothness, beauty, and quality of the Jersey breed.

**D.** D. TENNEY, owner of Shorewood Farm, Crystal Bay, Minn., has just completed a record of 16,173.6 pounds of milk and 838.8 pounds of butterfat on his purebred Guernsey cow, Cherub's Moss-Rose of Shorewood 127867. This good record on the daughter of the famous sire Ladysmith's Cherub 30760 makes her the highest producing Minnesota cow in class B.



Officers of the Montgomery County Jersey Cattle Club: left to right, Franklin Vreeland, director and calf leader, E. A. Stanford, Pres., W. C. Randolph, Vice Pres., C. Wm. Haywood, Jr., Sec'y-Treas., and J. Hantsell French, Publicity Agent



Left, Imp. Tapon's Beautiful 2nd, consigned by W. M. Anderson to the National Jersey Sale and sold to Meridale Farms for \$1,200



Right, Imp. Sybil's Oreole 2nd, also consigned by Many Springs Farm and sold to C. Albert Fox, Pocopson, Pa.



**CHALLENGER**

Bay gelding, 6 yrs. old, 16 hands, beautiful type, wonderful head and neck, has marvelous trot, and think a real show prospect.

**HIGH-CLASS SADDLE HORSES AND HUNTERS FOR SALE**

I have on hand at this time more than 100 high-class saddle horses, including both three and five gaited, imported and American bred hunters, horses that are ready to show now, show prospects, high-class pleasure horses, that are schooled as well as experts know how to school them, and a great many suitable for inexperienced riders.

If in Chicago at any time, will be glad to show you my horses whether you purchase or not, and if you should be in the market for a saddle horse or hunter, and don't find it convenient to come to purchase a horse, please let me know your wants, as to size, whether a three or five gaited, or a hunter, and how much experience you have had in riding, and if I think I have one that will suit you. I will send you photos with full description, and guarantee to be just as represented, and if you find different, will refund your money and pay transportation both ways.

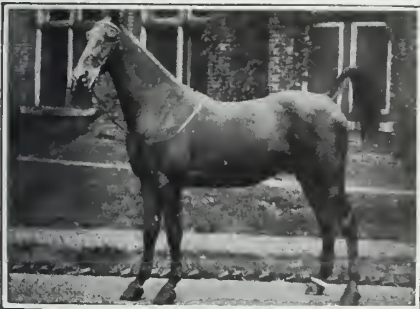
You may live quite a distance from Chicago, and may have hesitated in ordering a horse from me, thinking the risk and expense too great, but distance makes no difference with my guarantee, and out of the hundreds of saddle horses I have shipped to customers I have never heard of a horse being lost by sickness caused by shipping; and the rates by freight are very reasonable.

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

**HARRY McNAIR**

Union Stock Yards

Chicago, Illinois



**GOLDEN CHIEF**

Chestnut gelding, 6 yrs. old, 16 hands, and weighs 1200 lbs., up to carrying 200 lbs., with bold trot, manners and disposition one hundred percent.

It pays to advertise in the Livestock Directory

**THE BIG PARADE ON THE TANBARK TRAIL**

Prospective buyers of select foundation dairy stock will profit by visiting "the show-case of our stock in trade." Guernsey show cattle are profitable producers.

Tell us what Fair you expect to attend, and we will give you a letter of introduction to some of the Guernsey breeders whose herds you will see. Address

**"SERVICE"**

The American Guernsey Cattle Club  
2 Grove St. Peterboro, N. H.



Hurdles are 8ft. 3 in. long, with 6-ft. posts. When set, fence is 4 ft. high

FOR enclosing horses and cattle this fence is ideal. It is exceedingly strong and stands up under many years of hard service without any upkeep expense.

With Reeveshire around a paddock or pasture, there is no danger of colts cutting themselves as they frequently do when wire fencing is used.

Made of split chestnut timber. Comes in three styles — four bars for cattle, five bars for horses, six bars for sheep and pigs. Easily set without having to dig postholes. Can be moved or stored. Low in cost. *In stock for immediate shipment.*

**Reeveshire English Hurdle Fence**

**ROBERT C. REEVES CO.**

*Largest Distributors of Wooden Fences in America*

187 Water Street New York, N. Y.

Please send illustrated catalog and prices of  Reeveshire Hurdle Fence  Old-Fashioned Post and Rail Fence  Dubois Woven Wood Fence  Habitant Michigan Cedar Fence.

Name.....

Address.....

City.....

State.....

81



**Pure Bred ARABIAN HORSES**

Suitable for Riding, Driving, Cavalry. With Beauty, Gentleness, Endurance. Exportable duty free.



**SAMOYEDE DOGS**

Finest Russian Sled Dog Stock. Gentle, Intelligent, Children's Pets. Puppies.

For Sale at

**MAYNESBORO STUD & KENNELS**  
Berlin New Hampshire, U. S. A.



**BELLE MEADE PONIES**

Noted for beauty and gentleness. Bred and trained for children and sent on trial. Illustrated catalogue of 100. Send 10c in stamps.

**BOXWOOD**

Beautiful, hardy boxwood. Hedges and individual plants. Taken up and shipped. Equipped to operate extensively at moderate cost. Send for booklet on boxwood.

**BELLE MEADE FARM** Box 2, Belle Meade, Va.

**MERIDALE JERSEYS**

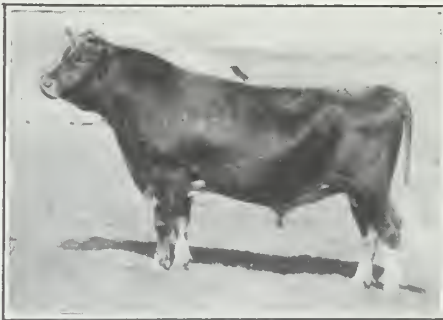
Headquarters for high-class imported fresh and nearby calving cows, especially suited for country estates.

**MERIDALE FARMS**

*A great breeding, testing and importing establishment*  
Meredith Delaware County New York

**P. A. DUTTON, Mgr.**  
Herd fully accredited—129609

**ERDENHEIM JERSEYS**



Sybil's Gamboge Trinity, a son of Sybil's Gamboge and out of the famous cow, Trinity Ann

Sybil's Gamboge Trinity which heads our herd is not only a bull of matchless breeding but of splendid type as well. His dam, Trinity Ann, is daughter of Trinity Charm, another illustrious show cow.

Our brood matrons are daughters of such famous sires as Oxford Majesty, Sybil's Gamboge, Dairy-like's Majesty, Xenia's Sultan and Fair Lady's Raleigh.

*Visitors are cordially invited to inspect our herd*

**ERDENHEIM FARMS, INC.**  
Chestnut Hill Philadelphia, Pa.  
Telegraph, Mail and Freight Chestnut Hill  
George D. Widener, Pres. E. A. Stanford, Supt.



**A Family Cow or a Herd**

Jerseys have for half a century been the choice of the most discriminating.

They excel in beauty of form and they produce the very highest quality milk at low cost.

Write now for the illustrated brochure on the Jersey breed.

**THE AMERICAN JERSEY CATTLE CLUB**  
324 W. 23d St. Dept. A New York, N. Y.

FIELD DAYS  
MEETINGS  
and SALES



The annual meeting of the Ayrshire Breeders' Association was held at Springfield, Mass., and members took the occasion to visit the celebrated Ayrshire herd at Altacrest Farm, not far distant, at Spencer, Mass.



Rower's Belle 3rd topped the National Jersey Sale at \$3,600. She was imported and consigned by B. H. Bull & Son and purchased by Dr. Willard Hutchings, Alabama



The Guernsey cow Mallia recently completed a record of 16,434.3 pounds of milk containing 981.7 pounds of butterfat, which makes her the tenth highest mature cow of the breed. She was bred and tested by Howard B. Tuttle, Middlebury, Conn.



David Page of Topeka, Kan., and Leonard Tufts of Pinehurst, N. C. Mr. Tufts is the newly elected president of the Ayrshire Breeders' Association



You'll Do's Volunteer's Pallas, consigned to the National Jersey Sale by J. S. Campbell, Jr., and purchased by E. W. Mock, Coffeyville, Kan.



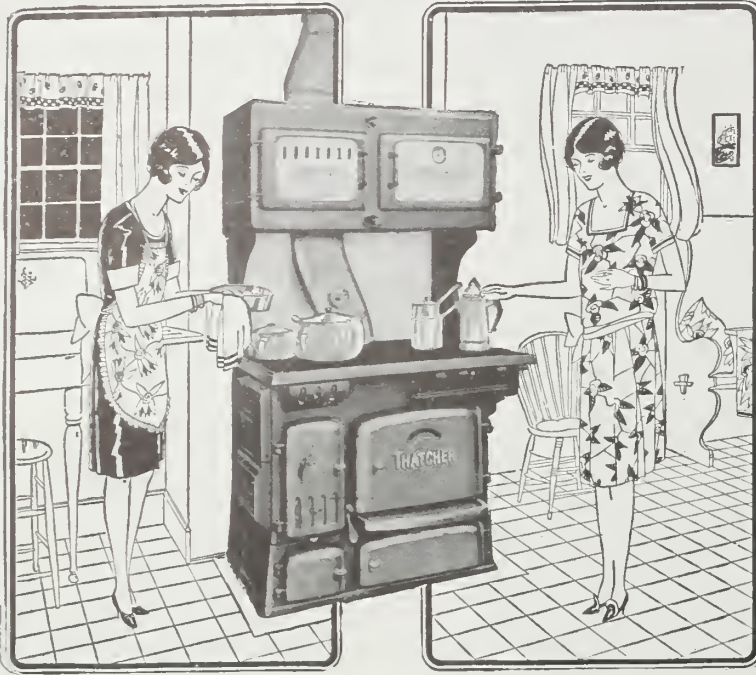
Mr. George E. Leonard of New York City has one of the show places at Greenwich, Conn., where he breeds Guernsey cattle as shown at the left



The Field Day Committee of the Montgomery County Jersey Cattle Club: Left to right, W. C. Randolph, R. G. Walsh (County Agent) and J. M. Anderson. The latter is the owner of Many Springs Farm, New Centerville, Pa., where the Field Day was held



# THATCHER TWIN-FIRE RANGE



Dinner with coal

Breakfast with gas

## For the hurried breakfast for the formal dinner

THE COMBINATION gas and coal feature of the Thatcher "Twin Fire" Range provides conveniences that housewives quickly appreciate.

For preparing the hurried breakfast, when minutes count in catching trains, there's the quick heat and convenience of gas. For preparing the more formal evening dinner, the advantages of the coal range are available, with the added aid of the gas range when needed.

The convenient "pull down" broiler rack that eliminates reaching and stretching is an added feature that will appeal particularly to small women.

The beautiful gray porcelain enamel finish is easily kept spotlessly clean by wiping with a damp cloth.

*The many other distinctive features about this compactly built combination range are fully described in an illustrated folder which we will gladly mail on request*

The Thatcher Company  
Since 1850

Newark, N. J., 39-41 St. Francis St.  
New York, 21 W. 44th St.  
Chicago, 341 N. Clark St.

# THATCHER

BOILERS-FURNACES-RANGES

## TALK OF THE OFFICE

WE HAVE a pet shibboleth. We remember when we first got it. How cunning it seemed! How graceful! That was a year ago. Since then it has grown. It has filled out. It is no longer cunning, it is powerful. It will not be denied. Other people have admired it. Some have asked us where we got it. Most people are kind enough to think it is our own. We are now, for the first time, putting our shibboleth on exhibition. It is simply this: *tennis is a better game than golf because whereas golf just tires you out tennis gives you a thrill that makes you more lively than you were.*

We had this from a doctor and we thought, to use a racy idiom, he knew his shibboleths. On the whole we still think he does. It is true that after eighteen holes of golf one feels a degree of physical exhaustion that one does not get after two or three sets of tennis.

It is a fact that if you played tennis for two hours and a half you would be tired too, but not to the same degree and—what is more to the point—you do not need to play for two hours and a half. An hour of good tennis will give you everything you need in the way of exercise and when you are through you will not be worn out. You will, on the other hand, be exhilarated.

### THE WORST THING ABOUT GOLF

We have played both games extensively and we think there is truth in the doctor's statement, but we do not think that one can disqualify golf as a sport on this ground alone. There are days too hot for tennis, there are days when a contemplative game such as golf just suits the mood. The worst thing about golf is the way it brings to light the dullest facets in the American character. Let us look at two popular American faults and their relation to golf.

*Standardization.* Golf in America has rapidly fallen under the standardizing influence and is now helping to further the movement. Our golf players win tournaments because they have made themselves conform to the standard game. They have killed idiosyncrasies and they all seek to swing, pivot, and hit like one of the great masters. Not only have they "played the sedulous ape" but they have developed their own games so that they march around the links like automata—swing, pivot, hit, swing, pivot, hit—hole after hole. Need we point out the unpleasant features of sport conducted in this fashion?

*Excess ambition.* By which we mean that spirit that wants only superlatives—the most money, the biggest buildings, national prohibition, the quickest lunches. Americans made a contest of golf, which was originally a sport, and now they play each other, not for exercise nor for fun, but to beat each other. Very, very rarely does one man play alone. Usually they play for money and the game is thus commercialized.

A good many people will say that "playing to win" is a virtue, not a vice, but we have marched in solemn silence over too many a golf course, we have met too many injured looks from too many partners, we have seen too much of the "business" side of golf to think that such intensity of endeavor has any place in a gentleman's game. Still we continue to play. It is a fascinating sport and whatever effect it may have on its devotees the game itself is well worth playing. As the long shadows fall on the fair greens and the little white ball flies into the lucid sky one may feel a sense of beauty and repose that comes with no other game.

### ARE YOU INTERESTED IN FURNITURE?

The September issue of COUNTRY LIFE will be the Furniture Number. The first article, by the noted Matlack Price, concerns "Color in Furniture" and is illustrated, naturally, with authentic color reproductions of beautiful pieces of furniture, modern and antique. Mr. Price, in his article, outlines the trend in painted furniture from Egyptian times to the present day. Another beautifully illustrated article, by Eleanor McMillen, of the firm of decorators, McMillen, Inc., has to do with the choosing and placing of furniture. To mention just one other article on this subject in the September number, we have the popular Sarah M. Lockwood writing on "Furniture Reproductions." Mrs. Lockwood handles the subject extremely well.

"Wintering in the City," by Hanna Tachau; two pages of lovely California gardens; a delightful article on polo showing Devereux Milburn in action; an article on daffodils for your spring garden, and one on the history of lamps and lampshades are all high spots in the September number.

Then of course there are the interiors of the Marshall Field estate. We do not think much needs to be said about these. When you have looked over the beautiful exteriors shown in this month's issue we are sure you will be anxious to look further into this wonderful place.



# Old English Furniture



A fine 18th century six-fold leather screen decorated in the Chinese manner with pleasing lacquer red, celadon and parchment colours on a dull gold ground.

## SCHMITT BROTHERS

523-525 Madison Avenue

New York City

# COUNTRY LIFE

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

AUGUST 1927



DRIX OURYFA PHOTOGRAPH

JOHN RUSSELL POPE, ARCHITECT

*The residence of Marshall Field, Esq., on Lloyds Neck, N. Y., seen from Long Island Sound*

## C O N T E N T S

### *The Antiques Number*

|                                                     |                                                  |                                      |                                     |
|-----------------------------------------------------|--------------------------------------------------|--------------------------------------|-------------------------------------|
| Cover Design                                        | <i>From a Print by Currier and Ives</i>          | The Room of the Month                | 68                                  |
| Color Supplement                                    |                                                  | The Call to Colors                   | <i>William D. Richardson</i> 69     |
|                                                     | <i>Old House at Belencombre, by Aston Knight</i> | Chronicles of a Countryman.          |                                     |
| The Renaissance of Currier and Ives                 | <i>Karl Schmidt</i> 35                           | VIII—Burning Brush                   | <i>Walter A. Dyer</i> 72            |
| The Antique Shop                                    | <i>Anne Lloyd</i> 43                             | Clothes for Mid-Summer               | <i>Anne Shirley Molloy</i> 86       |
| Twenty-five Years of the Gladiolus                  |                                                  | Eight Old Favorites and Two New Ones | 92                                  |
|                                                     | <i>Mrs. Francis King</i> 44                      | Background and Foreground in Decora- |                                     |
| The Expressive Features of Gladiolus                |                                                  | tion—Part II                         | <i>Lee McCann</i> 96                |
|                                                     | <i>Forman T. McLean</i> 45                       | The Home Service Page                | 102                                 |
| Terra Cotta Figurines by P. E. Pansler              | 47                                               | Travel and Resort Information        | 104-105                             |
| The Editor Looks About                              | 48                                               | Talk of the Office                   | 28                                  |
| The Estate of Marshall Field, Esq., on Lloyds Neck, |                                                  | Paddock, Ringside, and Byre          |                                     |
| Long Island                                         | 49                                               |                                      | <i>Harold G. Gulliver</i> 27-a—27-c |
| Adventuring in Antiques                             | <i>Fraser Nairn</i> 65                           |                                      |                                     |
| An Interview with William A. Delano                 | 67                                               |                                      |                                     |

REGINALD T. TOWNSEND

*Editor*

VOLUME LII

NUMBER 4

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

**MAGAZINES**  
COUNTRY LIFE  
WORLD'S WORK  
GARDEN & HOME BUILDER  
RADIO BROADCAST  
SHORT STORIES  
EDUCATIONAL REVIEW  
LE PETIT JOURNAL  
EL ECO  
FRONTIER STORIES  
WEST

**BOOK SHOPS**  
(Books of all Publishers)  
NEW YORK: LORO & TAYLOR  
PENNSYLVANIA TERMINAL (2 Shops)  
GRAND CENTRAL TERMINAL  
38 WALL ST. AND 526 LEXINGTON AVE.  
848 MADISON AVE. AND 166 WEST 32ND ST.  
ST. LOUIS: 223 N. 8TH ST. AND 4914 MARYLAND AVE.  
KANSAS CITY: 920 GRAND AVE. AND 206 WEST 47TH ST.  
CLEVELAND: HIGBEE CO.  
SPRINGFIELD, MASS.: MEERKINS, PACKARD & WHEAT

**OFFICES**  
GARDEN CITY, N. Y.  
NEW YORK: 285 MADISON AVENUE  
BOSTON: PARK SQUARE BUILDING  
CHICAGO: PEOPLES GAS BUILDING  
SANTA BARBARA, CAL.  
LONDON: WM. HEINEMANN, LTD.  
TORONTO: OXFORD UNIVERSITY PRESS

**OFFICERS**  
F. N. DOUBLEOAY, *President*  
NELSON DOUBLEOAY, *Vice-President*  
S. A. EVERITT, *Vice-President*  
RUSSELL DOUBLEOAY, *Secretary*  
JOHN J. HESSIAN, *Treasurer*  
LILLIAN A. COMSTOCK, *Asst. Secretary*  
L. J. McNAUGHTON, *Asst. Treasurer*

COPYRIGHT, 1927, BY DOUBLEOAY, PAGE & CO. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.  
Subscription \$5.00 a Year; for Canada, \$6.00; Foreign, \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879.

Men notice it  
 . . . too



—this remarkable difference in quality

BE A MAN ever so manly, put Wamsutta Percalé sheets and pillow cases on his bed and you'll hear him talk about how lovely a fabric can be.

Few men are wise enough to know why they like Wamsutta Percalé so much; any woman can tell them that it is the fineness and smoothness of texture, the light, almost silky "feel" of Wamsutta Percalé that one senses instantly.

Surprising too, that such a lovely fabric can be so much stronger than heavier, coarser sheeting. Yet a practical test proved Wamsutta Percalé

stronger than twenty-three other brands after the equal of six years laundering.

This remarkable difference in quality—for just a reasonable difference in price.

A suggestion: If you know a bachelor who has a birthday coming soon, give him a set of Wamsutta Percalé sheets and pillow cases, the handsomest, thriftiest, and most welcome gift that you can select.

Leading Makers of Men's  
 and Boys' Shirts  
 are now using  
 WAMSUTTA  
 FABRICS

MADE OF  
**WAMSUTTA**  
 K.T.C.

Look for this label  
 under the neckband

**WAMSUTTA PERCALE**

*Sheets and Pillow Cases*

*The Finest of Cottons*

LOOK FOR THE GREEN AND GOLD LABEL



CHATHAM SQUARE, NEW YORK.



M'DONOUGH'S VICTY. ON LAKE CHAMPLAIN.

Americans 1800      British 1800

# COUNTRY LIFE

AUGUST 1927

## The Renaissance of Currier and Ives

by KARL SCHMIDT

*Illustrations from the Collection of the Author*

LESS than thirty years ago there still lingered in Nassau Street, New York, a shop with a double show window filled with vividly colored lithographs. There were fascinating pictures of clipper ships and views of New York and other cities, but for the most part the lithographs displayed were either crude reminders of forgotten bits of American history and life, or recently printed "favorites of the turf," negro comics—

cakewalks and the escapades of the Darktown fire brigade, depicting situations of comic suffering similar to the tribulations of the cops in the old Keystone comedies of the screen. But the people of that period—which is now described as "the gay nineties"—were exercising their taste in other fields than lithography, and after more than a half century of printing what N. Currier, "lithographer of 2 Spruce Street, nearly

opposite the City Hall," had originally advertised as "colored engravings for the people," Currier & Ives, in 1901, closed their shop in Nassau Street.

For a time their works were forgotten. Occasionally one encountered a faded specimen on the wall of a country livery stable, in an old barroom, or offered to the highest bidder—who never had to bid much—at a country sale. Then, a few years ago, these same pictures began to



THE WHALE FISHERY LAYING ON.

sell in the auction rooms in New York for prices well beyond the purses of the descendants of "the people," for whom they were originally intended by N. Currier. From having been outcasts and shunned and laughed at at church rummage sales, the prints of N. Currier, and the later firm of Currier & Ives, suddenly became sought for, bid for, and sold for hundreds of dollars. About two years ago one of these lithographs, called "Home to Thanksgiving," brought the record price of eight hundred dollars. Since then the prices have been somewhat lower, especially for "Home To Thanksgiving."

The change that brought this about was due to their having been aged sufficiently in dust to have become antiques, though what constitutes being an antique or how old it need be is a more difficult question than any in the "Ask Me Another" books. To-day these prints are in antique shops everywhere and almost every dealer who, only a few years ago, had not sufficiently dusted the Currier & Ives that were under glass to know by whom they were printed, now speaks glibly of the firm in Nassau Street that printed them, and produces the catalogs of the New York auction rooms as evidence of their great value.



*"The Sailor's Farewell" was made by Ives before he joined Currier in the making of prints under the firm name of Currier & Ives*

As a record of American life they unquestionably have value. There is nothing else in their period which is quite so distinctly American. The sports, the country life, the great cities when they were towns, the battles of the Mexican war, the clip-

per ships, the whalers, the yachts, the boats that held records, are all graphically recorded in these lithographs. If there is any question now as to whether they are old enough to be antiques, there is no question that a great many of them are of permanent value in the libraries at least.

Anyway, a few years ago, much to the surprise of the professional dealers and many others, N. Currier and Currier & Ives lithographs suddenly became sought for as Americana—which, of course, they always were.

There were always collectors of these pictures, even during the period when Currier & Ives seemed to have disappeared completely. It does not require many collectors to start a fad or to keep it going. Obviously two people who want the same thing very much can make bidding in any auction. And it was apparent long ago that the Currier pictures of clipper ships, the whaling prints, the old ships of the line, had appeal for people who loved the sea. These pictures were always worth preservation and it is a safe prediction that they will be worth more in the future, even though they should slump somewhat in the next few years from their present financial high point. And the views of the railroads and the opening up



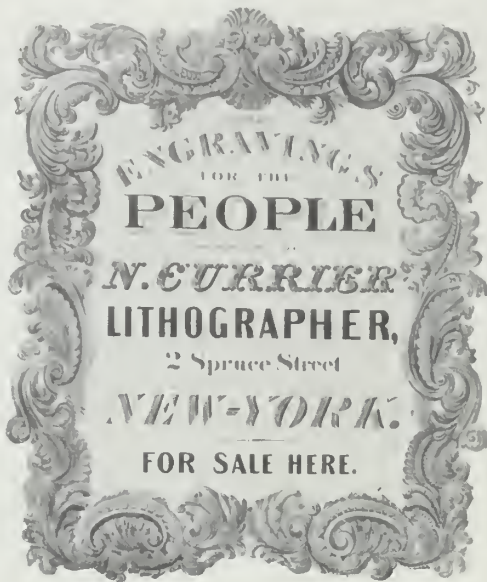
SQUIRREL SHOOTING.

of the great West will not disappear again. Nor will that view of Fifth Avenue and Forty-second Street, in 1842, when it was described as on Murray's Hill and when the great "distributing reservoir" was there and there were just fifty-three people, three horses, and three carriages in sight on a bright afternoon, or the skating scenes in Central Park, or "Winter Morning in the Country" or "The Sleigh Race." These pictures came back to stay.

A year or so ago, in one of the smaller magazines, an article which touched upon the then new craze for Currier & Ives contained a sentence something to the effect that our ancestors put Currier & Ives on the wall because they knew no better and that we were doing the same thing for the same reason.

That statement is quite as foolish as the present idea of country antique dealers that anything that bears the name of N. Currier or Currier & Ives is worth a huge price. The crude and sentimental prints are worth very little, though they may be rare. N. Currier and Currier & Ives printed too many lithographs to have all of them good even had their standards been higher.

Anyone familiar with these lithographs might easily select a great many titles that have done more than their bit to give the work of the house of Currier & Ives



*Currier's window card. His office was not unlike a newspaper office and was the rendezvous of prominent men of the day*

a bad name. My own first choice would be one that was printed by N. Currier. It is perhaps the saddest, though it seems always to cause the most laughter, of all the early N. Currier subjects of sentimentality. It is called "The Widower's Treasure." In the foreground is the back of a large oil painting in a frame on an easel. Elaborate gold corners protrude, and over

the top of the frame is a purple velvet drape. Seated by the table, which is covered with a white cloth, is the unhappy widower. He is dressed in conventional and formal black but his hair is somewhat disheveled and his whiskers run wild. He gazes sadly at the oil painting. At his knee is a little boy with hands clasped and feet crossed. He, too, is tearful. On the table, convenient to the elbow of the bereaved husband and father, is an inverted top hat and across the brim is an extra handkerchief.

I think that my second choice for the crudeness prize would be a picture of gayer sentiment that was made by Currier & Ives some thirty or more years later. This is of the late seventies, and a young woman in a vermilion and light blue costume, with heavy coiffure and elaborate earrings, holds in her right hand a conventional scale such as belongs to the figure of justice. On one dish of the balance, high in the air, is the figure of a knowing and unusually adipose cupid. On the other dish, low down, is a butterfly. It is called "Love is the Lightest."

That the concern which printed these two pictures could also do interesting work cannot be gainsaid. How many there were of either the good or the bad no one seems to know. Nothing like a complete record has ever been discovered or made of the work of this firm. Though



BURNING OF THE U.S. SHIP OF THE LINE PENNSYLVANIA, 140 GUNS.



WINTER IN THE COUNTRY.

they often numbered their product, there is no key to these figures and obviously they were not consecutive. Originally the price seems to have been twenty-five cents

for the small sized pictures and fifty cents for the larger, though these prices for the older stock had changed before the concern stopped publishing. They were

very often sold in the frames in which so many of them have reappeared. It would seem that there must have been something which would correspond to the mail order catalogs of to-day. That a good deal of business was done in this way is evident from the fact that the pictures have turned up in all parts of the country and not merely in the East. To-day they are even advertised in the catalogs of book and print sellers abroad.

Though I have no record, I know that I must have seen in the last fifteen years some four thousand lithographs printed by either N. Currier or Currier & Ives, and I am constantly discovering new ones. Few subjects seem to have been neglected and there was apparently nothing which did not seem to this enterprising firm worth at least one lithograph. They printed moral and sentimental subjects and they were strong for temperance. Not only did they print a set of six, called "The Drunkard's Progress," which they imported from England, but they issued many subjects on the evils of drink which were unmistakably partisan. Nor did they neglect religion. "The Ten Commandments," "The Crucifixion," and an entire series of Biblical pictures was made. They printed the presidents and other famous people both at home and



"Ruins of the Merchants' Exchange, N. Y." This picture, sketched and drawn by N. Currier's press only a few days after the great fire (in December, 1835) which it depicts on stone by J. H. Bufford, was issued



abroad, and they depicted the deathbeds of most of them. They issued ships of the navy and sailing boats, disasters on land and sea, battles of all the wars. Just prior to and during the Civil War days they printed cartoons and political subjects.

Many of these were done by Louis Maurer, who did some of the country scenes and sporting subjects. Not only did they issue many sporting prints of their own but they imported English hunting scenes on which they affixed their own name. The originals of some of these are quite familiar but a motor road antique dealer in Maine called some of these to my attention last summer and triumphantly informed me that the backgrounds of some of these had been identified as old Virginia.

In the early days N. Currier printed most of the heroes and events of the American Revolution, and for the Centennial of 1876 many of these were reprinted. In the auctions it seems to make little difference whether "Washington's Farewell To His Officers" was printed in 1848 or in '76. They printed "Little Charlie," "The Prize Baby," "The First Long Pants," "Emeline," "Harriet," "Sarah" and "Little Georgie," and hundreds of other of the so-called name pictures.



One of the rarest of the N. Currier prints

They printed not only folders that were handed out to customers by merchants, but they made shop window lithographs such as "Ice Cream For Sale," and they published mottoes for the home, "Merry Christmas," "God Bless Our Home,"

and "Trust In the Lord." The firm of N. Currier also did color plates and black and white lithographs for books. To collect, or even to preserve, all of Currier & Ives would obviously be impossible.

Since the fad for collecting Currier &



WINTER MORNING IN THE COUNTRY.

Ives began a few years ago, it is, perhaps, safe to record that no two names in the graphic arts in America have had more advertising than those of Nathaniel Currier and James Merritt Ives. This advertising has been so widespread that the work of the many contemporaries and rivals such as Baillie, Kelly, Robinson, Kimmel & Forster, Kellogg, and many others do not bring the same prices. It is difficult to see just why the Baillie print of "The Steamship Knickerbocker Tied

celebrated firm printed more lithographs than any other and had a much larger business. They were successful and because of their success they were able to employ the services of some of the best artists of the day. Those people who shudder at the very names of Currier and Currier & Ives will read this with mild amazement, but A. F. Tait and G. H. Durrie had some reputation as painters. Then there was Mrs. Frances Palmer who, before joining the Currier staff, had

It is interesting to speculate as to the identity of the artists of many of the unsigned pictures. It is possible that better artists were employed by this firm than some of the signed pictures reveal. Until 1850 lithography was practically the only outlet for young artists who could not make a living by painting alone, and there is no reason to suspect that some of this potboiling was not done by men who became known later. There was undoubtedly a staff—or what would to-day be

THE BIBLE AND TEMPERANCE.



LITH. BY H. C. BRICH. DRAWN AND ENGRAVED BY H. C. BRICH. FROM A SKETCH BY H. C. BRICH. THE BIBLE AND TEMPERANCE. A. F. TAIT AND G. H. DURRIE. 1850.

Up at the Pier of the Hurlgate Inn at East 86th Street, New York" should not be as eagerly sought for as any Currier. It is rarer than most of them. And it is difficult to find the reason for the apparent neglect of the meticulously drawn Kimmel & Forster print of "New Year's Eve at Broadway and Canal Street." But so great has the advertising been upon the two names that the dealer, particularly in the country, will think a Baillie of no importance. Nor will his customer. A story was told me of a man wishing to purchase a gift for a friend who collected Currier & Ives. He repaired to the nearest antique shop. The dealer produced two N. Currier's. The would-be purchaser refused because he wanted a Currier & Ives.

One reason for all this is that the now

been in the business of lithography in Ann Street. Together with her husband she published a number of pictures. One of these is a sketch of an old house on the Gowanus Road, Long Island, which had once been Washington's headquarters. It has a softer quality than is possessed by the other American lithographs of the time. Perhaps this is why Mr. and Mrs. Palmer failed in business. Some of the wartime cartoons by Louis Maurer were as good as any of the work of the day. Thomas Nast, in the sixties, while he was doing many drawings of battle scenes for Harper's Weekly, did a number of pictures for Currier & Ives. The only one I remember particularly was called "The Attack On the Home Guard" and depicted children and a dog playing at war.

called an art department—of near-commercial artists who turned out picture after picture. Some bits of style are almost rubber stamped in different pictures and to anyone at the time who knew the personnel of the Currier & Ives artists, these should have been almost as identifying as a signature. There is a face, never in the foreground, which appears in many of the engagements of the Civil War. He came through the battles unscathed, just as years before at the Battle of Bunker Hill he received no wound. Though people in front of him are often definite and sometimes deft portraits, he is badly drawn and usually unfinished. Sometimes the lesser Currier & Ives artists, when they delved into the past, made most obvious mistakes. In the "Death of Washington" the costume of the negro who is la-

beled "one of the domestics," is not of the year 1799.

Often the Currier artists were called upon to do over the work of other artists. They purloined Landseer's "The Stag at Bay" and did little to improve it. There is good drawing and bad drawing in the N. Currier and Currier & Ives pictures, and in this they are not unlike certain examples of modern art which are acclaimed by some critics and received eagerly by some museums. Considering how new the process of lithography was in America a good deal of the early work of N. Currier is most commendable.

As early as 1825 John Pendleton was engaged in the then new business of lithography with presses in Boston. It was Pendleton who printed that most fascinating of all theatrical lithographs, Miss Lane at the age of eight in the five characters that she played in "Twelve Precisely." Miss Lane later became one of the great figures of the American stage as Mrs. John Drew, senior.

Nathaniel Currier, who was born in Roxbury, Mass., in 1813, went at an early age to work for the Pendletons, and from them he learned the business. When he had done so he went to New York and started N. Currier's press. This was the beginning of the business that was to make his name known to fame nearly a hundred years afterward. In the publication of lithographs he became associated with J. H. Bufford. It was the latter who drew on stone "The Ruins of The Merchants' Exchange" which was printed just after the great fire of December 16, 1835. This picture, which was printed on N. Currier's press, appears occasionally in its original form and more frequently in the folded or creased state that betrays that it was tipped in as an illustration to Valentine's Manual. The original issue is the earliest print with Currier's name that I have seen. In 1838, in an American edi-

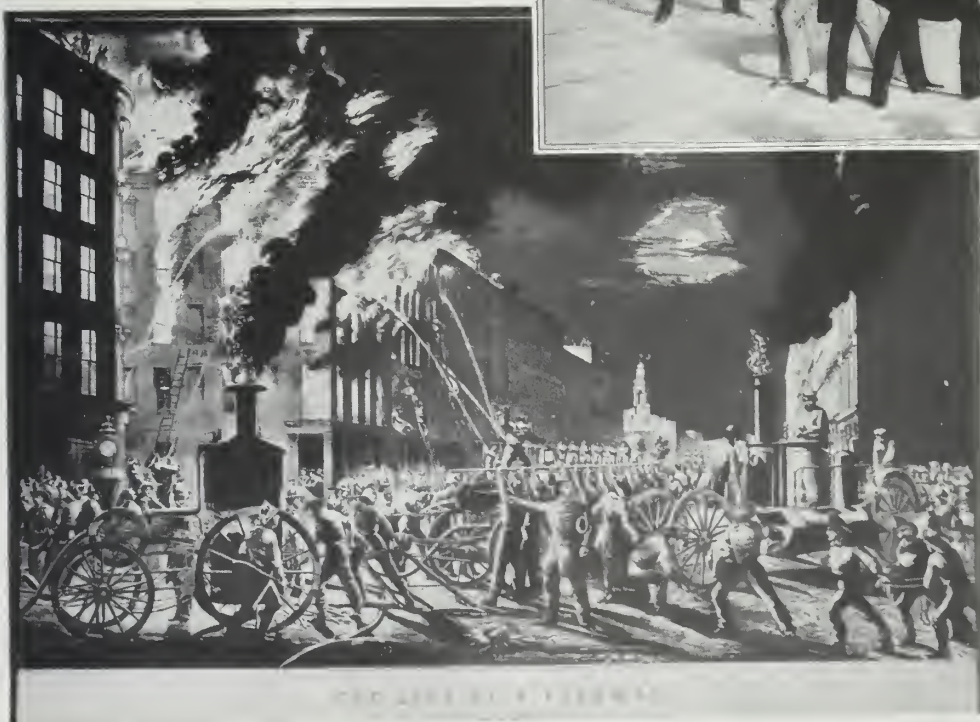


AMERICAN RAILROAD SCENE.

An American railroad scene entitled "Snow Bound"—one of the numerous railroad prints issued by the firm of Currier & Ives that had a wide distribution in the early days. It bears the publication date 1871



Above. A Currier & Ives entitled "Awful Explosion of the 'Peace Maker' on Board the U. S. Steam Frigate Princeton." In this accident the Secretary of State, the Secretary of War, and nine other persons were killed. This gun was designed by Captain Ericsson, who later designed the Monitor



Left. One of a series of four prints by Currier & Ives depicting the life of a New York fireman. This one is entitled "The new era Steam and Muscle"

tion of "The Memoirs of the Famous English Clown, Joseph Grimaldi," which was edited by Charles Dickens, the frontispiece portrait is an N. Currier lithograph.

From that time on, N. Currier printed and published picture after picture and was no longer merely a printer for other publishers. F. Weitenkampf, the author of "American Graphic Art," has furnished

had been in a similar business, joined Nathaniel Currier. Of the lithographs with which Ives was connected before joining Currier there seem to be comparatively few extant. "The Sailor's Farewell," reproduced here, bears the name of Ives without that of Currier. Ives was an artist himself and the series of large pictures called "The Four Seasons of Life" was delineated by him. When N. Currier

at the beginning of the century and what remained of their stock was pretty well scattered. Twenty odd years later in auction catalogs one often read that the subject listed was one of two or three or four known to be in existence. These statements were often no more sincere than they were truthful. Last summer on Cape Cod a furniture dealer told me that she was lucky to possess one of the



WASHINGTON TAKING COMMAND OF THE AMERICAN ARMY.

At Cambridge, Mass. July 3<sup>rd</sup> 1775.

*In the early days N. Currier printed pictures of most of the heroes and events of the American Revolution, and for the*

*Centennial of 1876 many of these were reprinted. This print is one of the most popular of those that were reissued. But*

*whether of the original printing (1848) or of the reprint of 1876, is a detail that seems not to affect present-day prices*

the information that N. Currier's shop and office became a resort for prominent men of the day; Henry Ward Beecher, Horace Greeley, Shepherd Knapp, Ted Thorne, William Porter, and Hiram Woodruff at various times sat around and talked over the news of the day, just as they might have in a newspaper office; in fact, N. Currier's office was something like a newspaper office, for the pictures of news events were often on sale four days after the happening which they depicted.

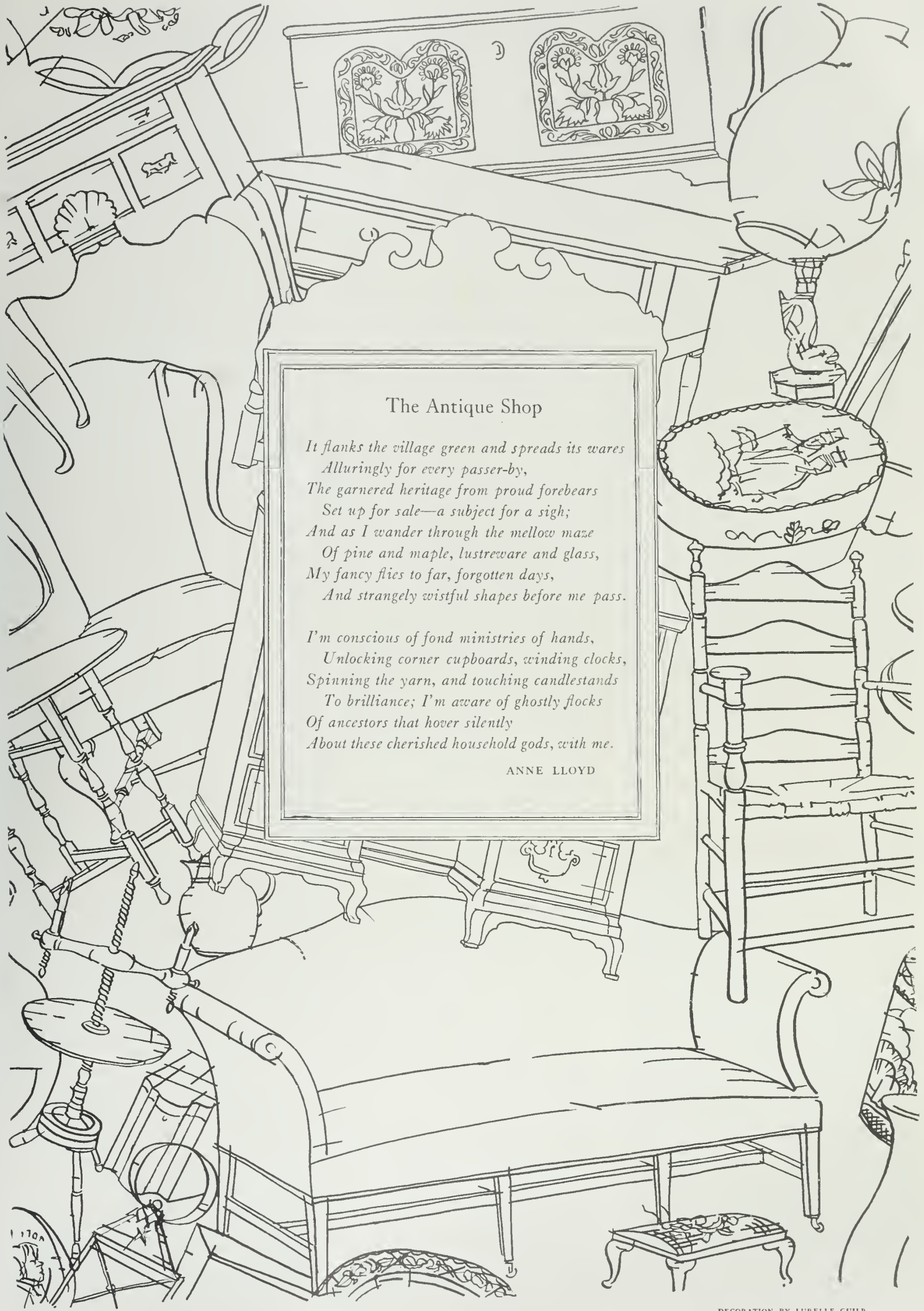
In the fifties James Merritt Ives, who

retired, Ives, together with the sons of his former partner, carried on the business.

There is little to be said for most of this later work. The process is not so good and the quality of the paper is inferior. The prints that were issued to commemorate the setting up of the State of Liberty in New York harbor and the victories of the Spanish War are very bad. But by this time the newspapers had taken over the publishing of pictures and there was little need for lithographs of news events.

Currier & Ives went out of existence

three known copies of the extremely fine folio print "Husking." Not only is this picture fairly common but there was another of "the three known copies" for sale within sixteen miles of her shop. But in spite of the misrepresentations as to their rarity, and in spite of the crudity of many of them, the work of N. Currier and Currier & Ives has come back. There is nothing quite like it as a historical record and it supplements the newspaper files covering a period when newspapers were not fully illustrated as we have them to-day.



### The Antique Shop

*It flanks the village green and spreads its wares  
Alluringly for every passer-by,  
The garnered heritage from proud forebears  
Set up for sale—a subject for a sigh;  
And as I wander through the mellow maze  
Of pine and maple, lustreware and glass,  
My fancy flies to far, forgotten days,  
And strangely wistful shapes before me pass.*

*I'm conscious of fond ministries of hands,  
Unlocking corner cupboards, winding clocks,  
Spinning the yarn, and touching candlestands  
To brilliance; I'm aware of ghostly flocks  
Of ancestors that hover silently  
About these cherished household gods, with me.*

ANNE LLOYD

DECORATION BY LURELLE GUILD

# Twenty-five Years of the Gladiolus

by MRS. FRANCIS KING

**B**RIGHT scarlet has never been my particular choice among the many colors spread before us by those gayest of all publications, the seed catalogs. Yet my recollection is that the first gladiolus to attract my attention years ago was Princeps. That glorious flower was originated by Dr. Van Fleet from *Gladiolus cruentus* and *G. childsi*, and although its fault to-day would be that only two flowers are open at once upon the stalk, still the brilliance of its color, its large size, and the fine flat form of the open flowers would make it noticeable anywhere. It was, twenty years ago, far larger than any of its paler-hued contemporaries. As I remember it, however, it was not very widely grown.

Among the finer early varieties were America, which, with its fine spike of large cool pink flowers, created a sensation when first shown; Panama, in a lovely tone of warm pink, and Niagara, now surpassed by other and better yellows. Baron Hulot was always conspicuous for its rich violet though its bloom is small; this is now, or will be when the corm is cheaper, outdistanced by Sovereign, a flower of fine size and form and of an equally deep purple. In looking over the Cornell list of 1916 it is surprising to see how few of the named varieties have survived in the average lists of the day. All the great hybridizers are there: Childs, Coblenz, Vilmorin, Kelway, Crawford, Kunderd, Groff, Austin, Lemoine, Hoeg, Pfitzer, Velthuys, and others, but many of the names of their flowers are but a memory. New forms, new combinations of color, frilled edges, tall stalks, different settings of flowers upon the stem, all these things are constantly adding to the variety and interest of this flower seen now in every farm dooryard or kitchen garden. But twenty-five years ago what a small list there was to choose from, and what an overpoweringly large one we have to-day!

## GLADIOLUS STUDIES

To mention again one of those Cornell Extension Bulletins, always authoritative, almost always delightful reading as well, in "Gladiolus Studies No. I" by Professor A. T. Beal, six pretty and amusing cuts from old "figures" of this flower are shown; the flowers campanula-like, the rootlets below the bulbs drawn in decoratively to give formal finish to each drawing. These six were the garden gladiolus of three centuries ago—yet long before that Greeks and Romans "probably used the flowers of native species gathered from their grain fields in their floral decorations. . . ." From twenty-two described species in this Bulletin has risen the modern garden flower which from about nineteen hundred on has seen a development and a

popularity almost unequaled by any other horticultural subject.

I believe that the late Maurice Fuld was the first to popularize the *Primulinus* hybrids in this country. Certainly his impassioned praise of this flower, so easily grown too from seed, made a great and lasting impression on me. And see now what delicious varieties of this type have arisen to grace our gardens. Alice Tiplady, Mary Virginia, Maiden Blush, Orange Queen, Salmon Beauty—the list is long and only these may be named. The earliness, the grace, the delicate yet glowing colors of this tribe commend it everywhere, and in the South as well as in the North they are treasures for gardens.

## EARLY INTRODUCTIONS

Some years ago there appeared in Ohio a list of gladiolus in which many French novelties were offered and described. Spikes of these were sent me for observation, and among the finest were, I remember, *Beauté de Juillet*, *Comte de Montormes*, *Desdemone*, *Assuerus*, and *Archimède*. The fine set of gladiolus from J. A. Kemp, of New Jersey, appeared about this time too—*Pink Wonder*, *White Wonder*, and the rest; and in Iowa Dr. Hoeg and Mr. Prestgåard, physician and journalist, were bringing out their beauties such as *Decorah* and *Carmen Sylva*. Among the large-flowered varieties, it may not be too immodest to mention my own fine namesake, which I first saw after its introduction about 1914 or earlier in a country club at Tacoma, and was startled by the brilliance of its flame color under artificial light. This still holds its own as a popular flower, though it is interesting to know that it does not sell in Germany. Its color is not liked in that country, or so a grower there wrote me. Glorious this is with sheaves of *Artemisia lactiflora*'s lovely bloom in late August; lovely also with any pale yellow flowers near by such as the smaller sunflowers like *Sutton's primrose Stella*.

Among others of the newer, finer, types it is impossible to choose; a few shall be named here, but they must not be considered as all-embracing, merely partly representative. Who would be without, in any modern collection, *Sovereign*, *Mrs. Wm. E. Clark*, *Purple Glory*, *Improved Schwaben*, *Byron L. Smith* (not new) *Herada*, *Louise*, *Mrs. Frederick C. Peters*, *Jean de Taillis*, *Etendard*, *Capt. Ferber*? Not I, who have known and grown almost all of these in small quantity.

Passing through a little Illinois town in a recent September, we stopped at a striking flower show in a large garage. Here I marveled at the great size and fine color of *Jack London*. "Even the smallest bulblet will bring a four-foot spike five months after planting." (Is this only in

California?) Elizabeth Tabor, said to bloom earlier than any other and which seems to have created intense interest where it has been shown, is another about which experts are talking to-day.

But no word about these flowers would be complete, however casual, without some suggestion as to their grouping together or with other flowers. An absolutely lovely combination of two kinds seen last year is that of *Captain Boynton* (*Diener*) and *Golden Measure*. The first, named for one of our young heroes of the War, is of an exquisite lavender, and when placed beside the pale clear yellow of *Golden Measure* is something to remember and to plant together. The gladiolus however is always at its best when it is among annuals or perennials whose color and form enhance its own good looks. In years gone by we grew America among annual asters; now we think *Mrs. Frank Pendleton* particularly good among taller *ageratum*. A charming grouping would be *Captain Boynton* back of *verbena Mayflower*; another the new *Capitaine Ferber* with *ageratum* again; or *Le Marechal Foch* with that interesting *zinnia Purple King*, or with a dark violet *petunia* near.

Though *Kelway & Son* years ago originated, grew, and offered many varieties of the gladiolus, English gardens generally are only now opening their gates wide to this flower. The firm of *Lowe & Gibson* has done much to popularize these to-day, and *Mr. J. L. Gibson's* own charming writing on the gladiolus has been a large factor in the present interest in England.

## GARDEN COMPANIONS

This flower, old yet ever new, is susceptible of the most exquisite treatment in the right hands. There is no way quite so good as the following for finding for it its best companions in the border. When the gladiolus are all in bloom, cut a few spikes, label them, and after rain when the ground is soft take these hither and yon throughout the garden, holding now one and now another against a flower which may seem to provide for it a lovely foil. Now and again push a stalk into the soft earth, step back and study the effect. The gladiolus will seem as if growing in that spot and a note should at once be made as to the fitness of these flowers as neighbors for the following year.

Indeed, whatever can be done with tulips in the garden can be done with the gladiolus. The flowers are of somewhat the same texture, and there is the same range of color. The time of planting of the gladiolus regulates its time of bloom (this is set down in many lists). Many opportunities there are for the loveliness of September gardens here and much to look forward to in gay color as summer wanes.

# The Expressive Features of Gladiolus

by FORMAN T. McLEAN

MANY flowers are admired for their symmetry; but with the passing of the old formal gardens and their geometrical designs, we are now turning to more natural and unrestrained forms both in our gardens and in the flowers which grace them. Nowadays beauty of expression is the most valued of our possessions. This was always true of our judgments of the human race, as any movie fan, artist, or connoisseur will surely agree. Only recently have we come to realize that the same governing principle applies to landscapes and even to individual flowers. Some of our cultivated flowers are naturally endowed with a gift for expression—the pansy, the gladiolus, the lily, and the orchid have the necessary variety and irregularity in both form and tinting. Of these the gladiolus is the most adaptable for general culture and for a wide variety of uses.

Prime requisites for expression are irregularity and individuality. Regularity and sameness deaden anything. The first of these essentials, irregularity, is ingrained in the very nature of the gladiolus. This is so strikingly true that the symmetrical forms among its relatives are all properly classed elsewhere, among the watsonias, ixias, and other similar and less well known groups.

Individuality and irregularity are usually primitive traits, for civilization is a smoothing-out process. The gladiolus is really less tamed than are most of our popular garden flowers. It has been domesticated for a shorter time. The tulip and daffodil have been under human care for centuries. The rose and chrysanthemum came to us after ages of handling and modification by the accomplished Oriental gardeners of China and Japan. The dahlia bears a German name, but the Aztecs and Mayas knew it and grew it long before the Spaniards came. New and unsuspected garden types of it may still be nestled in the native villages of Central America. So we Caucasians can claim little credit for the varied forms of these flowers. The gladiolus, on the contrary, was found wild in a land of hunters. The bushmen of its native home in South Africa were artists as well as hunters. Scientists even suspect that they are the last remnant of the cave-dwelling Cro-magnons who painted spirited animal pictures on the cave walls of southern France in prehistoric times. But they were not gardeners and they left the beautiful wild flowers as they found them—as well they

might. For of gladiolus alone South Africa has well over a hundred wild forms, and some of them are truly beautiful.

The Boer settlers undoubtedly appreciated the remarkable expressiveness of the wild gladiolus, as is shown by their folk names for them. The *kalkoentjes*, "Little Turkeys," are oddly shaped little scarlet blooms resembling the heads of strutting turkey cocks. The nickname of another group with bright throat markings is translated into English as "Painted Ladies." Many others have fanciful names suggested by their grotesque or striking appearance, such as the Dragon's Head, Parrot, and Butterfly gladiolus.

The cultivated forms, blending many of these diverse species in their heritage, have most varied and individual forms and markings. Some lift broad, smiling faces to the sun, their ruby lips and bright sheen adding to the attractiveness of their delicate tints. Others have leopard spots, lines, or feathering in their open throats. All of these and many other intricate scrollwork designs on the lower lips and in the throats of the gladiolus have their useful purpose in the great scheme of things. All serve as signboards, set up by ever-thoughtful Mother Nature, to guide her nectar-seeking children, the moths, butterflies, bees, and birds, to the honey harvest awaiting them in the throat of every flower. If you doubt for an instant the bountifulness of the sweets in the depths of a gladiolus bloom, pluck off a full blown flower and sip the nectar from the broken end of the tube. It is abundant and very sweet, especially if the early-rising bee or hummingbird has not been before you to the feast. Our native American hummingbirds long ago discovered the store of sweets in these brightly colored immigrants from Africa. Any plantation of these flowers, however small, is very apt to have its hummingbird visitors, which seem to appreciate the merits of the gladiolus as fully as do the sunbirds and honey birds of its native South African home.

The varied tinting of the gladiolus is not confined to throat markings. Some kinds are blushed with patches of deeper

tint on the petals, resembling the bright flush on the cheeks of eager youth, which no artist, however clever, can successfully imitate. Others have borrowed the veining and spotting from the purple and green Dragon's Head, or from the red and yellow veined Parrot gladiolus, and are spotted or veined all over. Bales's Rosemary is one of these oddities. There are also striped and flaked varieties, some with startlingly contrasting colors, others with tints so delicately blended that the effect is almost of one shade, with just enough difference to relieve the flat monotony of a self color.

Individuality is as marked in the form of the gladiolus as in its coloring. Usually the uppermost petal is larger than the others and bent forward, to serve as a shelter to the stamens and pistil arching up under it. The amount of this hooding varies widely in the different sorts. Some of the first of the Childsi varieties had this quite strongly, but the Primulinus hybrids are usually the most hooded. In some of them the two adjoining lateral petals curve upward and outward above the drooping hood, resembling a pair of uplifted wings, poised and ready for flight. In

little yellow Primadonna this peculiarity is strongly marked. In this, as in most of the



*The pert little yellow Star-bright has individuality both in its unusual markings and in its odd shape*



*Among the extremely ruffled sorts, Kunderd's Sulphur Frills is outstanding for its form*



*The sharp contrast between the pale lavender coloring of Ocellus and the velvety purple blotch gives it an alert expression that is striking*

COUNTRY LIFE



*The rose-pink Clio, with its broadly winged and hooded blooms and strongly marked throat, has expressiveness in both form and color*

butterfly-shaped Primulinus, the lower petals are small and recurved.

The lower petals are the ones that carry the throat markings, and to display the intricate patterns most agreeably, large and well-developed lower petals are to be preferred. The Lemoinei, Nanceanus, and Childsi varieties show their conspicuously marked throats to best advantage if the lower petals are broad and expanded. The whole flower is commonly wide and spreading in these sorts. The wild parent of these three strains, *Gladiolus saundersi*, has wide, recurved blooms, and has passed on its spreading tendency to its offspring. This is particularly true of the lateral petals, which frequently are spread like outstretched arms, giving a distinct character to the Childsi varieties especially.

The Amaryllis type is distinctive both in its form and markings. The blooms are broadly rounded and so wide open as to be almost flat, making large, bold, and handsome flowers. Their coloring is often as striking as their form. *Princeps* is the best example of these. Its glistening scarlet is lighted up by a large creamy white throat, spotted with crimson and with a large crimson blotch at the base of each petal. Most of the Amaryllis-flowered sorts have bright and clear colors, usually combined with strongly marked throats. Their wide, rounded blooms have a bold candor about them.

The more recently developed Primulinus hybrids have brought with them a whole array of new and often fantastic forms. The slender, hooded blooms of their wild ancestor, the *Maid of the Mist*, are shaped like war helmets, the projecting upper petal forming the visor. In the hybrid varieties this hooded effect is united with the varied forms of the other types, producing odd and sometimes grotesque effects. The most frequent form is the *Butterfly* type, with spreading,

wing-like lateral petals on each side of the hood. Sometimes two upper inner petals fold in to form the projecting hood, leaving the outside upper petal and two lower ones spread out in a broad triangle. This form is quite usual with *Alice Tiplady*, and some of the other Primulinus. Most of the Primulinus of the usual or butterfly type have creamy or yellow throats, quite free from dark markings or blotches. This absence of distinctive throat markings is advantageous in flowers so softly tinted in shades of delicate orange, salmon, pinks, and yellows as are the Primulinus hybrids. Some of the larger of the Primulinus *Grandiflorus* are as heavily splashed and marked as the most bizarre of the large-flowered and *Lemoinei* sorts. Thus *Clio* has dark flakes on its rose ground color, and strong dark lines in its light throat. This is combined with the bent, hooded form of the Primulinus, and the reflexed side petals of the *Saundersi* species.

Some of the ruffled forms, so distinctive among the Kunderd introductions, also have considerable individuality and attractiveness. This is particularly true of



*The brilliant flame-colored blotch in strong contrast to the orange coloring of Fischer's Sunnymede, gives it decided character. The whole effect is harmonious and pleasing*

tremes. In the case of flowers we then have forms of more interest to the fancier than to the florist. Some of the extremely ruffled sorts, such as pink *Crinkles*, white *Avelon*, and *Sulphur Frills* may be classed here. Bales's little *Starbright* is another curious variety, with red lines through the centers of all of the pale yellow petals. A few of the new lacinated varieties are also extreme in their irregularity. *Davis's Rags*, a ragged little yellow Prim, is well named. Its very grotesqueness makes it interesting. The less extremely lacinated sorts, like *Kemp's white Ruffolace*, are decidedly attractive flowers and well worthy of the attention of the true fancier of new and unusual blooms.

The dark blotched descendants of the *Lemoinei* race likewise include some with strikingly clear markings. *Lavender Ocellus*, originated by Kunderd and named by Bales, has a vivid deep velvety purple oblong blotch on one or two of the lower petals. The color contrast between the blotch and the body color is arresting in its brilliancy and gives the flower a distinctly alert expression.

These are but a few instances of the expressive features among the myriads of forms of the modern gladiolus. To the lover of the unusual, these flowers offer almost endless opportunities to search out the striking forms. The strongly individual flowers do not fit easily into all surroundings. So the florist and commercial grower must present to the public the flowers that are good mixers, and that can be fitted in easily anywhere. Thus the large, smoothly rounded and full blooms in self colors or carefully modulated tints are the conspicuous ones in our markets. Those with strong individuality and strikingly expressive features need well chosen surroundings, contrasting backgrounds, and artistic arrangement to show them to advantage. Then the wonderful effects that can be achieved with them are fully worth all the effort entailed.



*A striking example of expressiveness—Alice Tiplady, whose triangular blooms of orange-salmon have two upper petals projecting in an odd cowed effect*

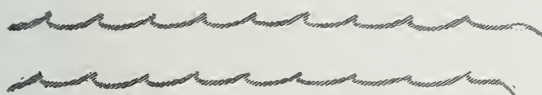
the Ruffled Primulinus hybrids. Recently several breeders have taken up the ruffled type, particularly in California. *Diener's William Kent*, *Sprague's The Orchid*, and *Briggs's Coronado* are all flowers of distinct character.

Sometimes expressiveness, among flowers as among people, is carried to ex-





IN THE SEA



AND ON THE LAND



SUCH CREATURES



NEVER WERE!

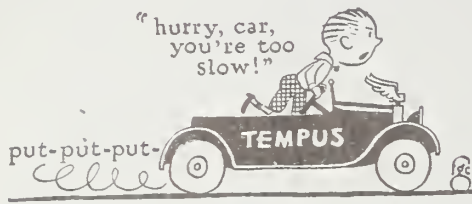


TERRA COTTA  
FIGURINES BY  
P. E. PANSLER

*Courtesy of  
Dudensing Galleries*

# THE EDITOR LOOKS ABOUT

## *Another Milestone Left Behind*



WE'VE just passed another milestone on the road of life and we're extremely pleased. No, not on having had a birthday; we are no more anxious to be older, thank you, than anyone else is. (Though we can remember when we were so anxious to be thought older than we were that we actually grew a moustache so that the boss would take us more seriously and raise our pay. Now we're considering shaving the darn thing off for, oddly enough, the same reason.)

But our cause for rejoicing this time is that the festive natal day came and went without any of our numerous relatives and few friends remembering it. For if there is one thing we hate to be reminded of it is our advancing years, and telegrams of congratulations—we almost said condolence, which would be more appropriate—are so much gall and wormwood in our mouth. Not that we are ashamed of our years and finding life a dull, drab thing. On the contrary, pollyanna-wise we find almost every year better than the last, but we hate to have the actual rounding of the buoy thrown in our face, as it were.

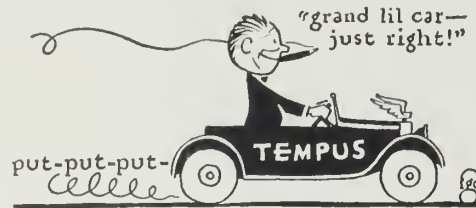
We are guilty of a slight inaccuracy, however, when we say that no one remembered our birthday. There are two people who, come what may, never forget to send us greetings on the fatal day. One of these we could easily dispense with for we suspect—in fact we know—that the greeting rises from commercial motives. The greeting, as you may have guessed, comes from our life insurance agent.

We should feel strangely uneasy and disappointed if we failed to receive the other greeting. Yet oddly it comes from thousands of miles away and we have never seen nor do we ever expect to see the sender, for it comes from the leper settlement in the Hawaiian Islands.

You all know Father Damien, the heroic martyr priest who spent and gave his life for the lepers at Molokai. When he died some thirty years or more ago he was succeeded by one of his helpers, Brother Joseph Dutton, who since that day has never left Hawaii and his charges, and says he never will. A valiant soldier of the Lord, Brother Dutton is a member of the G. A. R. and fought throughout the Civil War with the Union Forces. Although in the eighties, he carries on his work among his leper charges without ever losing touch with or interest in the world at large, and the United States in particular, which he loved so well in his

youth. We came in contact by correspondence with Brother Dutton while serving with the Red Cross during the war, and since that time we have become a firm friend and a great admirer of Brother Dutton. Somehow the latter learned the date of our birthday and since 1919 he has never failed to send us a word of greeting and so perfectly timed that it arrives almost invariably on the day itself. Do you wonder then that this is the one birthday remembrance we look forward to eagerly and which we would miss more than we care to say, should it fail to arrive?

But it was not always so with us. There was a time when a birthday was second only to Christmas, to our way of thinking. It was as eagerly anticipated, and the night before was just as sleepless as Christmas Eve. An unfortunate family was roused somewhere near dawn and all the long day we held sway, our word law for the once and our wishes promptly obeyed (that is, within reason). Generally we'd elect to spend the day on the water, and what a joyous hegira on the waters of Narragansett Bay we would have, with a birthday cake in the cabin of the little launch hired for the day



from our friend, Captain Champion. What mattered it though the floor was slippery from the scales of the mackerel we'd caught, or that one of the fair members of the party would almost faint (this was the mauve decade, you see) when she'd pull in a hideous grimacing skate, instead of a placid old flounder.

Then, later on, when for many years we'd given up the nautical cruises, we'd elect to invite all our young friends to a dance. What fun selecting the favors for the cotillion (again the mauve decade), and what a to-do clearing out the dining room and waxing the floor until its surface bore the proper degree of polish. How good natured was Mine Host Chamard who let us turn his hotel topsy-turvy for the occasion, and what cheers there were when good Miss Chamard, Mine Host's genial sister, swept across the floor amid deafening applause and took her place at the piano to play a few numbers for us—for in all that vast countryside none there were who could compare with her playing of sprightly waltzes and polkas. It would need a Charles Dickens to describe the gaily whirling couples, the laughter and the gayety under the soft lamplight. No electricity then—no sir—nor Charleston

nor Black Bottom either. The Boston was the vogue then, we remember.

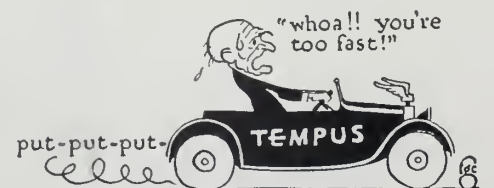
But Time soon turned the hour-glass upside down and our birthdays were laid away, as all birthdays are sooner or later, in old rose and lavender, and the long years have sped by and even the memories of those happy days have grown dim.

So it was that last year when a friend of ours, living abroad in a great manorial estate near Dieppe in Normandy, invited us to her little daughter's birthday fête we accepted with alacrity, and crossed from England a day or two earlier than we anticipated to be present on the great day. And great day it was indeed. Worth coming for, from far more many miles than we had come.

The children all made a day of it; they came early in the afternoon and stayed until far into the night. Now a fête in France without fancy costumes would not be a fête, so all the little guests came in motley. The little hostess was dressed up as a cat, and a very lively and vivacious cat she made we can assure you. All through the long summer afternoon they played games—games strangely similar to the ones our own youngsters play here in America—in the lovely Old World garden, and when night fell they sat down to consume a great birthday cake.

For the evening festivities all the children of the village as well as their parents had been invited, and how they did enjoy themselves. The little boys raced about as little boys will anywhere, getting into all sorts of mischief, while the little girls, more sedate, demurely sought vantage points from which to view the fireworks. What happy, excited oohs! and aahs! greeted each pyrotechnic display, and what shrieks of shrill delight when an unusually elaborate piece was touched off. It was a happy, tired group of youngsters that was sent packing homeward with their pockets and "tum-mies" bulging with good things, and none was happier and none more tired than the little hostess herself, save possibly her fond mother who had planned and brought all this happiness to so many.

Yes, birthdays, save for occasional pleasant exceptions like the above, are things of the past. But meanwhile, we give full warning, woe betide the first young person that gets up and offers us his seat in a street car! While politeness is a most desirable attribute and to be highly commended, still it can be overdone and there is such a thing as justifiable homicide.



AMERICAN  
COUNTRY  
HOUSES

*The estate of*  
MARSHALL FIELD, Esq.  
on Lloyds Neck, L. I.

JOHN RUSSELL POPE  
*Architect*

*Photographs by Drix Duryea*



O. R. EGGERS  
1907

THE ENTRANCE DOORWAY

*Drawn by Otto R. Eggers*



*Airplane view of the Marshall Field estate. Long Island Neck, on which the estate is situated, is virtually an island with Long Island Sound, Cold Spring Harbor, Lloyd Harbor, and Huntington Bay surrounding it. In this south-north view the body of water in the*

*foreground is Lloyd Harbor, with Long Island Sound in the distance. The main entrance to the estate is in the center foreground. To the left center can be seen the greenhouses, kitchen garden, and farm group, and to the right of the group is the*

*estate agent's residence. The winter cottage is hidden by the group of trees almost directly in the center of the picture. Just above these trees is the stable, while the main house, overlooking the Sound, is far off in the distance*

© HAMILTON MAXWELL



© HAMILTON MAXWELL

*Above. Looking across the broad sweep of lawn toward the main house, with a freshwater pond between the house and the Sound. To the right of the picture the roof of the tennis house can be seen among*

*the trees. The main house stands on a hill that slopes toward the pond. Below. The house seen from the air over the Sound, looking across Lloyds Neck to Cold Spring Harbor. To the right of the house lies the*

*formal garden with the rock garden below it. The roof of the tennis house can be seen at the left. The gamekeeper's house and kennels appear in the center background; the farm group is in the left background*



© HAMILTON MAXWELL



*The gate lodge and entrance to the estate. This charming old Colonial farmhouse was erected in 1730, and retains to-day all the charm and flavor of bygone days. It is well in keeping with the dignity and simplicity of the entire estate*

WE BELIEVE that to surpass the beauty and fine design of the Marshall Field house at Lloyds Neck, L. I., you would have to go back more than a hundred years, and even then we do not know that you would find its equal on the American continent. The great houses of the Georgian era in England are at the same time its precedent and its criterion. Neither Monticello, nor the Bulfinch houses, nor any of those really splendid late Colonial houses seem to us so thoroughly perfect as this one. The enormous houses built in the early years of this century, at Newport, on Long Island, along the Hudson, were its forerunners but it surpasses them as easily as the public taste of this day surpasses the public taste of the late nineteenth century. We no longer look with awe and respect at "show houses." Our tastes are less ostentatious. The big houses that are built to-day, like the Marshall Field house, are designed to be livable and comfortable; they are not designed to impress.

The Marshall Field estate comprises upwards of 2,000 acres. Lloyds Neck, on which it is situated, is, practically speaking, an island; it is connected with the main land by a narrow causeway but it is surrounded on all sides by water—on the east by Cold Spring Harbor, on the north by Long Island Sound, on the west by Huntington Bay, and on the south by

Lloyd Harbor. The Field estate runs north and south across the Neck from the Sound to Lloyd Harbor. Development of the estate was begun in 1921. There were many acres of trees to be cleared out and most of the brushwood was removed from the remaining timber lands. Also the bluff north of the main house had to be cut down and graded. This proved a colossal job. The first of the buildings, the winter cottage, was completed in 1923. The main house was finished last year, but the interiors are just now receiving their final touches.

The entrance gates, facing on Lloyd Harbor, are simple wrought iron gates flanked by brick piers. Just within, at the right, is the gate lodge, a little house built about 1730, which possesses all the charm we associate with Colonial farmhouses. The lean-to side, with the low eaves line, is toward the driveway; the two-story front faces the placid waters of Lloyd Harbor.

Passing the gate lodge, the drive turns north and mounts a low gradient to the level land on which is situated the stables, the farm group, the paddocks, and the winter cottage. The latter building catches our eye first. As we leave the gate lodge we see it terminating the upward sweep of rolling lawn. It is set about with rhododendrons and oak trees and presents the first of the lovely pictures which are to de-

light us as we drive through the grounds. The style of the winter cottage is Philadelphia Colonial. It is built of gray stone and crested with a slate roof, and the walls are green with ivy.

The entrance to the winter cottage is on the north side. We drive into a circular forecourt and are faced by a stone flagged terrace, a little flight of steps bordered by an iron railing, and set within the ivy walls is the heavy oak door with its antique eagle knocker.

The living room is probably the handsomest room in the cottage. It is on the west side and is paneled throughout with Colonial pine paneling taken from the old house which is now the gate lodge. It is unnecessary to describe the sensations of pleasure aroused by the exquisite texture and design of this antique paneling.

In the winter cottage, as in the main house, every piece of furniture, with rare exceptions, is an antique and every one of them is beautiful. They seem to have been secured not because they were antiques but because they possessed the charm with which the owner wished to fill his home.

We leave the winter cottage and turn east, retracing our route until we come to the stables, where the polo ponies and hunters are kept. The stables first met our eyes as we passed the side of the winter cottage on our way up from the gate lodge.



JOHN WALLACE GILLIES PHOTOGRAPH

*Above. Set at the head of a long valley, commanding a view of the entrance, the winter cottage is framed in a veritable bower of green, with little gardens and grass walks on every side. Great plant-*

*ings of rhododendrons make a gorgeous color picture in mid-June. Below. The entrance to the winter cottage. This little cottage, used by the owners over week-ends during the winter months, is built of*

*lovely old field stone and although not more than four years old has acquired already the mellow appearance that goes with age. This photograph was taken before the ivy had covered the walls*



JOHN WALLACE GILLIES PHOTOGRAPH



*One approaches the main house along a wide avenue beside a spacious lawn. Feathery elms add greatly to the impressiveness and dignity of the ensemble, and occasional glimpses of pheasants, in gorgeous plumage, stalking about, en-*

*hance the charm as well. The main house, like the stable, is one of the best examples of Georgian architecture in America. The bricks were specially treated to give a pinkish buff hue, and they make a most interesting pattern*

As we came over the top of the grade there lay before us a rich green lawn ending in the pinkish brick structure of the stables. These are said to be the pride of the architect's heart and they are certainly worthy of the highest praise. The style is early Georgian. The two gables facing the drive are topped with the scroll-work pattern common to early Georgian or Jacobean work. Below these gables and niched into the smooth brick wall are two stone fountains, carved from the limestone which is used as trim here and on the main house. The fountains, surmounted with antique leaden urns and surrounded by wistaria vines, are two spots of great architectural interest. Within the gable ends is situated the forecourt of the stables, enclosed by a wrought iron fence, and directly above the entrance door is the clock tower.

We are taking you on a rapid drive about the grounds and we must ask you to linger over the photographs after we have left you. Suffice it to say that you should be properly thrilled by the fine design of the stables because they are just about as good as any architect in the world to-day could do. But the photographs won't give you the color and perhaps we should describe this a little more fully.

The materials in the stables are the





same as those in the main house, which we are coming to next. The bricks were specially treated to give a color effect one sees nowhere else. Some of them were covered with cement, some were burned extra dark, and some were left the ordinary red. After several trials a definite proportion of light, red, and dark was fixed upon, and this proportion was used in the walls of the stables and of the main house. The general effect is pink with a tinge of buff. The buff harmonizes with the light brown limestone trim, and is effective in blending the walls into the landscape of grass and green trees and blue sky.

Another one of the master strokes of the architectural firm which designed this estate is the treatment of the roofs. These are of heavy slates, a rich gray in color, but they are not like other slate roofs. The sheathing has been built up very slightly here and there to give a wavy line to the roof. In other words, the slates undulate across the broad surfaces. But this is not all. The ridge line, too, has been made irregular to soften its usual sharp silhouette. And finally the slates have been set in random courses and random lengths, increasing in size as they descend to the eaves. The whole effect is admirable. It does not look artificial as do so many of these attempts at irregular



*Above. The west end of the house seen from the rock garden set in the hillside below the house. To the right is the formal garden of shrubs and flowers. A noteworthy architectural feature of the house is the treatment of the chimney stacks.*

*Below. The north end of the house, where the balustrade makes a pleasing break in the expanse of greensward. The arched openings give on to a loggia, from which there is a magnificent view across Long Island Sound to the Connecticut shore*





*The main doorway, surmounted by an antique eagle and with its Ionic pilasters of limestone and its graceful iron railing, is an architectural masterpiece in itself. Something of the texture of the brick can be judged from this photograph*



*Above. View from the terrace of the main house across the fresh-water pond to the waters of the Sound. The pond is stocked with game fish and is a favorite rendezvous for ducks on their way to and from the north. Mr. and Mrs. Field raise thousands of pheasants each year that are allowed to roam about the estate at will. Below is the view from the loggia*





*Above. Seen from directly in front one can best appreciate the symmetry and the balance of the stable group. The slate roof is particularly noteworthy, as are also the graceful lines of the bell tower that surmounts it. Below. In this raking view of the front of the stables one can see to advantage the beauty that has made this building a favorite with the architect*





*A detail of one of the gables of the stable. The stable group, wherein are housed Mr. Field's blooded horses and polo ponies, is certainly one of the most satisfactory and beautiful set of buildings in America, from every point of view. The scroll work pattern on the gable top is typically Early Georgian*



JOHN RUSSELL POPE AND ALFRED HOPKINS, ASSOCIATED ARCHITECTS

*Above. The cattle barns are a miniature world in themselves. Here are housed some of the prize cattle for which the Field estate is famous. Every up to date device for the care and comfort of the cattle is included in the equipment*

*Below. The farm group, in addition to housing the horses, cattle, and farm equipment, contains a silo, the manager's office, the fire fighting apparatus, and a hay barn, the massive proportions of which are truly astounding*



JOHN RUSSELL POPE AND ALFRED HOPKINS, ASSOCIATED ARCHITECTS

roofs and great credit must reflect both to the men who laid the roofs and the architects who set the style.

We drive by the west end of the stables northward to the main house. The roadway passes green pastures with heavy timber fences, courses through the green woods in which wild flowers have been sown in great masses of bloom, and here and there decorating the green lawn which edges the road are pheasants resplendent in red and green and gold. The pheasantry, where numberless birds are bred each year, is to the west of the main drive.

The drive turns to the eastward now and dips down to a lower level. When next we begin to ascend we see before us first a bank of uncut grass, its greenness alive in the rippling wind, then a slate roof topped with chimneys, and at last, when we have climbed the rise, we look across an expanse of lawn, broken, like an English park, with great trees and their dark shadows, and beyond the gravel forecourt we see the main house. The entrance façade is simple and classic. The windows, trimmed with limestone, are surmounted by limestone pediments and architraves. The cornice is of the same stone, cut with shapely modillions. The doorway is tall, handsome, formal. On either side of the entrance steps are antique leaden well-heads filled with flowers. One of these bears the date 1770.

The view to the southward from the main house is magnificent. The gravel forecourt runs to the edge of the lawn, and the lawn rolls away over the little hill to the trees beyond. There is no sign of other human life. There is nothing but a world of green overcovered by the blue sky.

We should like to turn now and enter this beautiful house, showing you the exquisite antiques and the fine architectural treatment of the interiors—but for the nonce we must be a modest Bluebeard. The fact is there is so much to tell and show about the Marshall Field estate that we have had to divide the material into two sections. This month we outline the exteriors; next month we shall give you the interiors.

And so, reluctantly, we resume our drive about the grounds. If we continue in an easterly direction we pass the servants' wing of the house and just beyond, on the north side of the drive, we come upon the garage. This has been cleverly built on two levels to increase its capacity. The upper floor, facing the service court of the main house, has three arched doorways. The lower floor, facing in the opposite direction, toward the chauffeurs' house, can accommodate a greater number of cars. About twenty motors can be kept in this garage. There is also additional space for cars in the farm group.

Just beyond the garage we come to the magnificent indoor tennis court building.



*Above. The entrance to the kitchen garden. Here behind the high brick wall that shelters them from the cold winds are grown a vast profusion of flowers for cutting and vegetables that supply not only the owner's needs but those of the staff as well.*

*Below. Looking across the kitchen garden toward the farm group in the direction opposite to that shown above. In this garden—and in the adjoining greenhouses—all manner of lovely flowers are in bloom throughout the entire year*





*Above. The indoor tennis court is said to be one of the finest in the country. Great windows set around the wall give ample light, and for playing at night a battery of flood lights set in the ceiling makes the court as bright as day*

This is on the right side of the drive, hidden by oaks and rhododendrons. We leave the main drive for a moment and turn into the circle in front of the tennis house. The entrance loggia is of modified Palladian design. Within this structure are dressing rooms and a card room and the indoor court. The latter is astonishingly good. It is a clay court, as hard as concrete but of course more resilient. The lower walls are covered with ivy. The court is illuminated by great skylights and a battery of flood lights set in the ceiling. Thus it is possible to play on inclement days and at night.

Continuing along the drive we turn now to the southward, and here we might mention the "shooting rides" which have been cut here and there through the virgin forest. These are really long vistas through the woods. Over hill and down dale they go, and dotted along their course are hedges of brush which serve as jumps

for the horses. In the shooting season a number of beaters drive the birds out into the open shooting rides, and into the range of the sportsmen's guns.

After a long circuitous trip on the east drive we re-approach the open pastures bordering the stables. Passing by these we leave the winter cottage on our left hand and a little farther to the west we come upon the farm group. This magnificent collection of buildings, with white clapboard walls and gambrel roofs, houses the cattle which are the pride of Caumsett Farm, as the Marshall Field farm is named. (The Caumsett Indians lived on Lloyds Neck and many of their relics were found by workmen on the Field estate.) The Guernsey herd of cattle numbers about seventy-five and includes many of the most noted animals of this breed in the country.

Directly across the road from the farm group, to the south, is the large kitchen garden, four hundred feet square, hidden behind high brick walls, and just south of this garden are the greenhouses.

As we follow the service drive southward we pass the group of cottages for the farmhands, and descending the slope to the level of the public highway we come upon the power house and the engineer's cottage. The latter is like a gate lodge to the service entrance and it is as fine a Colonial type as the Revolutionary cottage used for the main gate lodge. The doorway is a reproduction of one found on the old Miller house near Port Jefferson. The power house, just across the service drive, is a Colonial reproduction. It houses a marvelous power plant, furnishing enough electricity and water

WARREN & WETMORE AND JOHN RUSSELL POPP,  
ASSOCIATED ARCHITECTS

*Below. The tennis house with the roof of the indoor court showing above. The tennis house contains, besides the court, a charming card room and dressing rooms*





to supply a good sized village. In this connection we might say that the workmen on the estate have been drilled into a company of efficient firefighters.

Let us revisit, for a moment, the main house. If we walk from the forecourt around the west end of the house we pass through a mass of rhododendron bushes and come out upon a level terrace of grass, bordered by flowers and low shrubs. This stretches away some distance to the westward. From the end of this is a stunning view out over a deep, grass-filled ravine and far beyond to the waters and the farther shore of Cold Spring Harbor.

Returning to the house and passing around to the north side we come out on the north terrace. The green lawn of this terrace terminates, at a little distance from the house, in a brick and stone-balustraded wall. The view from here is of course the most magnificent on the estate. We look down across a long slope to a little fresh-water pond. Just beyond this is the shore of the Sound where the white waves tumble up the sand. There is another vista cut to the eastward.

If we walk, now, through the rock garden, at the northwest corner of the house, and down the long grassy path to the beach we come first to the tennis courts, and just beyond, sheltered by the oak trees, is the bathing cottage, a little Cape Cod type of house built of old timbers. The shingled walls have a weatherbeaten look and it is difficult to believe that this cottage is not actually as old as the old gate lodge. Within are dressing rooms and a lounge with a big fireplace.

*Below. The bathing beach with the bathing cottage at the right. Behind the bathing cottage are the outdoor tennis courts, permitting a quick dip in the Sound after a game*



JOHN WALLACE GILLIES PHOTOGRAPH



*Above. Down on the shore of the Sound in a shady grove stands the bathing cottage. A central lounge with a large fireplace is flanked on either side by dressing rooms*

We are about to leave you, but first we must mention the dock for the boats and the servants' beach and bathhouse. Everything—and everyone—you see, is provided for.

Now let us walk eastward from the bathing cottage along the fine white beach. If we turn inland slightly, we come to a little rise in the ground. At our feet lies the fresh-water pond, which is stocked with trout. In a tangle of bushes is hidden a blind, used in shooting the ducks that gather on the pond.

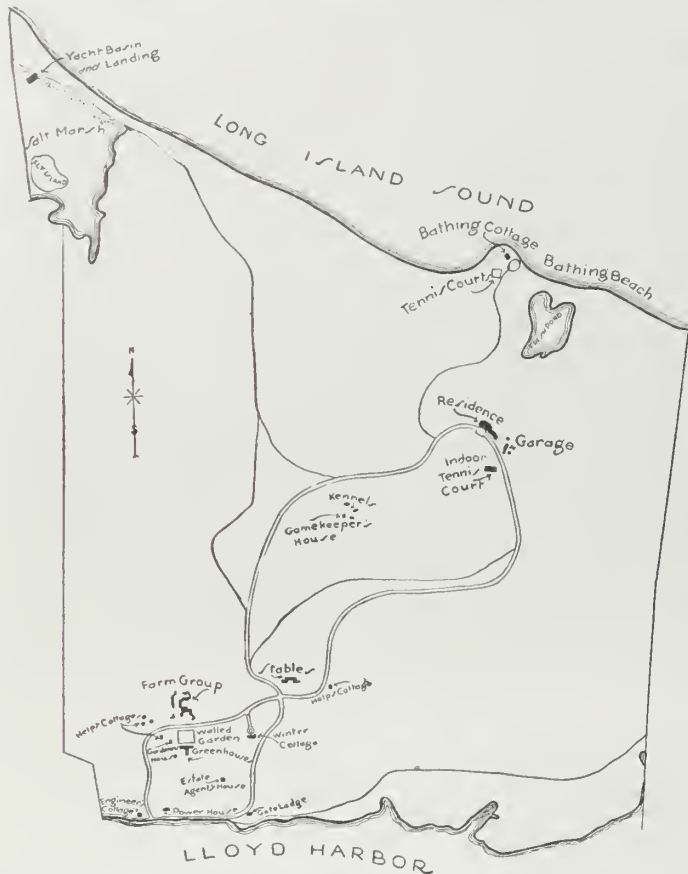
But if we lift our eyes and look across the surface up the long cascade of green grass that rolls down from the summit of the hill, we see resting on the top the massive brick house, dark against the sky, its many chimneys and great stone pilasters giving it an architectural interest and a romantic beauty that will not be denied. It is, finally, a wonderful view of a wonderful house.



The indoor tennis court, showing the big skylights in the ceiling, as well as the flood lights, and the spectators' terrace



The greenhouse group, like the other groups on the estate, is complete in every detail. Here are grown the flowers that fill Mr. and Mrs. Field's New York house in winter



Plot plan showing the layout of the 2000-acre Field estate



The engineer's cottage, like many of the smaller buildings, is of the simple Colonial farmhouse type. The power house, which furnishes the electricity and pumps the water for the entire estate, is of a similar type



A group of cottages for the farm help in the same style as the other subordinate buildings on the estate. All the employees' cottages are Colonial clapboarded homes



The upper level of the garage, which is built on two levels, will accommodate about twenty cars. Behind the garage is a detached house with quarters for visiting chauffeurs

# Adventuring in Antiques

A Tragedy in China

by FRASER NAIRN

A WARM summer's day in July. We were motoring through Suffolk in a little two-seater. The hollyhocks made brilliant splashes of color against the cement walls of the lovely old thatched cottages as we dashed gayly and aimlessly up and down the highways and byways, reveling in the English countryside. Suddenly just off the main street of the busy town of I—, K. spied an antique shop. Now K., being of a stolid nature as befits all true Britons, is none the less tolerant and goodnatured, and knowing my passion (as a good 100 per cent. American) for antiques, obediently guided the chariot to the curb and halted in front of the shop whose window displayed all manner of fascinating old pieces of furniture. And once you've antiqued in England you'll know how like Mother Hubbard's cupboard our antique "shoppes" are compared with the English ones. These are regular Christmas pies, filled to overflowing. But there must be some *raison d'être* other than idle curiosity for descending pell mell upon an antiquarian, so in hasty consultation we decided upon ship models as our golden fleece. A happy idea it proved to be, for two lovely old models, with all sails set, became ours for the modest sum of a pound each.

The bargain completed, we started to leave, when the antiquarian called our attention to a purchase he'd made at an auction a few days before. In a large wooden case covered with sadly dilapidated leather, and ranged on two shelves in the case, were fourteen of the loveliest China figures imaginable. Seven to a row, they formed a delightful display. On each was stamped the name of the character and we eagerly read them off—Figaro, Marinette, Colin, Fanchon, Fanchette, Cherubin, Condé, Rosine, Leander, Colette, Precieuse, Peruquier, Peruquierre, and Ninette. In faultless condition, with the lace on each sleeve as perfect as the day they left the maker, and with the gay colors undimmed by time, the little French figures seemed a miniature scene from the court of *Le Roi Soleil*. Restraining our delight as best as we might, we inquired of their history and learned that as far as could be ascertained the figures had belonged to an old French nobleman and the crest and coat of arms stamped on the leather of the case as well as the fleur-de-lys in

each corner bore this out. Fleeing before the revolution, he had had this special case made for them and intrusted them to a faithful servant who carried them safely to England. (What became of the nobleman history does not tell.) Treasured for years by the descendants of the faithful servant, they had come upon the market when the last heir had died. The antiquarian said frankly that he could not vouch for the truth of the story—in fact he was inclined to be skeptical. He was much more inclined to think that the case of figures was the sample case of a salesman for one of the factories of the time. He accounted for the crest on the case by saying that the factories were under the personal patronage and protection of the king or of his nobles. But we preferred the other story. How could one associate the grace and daintiness of these charming figures with anything so commercial as sales models!

We thanked the antiquarian, after asking the price, for showing the figures, and left the shop—it would never do to display too much interest at first; but once around the corner our enthusiasm burst forth and we exclaimed in delight at our find. Good unselfish K. She did want those figures as much as I did, but unfortunately she was my hostess and hospitality forbade her taking them if I wanted them. But even if I had not been her guest, her unselfish nature would not for a minute have considered my not having them. So it was agreed that if I really wanted them I should have them, and we sauntered back, nonchalantly, and after a little conversation, the lovely china troupe was mine.

Then I made the fatal mistake, although I did not realize it at the time. It was at the outset of a long journey. I had many miles to travel and many frontiers to cross, with curious customs officials. I saw hours of questionings and the ever-present hazard of my precious case being thrown down by careless porters tired of its weight. The antiquarian assured me that the figures could be shipped in perfect safety to the States. He was used to packing china and in fact sent off almost monthly shipments of china and antiques to America. Everything would be quite all right and I should find them awaiting me upon my return. Guileless

neophyte that I was, I trusted him and left them to be packed and shipped to me.

Home again, how eagerly I awaited them and how even more eagerly my better half—whose Christmas present I had decided the figures should be—looked forward to seeing the dainty bits of china, for she knew of them only through my description. Then one day I received a notice, and incidentally a bill for cartage and sundry other items, informing me that my precious cargo had arrived. Hastily I forwarded a check. Days went by, snailed by, almost. Then I received a notice from the Customs House, asking me to call in person. Even then I had no misgivings. "They want, merely," thought I, "to confer with me about the age of the pieces." Alas no! A sympathetic but extremely businesslike official met me when I called. "In opening the case consigned to you," he said, "we discovered a china figure somewhat damaged, and did not want to proceed with the unpacking except in your presence in case of further damage." So saying he handed me Colin. Poor Colin! The front of his gay coat was missing but otherwise he was intact.

Oh well, I told myself philosophically, I expected some damage and if we can find the piece the hurt can be repaired. Alas for my hopes! Figure after figure was unwrapped; all in pieces and thousands of pieces, at that. Colin was perfect beside them. You would not have thought it possible that destruction could have been so thorough. In some cases parts had been veritably ground to powder!

The catastrophe was complete beyond the possibility of repair. Vainly we worked, patching the pieces together when the shattered remains reached us, but all in vain. We patched up Figaro and Marinette so that we could see traces of their former glory but that was all.

Poor Colin alone survives and as he stands on the mantelpiece, discreetly turned to one side—for we never found the missing piece of his coat—with his hand gaily outstretched, we wonder if he ever thinks of his lovely compatriots and the gay times they must have had in the old leather box. And does he ever ponder on the sad fate that overtook his unfortunate playmates?

And that is why, if you should ask my wife to-day what she got for Christmas, she will tell you, "All I got was a disappointment."



MARINETTE



COLIN



FIGARO



*Wm. Williams Deland*

*Joseph  
Constantine  
Chase  
1881*

# The Architecture of Houses

discussed by WILLIAM A. DELANO

THE manner in which the personality of an architect is reflected in his designs is amply illustrated in the case of William Adams Delano. One might say that the Colonial houses he designs reflect his great good nature, that his Georgian houses reflect his pleasant, dignified manner, and that his formal designs represent the academic training which is the base of all his work.

The firm of Delano & Aldrich ranks with the great ones in the history of American architecture. What McKim,

*Portrait by Joseph Cummings Chase*

*This is the fourth of a series of interviews with the men most prominent in American domestic architecture. As the American architectural profession is the most talented in the world and as these architects are admittedly at the top, we believe it will repay our readers to consider well their opinions and suggestions.—THE EDITORS.*

and a lasting tribute to the architectural mind which conceived it.

In speaking of American architecture, Mr. Delano suggested that photography in its early days had had a very unfortunate effect upon design. People had not traveled then as they have to-day nor did they know so much about architecture. Carried away by photographs of many foreign buildings, they commissioned the local carpenter, when they wanted a house, to build for them the Taj Mahal or the Aya Sophia, in wood, on a twenty-five-



*This perspective of a proposed house near Baltimore, Md., was drawn by Mr. Delano himself, and it reflects the academic train-*

*ing of the architect. It has the artistic qualities of a landscape painting (so different from modern perspectives which are*

*done in contrasty black and white). The house which Mr. Delano has suggested is a Southern Colonial type freely rendered*

Mead & White began Delano & Aldrich are helping to carry on. There is a book called "Portraits of Ten Country Houses" which contains a collection of drawings by Chester B. Price of ten houses designed by Delano & Aldrich. In this book you will find the cream of their work. Some of the most noted of their houses, the James A. Burden residence at Syosset, the Otto H. Kahn residence at Cold Spring Harbor, the studio for Mrs. Harry Payne Whitney at Westbury, are included in this book. If you will recall these to your mind it may help in forming an estimate of Mr. Delano's work.

The Burden house, where H. R. H. the Prince of Wales lived in America, is probably the best known of the three mentioned above. It was subject to an acid test when it was selected as a home for the royal prince of Britain and it was chosen because it represented admirably the best type of American home. It is, you will recall, a Georgian brick house. The façade presents that becoming mixture of dignity and cheerfulness which

only a late Colonial or Georgian house can give. It is not effusive in its welcome, neither is it repellent. It speaks of home comforts and simple pleasures.

The Otto H. Kahn house shows us the elegance of the large French manor. Here again Mr. Delano has caught the spirit of the style in which he was working. Contrast the façade of the Kahn house with that of the Burden house. In both there is grace and cheerfulness. But in one there is the simplicity of New England while in the other there is the exuberance of France. We do not recommend this as a type of sound architectural criticism, but we think the comparison is justified and, we hope, interesting. The point we wish to emphasize is that Mr. Delano's personality pervades both, though the two houses are so different.

The last example of Mr. Delano's work which we should like to mention as an example of his versatility, is the studio of Mrs. Harry Payne Whitney. It is classic; a formal Renaissance design reminiscent of Palladio. It is a handsome composition

foot lot. The old mill books which had been the guide, philosopher, and friend of their predecessors were abandoned. The results were startling, if not comic.

Mr. Delano thinks that the arts have always borne a distinct relation to economics. People in all times have been willing to pay liberally for what they wanted but unwilling to pay for what they did not want. To-day architecture leads among the arts in this country, because the architects have thrown themselves heart and soul into designing the buildings that this country demands, even though these buildings do not seem worthy of their skill. If the painters and sculptors had been willing to do the same—had devoted their great talents to some of the humbler problems—the artistic sense of the whole community would be on a higher plane. Art cannot be segregated from the economic demands of the day: the artist, be he painter, sculptor or architect, can solve the problems and guide the taste but he cannot create the demands of any given period.

# The Room of the Month

ELSIE COBB WILSON

*Decorator*



The drawing room of Mrs. William B. Lamar's Washington residence is Early Italian in scale, but an adroit handling of detail gives it the more intimate feeling of the eighteenth century. A molding added to the cornice lowers the ceiling,

and a Louis XV chimneypiece with overmantel in soft green and gold, together with cornices of the same colors at the three windows opposite, that are flanked by a pair of large Louis XV mirrors, bring the background into closer relation-

ship with the eighteenth century furniture. Numerous old French, Italian, and English pieces upholstered in soft colors, and curtains of bluish-green taffeta complete a delightful ensemble that is adequately framed in walls of oyster white

# The Call to Colors

By WILLIAM D. RICHARDSON

*Photographs by Brown Bros.*

**T**IME was, in golfing history, when the question of apparel was negligible, but to-day we have arrived at a place where clothes, if they do not actually make a man a golfer, at least make him look like one. Indeed we have now come to a point where men pay far more heed to the clothes they buy to wear at golf courses than to the clubs they use on them. Women, too, for that matter—but that is woman's inherent privilege.

The present-day importance of clothes and appearance on the links was forcibly brought to mind recently in reading the



*"Trousered ladies have invaded the golf course, and it is claimed by those who wear the new trouser-skirt that it gives remarkable freedom of movement" runs the legend under this photograph. This was a score of years ago. Nowadays the ladies seem to have gained freedom of movement—but not by means of trousers!*

accounts of the Los Angeles open championship, which contained such word pictures as: "Most of the players were an exemplification of what the well-dressed golfer should wear," "Bobby Cruickshank (the winner by the way) did not affect lovely blue, white, yellow, or other colored sweaters, but played in a shirt that managed to keep white during the whole day's play," "Hagen, whom many consider America's best-dressed golfer, has come out pretty strongly in favor of

perfectly plain golf stockings," "Yellow is a treacherous color and not the shade for Willie (Hunter)."

Then, among other things we learned that a style show had been held in connection with the tournament and that Charles Guest of the Lakeside Golf Club had been adjudged the best-dressed professional in the tournament.

As we read we wondered what Andrew Kirkaldy would have said to all that. And we wondered, too, if we'd have to take up a course in textiles and fashion before the next championship in order to be able to render a modernly accurate account of the event. Times surely have changed in respect to golf dress.

No one bothered much a few years ago about what the star players wore. Description then had to do entirely with actual play. Instead of containing information as to what tailoring era Travis's clothes belonged, what effect he sought for in his shirtings and cravats, accounts concerned themselves wholly with the skill with which he manipulated his brassie, his mashie, and his putter. Who remembers ever seeing any description of Travers's costume, or Evans's, or Barnes's, or Alex Smith's, or Johnny McDermott's, or Willie Smith's, or Vardon's, or Willie Anderson's, or J. H. Taylor's, or Jimmy Braid's, or Sandy Herd's, or even of Beatrix Hoyt's, or Margaret Curtis's, or Dorothy Hurd's?

The reason for these failures to apply the brush to personal habits of haberdashery in past golf writing were two-fold. First of all there was not the interest in golf clothing when these players were in their hey-day that there seems to be now, and secondly there was nothing strikingly eye-catching about their habiliments. The only thing that seemed to concern writers, public, and players then was golf.

Changes that have since come took place a few years after the War, and the responsibility for it, especially as concerns the men, rests largely with H. R. H., the Prince of Wales. It was the naïve heir to the British throne who, about three years ago, brought joy to the hearts of the cloth-manufacturers by championing the cause of plus fours—nether garments whose name is supposed to have been suggested by the peculiar service uniform of the Guards in which the Prince was an officer during the war—and of the lavishly patterned "jumpers" or pull-overs or sweaters. Legend has it that the name "plus four" came from the army instructions that "in the uniform of the Guards the trousers should come down the length of the knee plus four inches." That, however, is only conjecture. It may have been that in searching for a good trade



*This group photograph from pre-plus four days shows that variety was then the spice of golf. But how startling would a gay Fair Isle jersey have seemed to this Knight of the Crescent Moon!*

name for the new trousers the makers merely went to the golf glossary and selected "plus four," referring to handicap, as being especially catchy.

It was in the same year, that is A. D. 1924, that the Prince played himself in as Captain of the Royal and Ancient Golf



© Brown Bros.

*This little sport costume was undoubtedly a daring innovation in the good old Rainy Daisy days*

COUNTRY LIFE

Club of St. Andrews and again rendered service unto the sartors by giving royal approbation to the Fair Isle jumpers whose design may be said to have required a thousand years of world history.

"To the end that golfers might be given a garment at once comfortable and gay," wrote Robert H. K. Browning in *Golfing*, the Moors in long past centuries invaded Spain and brought with them the art of knitting these Arabesque patterns; Spain in her turn prepared an Armada to bring the same designs to England, but her defeated galleons blun-



The vogue for plaid shirts was astounding at one time—plaid shirts and white stiff collars. This gentleman must have been a rugged player

dered northward on a broken wing to wreck on the remotest isles of the Scottish coast; and the half-drowned survivors taught their art to their Caledonian hosts. And thus from every true golfer's breast the Voice from the Minaret now shouts—somewhat loudly."

To be perfectly accurate and just, there was at least one other golfing age when attention was paid to garb. It was along toward the end of the eighteenth century and has been termed by one writer the "military age" of golf. During this particular period (1787) clubs adopted a "club" uniform which consisted of a coat that generally was a bright red such as those worn by the army, with adornments in the way of epaulets and buttons.

In the minutes of the Honorable Company of Edinburgh Golfers there appears this record: "An uniform for the Golfers was presented by the Captain and his Council, which was unanimously approved of. John Paterson, Tailor in Edinburgh, was appointed Tailor for the Society and the Members were requested to appear in the Uniform as soon as con-

veniently they can." That this request afterward became a command is shown by a subsequent record (1837) to the effect that "Mr. John Wood was fined two tappit hens for appearing on the Links without a red coat."

Then followed, along about the close of Queen Victoria's reign, a period that has been described by Mr. Browning as reaching the lowest depth of ugliness and inappropriateness. The idea of the red jacket remained but *sans* any smartness. Tall hats and other abominations of stiffness were worn, as were long trousers—"most ill adapted of garments for heather and damp grass." It was at this period that the ladies began to take up golf, "playing at first in crinolines and for long in garments specially designed to incommode the player as much as possible." It was the period of Victorianism and the "spirit of adventure was banished alike from the links and from the dressing room."

Up to the outbreak of the War, we are told, there was little improvement in golfing dress as far as the esthetic side was concerned, although there was progress in the direction of comfort. "In a reaction from Victorian formality," we note, "there followed a vogue of slovenliness. Old and discolored garments, past any other possible service, were valued on the links for their roominess and freedom, and first-class golfers went about looking as if they were wearing the cast-off clothes of their caddies.

"The ladies during this time began to achieve considerable artistic success with their clothes, but were slow to develop in the direction of comfort and utility. They discovered that a motor-veil tied round the head kept the hat steady, and an elastic band kept the skirt from blowing about, but they had not yet contrived hat or skirt that would be at once beautiful and suitable. That final goal has been left to the present day. Even the wealthiest of our amateurs now dress with some effort of distinction, and as for the pros—why, 'Solomon in all his glory was not arrayed like one of these.'"

Back some paragraphs in this article reference was made to the "slovenly era" in golf. Those of us who have been golfing for twenty years or so remember that particular period. It requires no stretching of the imagination to visualize the days when golfers, men and women, amateurs and professionals, paid practically no heed to the kind of clothing they wore on the links. An old pair of baggy trousers, an old loose-fitting coat, a battered old hat or a cap seemed to be the unanimous choice of the men. And, if the photographers were men of truth, women were no more fastidious.

The transition period for the women came before that for the men and it came shouting the battle cry of freedom. Women's golf had been held back too long by close-fitting, lengthy, loose-flying garments, and when they changed to

sports clothes their golf, generally speaking, began to show improvement. Some one has estimated that women's golf has been improved by at least ten shots as a result of the change, and the records seem to show that to be about right.

And while we are indebted to the British nation in general and to the Prince in particular for our plus fours and our gaudily colored jerseys, they in turn are indebted to us for our assistance along lines of comfort. For, our summers being what they are, it became the custom for golfers here to doff their coats and play in their shirt-sleeves, a form of vulgarity that shocked the British until they saw



How reminiscent of the good old college days is this lady in her sport clothes

the efficaciousness of the idea and began to do likewise.

Even to-day the British golfers, taking them by and large, continue to wear braces and consequently coats to hide their shame, although a few of their leaders, like Tolley and some others, have shed their coats and gone in for comfort, and some of them have even shot for the moon in the way of colorful creations.

Not to the extent that Americans have, however. Here we do nothing by halves. The colors that one now sees on the links would make Joseph's coat blush for shame. It is true that there are times when the colors of the various articles of apparel do not blend, but what boots that? And sometimes all that is necessary to make them blend together is a little rain. We'll never forget a championship we once attended where one of the contestants came out with a sweater that fairly shrieked. About mid-afternoon there came a tremendous cloudburst and each and every color ran for shelter. When the unfortunate owner arrived at the eighteenth green his white linen knickers were a sight. It seems that most of the colors had found shelter there!





THE SPLENDOR OF THE EMPIRE REFLECTED  
IN THIS SATIN DAMASK ♦♦

*A fine example of the brilliant period of French weaving inspired by the Emperor Napoleon*

WHEN Napoleon became Emperor one of his first acts was to visit with Josephine the palaces—despoiled and dismantled during the Revolution—of Fontainebleau, Versailles, Compiègne and Trianon.

He gave orders for their immediate restoration and personally supervised their refurnishing and decoration.

To Lyons he gave orders for all the fabrics to be used, and that once thriving town again became the center of industry and activity. Looms long silent were put into action, weaving exquisite brocades, damasks and velvets for the Emperor of France.

From a lyre-and-wreath design on a chair-cover made for Fontainebleau, the satin damask shown here is directly descended. Strong and simple, it has a richness and character which make it appropriate for wall hangings or draperies, and it lends itself admirably to the covering of furniture.

The influence of Empire design was strongly felt in Colonial America where the lyre motif found expression in the furniture of the master craftsman,

Duncan Phyfe. Fabrics of Empire design offer a fitting background for furniture of this period and are most suitable for its upholstery.

Schumacher presents authentic reproductions and adaptations from the great decorative periods of the past, as well as fabrics of modern design—damasks, brocades, velvets, tapestries, satins, taffetas, printed linens, toiles de Jouy and chintzes.

Your decorator, upholsterer, or the decorating service of your department store will be glad to show you these Schumacher fabrics. Samples selected to fit your decorative requirements can be promptly secured by them.

*"Your Home and the Interior Decorator"*

How you can, without additional expense, have the professional services of an interior decorator is explained in our free booklet, "Your Home and the Interior Decorator".

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. C-8, 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, Los Angeles and Paris.



*A splendid satin damask, with a lyre-and-wreath design taken from a chair at Fontainebleau. A companion damask, equally characteristic of the Empire, has a charming all-over rosette pattern and comes in colors to match.*

F-SCHUMACHER & CO.

# Chronicles of a Countryman

by WALTER A. DYER

## VIII—Burning Brush

Illustrations by Thomas Fogarty

Peace hath her victories  
No less renowned than war.  
—JOHN MILTON

IN AUGUST the days begin to grow perceptibly shorter, but there is still time to sit outdoors for a little while after supper and watch the sun go down. Then the air grows chilly and we go in and light the lamp and have still an hour or so for reading before bedtime.

We had just seated ourselves on the terrace on the evening of the brush-burning day, Madam with something she was hemming and I with the morning paper which I never get time to read until night, when we heard the sound of an approaching automobile. We both looked up.

"It's turning into our road," said I.

"It's the Peltons," said Madam.

"Good," said I.

We like the Peltons and we flatter ourselves that they like us. I doubt very much whether either of them would care to live on a farm as we do. I am quite sure that Mrs. Pelton wouldn't. But they do like to drive out from Roxville occasionally to see us, and I think they are quite sincere, at the moment, in their expressions of envy and admiration.

For a time we talked together and then fell silent. A catbird was singing his good-night song from the thicket across the road. Somewhere at a distance a whip-poor-will called. The sun was dropping behind the western hills and all the clouds were rose-tinted. We could hear the tinkle of a cow-bell in Rice's pasture and the bickering of our chickens as they sought their roosts.

"My!" exclaimed Mrs. Pelton. "Isn't it peaceful here?"

"Yes, it is," said Madam, and I added, "Just now."

My eyes strayed over to the right toward a blackened half acre near Andrew Beebe's line, and I smiled a little as I thought of the sort of peace it represented.

"It's the peace of the country that appeals to Mrs. Pelton," I thought, "and it is a delicious peace, but it's the warfare that makes the peace precious. I doubt if she would care so much for the warfare. Most of us have not yet outgrown the instinct for fighting." I went on, philosophizing to myself, "and though unbought peace is sweet, victory and triumph are sweeter."

To explain that, I must tell about the brush burning.

Andrew Beebe owns the poultry farm just to the east of us. A little brook, which is a mere silver thread in dry weather, crosses the road at Andrew's farm, waters



"Up and down that roaring line I ran, beating out the grass fires"

a bit of swale which he has fenced in with his pasture, crosses the boundary line between our two farms, and makes its way down across the land between my house and the road. It passes through a culvert under our cross-road and then joins the larger brook.

Small as this stream is, it has made trouble for me. Willows and alders and aspens and white birch saplings spring up along its banks faster than I can cut them down. Directly in front of the house I have the swale mowed each year for bedding, but up toward Beebe's the brush seems determined to get the better of me.

When haying was over for the year, Joel Harper offered to cut this brush, and having nothing more important for him to do at the moment, I told him to go ahead.

"And if I live and have my health," said he, "I'll keep it cut."

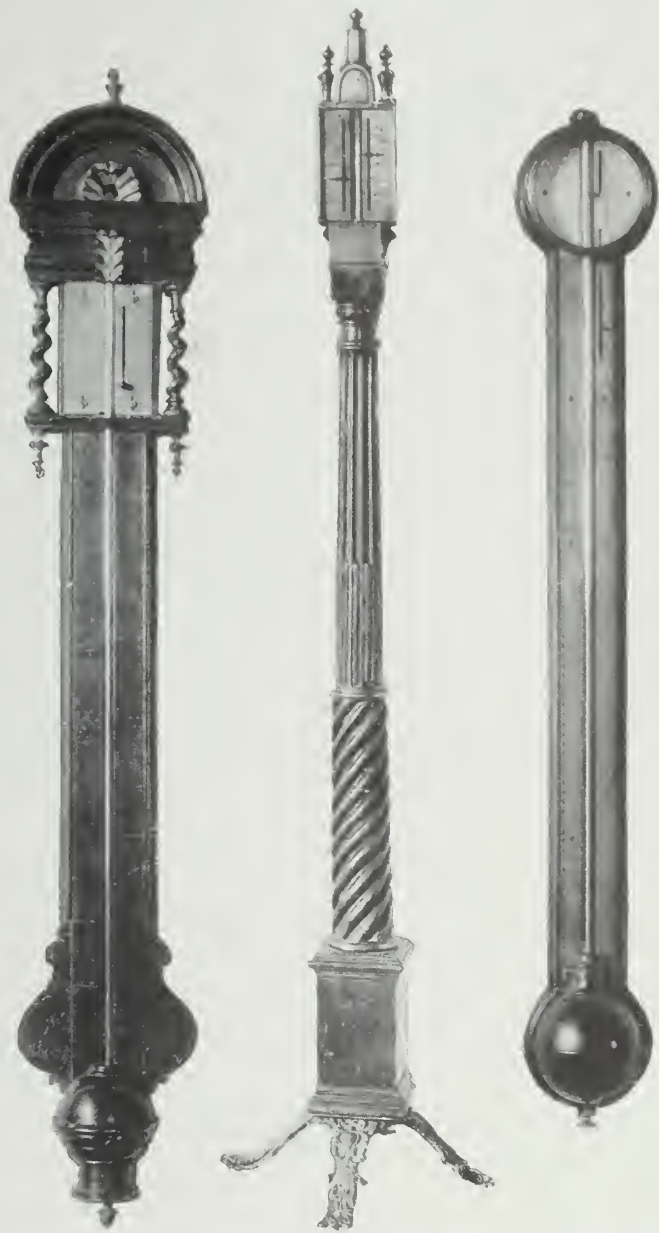
"I hope you'll live and have your health anyway," said I, for I've never had a man work for me that I liked so well.

"Wouldn't be surprised if I got a cord of wood out of it, too," said he. "Some o' them birches and poplars is as big around as my leg."

By the end of the week Joel, working at odd times with ax and brush scythe, had laid the miniature forest low and the fallen brush covered half an acre, so diligently had the unwanted growth spread itself laterally from the brook. Fulfilling his promise, he brought a cord of good-sized sticks up to the house.

"Now," he asked, "what'll we do with the brush?"

OLD ENGLISH BAROMETERS are represented at the Vernay galleries by a varied collection of unique and interesting types including several superb examples of "sign post" and "banjo" form. Two of the latter are fitted with 8-day timepieces providing a useful as well as a convenient combination. These barometers have much of interest not only in their beautifully executed cases but also in the mechanical interest of their cleverly contrived instruments.



Three interesting English Barometers of rare and unusual types. In centre an extremely important specimen on walnut stand with finely ornamented brass feet. This Barometer 3' 2" high bears the inscription of the celebrated maker. "Invented and made by Daniel Quare, London." On left, a beautifully proportioned example in inlaid walnut marqueterie reflecting the charm of the William & Mary period, height 3' 7". On right a specimen of the mid 18th century in mahogany case 3' high with finely etched brass scale and engraved steel dial.

# Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET  
LONDON, W., 217, PICCADILLY

"Blest if I know," said I. "There must be a mountain of it."

"Don't need to pile it into a mountain," said Joel. "If 'twas me, I'd pitch it into windrows, let it dry a week, and then touch a match to it."

"It'll be pretty green still," I objected.

"Oh, it'll burn all right if it once gets started," he asserted. I had reason to remember his prediction later.

I was in doubt as to the wisdom of this method of disposal, but the sight of the brush, as it turned brown, began to offend me, and at last I dropped in at the fire warden's house for a permit.

"Be sure you have help enough," said the warden. "That brush is pretty near the houses and we haven't had any too much rain."

Joel, however, scoffed at this idea. "You and me can take care of it," said he.

The next morning we waited until the dew had partly dried and then, armed with pails, brooms, pitchforks, and a bundle of newspapers, we set out to burn the brush. There is nothing like a wet broom for beating out a fire, and there was water enough in the brook.

Joel and I both tried our hands at starting a blaze but without success. We used up all our newspapers and half a box of matches, but every little bonfire that promisingly started up died down again without catching hold of the windrows.

"It's too green," I growled.

"I'll fix that," said Joel stubbornly.

I watched him as he ran toward the

house with his odd, bow-legged gait. Presently he returned with a great forkfull of excelsior saturated with kerosene. He thrust a train of this under the thickest part of the windrow, ignited it in several places, and stood back expectantly.

"We'll see how that works," said he.



"In autumn the days grow perceptibly shorter"

It worked. At first I thought it wasn't going to, but presently the intense heat dried a loose pile of brush so that it flared high into the air.

"There she goes!" cried Joel.

A blaze like that has always fascinated me. I have no doubt there were fire-worshippers in my remote ancestry. I watched the soaring flames with a sort of exultation. Presently their heat, added to that of the sultry day, began to make itself felt. I stepped back, wiping my face with my shirt-sleeve.

"See!" cried Joel exultantly. "She's ketchin' all along."

I looked and observed a line of fire traveling up the brook. Here and there red flames leaped up.

Joel, in accordance with instructions, had left standing five or six young white pine trees that had taken root amid the brush. Suddenly one of these turned into a great flaming torch. Joel uttered a quaint expletive.

"I thought I threw all the brush away from them pines," said he. "Gosh! There goes another." A troubled look replaced the exultation in his face.

The flaming pines seemed to pass on the signal to the entire area, for presently the fire was sweeping up the little valley. There had seemed to be no wind when we started, but now a hot blast raised a roar like a hurricane as the flames leaped forward. I started into action. This was no time to be standing in admiration.

"Look, Joel," I cried, "if it gets over there it'll scorch those young green-  
ing trees."

"I'll fork it back," said Joel, running around the westerly end of the fire. Presently he came hurrying back for his pail and broom.

"It's gettin' ahead of me over there," he panted. "It's in the grass an' everything."

I did not reply, for my eyes had been arrested by a dozen places along my side of the line that needed immediate attention.

From that time on a battle royal was waged. To keep the fire from spreading to



*An oak library in XVIII Century English tradition, spacious and comfortable.*

*This room was designed and executed in its entirety by*

**VALIANT**  
Decorations & Furniture

1822 Chestnut St., Philadelphia

224 North Charles St., Baltimore

9 rue de Seine, Paris



New York Galleries, Inc., Decorators

IN this lofty interior the sympathetic influence of the Italian Renaissance contributes charm and interest to a Mediterranean setting of rare distinction.

□ Broad wall spaces in gesso, relieved by touches of brilliant color and rich architectural detail, create an atmosphere of dignity and accustomed luxury . . . a distinguished background for the sophisticated *chatelaine* during any season

of the year — in her town apartment, southland villa or northern country house.

□ A predilection for this exotic environment may be gratified by recourse to the decorative suggestions available in wide profusion at these Galleries . . . where furniture and other treasures of antiquity offer tribute to the inherent sincerity of the reproductions wrought by our community of cabinetmakers at historic Fort Lee.



# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS    DECORATORS    ANTIQUARIANS



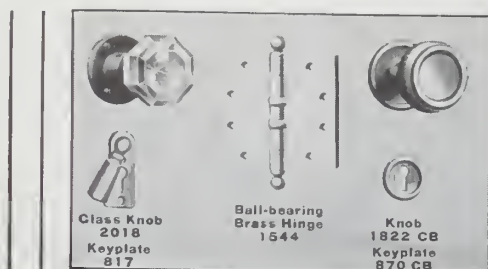
## Design that demands appropriate hardware

HOW easily could wrong hardware spoil the quiet, graceful charm of this Colonial interior. But the chaste Sargent doorknob of cut glass, the plain little tear-drop keyplate, and the trim, smooth-working brass hinges actually add to it.

The beauty and worth of the solid, enduring brass or bronze of Sargent Hardware are more than surface deep. Accurately machined and carefully fitted moving parts give precision of action, and assurance that doorknobs, locks and ball-bearing hinges will operate silently, smoothly and certainly for decades. These qualities make Sargent Hardware an economical home investment.

Sargent Hardware can be had in a variety of authentic designs for many different architectural styles. For example, the brass doorknob and keyplate shown below are just as fitting for this door. Your architect will help you choose those pieces most suited to your home. Write for our interesting book, "Hardware for Utility and Ornamentation." Sargent & Company, *Hardware Manufacturers*, 35 Water Street, New Haven, Conn.

**SARGENT**  
LOCKS AND HARDWARE



north and south seemed more than two men were capable of. The flames appeared to require no obvious fuel but ran along the ground anywhere like water at flood time. We had long since given up all attempt to save the young pines, though after it was all over we found that two of them had miraculously escaped destruction. Nearly the whole irregular half acre of brush was ablaze now. If we could only keep it confined within its proper zone we might hope that it would burn itself out after an hour or two, but its fury and its capacity for mischief seemed inexhaustible.

I don't know when I have worked so hard. I had no time for thought, for realization. I was in the thick of battle. It was a time for action now, swift and intense, for labor and courage and determination; thinking about it would have to wait till later.

Up and down that roaring line I ran, beating out the grass fires, kicking at embers, fighting, fighting. My clothes were wringing wet with sweat, my face and arms burned, but I was scarcely cognizant of it. I was conscious of moments of fear, of a sinking of the heart, of a temptation to give up. Then I went at it again. And with it all came a strange, savage sense of exhilaration. The flames were singing a Marsellaise.

Joel, I knew, was fighting as fiercely on his side. I met him twice at the brook, whither we had gone for more water. He said nothing, but his face was drawn and tense and there was a wild light in his black eyes.

Madam, alarmed by the blaze, came over once and asked me if she shouldn't telephone for help. Peter Rice, I knew, kept a chemical extinguisher in his barn, the property of the town. For a fleeting moment I welcomed this suggestion of aid. Then I stiffened.

"No!" I cried, rather brusquely I fear. "Joel and I will finish this job or—or bust!"

Toward the western end of the little valley the fires were burning lower now, though still inclined to throw out dangerous flanking parties. Both Joel and I had worked east and were now fighting face to face near Andrew Beebe's line. One of the fence posts had already caught fire, and I saw Joel plunge in and beat it out. Beebe's house was only a hundred yards away, across the dry pasture.

Here was a new peril. If I had fought violently before, I fought savagely now. I saw nothing, felt nothing, knew nothing. All my consciousness and all my strength were focused to the blazing point.

The passage of time had no meaning for me, but after awhile I became aware of occasional breathing spells. In many places the fire had burned itself out. The fence posts were saved; we had forked the burning brush well away from them. I found that I could consider the strategy of the battle more calmly. I began picking out the most threatening spots along the line and heading for them. I now became conscious of smarting, weeping eyes and burned forearms.

I became conscious, too, of Joel. He was still hard at it, like a patriot fighting for home and family, not like a hired man trying to save another's property.

I have always liked Joel. He is a puttering fellow as a rule, but I like that sort; they are seldom careless. Some of my neighbors have pointed out to me the fact that Joel does less work in a day than some men do, but he suits me. He is uneducated and not brilliant, but he has an old-fashioned simplicity and sense of respect that is as rare as it is pleasing and not without its dignity. But now, as I watched him at work, I not only liked Joel; I admired him.

"A man's a man for a' that," I thought.

"Joel," said I, when at last, the victory won, we stood together looking over the smoking battlefield, "I guess you didn't hear the noon whistle blow. It's one o'clock."

Joel grinned.

"That's all right," said he. "I guess the old woman'll feed me."

"I bet she'll make you wash your face first," said I.

Joel looked up at me and grinned again. I could imagine what my own face looked like.

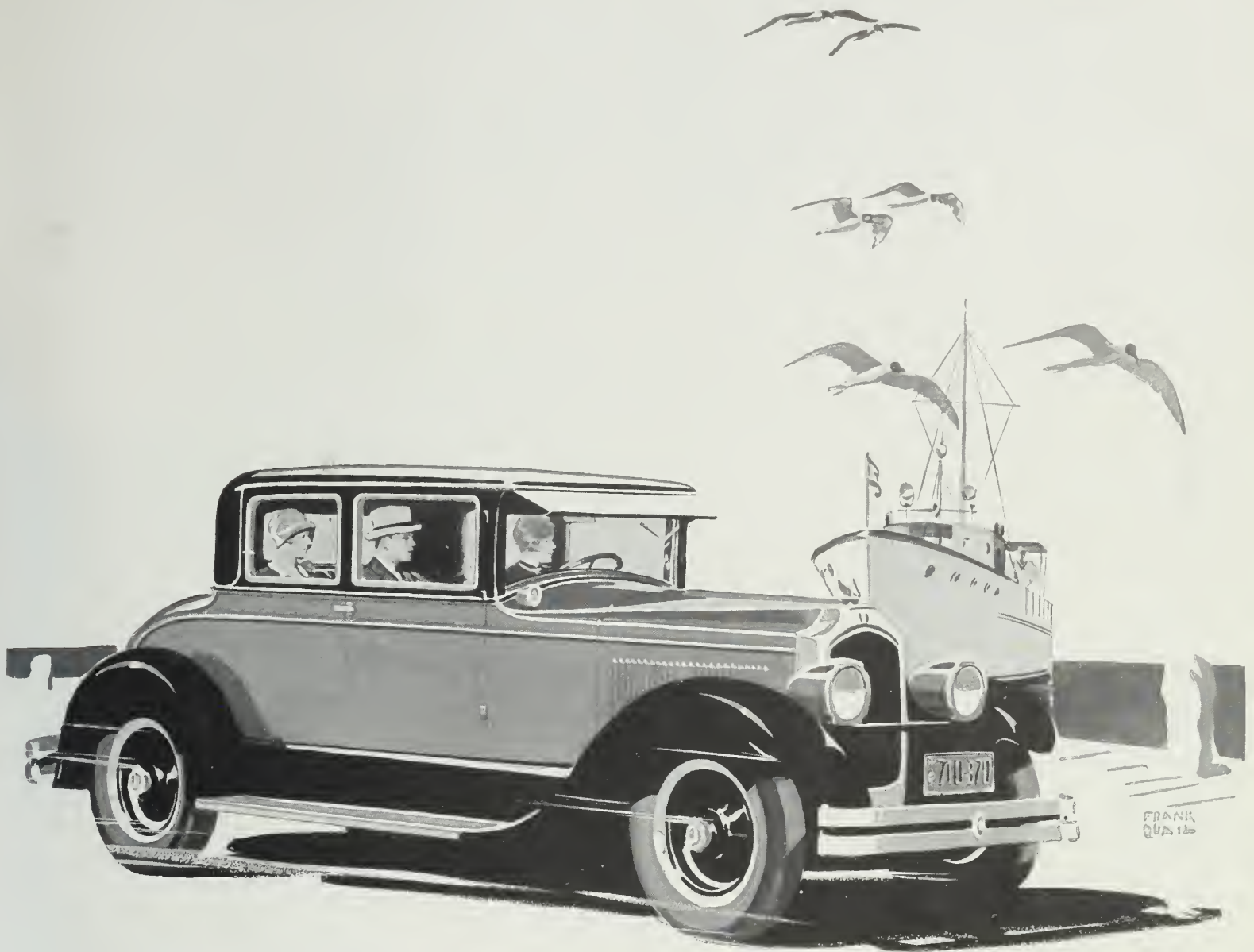
"Anyway," said he, "we beat the devil."

"Yes," said I, "we beat the devil."

We two had fought through a crisis together. I felt like embracing him as a soldier comrade, but all I said was, "Don't hurry back. I'll watch this till you come."

Madam came and brought me a lunch and I ate it without so much as washing my hands in the brook. I drank deep and long of the cool water in the tin pail. Bread and butter had never tasted so good. Then, after beating out a few persistent flames along the edges, I threw myself prone on the ground and abandoned myself to the enjoyment of utter weariness until Joel returned, my heart still chanting a drowsy pæan of victory.

And now you see why I smiled a little to myself on the terrace that evening when Mrs. Pelton remarked, "Isn't it peaceful here?"



*NOT* only supremely beautiful, but ultra smart . . . Not only 80 and more miles an hour, but suave, dashing, easeful miles . . . Not only 92 horsepower, but virile, heroic strength to perform any task, anywhere, any time . . . Not only utmost luxury, but comfort soft as a summer cloud . . . Not merely a casual means of travel, but a car every owner loves . . . Drive it and know why Chrysler Imperial "80" has won the reputation among sophisticated motorists of being "as fine as money can build". Nine body styles priced from \$2495 to \$3595, f. o. b. Detroit, subject to current Federal excise tax.

# Chrysler Imperial "80"

# CLOTHES FOR MID-SUMMER

By ANNE SHIRLEY MOLLOY

AT THIS time of year summer social activities are at their height and summer fashions are definitely established.

This makes replenishing of the wardrobe a less difficult task than it appears earlier in the season, for there are certain styles which stand out now as most desirable that have the stamp of fashion's approval and that are being worn by the smartly attired at our famous resorts.

Take the matter of the printed frock. Surely one must have at least one new one, for they have enjoyed a tremendous vogue both for town and for country wear. The darker smaller prints are most

The purpose of this department, conducted by COUNTRY LIFE'S Readers' Service, is to give information of any sort regarding country clothes. It will gladly furnish the names and addresses of establishments where correct country clothes may be found. Write, telephone, or consult Miss Molloy personally on country clothes problems at COUNTRY LIFE'S New York office, 285 Madison Avenue

suitable and practical for the city, and the gayer and lighter colors are lovely for country wear. In the flat crêpes and crêpe de chînes these delightful prints in a tremendous variety of designs are made up both in tailored models for morning wear and in softer, more flowing designs, with many variations of the pleated self-trimming that is so effective. Photographs of some of the most successful of these frocks are shown. The printed chiffon, which is also shown, represents a type of gown that surely must be included in a midsummer wardrobe, for one cannot have too many of these delightfully cool affairs for both afternoon and evening wear. They have been worn a great deal at the roof gardens in town, and the fact that they take up so little space and do not crush makes the printed chiffon most desirable for anyone traveling about.

An accessory that is an important one, and that is constantly gaining in favor as the season advances, is the belt. It appears on all types of frocks from the tennis dress to the most elaborate evening affair, and is a most important factor in establishing the chic of the frock. The wide black crushed leather belt that is shown on the model with the Vionnet neck line is particularly smart, but of course it demands a comparatively slender figure as the very wide belt accentuates the waist line. On the little tailored frock of silk madras a belt of the material has a buckle matching the buttons. Evening frocks show a wide

variety of beautiful buckles of brilliants that finish little tailored grosgrain ribbon belts. These were originally shown with a lace bolero

frock that has, since its importation, been widely copied; and now the belt, that seems so incongruous on this type of frock and is in reality so smart, appears on countless models. As an indication of the vogue of the belt, I might mention one of the loveliest of the recent imports that I have seen—a beautiful flowered chiffon with a belt of lizard skin!

Coats remain quite simple in line, but beautiful imported fabrics lend considerable interest in design.



A French hand-made frock oforgette and hat of natural-colored straw, both from Dobbs



A tailored model in printed silk with a felt hat—both from Dobbs



Printed chiffon in an effective design. From Bergdorf & Goodman Co.



Left. A version of the Vionnet neck line frock with unusual features. From Bergdorf & Goodman Co.



Right. Coat of oyster white Rodier fabric with design in pale blue and black, and hat of blue felt. Both from Knox





## Which Hand?

DOROTHY's friends thought her a little too sedate for these modern times, but could they have seen her on Fred's birthday evening—what a surprise—nothing sedate about her then. Such nimbleness in keeping just out of reach, making agility outwit mere strength, the while demanding he guess "which hand" and slyly changing from one to the other the palladium prize she held, so that the guess proved wrong five times out of five.

In the end, of course, he caught her; or did she manage it ever so skillfully? Then, flushed and laughing, she handed over the gift kept hidden away with such care for so many days. How pleased he was and what a truly jolly evening altogether.

Palladium, because of its lightness (about half that of platinum) and its wearing quality and inability to tarnish, makes perfect men's jewelry. It is a true precious metal—a product of Nature—just as platinum is. Its name is not a trade name, but is that given it by its discoverer and was derived from Pallas Athene, titular deity of old Athens.

The name imbues palladium with a touch of Romance peculiar to itself.

Do not confuse it with white gold, which is yellow gold made white artificially. Palladium has a lustrous, blue-white color which is natural to it and is indistinguishable from that of platinum. It holds gems firmly and securely and brings out all their beauty. It wears wonderfully and it cannot tarnish.

Approximate Prices  
of a hand-carved  
Wedding Ring

|                 |      |
|-----------------|------|
| PLATINUM . . .  | \$45 |
| PALLADIUM . . . | \$25 |
| WHITE GOLD . .  | \$14 |

If your jeweler has none on hand, he can easily get it for you

# Palladium

LIGHTER THAN PLATINUM ~ MORE  
PRECIOUS THAN GOLD

BAKER & CO., INC.  
NEWARK, N. J.

AMERICAN PLATINUM WORKS  
NEWARK, N. J.

# August Sale of Gunther Quality Furs

ADVANCE MODELS  
AT SPECIAL  
AUGUST PRICES

## Gunther FURS

FIFTH AVENUE AT 36TH STREET  
FOUNDED 1820

## BONWIT TELLER & CO.

*The Specialty Shop of Originations*  
FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK



### covering sports fashions at Bonwit Teller's

... all the champion fashions are under the spotlight in a meet on the fourth floor! sports coats and frocks in the best of form; sweaters and skirts perfectly matched... all are out to take honors in the smart woman's wardrobe.

(above) an ensemble of woven brushed angora...striped jumper with sleeves, separate skirt and coat-sweater. made in England exclusively for this shop . 115.00

Right. Effective use of pleats on printed silk. From Bergdorf & Goodman Co.

Below. Stripes in many blending shades are used in this coat of English fabric. Both coat and felt hat are from Knox



Two notably successful summer models that are particularly suitable for country wear are shown here. Narrow stripes of many shades softly blended on a tan ground make a splendid motor coat and one that could be worn with a frock of almost any shade. To wear with frocks of the paler shades (and they grow in popularity as the temperature rises) is the coat of Rodier fabric in oyster white—the design in this particular model in pastel blue and black. Of course a straight-line coat or frock is not complete without its accompanying flower, and a particularly happy complement to the sports coat is the cut wool flower shown on this coat.

There seems little chance of the felt hat losing its favor, and the wide variety the designers are able to create with such a simple outline is astonishing. The crowns are again conforming to the shape of the head, losing some of the height they were wont to have, and the extra fullness is taken care of in various interesting ways, some of which are pictured. Brims seemingly increase in width toward the back and, as in the model worn with the striped coat, narrow to almost nothing at the center front.

The very wide-brimmed straw hat has no rival for wear with the lighter type of frock, for with a little lifting or drooping of the brim to suit the individual it can be the most becoming and picturesque of hats for formal wear. One most attractive model in natural straw is shown with binding and trimming of black grosgrain ribbon. It seems that the hat to be truly smart must either be very small and close fitting or large and drooping as to brim. Those in between are rarely chic.



A tailored sports frock in silk madras, with felt hat. Both from Dobbs



# A New Thrill millions may now enjoy

**Y**OU'VE ridden 60 miles an hour in an automobile. You've listened to radio concerts 1,000 miles away. You've read about wireless photographs and television. Now, here's a thrill that's different from any you've ever known before.

Movies — real movies — of people you know, children you love, places you go — are now easy to make and show right on your own silver screen.

### *Home Movie-Making—Simplified*

Eastman Scientists have made Home Movies as easy to take as the simplest snapshots.

You sight your camera either from waist height or eye level. As you press a button, a shutter whirls inside, and the film slides swiftly behind the ever-focused lens. Instantly every action within the scene before you, every changing sequence of light and shadow, every expression of individuality is registered for all time on your film.

Then, no troublesome developing. "You press the button—we do the rest." We finish your films at no extra cost, and return them to you. And you are ready to make romance, adventure, sports and humor live again on your screen. Crisp and clear the

*Today Home Movies with Ciné-Kodak are as easy to make as the simplest snapshots*

scene flashes itself in swift light and shade upon your silver screen. The amateur actors re-act their parts. It is all as easy as that.

For the day of the new sport, the new art, the new opportunity for self-expression, is here. The months and years of experiment are past. The Ciné-Kodak is not a toy. It embodies Eastman's forty years' experience in devising easy picture-making methods for the amateur. Unbiased by the precedents and prejudices of professional cinema camera



*Sight the camera either from waist height or eye level.  
"You press the button . . . we do the rest."*

design, the men who made "still" photography so easy have now made home movie-making equally simple for you.

To supplement your program, Kodak Cinegraphs, 100-foot reels covering a variety of subjects, are available at your dealer's. Price \$7.50 per reel, which becomes a permanent part of your film library. You may also rent full length films of famous stars from the nearest Kodoscope library.

### *Complete Outfit Now Costs Only \$140*

Today a complete outfit, Ciné-Kodak, Kodoscope Projector and Screen, may be had for as little as \$140. Ciné-Kodak weighs only 5 lbs. Loads in daylight with amateur standard (16 m/m) Ciné-Kodak safety film, in the famous yellow box.

Thousands of Kodak dealers are now prepared to show and explain the Ciné-Kodak to you. See your dealer and clip coupon below for the interesting new Ciné-Kodak booklet.

EASTMAN KODAK CO., Dept. CL-1, Rochester, N. Y.

Please send me, FREE, and without obligation, the booklet telling me how I can easily make my own movies.

Name .....

Address .....

## ❖ Ciné-Kodak ❖

*The Simplest of all Home Movie Cameras*



Right and left. Eighteenth century decorative panels of the French school. Above. An antique Gothic stone mantel that is a fine expression of the beauty which the home fire inspired in the art of early craftsmen



## BACKGROUND AND FOREGROUND IN DECORATION—Part II

By LEE McCANN

Photographs from Edouard Jonas, Kensington Furniture Co., Arthur Todhunter, and Wm. H. Jackson Co.

THE romance and possibilities of paneling are a fertile source of interest and art in the finer homes of to-day as they were in those of yesterday. The gradations of soft color in unpainted wood of plain surface, and the beauty of carving in panelings of Elizabethan and Tudor styles possess a charm and dignity which is restful without being monotonous.

The yields of our forests are rich in woods which delight the craftsman, and so great is the knowledge displayed in their selection and so finished the art of the wood carver that modern panelings produce effects which are worthy of comparison with the best antique originals. Where the subtle toning which only time can give is a requirement the modern carver must have old wood for his purpose. His sources of this have been mainly ancient windmills and barndoors of the sturdiest English oak, and the timbers of dismantled ships, but the first two being exhausted, except for occasional fortunate finds, his main reliance is now upon the third.

There is a particular thrill for the imagination in the thought of these old ships, adventurers on the seven seas, furnishing

the medium for the sensitive hand of the wood carver, and bringing their cargo of mellow memories into their lost port of homes made beautiful by their decoration. Marks of their history are upon them, not obviously but upon intimate knowledge, as one discovers new qualities in ripening friendships that deepen one's sense of appreciation and personality.

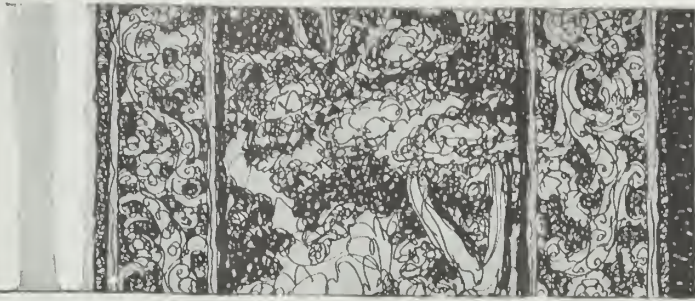
The dismantling of old houses abroad places at the disposal of the public a limited number of fine

antique panelings as well as beamed ceilings, mantels, doors, and other essentials of interior architecture. These are of course precious from the standpoint of tradition, sentiment, and art. But they are no longer necessary to the creation of their type of environment, since modern reproductions have reached a point of satisfying accuracy in all the finer points and qualities as well as the major elements of design. This holds good also for the painted panelings of the Georgian era and the Continental types with their wealth of architectural detail.

Paneling is the first step toward furnishing a room, because its kinship with furniture is close. A room which is lacking in architectural decoration of its walls usually lacks the effect of solidity necessary to strike an esthetic balance with the furnishings. The plastered rooms of Spanish houses compensate for this by the architecture of the fireplace, richly decorated beamed ceilings, the lavish use of grilles and gateways of wrought iron, and deep window embrasures, all of which divide the attention with the furnishings and establish the all-important balance and the links between the four walls and the furnishings.



Mahogany sideboard and pedestals after the Georgian. They are finely carved, and inlaid with tulipwood, satinwood, and ebony



**W**HEN a home—or a single room—is to be furnished in a tasteful and individual manner, many problems arise which profit by the advice of competent counsel. You are cordially invited to bring these problems to us—to discuss them with one of our Interior Decorators—to ask our advice—with no obligation whatsoever on your part.

Come in and inspect our home furnishings at your leisure. We offer some of the finest and most interesting furniture obtainable—modern styles, antiques and adaptations—for the country home, town apartment and the mansion. And all our furnishings are reasonably priced.

*Our Oriental rugs are woven for us on Eastern looms which we control. Our authentic furniture reproductions of French, English and Spanish antiques are made in our Master Craftsman factory, while our Early American reproductions come from our Oneida-craft factory.*



**W. & J. SLOANE**

*Fifth Avenue at Forty-Seventh Street, New York City  
 San Francisco · Washington*

INTERIOR DECORATION · HOME FURNISHING COUNSEL

## The Renaissance of Damask

delights those discriminating women who have faithfully cherished its dignified beauty amid the be-laced extravagances of other seasons. They are also pleased to know that the finest quality imported Linen Damask woven in innumerable exquisite patterns may be found at McGibbon.

### McGibbon

3 West 37th Street, New York City  
Telephone WISconsin 7900



An early seventeenth century English oak chest finds a perfect setting against an oak paneling of finest modern craftsmanship

With the mantel of small or medium size an overmantel panel painting gives color and beauty to a room. Sometimes this is the only painting necessary to complete the harmony, or again it may be one of a set of murals which provide the decoration for the walls. Murals to-day are a specialized taste in decoration and by no means usual, that is, speaking relatively. Where they are finely executed by a modern painter or a past one they constitute one of the most beautiful of all backgrounds, against which furnishings of sumptuous or restrained character glow with a richer loveliness.

The mantel holds its decorative importance in spite of its *nouveau* rival the homely but comforting radiator. For real luxury and beauty nothing equals a fire in the fireplace.

Many fine antique mantels are available to the homebuilder at what often seems to be extraordinarily low prices. Sometimes they are to be had at far less expense than a reproduction. This curious anomaly comes about through the mounting cost of labor and is a boon to the seeker after the antique who rejoices in chances to purchase the old and rare on terms that are comparable with prices of the new.

English mantels of the Georgian type are popular at present and will no doubt continue so, since they are the most adaptable of all styles and look as well with Early American as with English furnishings. They are also at home in rooms of a mixed character. In refurbishing a room it is always an advantage if the mantel can be retained, and this can be done oftener with the English eighteenth century styles than with any other. For some reason, the antique English mantels are also much more plentiful, French ones being



A splendid example of the architectural dignity which characterized the Georgian period

The CHELSEA  
BANJO CLOCK  
8-Day



Last Practically Indefinitely —  
Keep Excellent Time — can be  
Handed Down as Heirlooms

In addition to the clocks illustrated hereon, we also make a very extensive line in refined cases for residences, clubs, yachts, prizes and presentation purposes.

Many other Models  
SHIP'S BELL  
YACHT  
BANJO  
WALL  
MANTEL  
BOUDOIR  
DESK  
AUTO and  
AEROPLANE

The 8-Day High-Grade,  
World Renowned  
**CHELSEA  
CLOCKS**

Cost More  
than Others  
BUT  
the Value  
is There



The CHELSEA 8-Day High  
Grade YACHT WHEEL SHIP'S  
BELL CLOCK

On Sale by Leading Jewelers

CHELSEA CLOCK CO., 10 STATE STREET, BOSTON, MASS.

Established 1897

A. I. HALL & SON, Inc., San Francisco  
Wholesale Sale Agent for the Pacific Coast

ESTABLISHED 1846

# THE HAYDEN COMPANY

PARK AVENUE *at* FIFTY-SEVENTH

*New York*

FURNITURE  
WOODWORK

DECORATIONS  
FABRICS



A Very Fine Architectural Bookcase in Pine,  
Carved with Acanthus and Guilloche Motives.



SHOWROOMS  
in connection with our factory at  
ROCHESTER, N. Y.  
where all our Furniture and  
Woodwork are made.

# Good Buildings Deserve Good Hardware



This knocker almost seems to say "Come in". Even hardware can be inviting if it is Good Hardware—Corbin

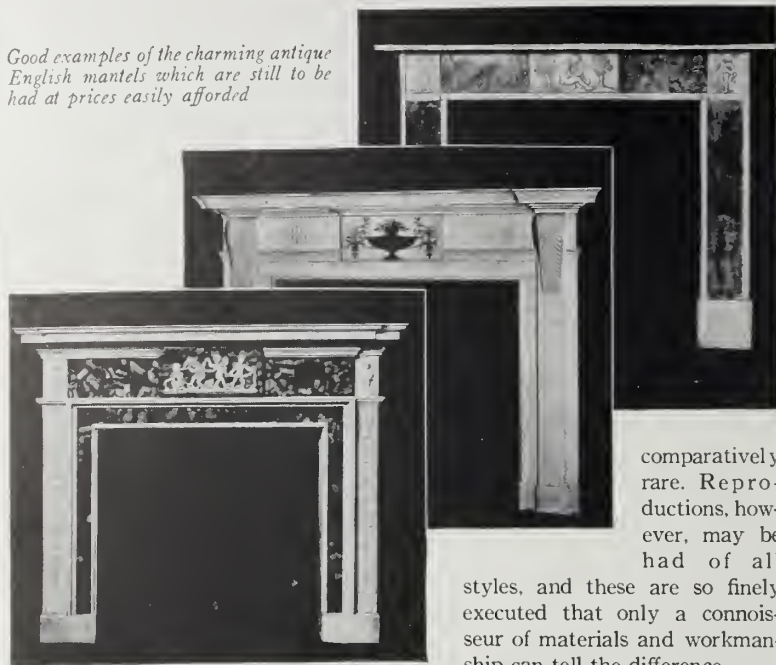
Welcome to a home where the hardware works as well as it looks. Where locks can be depended on. Where hinges work quietly, smoothly. Where windows open as easily as they close. Where bolts and latches hold securely—yet operate with no trouble at all.

That's the way your hardware *should* work. That's the way it *will* work—if you give your home the hardware it deserves—which is to say, Good Hardware—Corbin.

An illustrated booklet (C-8), that will tell you all about this Good Hardware awaits your request.

**P. & F. CORBIN** SINCE 1849 NEW BRITAIN CONNECTICUT  
The American Hardware Corporation, Successor  
New York Chicago Philadelphia

Good examples of the charming antique English mantels which are still to be had at prices easily afforded



comparatively rare. Reproductions, however, may be had of all styles, and these are so finely executed that only a connoisseur of materials and workmanship can tell the difference.

The marble from which modern mantels are made is equally as fine as that of the older ones. The beautiful veined yellow marble of Siena, which is so lovely in combination with white, is said to be getting very scarce, so mantels in which this is used will no doubt soon take on a special value.

The importance of rarity attaches to the *bossi* colored decoration which one occasionally comes across in old English mantels. The delicate charm of this process passed with its inventor. No one knows just how it was done nor how to duplicate its effect.



A Louis XVI marble wall fountain of a type easily set up in a living room or hall

The magnificent fireplaces of Elizabeth's day and earlier are naturally more widely available in reproductions than in originals. Many of them ornamented with a wealth of detail are reproduced in a composition stone which carries the effect of the old stone and lends itself beautifully to the toning, sensitive roughness, and irregularities that we prize in early models. This process material permits rare originals to be copied at a figure which is in proportion with the purchasing of other good furnishings.

Of late years the fountain has become an important piece of wall decoration. Its cool, refreshing sparkle, and its delicate music are as delightful indoors as in a garden. Modern sculptors have been quick to see in its introduction an opportunity for interesting creative work. There are also a number of charming French, Italian, and Spanish wall fountains of mellow-toned marble, some of which are antique and others which are excellent copies of antique originals.

The background of a room has enormous influence upon the illusion of space for its occupants. Clever treatment of walls can add or subtract apparent size from a room, making possible the introduction of more furniture or possibly the use of less. For this reason it is essential that the room and its furnishings be considered as a unit, and the background, as the painters say, "laid in" before the furnishings which occupy the foreground are placed. Take bookcases for example: these should never be an after-thought, but a part of the architecture of the room.



When the point of view is widely reached which achieves the planning of every room as a harmonious whole then we shall see originality combined with a sure taste that will usher in a new era in decoration.

A French mantel of graceful design. This type is reproduced in modern styles, but is growing more difficult to find among the old mantels



# decorations & objets d'art



## MINIATURE FRAMES

This is a shadow box frame. Inside oval edge gold gilt, background white velvet, outside edge gold gilt.

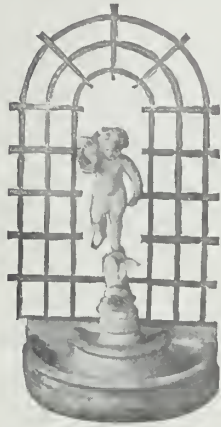
Size 2½ x 3" oval opening, price \$12.00.

Available in any size oval opening up to and including 4 x 5". Prices on request.

Send for illustrated booklet "K" of other designs.

**FOSTER BROTHERS**

Arlington, Mass.  
and  
4 Park Square, Boston



## Garden Furniture

of the better sort Pompeian Stone, Lead Terra Cotta and Marble

An illustrated catalogue sent on request

**The Erkins Studios**

257 Lexington Ave., at 35th St., New York



### THE "CANDLE FLAME"

An old fashioned tin candle pan, prettily colored in a mottled effect, has been interestingly combined with a hand decorated parchment shade, laced with leather. The pan has the candle-adjuster and flame snuffer of a by-gone day. Electric. Height 13"; base 8"; shade 8". Price complete, \$10.00. Postage extra. Send for gilt folders.

THE TREASURE CHEST Asheville, N. C.

## AUNT NANCY HAND HOOKED RUGS

### Metal Window Cornices



### DRAPERY HOLDBACKS

"Give a selective, artistic value, as well as an atmosphere of distinction and individuality."

**HICKS GALLERY, Inc.**  
16-18 Fayette St., Boston, Mass.

## BECOME A LANDSCAPE ARCHITECT

Dignified, Exclusive Profession not overrun with competitors. Crowded with opportunity for money-making and big fees. \$5,000 to \$10,000 incomes attained by experts. Easy to master under our correspondence methods. Credentials awarded. We assist students and graduates in getting started and developing their business. Established 1916. Write for information; it will open your eyes. Do it to-day!

**AMERICAN LANDSCAPE SCHOOL**  
73-GA, Newark, N. Y.



## Morris HOOKED RUGS

Have you seen these beautiful nursery designs? Displayed in the best shops and at our studio. Sent on approval. Special sizes and designs made to order.

Look for the name Morris Write for our catalog

Chas. R. & Grace M. Morris, Inc.  
827 Cross Ave. Elizabeth, N.J.

## QUAINT CHEERINESS GLOWS FROM GRINDSTONE LANTERNS AND SCONCES



ALSO THERE ARE ALL SORTS OF HAND-FORGED COLONIAL HARDWARE HINGES, WINDVANES, GATE-SIGNS, LATCHES.

SEND FOR CATALOG

**GRINDSTONE HILL FORGE**  
FAIRFIELD, CONN.

## 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.

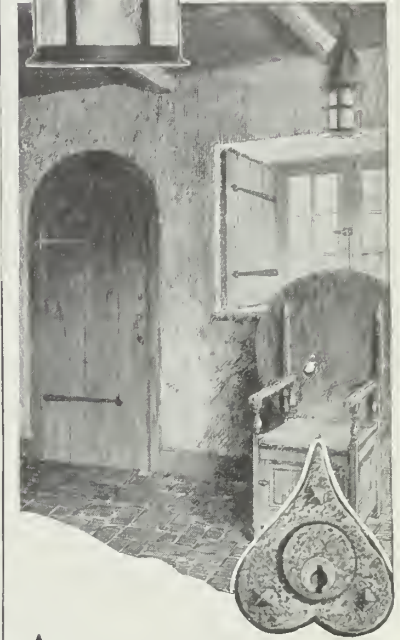
**FREDERIC N. WHITLEY, Inc.**  
Engineers and Contractors  
211 Fulton St., Brooklyn, N. Y.

## Copies of Old Looking-Glasses

Booklet Sent Upon Request

**C. J. Hungerford**  
East Haddam Connecticut

## McKINNEY FORGED IRON



## At a Fraction of Former Cost...

You can now outfit your home with genuine Forged Iron Hardware.

Made with the rugged texture and strength of master craftsmanship. Four designs: Heart (as illustrated), Tulip, Curly Lock and Etruscan. Rust proofed by an exclusive McKinney process. On sale by Builders' Hardware Merchants. Lanterns also available at Electrical, Specialty and Department Stores.

Send for free Brochure presenting twelve studies showing applications of Forged Iron Hardware. Forge Division, McKinney Mfg. Co., Pittsburgh, Pa. Offices: Boston, New York, Baltimore, Chicago, San Francisco, Montreal, Toronto.

FORGE DIVISION: MCKINNEY MFG. CO.  
Pittsburgh, Pa.

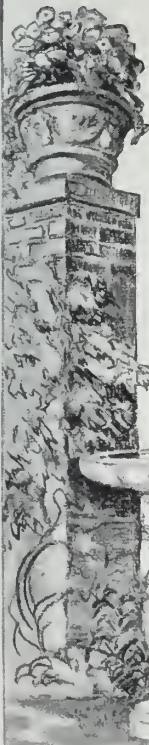
Please send me, without obligation, the items I have checked:

- Brochure on Forged Iron Hardware
- 5 plates showing details of lanterns

Name \_\_\_\_\_  
Address \_\_\_\_\_

C. L. 8-27

## GALLOWAY POTTERY



TIME defying, beautifying high fired Terra Cottas that will give enduring charm to your Garden, Sun-room and Porch.

Attractive Bird Baths, Sun Dials, Gazing Globes, shapely Jars, Flower Vases, Pots, Benches and many other decorative accessories.

Send for brochure illustrating many popular numbers

Established 1810

**GALLOWAY TERRA COTTA CO.**  
3216 WALNUT ST. PHILADELPHIA.

# 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.

OF ALL the features that can bring added loveliness even to the most elaborate, costly room, and comfort and homelike beauty to the simpler home, nothing plays a more important part than the floors. If of wood and rightly finished, their waxed or varnished surfaces can bring a fine play of smiling light and shade. Such floors frame even the simplest rugs like veritable pictures, throwing their colors into relief. Well-cared for floors become, in fact, not so much backgrounds for the various pieces of furniture as part of the actual furnishings. And yet floors are the most abused as they are the most used pieces of home equipment. They are neglected, scratched, discolored, marred, their pores filled with dirt from various oils and cleaners.

It is an easy matter to keep a floor in good condition if new, or to renew its beauty if marred and dull, for wood holds so much of inherent loveliness that it can be scraped, cleaned, planed, and sandpapered, all nail holes puttied up and lo! the old grains and markings spring into life once more, if rightly finished. And this is an important matter, since the right filler or stain or varnish, plus a final waxing, will be found so to treat the wood that discolorations can no longer penetrate it.

One is not confined to wood, however, for beautiful floors. For hall, sunroom, or rooms of Mediterranean precedent, nothing sounds a lovelier decorative note than the old-time tile floor in its rich coloring. Permanent, durable, beautiful, tiles are among the aristocrats of home-making materials. The beauty of a tile floor is reproduced perfectly in the modern inlaid tile linoleum. Here are the irregularities of real tile, raised above the cement (or so it seems) in which the tile is set, with quaint motifs scattered at random and with all the deep rich coloring of tile—colors and texture that will last a lifetime. Such a floor is easy to walk on because of its resiliency, giving added warmth to the house (since no air can come through

## The Beauty of Floors

it), and best of all, it is easily cared for. There are other floors equally lovely, floors that look like marble and are made of rubber tile; others are of durable cork compounds, holding many colors in their artistic tile-like surfaces. All of these can be laid (and permanently) on any smooth surface, and where not only beauty is sought but ease under foot, they are particularly desirable. One of these is offered in plain, dull, black slabs that make of the floor a delightful replica of those in old Italian palaces. The use of black floors is becoming more and more popular as their beauty is understood. While reminiscent of ancient castles, they are equally pleasing in the simplest living room, one such room being particularly appealing with its wide-board floor finished with several coats of heavy black varnish, this then waxed and polished.

Whether one's floors however, be stained, varnished, or painted, whether of wood, tile, linoleum, or cork composition, wax will be found their best final finish and the one most easily applied. A whole floor may be waxed or one spot brightened as needed, and where not too much is used footprints will not show nor the ordinary marks of usage. Wax preserves the beauty of the floor beneath it as it permits no dirt, moisture, or discolorations to penetrate it. In fact, where regularly used, it builds up a firm surface that gives lasting protection and loveliness. There are several polishers and waxes, some weighted to be pushed about by hand, still others that are electric. These will scrub and sand the floors to remove stains and old finishes, while other attachments will then wax and polish. Still another electric polisher (and this may be rented by the day from local dealers) will only wax and polish, and is as easily handled as a sweeper. In fact, so much attention has been given to the modern floor by manufacturers, both to its materials and finishes, that they have made a dull, unattractive, discolored floor inexcusable in any room.

### Bathroom Booklets

31. MAKING BATHROOMS MORE ATTRACTIVE  
C. F. Church Mfg. Co.
32. BATHROOM ARRANGEMENT  
Crane Co.
196. THE INSTALLATION COST OF PIPE  
The A. M. Byers Co.
104. PLUMBING FOR THE HOME  
Kohler Co.
138. BEAUTIFUL BATHROOMS,  
Standard Sanitary Mfg. Co.
217. TEN YEARS HENCE  
The American Brass Co.
304. INDIVIDUAL WATER SYSTEMS  
Milwaukee Air Pump Power Co.

### Building Materials

1. AMERICAN WALNUT  
American Walnut Mfrs. Assn.
2. BEAUTIFUL TILES  
Associated Tile Mfrs.
14. COLOR IN ASBESTOS SHINGLES  
Johns-Manville, Inc.
15. DISTINCTIVE HARDWARE  
Russell Erwin Mfg. Co.
18. A NEW HOUSE FOR THE OLD  
American Face Brick Assn.
20. COPPER STEEL ROOFING TIN  
American Sheet & Tin Plate Co.
21. POSSIBILITIES OF CONCRETE  
Atlas Portland Cement Co.
23. THE WINDOW ARTISTIC  
International Casement Co., Inc.
25. PORTABLE HOUSES  
E. F. Hodgson Co.
26. RADIATOR VALVES LOCKING THE DOOR  
AGAINST THE HEAT THIEF  
Hoffman Valve Co.
28. HELPFUL HINTS ON CHOOSING HEATERS  
The Thatcher Co.
29. THE COLONIAL BOOK (HARDWARE)  
Sargent & Co.
84. THE CONSTRUCTION OF THATCHED ROOFS  
Weatherbest Stained Shingle Co.
105. MAGIC TOUCH OF PRESTON SHINGLES  
Keystone Roofing Co.
106. TAPERED SHINGLES  
Asbestos Shingle Co.
111. DISTINCTIVE HOUSES  
Indiana Limestone Co.
117. PINE HOMES  
California White & Sugar Pine Assn.
125. OAK FLOORS  
Wm. Ritter Lumber Co.
140. SUGGESTIONS FOR INTERIOR TRIM  
Arkansas Soft Pine Bureau
148. THROUGH THE HOME OF TAPESTRY BRICK  
Fiske & Company
161. A REAL HOME  
Copper & Brass Research Assn.
166. WHEN WHITE IS WHITE  
New Jersey Zinc Co.
168. TUDOR STONE FLAGGING AND ROOFS  
Rising & Nelson Slate Co.
216. BEAUTIFUL HOMES OF STONE TILE  
National Stone Tile Corp.
219. DURABLE DOUGLAS FIR,  
West Coast Lumber Extension Bureau
311. GOOD HARDWARE  
P. & F. Corbin
250. EDUCATING THE BASEMENT  
The Home Incinerator Co.
280. THATCH SLATE ROOFS  
John D. Emack Co.
307. BEAUTIFUL FLOORS THE ELECTRIC WAY  
Finnell System Co.
318. THE ROOF  
Ludowici-Celadon Co.
321. PORTABLE HOUSES  
Kolh Bldg. Co., Inc.
325. THE ROOF EVERLASTING  
Mohawk Asbestos Slate Co.
335. WEATHER STRIPS  
The D. W. Bosley Co.

### Helpful Booklets for the Asking

ORDER BY NUMBER ONLY, USING COUPON BELOW

362. HAND WROUGHT TILES  
Batchelder-Wilson Co.
375. HOME SWEET HOME  
The Edham Co., Inc.
376. SLATE ROOFS, FLOORS AND WALKS  
National Slate Assn.

### Equipment

27. SCREENING YOUR HOME  
The Higgin Mfg. Co.
37. RADIATOR FURNITURE  
Schleicher, Inc.
38. KELVINATOR & KELVINATED FOOD  
Kelvinator Corporation
39. INCINERATOR INFORMATION  
Kerney Incinerator Co.
40. COPPER SCREENS  
New Jersey Wire Cloth Co.
41. ELECTRIC REFRIGERATION (FRIGIDAIRE)  
Delco-Light Co.
102. WOVEN WOOD FENCING  
Robert C. Reeves Co.
123. FURNACE HEATING  
Hess Warming & Ventilating Co.
141. FENCES FOR PROTECTION AND BEAUTY  
Page Fence & Wire Products Assn.
171. WARM AIR HEATING  
Kelsey Heating Company
183. MANTEL AND FIREPLACE FITTINGS  
Edwin A. Jackson & Bros. Inc.
185. OIL-O-MATIC  
Williams Oil-O-Matic Heating Corp.
186. ENGLISH AND COLONIAL HARDWARE  
P. & F. Corbin
190. MANTELS IN CRETAN STONE  
Wm. H. Jackson Co.
225. WARMTH AND COMFORT CONVENIENTLY  
The Bryant Heater & Mfg. Co.
236. HOME FENCES  
American Fence Construction Co.
237. ANCHOR FENCES  
Anchor Post Iron Works
252. CASEMENT WINDOWS  
Crittall Casement Window Co.
259. TOWER CHIMES FOR COUNTRY ESTATES  
J. C. Deagan
269. LOCKS & TRIM  
Yale & Towhe Mfg. Co.
281. COMFORT HEAT  
Burnham Boiler Co.
282. GLASS GARDENS  
Lord & Burnham Co.

283. GREENHOUSES AND CONSERVATORIES  
Hitchings & Co.
284. THE MASTER FURNACE MAN  
Electrol, Inc.
293. OAK FOURTH HOUSE  
The Insulte Co.
294. HOME COMFORT WITH KLEEN HEAT  
Winslow Boiler & Eng. Co.
298. A NEW GUIDE TO OIL HEAT  
The American Nokol Co.
306. HOLLOW WALLS OF BRICK  
The Common Brick Mfrs. Assn.
315. SERVEL COLDERY  
The Servel Corp.
316. BUYING A HEATING SYSTEM  
Spencer Heater Co.
317. FRESH WATER  
National Utilities Corp.
326. PRESERVATION OF FOOD & HEALTH  
Iroquois Electric Co.
327. WHAT EVERY HOUSEWIFE SHOULD KNOW  
Copeland Sales Corp.
332. ELECTRIC REFRIGERATORS  
General Electric Co.
339. RUSTLESS SCREENS  
The E. T. Burrows Co.
350. CORRECT PROTECTION AGAINST FIRE  
Foamite-Childs Corp.
352. IDEAL SCREENS FOR CASEMENT WINDOWS  
Rolscreen Co.
353. WIRE CLOTH SCREENS  
The Gilbert & Bennett Mfg. Co.

### Decoration and Furnishings

44. YOUR HOME AND THE INTERIOR DECORATOR  
F. Schumacher & Co.
45. SILVER FOR THE YOUNG BRIDE  
Rogers, Lunt & Bowlen Co.
46. CORRECT CURTAINS  
Quaker Lace Co.
47. HOME FURNISHING  
Elgin A. Simonds Co.
66. THE ADVENTURE OF HOME FURNISHING  
S. Katpen & Bros.
73. ABOUT RUGS  
James M. Shoemaker Co., Inc.
75. THE IMPORTANCE OF COLOR IN CURTAINS  
Orinoka Mills
78. WALL COVERING (SANTAS)  
Standard Textile Products Co.
79. LINOLEUM FLOORS  
Congoleum Nairn Inc.

81. WHAT MAKES A HOUSE A HOME  
Wallpaper Guild of America
82. PERIOD MAHOGANY FURNITURE  
Mahogany Assn.
89. THE SIMPLE ART OF WALL DECORATION  
Baec Wallpaper Co.
101. BEAUTY THAT ENDURES  
L. C. Chase & Co.
128. BETTER PORCHES  
The Aeroshade Co.
133. THE LITTLE BOOK ABOUT GLASSWARE  
The Postoria Glass Co.
149. THE NEW VOGUE IN AWNINGS  
Andrew Swanfeldt
151. COLONIAL HARDWARE & MANTELS  
Arthur Todhunter
153. THE ETIQUETTE OF ENTERTAINING  
R. Wallace & Sons Mfg. Co.
154. FORGED IRON HARDWARE  
McKinney Mfg. Co.
177. HOW TO USE VALSPAR ENAMELS  
Valentine & Co.
180. COLOR HARMONY CHART  
James McCutcheon & Co.
198. ETIQUETTE AND GOOD SENSE  
International Silver Co.
199. THE CORRECTLY SET TABLE  
Wm. A. Rogers Co., Ltd.
200. CORRECT SERVICE  
Oneda Community, Ltd
201. THE BOOK OF SOLID SILVER  
Towle Mfg. Co.
202. CANDLE GLOW  
The Atlantic Refining Co.
207. CORRECT CARE OF HOME FURNISHINGS  
Peck & Hills Furn. Co.
208. THE FLOOR FOR THE MODERN HOME  
The George W. Blabon Co.
209. FITTINGS FOR YOUR FIREPLACE  
S. M. Howes Co.
238. SOME INTERIORS  
J. C. Demarest & Co., Inc.
239. FURNITURE  
Palmer & Embury
240. THE FASCINATION OF OLD FURNITURE  
Kensington Mfg. Company
243. WEDGWOOD  
Josiah Wedgwood & Sons, Inc.
244. PATTERNS IN SILVER TABLE WARE  
Reed & Barton
271. NEW OUTLOOKS FOR EVERY HOME  
The Scranton Lace Co.
272. THE WINDSOR BEAUTIFUL  
W. F. Whitney Co., Inc.
290. HOW TO KNOW A GOOD PIANO  
The Baldwin Piano Co.
291. THE VOICE OF MUSIC  
Wurlitzer Co.
343. THE VOGUE OF PLAIN, WIDE CARPETS  
C. W. Poulson & Sons Carpet Co. Inc.
309. DAMASK FOR DIGNITY  
Wm. Liddell & Co.
312. MAKING THE WINDOWS BEAUTIFY YOUR HOME  
The Chas. W. Breneman Co.
320. INSIDE THE DOOR  
Imperial Furniture Co.
323. THE LURE OF FURNITURE  
Hampton Shops
324. GIFTS OF GLASSWARE  
A. H. Heisey & Co.
331. THE CARE AND RESTORATION OF FURNITURE AND WOODS  
Arthur S. Vernay, Inc.
333. EARLY AMERICAN FURNITURE  
L. & J. G. Stickley Inc.
334. A NEW STANDARD OF HOME LIGHTING  
Edison Lamp Works
336. INSECT PESTS INDOORS AND OUT  
Antröl Laboratories, Inc.
337. GREENHOUSES FOR THE HOME  
King Construction Co.
359. ON FURNISHING YOUR HOME  
John A. Colby & Sons

BUILDING SERVICE EDITOR:  
COUNTRY LIFE, GARDEN CITY, N. Y.

Please send, without expense or obligation to me, the following booklets.  
(Insert numbers from list)

Name .....  
P. O. Address .....  
State .....

AUGUST



*"... should I build a dozen more residences, I would have them fully insulated with cork throughout..."*

—DR. H. A. REAVES  
Jacksonville, Fla.

## Comfort

*A year-round feature of this cork-lined Florida home*

WHEN DR. H. A. REAVES of Jacksonville, Florida, built his house in 1925, he lined it with Armstrong's Corkboard. After a year of comfort in his new home, Dr. Reaves writes:

"... I want to say that it is the most satisfactory material possible, and better adapted to the comforts of a home than anything I have ever known for insulation against heat, cold and sound.

"I cannot recommend it too highly, and should I build a dozen more residences, I would have them fully insulated with cork throughout every room, closet and bedroom as I have this."

In Florida, or anywhere else where the sun shines hot in summer, your house will be many degrees cooler with Armstrong's Corkboard insulation on the walls and roof. It keeps the heat outside, against which the uninsulated house gives little pro-

tection and makes the upstairs as cool as downstairs. Even the attic is cooler under a cork-insulated roof.

In winter, too, Armstrong's Corkboard insures comfort by keeping the heat in. A house insulated with Armstrong's Corkboard 1½ inches thick on the exterior walls and 2 inches thick under the roof or on second-floor ceiling, can be kept cozy and comfortably warm with a smaller heating plant and less fuel. The saving in fuel bills, particularly in the northern states where winters are severe, soon repays the investment.

When building a home, be sure to insist upon a sufficient thickness of Armstrong's Corkboard to insure an adequate return in fuel saving and to guarantee protection against summer heat. Complete information for the home builder is contained in a 32-page book which will be sent to you without cost. Use the coupon below. Armstrong Cork & Insulation Company, 143 Twenty-fourth Street, Pittsburgh, Pa.

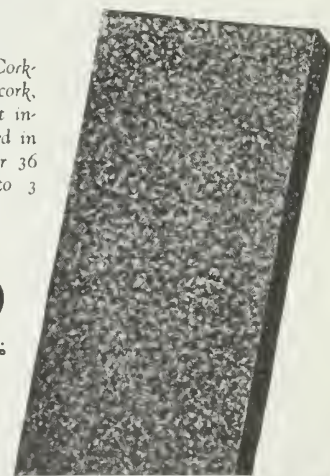


In the Reaves' home, Armstrong's Corkboard is used on all the exterior walls and second floor ceiling for insulation against heat and cold, and on the interior partitions and first floor ceiling for sound deadening. Plaster is applied directly to the corkboard.

Armstrong's Corkboard is just pure cork. Nature's own heat insulator. Furnished in boards 12 by 32 or 36 inches, from 1 to 3 inches thick.



Reg. U. S. Pat. Office



# Armstrong's Corkboard Insulation

*A Heatproof Lining for Walls and Roof*

Armstrong Cork & Insulation Company,  
143 TWENTY-FOURTH ST., PITTSBURGH, PA.  
or MCGILL BLDG., MONTREAL, QUEBEC

GENTLEMEN—You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.

Name.....

Address.....

AUGUST



# WHERE-TO-GO

## HOTEL RESORT AND TRAVEL DEPARTMENT

Established 1906  
 Featured every month in seven publications  
**THE QUALITY GROUP MAGAZINES**  
 ATLANTIC MONTHLY, HARPER'S, REVIEW OF REVIEWS, SCRIBNER'S  
 MAGAZINE, THE GOLDEN BOOK and WORLD'S WORK, also in COUNTRY LIFE  
 Send postage for advice where and how to go. The right hotel, etc.  
 For space and rates in our departments write to  
**THE WHERE-TO-GO BUREAU, Inc., 8 Beacon Street, Boston, Mass., U.S.A.**

For the first time

## A CRUISE ROUND AFRICA

Visiting all the different sections of the "Dark Continent" in the black country of West Africa in Dutch and British South Africa and Natal in Zululand and Madagascar and St. Helena in East Africa and Central Africa in Egypt.

*This is the most comprehensive African trip ever arranged—and the only Cruise to take all its members to Nairobi and the famous Big Game Country of British East Africa.*

Sailing January 14, 1928  
 on the Cunard Liner "Laconia"  
 \$1250 & upward

Send for the booklet  
 "ROUND AFRICA CRUISE"

Round the World Cruise  
 January 18, 1928

Mediterranean Cruise  
 January 21, 1928

West Indies Cruise  
 February 9, 1928

### Raymond & Whitcomb Co.

12 PARK STREET, BOSTON  
 NEW YORK PHILADELPHIA CHICAGO  
 LOS ANGELES SAN FRANCISCO

#### HOTELS AND CAMPS

Within Easy Reach of Everything

### HOTEL CLARK

LOS ANGELES

**POSITIVELY FIREPROOF**  
 Headquarters for travelers from all parts of the world. 555 rooms—each with private bath. European plan. For folder, rates—write F. M. Dimmick, Lessee, Hill, bet. 4th and 5th.

### VAN NUYS HOTEL

LOS ANGELES

A quiet atmosphere that appeals to persons of refinement. World-famous cafe. Convenient location. Moderate rates. Folder on request.

### Hotel Sheraton

On the beautiful Charles, furnished suites or single rooms during your stay in Boston. Write for Folder.

91 Bay State Rd.  
 BOSTON, MASS.

### HOTEL PURITAN

380 Commonwealth Ave. Boston  
 THE DISTINCTIVE BOSTON HOUSE  
 Globe travelers call the Puritan one of the most homelike hotels in the world. Your inquiries gladly answered. A.P. Andrews, Mgr. and our booklet mailed.

109-113 W. 45th St. **Hotel St. James** Times Sq. N. Y. City.  
 Midway between Fifth Avenue and Broadway. An hotel of quiet dignity, having the atmosphere and appointments of a well-conditioned home. Much favored by women traveling without escort. 3 minutes' walk to 40 theatres and all best shops. Rates and booklet on application. W. JOHNSON QUINN.

New York—Hotel Majestic  
 On Central Park at West 72nd Street  
**SPECIAL SUMMER RATES**  
 Unique location, convenient to theatre and shopping districts, big, airy rooms, cool & comfortable

SEE  
**The "1000 Islands"**  
 For descriptive literature write Hotel Westminster, Alexandria Bay, N.Y.

**THE BISHOP'S LODGE**  
 NEW MEXICO'S "PLAY RESORT"

Spend a delightfully cool summer at The Bishop's Lodge. Send for booklet which describes trips to ancient Cliff Dwellings, quaint Indian Pueblos, recent Archeological Excavations, Artists' Colonies. Private Cadillac cars for visiting "The Most Interesting Fifty Mile Square in America." Golf; tennis; trained saddle ponies for mountain trails. Rooms and suites; excellent cuisine. Limited to seventy-five guests.

The BISHOP'S LODGE, Santa Fe, N. M.

#### CRUISES-TOURS

Autumn!  
 but how wonderfully different in

## Hawaii

**WHAT** a climate for outdoor sports! A dash through sparkling foam on surf-board or canoe—a swim in velvet waters—with hiking, golf and tennis. And what a climate for delightful rest and relaxation!

Sailings 3 Saturdays out of 4  
 direct from Los Angeles

3-Week Tours—Los Angeles back to Los Angeles \$278.50, \$323.50, \$406.00 and up covering every necessary ship and shore expense according to accommodations selected. One-way fare \$90.00 and up. Hawaii is a part of the great Pacific Coast Empire—come and enjoy it all. Full particulars, any authorized agent or—

### LOS ANGELES STEAMSHIP CO.

730 So. Broadway Los Angeles  
 505 Fifth Ave. 685 Market Street  
 New York San Francisco  
 140 S. Dearborn St. 217 E. Broadway  
 Chicago 1A-B San Diego

**PACIFIC LINE**  
 TO  
**SOUTH AMERICA**  
 via HAVANA

Calling at Cristobal, Balboa, Callao, Mollendo, Arica, Iquique, Antofagasta, Valparaiso  
**EBRO and ESSEQUIBO**

Designed and built for tropical voyaging. All outside staterooms. Cabins de-luxe—rooms with private bath—broad promenade decks...orchestra...dancing.

Tours around South America arranged  
 The Pacific Steam Navigation Co.  
 26 B'way, N.Y., or your local travel agent

## Department of Travel and Resort Information

This department is for Country Life's readers who desire information regarding travel and resorts. Booklets listed below will be sent free of charge. Order by number only, using the coupon at the bottom of page 120.

#### WATER TRIPS

- Canadian Pacific Railway\***  
 3 Travel Suggestions
- Canadian Pacific Steamship\***  
 187 South American-Africa Cruise—S.S. Empress of France, leaving New York, Jan. 21, 1928  
 188 Alaska  
 216 Round the World. December 2, 1927—Empress of Australia  
 256 Fifth Annual Mediterranean Cruise
- Thomas Cook & Son\***  
 224 World Cruise—Cunard S. S. Franconia—leaves New York Jan. 7, 1928
- Cunard Line\***  
 21 Scotland, the Land of Romance  
 219 Cunard Vacation Specials  
 219 A Vacation Cruise up the St. Lawrence River  
 254 To Canada in a Transatlantic Liner  
 255 Second Class by Cunard Line
- Dollar Steamship Line\***  
 23 Round America Tours  
 24 Round the World by way of the Orient—Egypt and the Mediterranean; leaves New York every two weeks  
 25 California, via Havana and the Panama Canal  
 26 Return from Europe via Mediterranean—The New Route  
 27 President Liners
- French Line\***  
 34 To Plymouth in England by way of the French Line Steamers  
 35 Suffren—The Family Ship
- Hamburg-American Line\***  
 225 European Tours  
 77 Across the Atlantic  
 218 The New S.S. New York
- Holland America Line\***  
 41 Holland America Line  
 247 Mediterranean Cruise—S.S. Rotterdam, leaves N. Y. Feb. 2, 1928
- International Mercantile Marine**  
 226 Europe for All  
 227 Travel Map of Europe
- Lloyd Sabauda\***  
 50 Genoa  
 51 S.S. Conte Biancamano  
 52 S.S. Conte Verde  
 53 S.S. Conte Rosso
- North German Lloyd**  
 58 Transatlantic Travel Deluxe  
 59 Muenchen—The Latest One Cabin Liner
- Panama Pacific Line**  
 61 Coast to Coast  
 62 Around and Across America
- Raymond & Whitcomb\***  
 195 Round Africa Cruise—S.S. Laconia, leaving N. Y. Jan. 14, 1928  
 196 Round the World Cruise—S.S. Samaria, leaving N. Y. Jan. 28, 1928
- Ward Line\***  
 84 All Inclusive Cruises to Havana Ringing in Duration from 10 to 18 Days  
 86 Cuba, The Loveliest Land the Human Eyes Have Ever Seen
- White Star Line\***  
 87 S.S. Olympic  
 88 S.S. Homeric  
 89 S.S. Majestic

#### LAND TRIPS—American

- Canadian Pacific Railway\***  
 92 Pacific Coast Tours through the Canadian Pacific Rockies
- Dollar Steamship Line\***  
 93 Round America Tours
- Frank Tourist Co.\***  
 32 Independent Travel in America  
 201 Pacific Coast Tours—1927
- Great Northern Railways\***  
 91 To California Through Adventure Land  
 95 The Scenic Northwest  
 97 Historic Northwest Adventure Land
- Northern Pacific Railway**  
 99 The Storied Northwest along the Northern Pacific Railway  
 100 2,000 Miles of Startling Beauty  
 101 Yellowstone National Park  
 213 Ranier National Park  
 214 Alaska
- Raymond & Whitcomb\***  
 103 Land Cruises to California  
 230 Land Cruises in America  
 252 Summer Travel in America
- Rock Island Railway\***  
 104 Colorado via Rock Island All Expense Tours  
 105 Personally Conducted Tours to Colorado  
 109 On Your Way to California  
 110 California, the Gold n State  
 251 Colorado, under the Turquoise Sky
- Rolls Royce**  
 204 Rolls Royce Rental Service, N. Y. C.
- Southern Pacific Lines\***  
 125 California  
 126 Apache Trail of Arizona  
 131 Tioga Pass Auto Tour  
 133 California for Tourist  
 134 Yosemite
- Union Pacific Rys.\***  
 234 Death Valley  
 235 Along the Union Pacific System  
 236 Dude Ranches out West  
 237 Zion National Park, Bryce Canyon, and North River Grand Canyon
- 238 The Pacific Northwest and Alaska  
 239 California  
 240 Summer Tours under Escort  
 241 Yellowstone National Park  
 242 Colorado, Mt. Playgrounds
- Yellowstone Park Hotel Company**  
 245 Yellowstone Park Camps  
 246 Yellowstone Park Hot Is

\*Country Life Advertiser

(Continued on opposite page)

## INTERIOR DECORATION

by FRANK ALVAH PARSONS

Profusely Illustrated. Net \$4.00

At all booksellers DOUBLEDAY, PAGE & CO.

### Oil Burners, Are You Interested?

Then  
 "House Heating With Oil Fuel"  
 By P. E. FANSLER  
 Third Edition—Just off the press  
 \$2.00 A COPY—POSTPAID

Will answer comprehensively and authoritatively your questions regarding the installation of an oil burner; safety, comparison with coal, cost of installation, types to use under given conditions, accurate method to figure cost of operation, underwriters regulations, in fact a complete book on the use of oil as fuel in the home that may save you thousands of dollars. Send for free descriptive circular with table of contents.

Heating & Ventilating Magazine Company  
 1127 Broadway New York City

O. Henry  
 Kipling  
 Conrad

Three names that  
 just about cover  
 modern literature.

AT ALL BOOK STORES

(Concluded from opposite page)

**LAND TRIPS—Foreign (Continued)**

- German Railways Information Office\*
- 143 Traveling in Beautiful Germany
  - 144 Beautiful Bavaria
  - 145 The Rhine
  - 146 Aeroplane Trips in Germany
  - 147 Germany—The Rhine
  - 148 To the Bavarian Alps—By Electric Train from Munich to Garmisch
- Hamburg-American Line\*
- 149 Ireland
  - 150 Germany
  - 151 France
  - 152 British Isles
- Raymond & Whitecomb\*
- 193 Europe
  - 233 Guide to European Travel
- Ped Star Line\*
- 153 Belgium

**UNITED STATES TERRITORIES**

HAWAII

Hawaii Tourist Bureau\*

- 154 Tourfax
- 155 The Story of Hawaii
- 156 Hawaii National Park
- 157 Rules and Regulations—Descriptive

**HOTELS and RESORTS—American**

The All Year Club of Southern California\*

- 159 Southern California Year Round Vacation Land Supreme Del Monte Co.\*
- 205 Del Monte Hotel, Del Monte, Calif.
- Glen Springs Hotel Co.
- 253 Glen Springs Hotel, Watkins Glen, N. Y.
- Monterey Peninsula Communities
- 217 The Circle of Enchantment

**HOTELS and RESORTS—Foreign**

German Railways Information Office\*

- 172 Germany—Cassel
  - 173 Germany—Baden, Black Forest and the Lake of Constance
  - 174 Germany, the Towns of Northern Bavaria
  - 175 German Spas and Watering Places
- Hotel Cecil
- 185 Hotel Cecil, London, England

**TRAVEL ACCESSORIES**

- Abercrombie & Fitch
- 206 Luggage
  - Bankers' Trust Company
  - 223 A. B. A. Travelers Checks
  - Bell & Howell\*
  - 207 Filmo Cameras
  - Brinson & Hedges
  - 208 Cigarettes, Cigars, and Smoking Accessories
  - Dron's
  - 209 Week-end Boxes of Cake
  - 210 Bon Voyage Boxes
  - Eastman Kodak Co.\*
  - 211 Ciné Kodaks
  - 212 List of Eastman Kodak Branches throughout the World
  - Hartman\*
  - 213 Trunks
  - Revelation Suitcase Co.
  - 214 Revelation Suitcases
  - F. W. Winship
  - 215 Winship Wardrobe Trunks

Department of Travel and Resort Information  
Country Life, 285 Madison Ave., New York City

Please send, without obligation on my part, the following booklets (Insert numbers from list.)

Name .....

P. O. Address .....

State .....

\*Country Life Advertiser

**GARDENING UNDER GLASS**

By F. F. Rockwell  
This book shows the amateur how simple it is to obtain the delights of a winter garden.

\$3.50 at all bookstores DOUBLEDAY, PAGE & CO.

**MEDITERRANEAN**

by the famous liners

**CONTE BIANCAMANO**

(White Count)

Aug. 6—Sept. 10—Oct. 15

**CONTE ROSSO**

(Red Count)

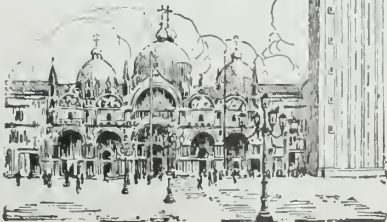
Aug. 23—Sept. 27—Nov. 1

Last word in beauty, comfort and safety

Gibraltar—Naples—Genoa

By stopping at Gibraltar on all their Eastbound voyages the "Counts" offer the fastest and most convenient route to Spain and Morocco. Connections also to Egypt, Near East and Far East via Naples.

**LLOYD SABAUO LINE**  
3 State St., N. Y.



**WHERE TO GO**

**CRUISES—TOURS**

**CALIFORNIA**  
via Spanish Americas

\$250 up One Way Water  
\$350 up Round Trip Water-Rail

Days of delight on a luxurious Panama Mail Liner. Outside rooms, Simmons beds. Excellent meals. Orchestra. Swimming Pool. Laundry. Deck Games. Through the Panama Canal with visits in Central America including capitals of Guatemala & Salvador. Water-Rail Tours from your home town on main line points and back. First class transportation, meals and bed on steamer. Return stopovers at Apache Trail, Yellowstone, Grand Canyon, Yosemite. Slight additional cost via Portland, Seattle, Vancouver. Booklet Free.

**PANAMA MAIL S. S. CO.**  
10 Hanover Square New York

The Best Time to Visit

**SOUTH AMERICA!**

**BARBADOS—RIO DE JANEIRO**  
**MONTEVIDEO—BUENOS AIRES**  
Also calls northbound at Santos & Trinidad  
Fortnightly service by large, luxurious ships built especially for tropical voyaging!  
**S.S. VOLTAIRE, VANDYCK, VAUBAN & VESTRIS**  
All outside rooms—Wide promenade decks—Swimming pool—Satisfying meals.

**LAMPOR & HOLT LINE**  
26 Broadway, N. Y., or local agent

**To EUROPE**  
the Orient, Alaska, So. America, "Around the World" and other Cruises. Travel in the United States and Canada.

WHATEVER you want to go, we shall be happy to plan your trip, submit itineraries, send you descriptive literature. We offer desirable accommodations at no increase over standard tariffs. Collegiate Tours to Europe, 37 Days. All Expenses, \$285. Other conducted tours up to \$2,200. Cruises to the West Indies, the Mediterranean, South America—Africa, Around-the-World. Independent, inclusive travel arranged anywhere. Steamship and Railway Tickets. Air Travel. Sightseeing. Automobile rentals, with or without chauffeur. Inquiries involve no obligation. Tell us where you want to go and ask for recommendations. We're here to serve you.

**ART CRAFTS**  
**GUILD TRAVEL BUREAU**  
Dept. 478 510 North Dearborn, Chicago

**NAUSEA**  
Stops and prevents the Nausea of Sea, Train, Auto, and Air Sickness. 25 years in use. 5¢  
75¢ & \$1.50 at Drug Stores or direct on receipt of Price  
Mothersill Remedy Co., Ltd. N.Y. City

**MOTHERSILL'S SEASICK REMEDY**

Where-To-Go for Sept. closes Aug. 1

**CONCLUDED**

**Europe's Charm**  
in the  
**Autumn**

The European Autumn is a season of great enchantments. Social life resumes its natural spirit and color. New paintings, sculptures, operas, plays are all to be seen and heard for the first time.

Cook's year-round service is at your disposal. Over 160 offices in the World—100 Cook service stations in Europe alone.

We provide travellers with the most competent plans for comprehensive escorted or individual independent trips.

Consult us freely

**Thos. Cook & Son**  
New York Philadelphia Boston  
Chicago St. Louis San Francisco  
Los Angeles Portland, Ore. Toronto  
Montreal Vancouver

**NEW HAMPSHIRE**

**NEW HAMPSHIRE**  
Homeland of Beauty  
Industry and  
Agriculture

Booklet of 177 Pictures on Request  
N. H. Publicity Bureau  
6 Park Street  
Concord, N. H.

**CRUISES—TOURS**

**California**  
—by Sea  
15 DAYS  
Largest and fastest Coast-to-Coast steamers

**S.S. MANCHURIA**  
**S.S. MONGOLIA**  
**S. S. FINLAND**

See Havana and wonderful Panama Canal en route—

**PANAMA PACIFIC LINE**  
INTERNATIONAL MERCANTILE MARINE CO.  
No. 1 Broadway, New York City, our offices elsewhere or steamship and railroad agents

Reduced Summer Rates Now

**TEMPLE TOURS**

Send for the booklet that interests you

"Round the Globe": A leisurely, luxurious tour of the world. Best of everything. More than 11,000 miles of land travel. Small group, competent American leadership. Sails Oct. 8, 1927.

"Eastern Lands": A leisurely, satisfying tour of Egypt and Palestine—and, in addition, the rock-cut city of Petra and the Cedars of Lebanon. Tour A sails Jan. 14, 1928.

European Tours: The land of Shakespeare, Dutch Canals, French Battlefields, Alpine Mountain Tops, Swiss and Italian Lakes, the Rhine—a wide range of tours at moderate prices.

**TEMPLE TOURS**  
447-B Park Sq. Bldg., Boston

**South America**  
18 to 81-Day Tours

\$250 and up. Optional stopovers for visiting attractive points. All outside rooms. Laundry. Swimming pool. Unexcelled cuisine.

Cruises of Rare Delight to  
**PANAMA CANAL, BOLIVIA, PERU**  
**COLOMBIA, ECUADOR, CHILE**  
and other South American countries  
Grace Line offices and banks throughout South America to assist you.  
Send for attractive new Booklet "T" describing Special Reduced Rate Independent Tours

**GRACE LINE**  
10 Hanover Square, New York City

Early receipt of copy is urgently asked

**Dreer's Twelve Extra Choice Hardy Perennials**

NOW is the time to sow seed of these to get good strong plants for blooming next season. This wonderful selection holds the most dependable, old-fashioned hardy flowers recommended on the basis of a lifetime's experience:—

A Dozen Popular Favorites—easily grown by Everybody—12 separate packets postpaid for \$1.00

|                                             |                                        |
|---------------------------------------------|----------------------------------------|
| Delphinium, Dreer's De Luxe Hybrids         | Paeonum or Persian Daisy               |
| Aquilegia (Columbine), Dreer's Long-spurred | Lianthus plumarius, Clive Pink         |
| Coronopsis, New double flowering            | Gaillardia Grandiflora, Blanket Flower |
| Digitalis (Foxglove), Giant Shirley         | Gypsophila Paniculata, Baby's Breath   |
| Sweet William, Newport Pink                 | Lycnis Chalcedonica, Jerusalem Cross   |
| Agrostemma Coronaria, Rose of Heaven        | Poppy—Large flowering Oriental         |

A liberal packet each of the above 12 Extra Choice sorts for \$1.00, postpaid. Full cultural directions with each collection.

The Dreer Midsummer Catalog gladly mailed free and please mention this publication.

**HENRY A. DREER**  
1306 Spring Garden Street, Philadelphia, Penna.

OF INTEREST TO  
TRAVELERS  
HERE AND ABROAD



B. Altman & Company, New York, one of the world's finest department stores.

**"BETTER THAN GOLD for TRAVEL"**  
says  
**B. ALTMAN & CO.**

"We find A·B·A Certified Cheques the ideal form of travel money for our traveling representatives. They are better than gold for travel. They are convertible into cash anywhere; yet they afford complete protection against loss or theft."

This is the statement of Col. Michael Friedsam, President of B. Altman & Company of New York.

A·B·A Cheques are the official travelers cheques of the American Bankers Association. They are widely used by experienced travelers and are obtainable at more than 11,000 banks.

You can cash A·B·A Certified Cheques in all civilized parts of the world. They are accepted in payment of U. S. customs duties.

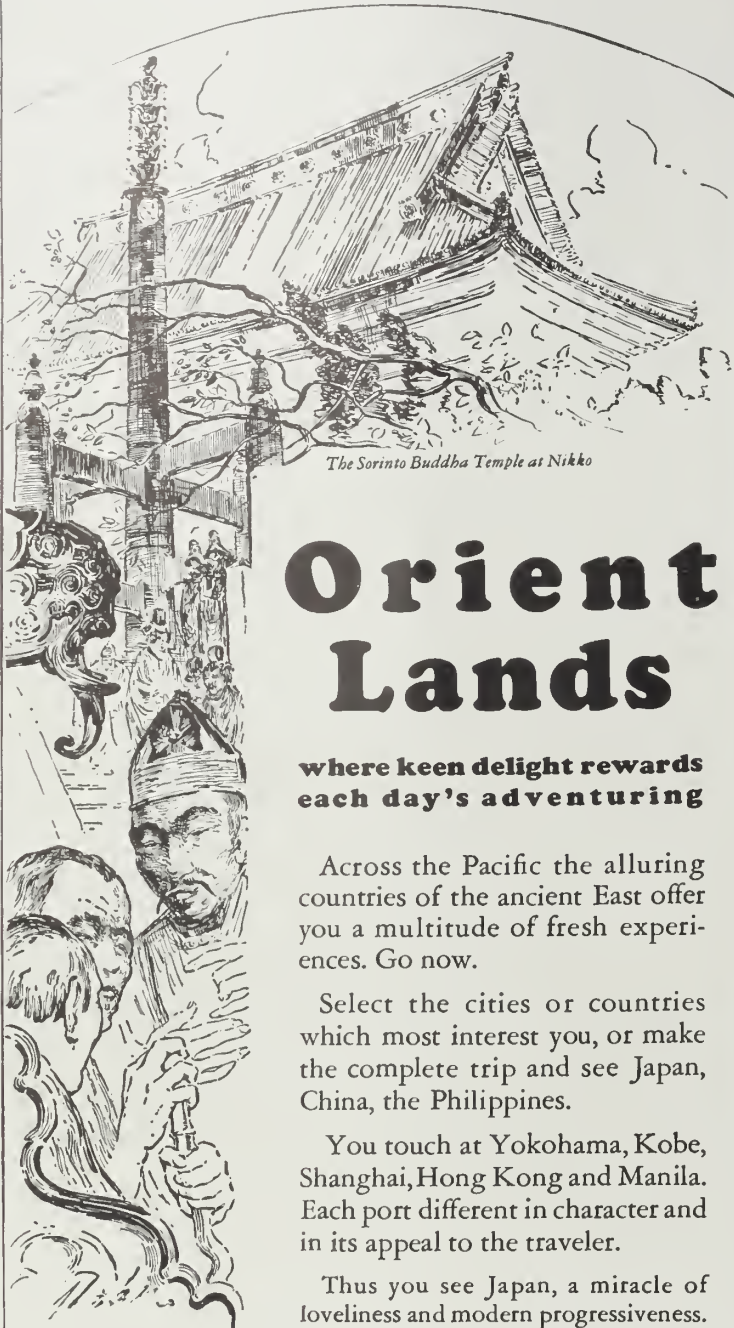
FREE: When you buy A·B·A Cheques for use abroad, your bank will give you a complimentary copy of Harry Franck's "All About Going Abroad," a book of complete travel information sold in bookstores for \$1.00.

Buy Them at Your Bank

**A·B·A**  
*Certified*  
**CHEQUES**



These cheques are certified by BANKERS TRUST COMPANY, NEW YORK, Agent for the issuing banks, and are the only authorized travel cheques of the American Bankers Association.



The Sorinto Buddha Temple at Nikko

# Orient Lands

where keen delight rewards each day's adventuring

Across the Pacific the alluring countries of the ancient East offer you a multitude of fresh experiences. Go now.

Select the cities or countries which most interest you, or make the complete trip and see Japan, China, the Philippines.

You touch at Yokohama, Kobe, Shanghai, Hong Kong and Manila. Each port different in character and in its appeal to the traveler.

Thus you see Japan, a miracle of loveliness and modern progressiveness. China, her ancient cities. Manila, a bit of old Spain in a tropical setting.

Here is the opportunity for new vacation adventures at but small expense. Roundtrip fare to Manila and return by way of Japan and China as low as \$750 per capita. (Include Honolulu if you choose). First cabin accommodations and meals are included.

Or continue Round the World to other lands of keenest interest. Liberal stopovers at any port with identical accommodations on subsequent liners. Like a cruise on a private yacht.

You sail on a magnificent President Liner, aristocrat of ships. Broad of beam and steady. Luxurious and expertly served. You sleep in a bed not a berth. Rest or relax on wide, sunny decks. Enjoy the world-famous cuisine.

A Dollar Liner sails every week from Los Angeles and San Francisco for the Orient (via Honolulu) and Round the World. From Boston and New York fortnightly sailings via Havana, Panama and California. From Naples, Genoa and Marseilles fortnightly sailings for Boston and New York.

An American Mail Liner sails every two weeks from Seattle for Japan, China, Manila.

For complete information communicate with any ticket or tourist agent or

## Dollar Steamship Line American Mail Line

32 Broadway . . . . . New York  
604 Fifth Ave. and 25 B'way, New York  
1018 Bessemer Bldg., . . . Pittsburgh, Pa.  
177 State Street . . . . . Boston, Mass.  
1519 Railroad Ave. So., . . . Seattle, Wash.  
101 Bourse Bldg. . . . . Philadelphia  
514 W. Sixth St., . . . Los Angeles, Calif.  
Dime Bank Bldg. . . . . Detroit  
110 South Dearborn St. . . . Chicago  
Robert Dollar Building., . . San Francisco

Rudyard  
Kipling's  
Verse  
Inclusive  
Edition  
1885-1918



Oxford India Bible  
Paper. Cloth \$6.50.  
Leather, . \$8.50.

Doubleday, Page & Co.

### Does \$50 Extra Look Good to You?

We will be glad to pay you \$50 a month or even more, depending on your ability to earn big money.

We now have men and women in every corner of the United States working for us and earning big money.

If you can work for us full time we can probably give you employment that will pay anywhere from \$100 to \$200 a month. Your spare time will bring you \$50 or more a month if you work for us.

If you are interested, write to

**Doubleday, Page & Company**

Garden City, N. Y.

SEPTEMBER 1927

Containing Special Color Supplement

50 CENTS

# Country Life

FURNITURE  
NUMBER





# LINCOLN



The Greyhound—noted the world over, for swiftness and stamina, for grace and beauty in action—has been selected as the emblem of Lincoln cars. Its poised, silvery body, extended at full speed, graces the radiator cap of every new Lincoln. ¶ Long, lithe and sinewy—fleetest of its kind—the Greyhound best typifies Lincoln speed and grace, beauty and endurance.

LINCOLN MOTOR COMPANY

*Division of Ford Motor Company*

Lincoln cars range in price from \$4600 to \$7300  
completely equipped, at Detroit





*Beautifully situated on a hill top and in a setting of fine old trees is the residence*

## BELORA VILLA

*Highly Desirable Thirteen-Acre Country Place in Most Exclusive Section of Greenwich, Connecticut, Offered for Sale*

STORY BY HAROLD G. GULLIVER

Photographs by H. A. Strohmeyer, Jr

SO MANY thoughtful gentlemen of wealth with business duties in New York City have chosen the neighborhood around Greenwich, Connecticut, for year round homes that it is not often that a truly desirable country place is for sale in this section. To own even a small place in Greenwich confers a social and financial distinction upon the possessor, and to have a magnificently appointed country estate in this aristocratic region is the last word in luxurious and discriminating living.

Such a place is Belora Villa. Situated in the most desirable part of Greenwich on a hilltop 125 feet above sea level and four miles from Long Island Sound, it escapes all the fogs and dampness that residents on the shore have to endure; and yet all the pleasures of sailing and yachting on that magnificent stretch of one hundred miles of protected waters, known as Long Island Sound, may be enjoyed by means of a few minutes' run in a motor to the Indian Harbor Yacht Club.

Belora Villa combines all the factors that contribute toward perfection in the pleasant art of living. Large enough to secure

privacy and exclusiveness, it is not so extensive as to require any exorbitant outlay for maintenance. Within comfortable and quick access to New York City it has, nevertheless, all the peace, quiet, and wild natural beauty of the countryside. Away from the bad air, noise and dirt of New York City, it has every metropolitan comfort and convenience. It is near enough to Long Island Sound to make yachting, salt water bathing and water sports accessible but in an exclusive setting of native woodland, saddle paths, golf clubs, and famous country places.



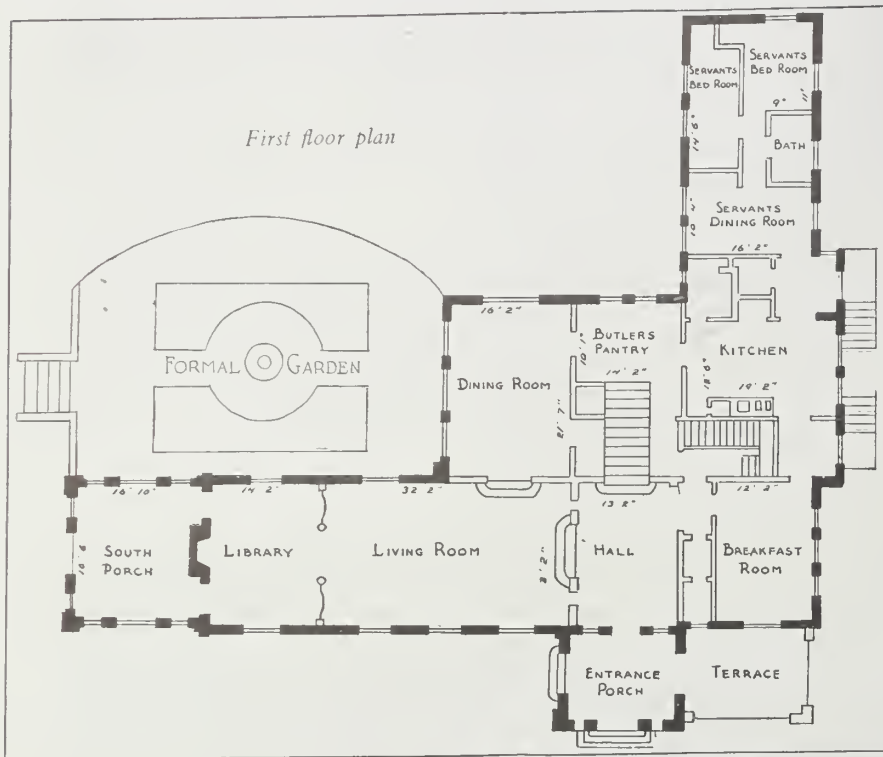
*Another view of the residence from the rose garden showing the banking of evergreens*

Belora Villa, with its gardens and lawns, its parks, roadways and lakes, comprises thirteen acres. The land is rolling in character, rising in easy stages from Lake Avenue upon which it fronts. The woodland contains many fine specimens of deciduous and evergreen trees indigenous to this section. As a site for a year-round country home this property could hardly be improved upon.

### *Just Enough Land*

The thirteen acres is adequate to secure complete privacy. It is so laid out that it

# BELORA VILLA



can be maintained at a nominal cost with the minimum amount of help as a year round home.

Belora Villa is about three miles north of the railroad station at Greenwich, Connecticut. It may be reached by driving out Lake Avenue which leads off the Boston Post Road across the street from the Pickwick Arms at Greenwich. It adjoins the properties of I. N. Phelps Stokes and Ernest Thompson Seton with many other fine country places surrounding it.

## Accessible to New York

Greenwich is 28.1 miles by rail from Grand Central Terminal, New York City, and has sixty trains per day. It is an express stop on the New York, New Haven, and Hartford Railroad and forty-five minutes from the city.

Approaching the property along Lake Avenue the residence presents a beautiful picture, resting on top of the hill with a background of lovely trees and its setting of gardens, lawns and shrubbery. It is an exceptionally attractive example of the Italian Renaissance school of architecture with its white stucco walls and roof of tile in various soft shades of red.

## No Expense Spared in Building

Belora Villa was completed and occupied by the present owner in 1924. No expense was spared in making it the true illustration of the ideal country home that it is. Every bit of material that went into its construction was the best obtainable. The most skilled mechanics were employed and the work done in such a thorough manner that true craftsmanship is everywhere apparent. Anyone experienced in building construction would pronounce Belora Villa complete in every detail. The walls are constructed of hollow tile with stucco exterior. The air space in the hollow tile insulates the house against abrupt changes of temperature. It is a house designed for comfort and luxury. A glance at the floor plans herewith will reveal the design and ideal living arrangements. The house is



Vista from the main entrance archway

planned to afford the maximum of sunlight, combined with well arranged, spacious rooms.

## Marble Reception Hall

The first floor of the owner's residence is given over to reception rooms and domestic offices. The Renaissance motif is carried out and the effect is that of simplicity and dignity. The use of arches, wrought iron grill work, high ceilings and generously proportioned rooms makes the house spacious, cool and airy in the manner of the Florentine palaces of the fifteenth century.

Ascending the steps one crosses the tiled entrance porch, to the right of which is a terrace flanked with flower urns. The door is an exquisite piece of hand wrought iron work. Passing through the arched stone portals one comes to the marble reception hall where one's eye is immediately caught and held by the beautiful marble staircase with wrought iron hand railings.

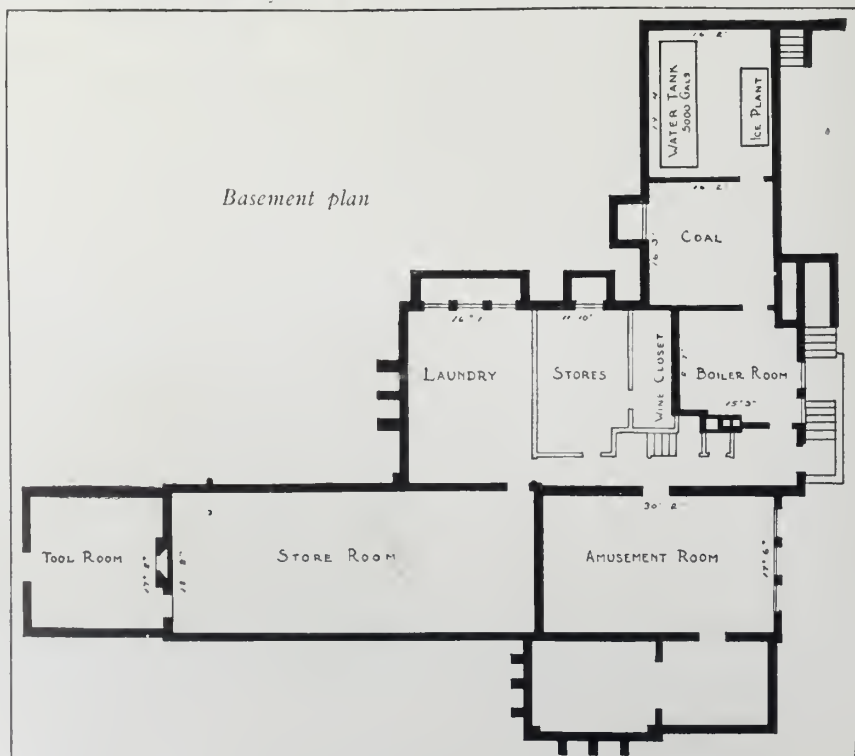
## The Drawing Room

To the left of the reception hall and down a few steps is the drawing room, a large, beautifully proportioned apartment with large windows on both sides. The windows on the west side of the drawing room look on to an attractively planned formal garden with a gazing ball on a stone pedestal as the focal point of this setting. The drawing room ceiling is beautifully designed in plaster relief and beamed ceiling.

Adjoining the drawing room and almost a part of it is the library. The rooms are separated on each side of the door by three arches supported by Doric pillars. The library has a large stone fireplace in keeping with the decorations and design of the room.

Beyond the library and completing this wing of the building is a sun porch with large windows facing south, east, and west, and an Italian tile floor. This is a bright, colorful and cheery room.

To the right of the hall is a coat closet and guests' lavatory. The



breakfast room is also to the right of the hall, with windows to the north and east, and opening on to the terrace.

Along the north side of the house are the kitchen and two butler's pantries, one between the dining room and the kitchen and one between the breakfast room and the kitchen. Also are two servants' bedrooms and bath, and the servants' hall in the wing.

*The Dining Room*

The spacious dining room is a beautiful salon carried out in the Adam period with decorative cornices and ceiling in keeping with the design of the room. French windows to the south enter upon and overlook the formal garden.

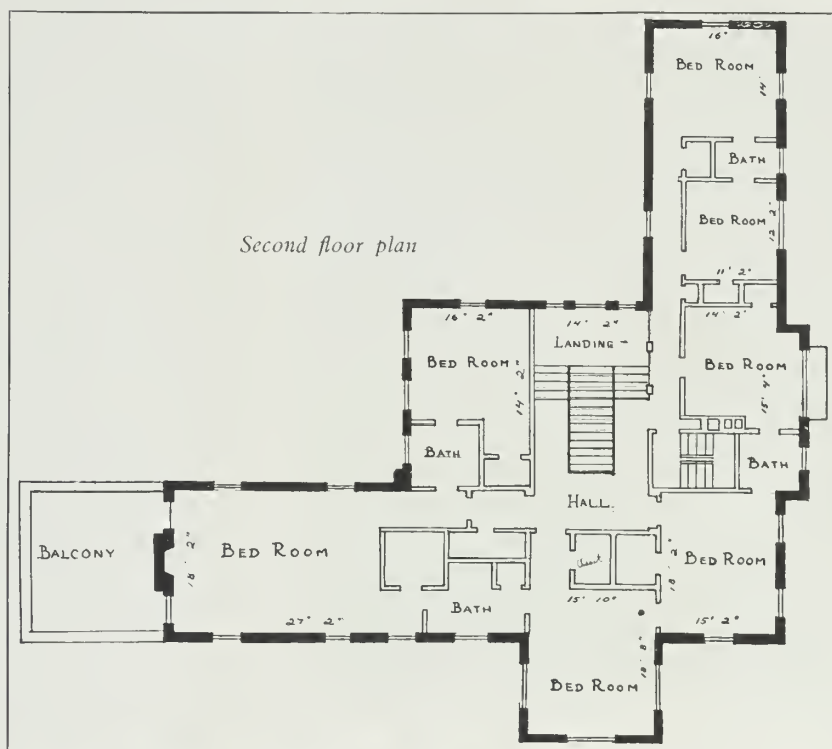
*Tiled Kitchen*

The kitchen is conveniently arranged with white tile floors and walls with built-in cabinets and scullery facilities. Supplementing the large range is an auxiliary electric cooker. For the storage of meats and other perishables there is a suitable sized refrigerator room chilled by a modern refrigerating plant that also furnishes an ample supply of ice for household uses. There are ample closets for linen, dishes, and cooking utensils. The range has specially constructed ventilator hood. Practically every device known to domestic science has been installed.

The basement extends under the whole house and affords cool, dry storage for all sorts of foodstuffs. It contains as well an amusement room the size of a small ballroom for entertainments, dances, etc. The vacuum system heating plant consists of a



*View of marble entrance hall and staircase with Italian wrought iron hand railing*



*Second floor plan*

single large steam boiler, fuelled by oil and the heat from the radiators, all of which are enclosed, is regulated by a thermostat. The large fuel oil storage tank is buried in the service yard. The problem of garbage disposal is handled simply by means of a modern incinerator.

*Ample Water Pressure*

The house is supplied with city water but has an auxiliary pressure tank supply with pump in basement. The laundry, with its equipment, is organized to do all the work for a large household. It has regulation laundry machines such as dryer, mangle, ironer, etc. Soiled clothes

are delivered to the laundry from the various floors of the house by means of a chute. It is light and well ventilated, and complete in every detail.

The remainder of the basement is taken up with storerooms for groceries, vegetables, wine room and garden tools.

*The Second Floor—Seven Master Bedrooms*

The second floor is entirely given over to sleeping accommodations for family and guests. There are seven master bedrooms connecting with private baths. The baths, considered so important in good American homes, are masterpieces of the plumber's art. They were designed for comfort and luxury with every modern known built-in fixture. Each bathroom has tile floors and walls, with ample sized linen and medicine cabinets. One of the features is a large needlespray shower enclosed in marble and glass. The design of each bathroom is in keeping with its setting.



*The drawing room as seen from front entrance hall with library and sun room beyond the arches*

# BELORA VILLA



*View of the spacious dining room from the drawing room with French doors leading to the formal garden to the south*



*The sun porch has windows on the west, south, and east sides and commands beautiful views in all directions*



*The sunny breakfast room with large east windows looking into the gardens*

## *Unusually Large Bedrooms*

While all of the bedrooms are comfortably spacious, two of them are very large indeed, belonging to the master and the mistress of the house respectively; and leading off from one of them is a large spacious observation balcony and sleeping porch.

## *Generous Closet Space*

There are special closets such as the huge linen closet and a vast storage closet. All the closets are red cedar lined and in the closets attached to the two largest bedrooms there are special storage arrangements for furs.

## *Plumbing*

The plumbing is modern throughout, and is the best that building science has produced. All important parts of the plumbing system have been made easily accessible by means of wall panels for repairs or adjustment.

## *Servants' Quarters*

The third floor is given over to servants' quarters, consisting of four bedrooms and a bath. There is also a large storage room on this floor.

## *Stable and Garage*

The combined stable and garage is designed to conform with the house architecturally. There is storage room for three motor cars and accommodation for three horses. On the second floor there are living accommodations for the gardeners and chauffeurs. Nearby is a shed for the storage of hay and also accommodations for one cow.

The greenhouse, a structure fifty feet long and twenty-five feet wide, protected on the north by a heavy windbreak, has all the equipment necessary for growing flowers, fruits, and vegetables under glass. The potting shed adjoining also houses the heating apparatus.

## *Landscape Gardening*

The landscape gardening was carried out with the idea of preserving and enhancing the wild, natural beauty of the place. Young maple trees have been set out on both sides of the driveway. There are plantings of rhododendrons, laurel, and azaleas. The house is banked with a wide variety of evergreens with here and there rare deciduous trees, such as Japanese maples, copper beeches, and other ornamental shrubs and trees.

## *Formal Gardens*

A note of formality in keeping with the architecture of the house is found in the formal garden laid out in a pleasing geometrical design. The rose garden also follows formal lines and is embellished with a pergola upon which trail rambler roses. The kitchen garden is unusually extensive and the soil is of great fertility. Practically all varieties of berries and vegetables are grown in great profusion. A small but choice nursery is maintained with a view to future needs.

Close by is a standard size English clay surface tennis court, with rambler roses growing over the backstops. Near the entrance gates is a lake with an island and a rustic stone bridge.

The purchaser of Belora Villa will find the place ideally suited as a year round home for a moderate sized family and a reasonable number of guests. The house has every single modern labor saving device so that the housework may be carried on by a minimum number of servants. The outside work may be capably done by two men in summer and one in winter.

*Fire Resistant Construction*

The house is so constructed as to be virtually fireproof, which means a very low insurance rate. The type of construction requires no painting on exterior and the interior, done in simple and dignified style is in perfect condition. The plumbing is of such materials and installed so well that only an unusual emergency or accident will make any attention necessary for a lifetime.

*An Unusual Opportunity*

The opportunity to purchase such a desirable place as Belora Villa is seldom offered to the public for there are very few places that possess all of its many advantages. It insures to the owner absolute privacy, peace, and quiet. Places of this size in this neighborhood are almost impossible to obtain. Many people who have bought places in this section have found out that the increases in land value have been sufficient to more than pay the carrying charges.

*Easy to Reach by Motor*

Belora Villa is easily accessible by motor to New York City, Long Island and Westchester County. In less than an hour's time the shopping district of New York City can be reached by motor without any waits by ferry, tunnel, or bridge.

*Greenwich and Vicinity*

Besides being convenient, Greenwich is a most attractive place to live. The broad streets, shaded by large elms and maples, hold attractive shops. There are hundreds of attractive homes set back of expanses of green lawns. Many of the best known New York shops have branch stores, while others have special Greenwich deliveries. There are churches of the leading denominations and public and private schools of the highest standard. Within twenty minutes ride are scores of famous golf and shore clubs and within a mile of Belora Villa are three famous Greenwich Clubs; the Round Hill Country Club, the Greenwich Country Club, and the Field Club. The Indian Harbor Yacht Club, less than three miles from Belora Villa, is a mecca for yachts and yachtsmen from all over the world. This club is famous for its annual yacht races and water sports. The section is desirable not only because of the natural beauty and accessibility to New York City but because Greenwich is unspoiled by commercial enterprises and attendant elements that tend to disrupt such a community. Within the confines of Greenwich are some of America's best private schools. There is a Special Club Train that reaches the Grand Central in forty-five minutes. This train is an institution among the country residents at Greenwich. There is no question but that Greenwich, so situated and with its ever increasing advantages is the most aristocratic suburb of New York City.



*The second floor landing and hallway with windows looking out on to the formal gardens*



*The largest of the master bedrooms with doors to observation balcony and sleeping porch. The vaulted ceiling adds a note of decorative grace*



*Another of the large sunny master bedrooms with window exposure on three sides*

# BELORA VILLA



Lake, with glimpse of house in distance; in the oval, rustic stone bridge on main entrance driveway

## Saddle Paths and Hunt Clubs

Greenwich is famous for its Saddle Paths, Hunt Clubs and Horse Shows as fostered by the Fairfield and Westchester Hounds Club and the Riding Club of Greenwich. The Riding Club has made possible the Saddle Paths. These paths are unique in that they wind through the beautiful estates of this section with mile after mile of natural beauty. Greenwich is the only community around Greater New York that has as a community taken full advantage of the opportunities offered to the lover of horses. The Horse Show is an annual event and draws the choicest saddle and harness horses of America into competition. Close by Belora Villa is the Greenwich Polo Field and within a few minutes' motor ride is the Westchester-Biltmore Club Polo Field at Rye, New York. The Hunt Meets are among the best known in America and to the lover of horse and hound it is an ideal section in which to live and play.

## Natural Landscape Beauty

When Belora Villa was completed every advantage was taken of the natural beauty of the tract in the landscape plans. Already there were specimen elms, oaks, hemlocks, and other native trees of Connecticut. These were preserved wherever possible. The setting of the house is secluded but with beautiful vistas on every side. Winding roadways were planted with young trees and throughout the grounds are plantings of rhododendrons, azaleas, dogwoods, laurels, and other shrubs that conform to a natural setting. To add color and grace forsythias, spiraeas, flowering cherries, mock oranges, japonicas, lilacs, climbing roses, hydrangeas, and many other ornamental shrubs. The evergreen plantings are extensive and attractive. Low growing junipers and yews have been used as foundation plantings. To harmonize with the native trees throughout the grounds, Norway spruce, Austrian pines, white pines, cedars, hemlocks, junipers and here and there a blue spruce or golden arborvitae to give a touch

of color to the evergreens. The lake at the front of the house adds a charming water scene. The plantings around the lake are appropriate and particularly pleasing. Around the rose garden is a formal hedge. This garden has scores of varieties of roses that bloom throughout the summer. It is in good condition and the varieties were chosen that thrive in this section. The connoisseur of plants will find Belora Villa not only an attractive layout as is but there are unlimited opportunities for further plantings in this extensive plot.

## Small Fruits and Vegetables

Well screened from the house and lawn is the vegetable and small fruit garden. The fruit bushes and strawberry beds are just at bearing age and are sufficient to supply an ample quantity of small fruits and berries. The vegetable plots have been built of heavily enriched soil so that this garden will produce the choicest vegetables for table consumption. Any one who has seen the Greenwich Garden Club Flower Show, knows that the choicest specimen flowers and fruits can be produced in this section.

## Other Features

There are many other features which Belora Villa offers to its owner and family. The house is so arranged that entertainment, whether on a large or small scale, is attractive and easily done. The large amusement room in the basement can be used independently



A curve in the splendid private roadway. One of the many beautiful pictures on this place

# BELORA VILLA.

and without opening the main floor rooms. The drawing room, library, sun room and marble entrance hall can be united for formal entertainment. The large open fireplace in the library is particularly attractive on such occasions.

The decorations in Belora Villa were done by the Hampton Shops and are in keeping with the beauty and architecture of the house. They may be altered to suit the tastes of a purchaser at a minimum of time and expense involved for such a spacious house. There is a private stairway for servants' use leading from basement to third floor, connecting each floor and independent of the rest of the house.

The lighting fixtures throughout the house are in good taste and in keeping with the decorative scheme and architecture. Many of them are hand wrought and were especially designed for Belora Villa. There is an ample supply of additional base board connections to insure light for every purpose. The roof and walls have been insulated according to the most modern building specifications. This insures a saving in fuel and is a guarantee against quick changes of temperature within the house in winter or summer.

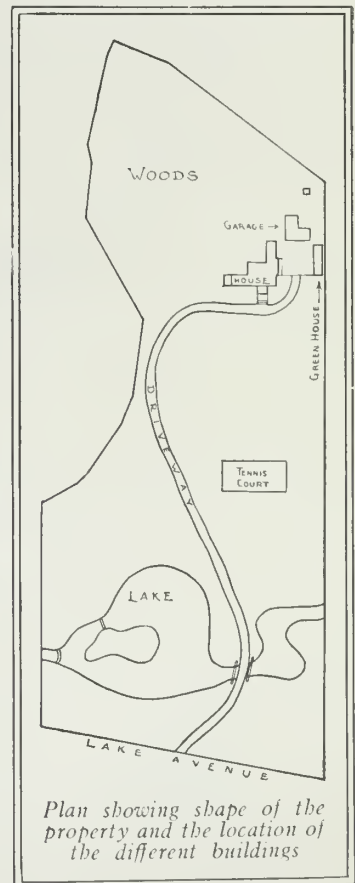
The oil burner installed at Belora Villa has given an automatic and completely satisfactory heating system. It is an aid to cleanliness and through the winter seasons it has been used it has kept the entire house at the temperature desired. Seldom has it varied a degree. Every labor saving device known to the modern home has been installed at Belora Villa.

## Summary

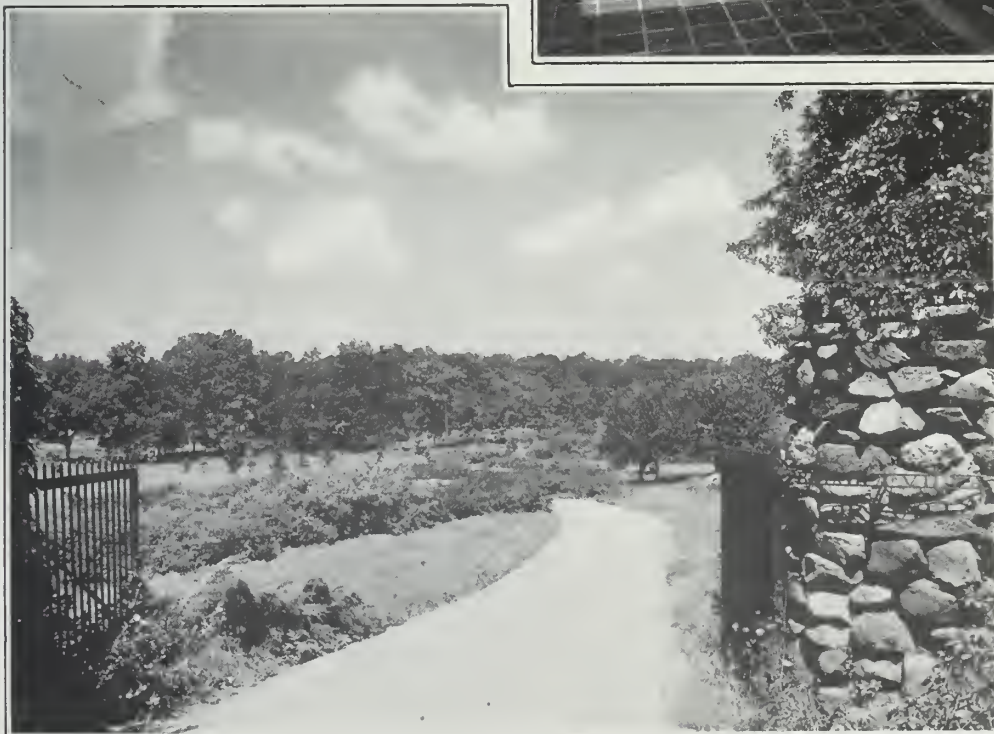
Placing the Belora Villa on the market offers an unusual opportunity to purchase a luxuriously equipped country place well nigh perfect in every respect. It would be impossible to build the house and purchase such a tract of land in this section of Greenwich at the price this place is offered, assuming even that one could secure an equally desirable tract of land, which is indeed doubtful. The house and grounds of Belora Villa were built and laid out under the personal supervision of the owner. No expense was spared in securing the finest building materials. The



One of the many beautiful vistas of the surrounding country with its wild, natural beauty.



Plan showing shape of the property and the location of the different buildings



Entrance from Lake Avenue with winding roadway over rustic stone bridge to the residence.  
Center picture: A view from the corner at front terrace

work was done with precision and care as to every detail. A careful and authoritative study was made of European and American houses of similar style and it can be said fairly that this country place combines the beauty, grace and faithfulness to style of the Mediterranean villas, with every convenience and access for comfort and luxury furnished by American engineering and building science.

# BELORA VILLA

A fine home is one of the proudest possessions in the lifetime of an individual and living finds its finest expression in a country home such as Belora Villa. Here are all the factors that contribute toward perfect physical health and contentment. Away from the noise and rush of a metropolitan existence and yet within an hour's motor ride to the amusements and advantages of the world's greatest city; in a community unexcelled for social advantages and activities; cultured and intellectual companionship in an exclusive community and home environment; in a community where the variety of outdoor sports is limited only by the choice of the individual; in a community with a rich background of historical associations and colonial atmosphere; in a community where all these advantages have come together because of the high type of the owners of its country homes and a unique section of American country homes and home life that is unlikely to change.

Those interested may inspect Belora Villa by special appointment only, either by applying to the agent at Rector 3138, New York City, or through their own brokers.

*The above estate is offered by*

**R. H. ARNOLD CO.**  
AGENT

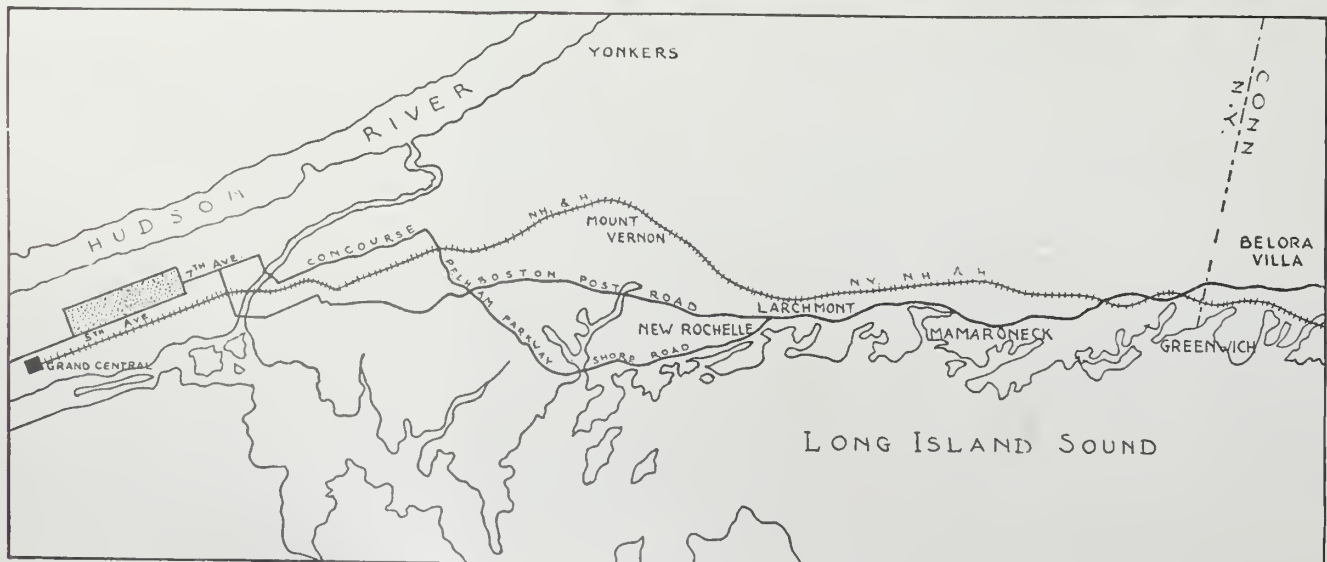
120 Broadway                      New York City

Rector 3138

BROKERS FULLY PROTECTED



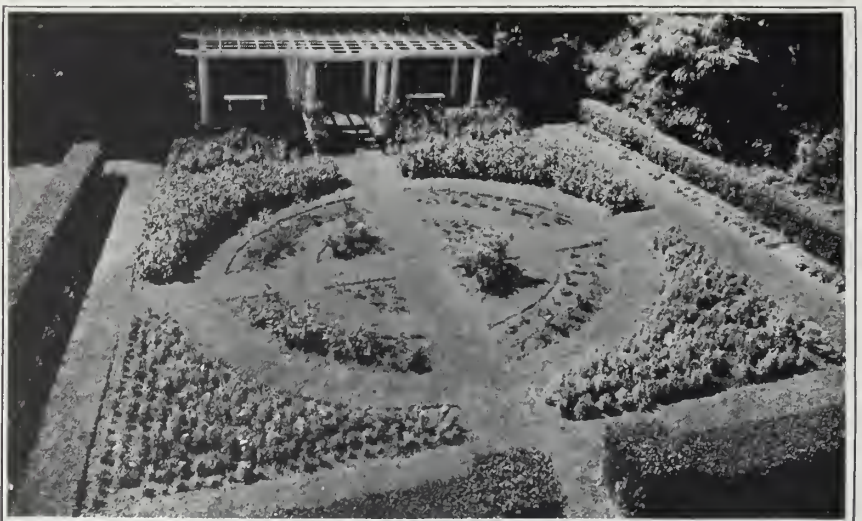
*Map showing convenient location of Belora Villa relative to New York City, 28.1 miles*



*Service yard, greenhouse, stable and garage with chauffeur's and gardener's quarters*



*Interior of the spacious greenhouse with tropical plants and flowers*



*The rose garden as seen from the balcony. In the distance is the pergola*



## Does he sing for his supper?



At your dealer's or full-size package mailed postpaid for 15c

If your little feathered pet is mopey, if he doesn't sing as cheerily as usual, change to

### French's Bird Seed

Made of selected seeds in scientifically correct proportion for bird health, and air-washed to free it from dust and chaff. Tested in our laboratory to make sure of unvarying quality.

And a French's Bird Biscuit free in every package.

THE R. T. FRENCH COMPANY  
Mustard St., Rochester, N. Y.

Dog kennel with partition. Walls and roof of cedar. Yellow pine floor. Price \$22.

This bird house will attract your feathered friends. Price \$36.

Laying house for 12 hens. Price, \$35.

Hodgson Sectional Poultry Houses are weather-proof, vermin-proof, and remarkably easy to erect. Carefully built of sturdy red cedar. Made in sizes for any flock. Low in price too. Write for free illustrated catalog W-to-day.

Our new illustrated booklet "Furnishings for the Country Home"—gives prices and complete information about

|               |               |                  |
|---------------|---------------|------------------|
| Rose Arbors   | Pergolas      | Lattice Fences   |
| Garden Houses | Bird Houses   | Pet Stock Houses |
| Trellises     | Dog Kennels   | Tool Houses      |
| Play Houses   | Picket Fences | Poultry Houses   |

Write for your free copy now.

E. F. HODGSON CO.  
1108 Commonwealth Ave., Boston, Mass. 6 East 39th St., New York City

## Birds! Animals!

We can supply for immediate shipment all varieties of Pheasants, Wild Duck, Geese, Swans, Peafowl, Canaries, Parrots and Cage Birds, Deer, Bear Cubs, Monkeys, etc.

Ship Anywhere—Safe Arrival Guaranteed

### TWIN BROOK GAME FARM

Box 104 Middletown, N. J.

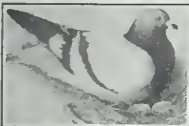
### WHITE WYANDOTTES

The most beautiful bird in America. Bred by men of science who enjoy problems of genetics. Wonderful chicks full of vitality. Some fine cockerels ready for delivery.

Write for catalogue

BARR'S KNOBBYSTONE POULTRY FARM  
Box L J. J. Barr, Mgr. Narvon, Pa.

## TWO Free Books



**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 CO.

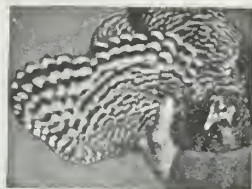
322 H. Street, Melrose Highlands, Mass. Established 26 years. Largest Business in the World in Pigeons and Pigeon Supplies.

## QUALITY CHICKS

Chicks from winter laying, farm raised, mature stock, S. C. W. Leghorns, R. I. Reds, Barred Rocks, White Orpingtons, Anconas, Black Jersey Giants, White Wyandottes, White Plymouth Rocks, Black Minorcas, Pekin and Indian Runner Ducks: \$15 per 100 up. Live delivery guaranteed. Parcel Post prepaid. Hatching eggs \$8.00 per 100 up. Several breeds rabbits. Circular free. Shipments will be made from one of our nearest associated hatcheries.

Glen Rock Nursery and Stock Farm  
Ridgewood New Jersey

## Barred Plymouth Rocks



First Prize Pen Pullet (Bred and Raised by us)

Four Firsts, Four Seconds, Three Third Prizes, besides other Awards have been won by us at a single Madison Square Garden show.

Highest Grade Breeding and Exhibition Birds For Sale—New York Winners and Birds Bred from Winners.

Every 1st. We Competed For. New York Show, 1925, 1926, and 2 1sts, 1927  
Illustrated Circular Free

BRADLEY BROS.  
Box 811, Lee, Massachusetts

### CONFINED OR ON RANGE

## Pape Magnificent Single Comb Black Minorcas

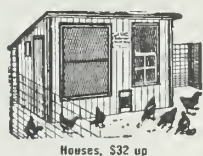


produce an abundance of glorious large premium white eggs and delicious meat. Illustrated literature and help free. Offering several pair beautiful pea fowl.

CHARLES G. PAPE  
Box L Fort Wayne Indiana

It pays to advertise in the Livestock Directory

### Potter "Redybilt" Poultry Houses



Houses, \$32 up

etc.) \$3 up. Used over 10 years by thousands of successful poultry keepers. Makes it easy to start right. Get the best and save money. Send 4c stamps for 100-page book.

**DON'T BUILD**  
You can buy the famous Potter Portable Houses, Coops and Roosting and Nesting Equipment cheaper than you can build. Easy to set up and take down. Complete Henhery Outfits (roosts, nests,



35 Hen Complete Potter Outfit \$8.40

Potter & Co., 98 Forest Ave., Downers Grove, Ill.

## Trout, Gamest of all Fish

Stock with Brown and Rainbow even if waters are warm in Summer

Write for prices and advice.

My lake is. . . . . acres.

Variety of fish now in same. . . . .

Name. . . . .

. . . . . Town

. . . . . State

A visit to the hatchery would be instructive.

### Willowemoc Creek Hatchery

De Bruce, New York

125 Miles from New York City

### Pheasants, Peafowls



Swans, Wild Ducks, Cranes, Wild Geese, Parrots, Canaries, Dogs of all breeds, Persian Cats, Squirrels, Fancy Pigeons, Doves, Elk, Deer, Buffalo, Silver Foxes, Mink, Odorless Skunks and all other varieties of Ornamental Birds and Animals for Country Estates, Parks and Aviaries. Information and lists 25 cents, price lists for the asking.

HORNE'S ZOOLOGICAL ARENA CO., Dept. C. L., Kansas City, Mo.

### WM. COOK & SONS

Box 30

Scotch Plains, New Jersey

Originators of all the Orpingtons and recognized Headquarters for the Best White, Buff, Black and Blue Orpingtons, all of which we MADE. Winners of over fifteen thousand first prizes. Send for price list containing history of all the Orpingtons and write requirements.

## The Mackensen Game Park

- Bob White
- Pheasants
- Partridges
- Quail
- Wild Turkeys
- Deer
- Rabbits

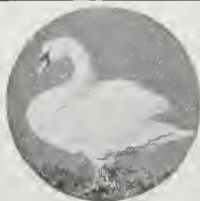


- Peafowl
- Cranes
- Swans
- Ornamental Geese and Ducks
- Foxes
- Racoons

Everything in wild animals, game, fancy birds for parks, menageries, private preserves and collections of fancy fowl.  
WM. J. MACKENSEN, Yardley, Pa.

## G. D. TILLEY, Naturalist

"Everything in the Bird Line from a Canary to an Ostrich"



Birds for the House and Porch  
Birds for the Ornamental Waterway  
Birds for the Garden, Pool and Aviary  
Birds for the Game Preserve and Park

### Special Bird Feeds

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the most extensive stock in the United States.

G. D. TILLEY, Naturalist Darien, Conn.

## MONTCALM GAME FARM

### Ring Neck Pheasants . . . Wild Mallard Ducks

### . . . Mammoth Bronze Turkeys



THE increasing popularity of Montcalm pheasants of all kinds has entirely exhausted this year's supply; although good hatches and successful brooding produced an exceptionally fine crop of birds. Orders are now being received for next year's hatch.

We are in a position to furnish our vigorous strain of beautifully colored Mallard Ducks for parks, private estates or gun club shooting, and high-class young Mammoth Bronze Turkeys for next year's breeders. Send for our new catalog.

For prices address Charles H. Kirby, Mgr., Montcalm Game Farm, R. F. D., No. 4, Box C, Phoenixville, Pa.

Breeders of fine game birds.

# PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER



*Farm group on the property of David H. McAlpin Pyle, Far Hills, N. J. Designed by Hyde & Shepherd*

**I**N 1925 I visited the island of Guernsey and while there was especially impressed by the King's Cup bull, Betsy's Rex of the Ponchez. I had been asked to get a price on him and the figure quoted was, I thought, a very reasonable one; but nothing happened. Mr. Gordon Hall had imported and sold in this country both his dam, Betsy's Hopeful, and her dam, Deanie's Betsy. I had seen both of these magnificent cows and was not greatly surprised when Betsy's Hopeful made over 900 pounds of butterfat.

Betsy's Rex has an almost faultless pedigree, rich in the very greatest Island blood lines and replete with animals of correct conformation and high production. Up to the time of his importation this year Betsy's Rex was the popular sire with Island breeders, and many of the best cows were sent to him for service. When his progeny were imported here they were so well liked by American breeders that they were sold almost instantly, and at high prices.

This spring Mr. William B. Ward of New Rochelle, N. Y., owner of his dam, Betsy's Hopeful, authorized Gordon Hall to bring him out and he is now in service at Ward Acres, standing alongside the illustrious Langwater Africander, for whom he is a fitting stable mate.

As an individual Betsy's Rex is, I think, one of the best Island bulls I have ever seen. Perfectly level over the top, he has a vast middle with a long, well-sprung rib and flashy front. He is full of life and fire and is the very picture of a great show and breeding bull.

With his arrival the breeding plan at Ward Acres is rounded out and perfected to a degree that few breeding establishments may rival.

**T**HE dispersal of the famous Fairydale Farm herd of Guernsey cattle will be held on the 30th of September at the farm at Pawling, N. Y. This herd has been culled by the owner for many years and nothing but top quality animals remain. It is a herd of remarkable uniformity, both as to breed-

ing and type, as well as production. The senior herd sire, Langwater Archer, will be represented by nearly forty daughters, many of them with one or more A. R. records. Langwater Archer, as most Guernsey breeders know, contains 37½ per cent. of the blood of the famous Ithen Daisy III, fountain head of so much Guernsey greatness. Tracing three times to this cow, he is richer in her blood than any other living bull.

The junior herd sire, Coventry Model May King, to which most of the daughters of Langwater Archer will be in calf, is a son of that great old brood cow, Langwater Sheen. Some young daughters of this junior herd sire will likewise be offered.

The sale will be held under the direction of the Herrick-Merryman Sales Company of Sparks, Md.,



*Two beef Shorthorn matrons of show yard caliber—Victoria of Oakdale and Waterloo Queen. The property of Gafredsan Farms, Ypsilanti, Mich.*

which has functioned so successfully in many events of this kind. The herd is and has been federal accredited for tuberculosis and animals will be blood tested for infectious abortion.

It is with great personal regret that I will witness the passing of Mr. George C. Stone as a breeder of Guernseys. Mr. Stone is a constructive breeder in every sense of the word. Animals of his breeding have won countless prizes in the show yard and have hung up production records putting them among the world's greatest Guernseys. A modest man, he has never broadcast his achievements, yet his work has been of great value to the breed on these shores. His many friends will, I am sure, share the regret that I feel.

**M**R. MERRYMAN expects to have a sale at Timonium, Md., October 5th, 6th, and 7th. This is an annual event and is always well patronized. The following is a list of the consignors to the sale:

- John A. Ames, Langwater Farm, North Easton, Mass.
- C. D. Cleveland, Eatontown, N. J.
- George A. Cluett, Williamstown, Mass.
- Coker's Pedigreed Seed Co., Hartsville, S. C.
- J. W. Edelen, Hanover & Fayette Sts., Baltimore, Md.
- R. E. Flinn, Sharpsburg, Penna.
- Thomas Gilmore, Sandersville, Ga.
- Floyd Hartzell, Renfrew, Penna.
- Hubbard Bros., Circle J. Ranch, St. Albans, N. Y.
- W. P. Jackson, Homestead Dairy Farm, Salisbury, Md.
- Charles A. Matsinger, Marriottsville, Md.
- Louis McL. Merryman, Sparks, Md.
- S. W. Miller, Hillside Farm, Mount Ulla, N. C.
- B. D. Miller, Honesdale, Penna.
- N. A. Sherman, 1019 Commonwealth Ave., Boston, Mass.
- Stevens Baker Co., 226 S. Charles St., Baltimore, Md.
- J. Herbert Snyder, Union Bridge, Md.
- D. D. Tenney, Minneapolis, Minn.
- A. C. Wadley, 120 Broadway, New York City, N. Y.
- George M. White, Cocksackie, N. Y.
- L. E. White, Cairo, N. Y.
- A. Stanley Zell, Riderwood, Md.

**A**N EXPORTATION of fifteen head of bred Ayrshire yearlings from the herds of Middlesex Meadows, Essex, N. Y., and Dr. John Ness of Auburn, Me., recently left New York for delivery to Senor Jose L. Pesquera, San Juan, Porto Rico. The shipment was accompanied by John Ness, Jr. Senor Pesquera, who is a large land owner of Porto Rico, has been representing his government on an agricul-



*Left. Beechford's Lady Fancy now holds eighth place in the Guernsey breed for Class FF with a record of 12,036.1 pounds of milk and 684.1 pounds of butterfat. The property of Harry Baily, Beechford Farms, Mt. Tremper, N. Y.*

*Right. The new world's champion Guernsey in Class BBB, Bosworthfield Evelyn. In ten months she made 11,006.4 pounds of milk and 608.6 pounds of butterfat. Bred by Charles W. Bosworth of Springfield, Mass., and recently sold to A. Heywood McAlpin of Convent, N. J.*



*Complete Dispersal at Public Auction*  
*of the*  
**FAIRYDALE HERD OF**  
**GUERNSEY CATTLE**

*At the Farm, Pawling, New York*  
**Friday, September 30th, 1927**

Herd Federal Accredited

**68 Animals**

Langwater Archer A. R. will be sold with twenty-eight of his daughters and nine cows safe in calf to him. Also seventeen of his granddaughters. The daughters of Langwater Archer have fifteen records which average 9714 pounds of milk, 511 pounds of butter fat, with only three of these records made during second lactation, all others being first calf records.

Archer is a bull of wellnigh perfect type, large, strong and vigorous and right in his prime. With three crosses to Itchen Daisy III he carries 37½% of her blood. Nine of his daughters have A. R. records and three now on test will be sold.

The Junior Herd Sire, Coventry Model May King, by Langwater Sybarite and out of that great old brood cow, Langwater Sheen, will be sold with some of his young daughters.

Pawling is on the Harlem Division of the New York Central Railroad and has a good hotel for those who wish to come the night before the sale. For those coming from New York there is a fast train leaving Grand Central Station at 8:00 standard time, 9:00 daylight saving time.

For catalog address the Herrick-Merryman Sale Company, Sparks, Maryland.

Visitors are invited to inspect the cattle at any time prior to the sale. If you let us know we will be glad to meet you at the train.



*Langwater Archer A. R.*

**FAIRYDALE FARM**

**Pawling, New York**

**George F. Stone, Owner**

**The Superior Electric Churns**



Are fitted up so they can be operated from an ordinary electric light socket; also by hand if desired. These Electric Churns are very practical on account of the time and labor saved. The cost for operating is very little—less than one cent per hour. Wherever electric current is available, these churns are a good investment.

**J. S. BIESECKER**

**Creamery, Dairy and Dairy Barn Equipment**  
**59 Murray Street New York**

**Let Your Horses**  
**SALT**  
**Themselves**



—It is the safe and convenient way. The horses alone can judge just how much salt is needed. Too much or too little does not keep them in the best of condition. Play safe by giving them

**COMPRESSED Pure-Salt Bricks**

in the handy holders. Absolutely prevents your forgetting—just put one up where the horse can reach it. Made of refined dairy salt—no impurities. Economical, safe. Ask your dealer or write for booklet—free. **Belmont Stable Supply Co.**

*Patentees and Manufacturers*  
**84 Gedney Way White Plains, N. Y.**

**HOLSTEINS**



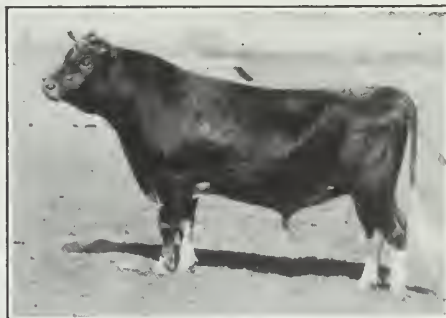
Beautiful to the eye, bountiful producers of butterfat and milk, prolific, sturdy, of true dairy temperament—Holsteins continue to win new laurels as the most profitable of all dairy cows.

State Fairs and National Dairy Shows soon to be held or now opening in your vicinity present an opportunity to study this great breed. We will gladly send Facts on Holstein supremacy for you to verify in your own way.

Write for Information on Holsteins

**The Extension Service**  
**HOLSTEIN-FRIESIAN**  
**ASSOCIATION of AMERICA**  
**230 East Ohio Street Chicago, Ill.**

**ERDENHEIM JERSEYS**



*Sybil's Gamboge Trinity, a son of Sybil's Gamboge and out of the famous cow, Trinity Ann*

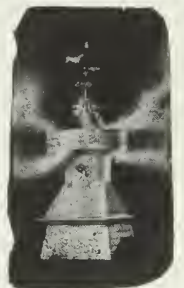
Sybil's Gamboge Trinity which heads our herd is not only a bull of matchless breeding but of splendid type as well. His dam, Trinity Ann, is daughter of Trinity Charm, another illustrious show cow.

Our brood matrons are daughters of such famous sires as Oxford Majesty, Sybil's Gamboge, Dairy-like's Majesty, Xenia's Sultan and Fair Lady's Raleigh.

Visitors are cordially invited to inspect our herd

**ERDENHEIM FARMS, INC.**  
**Chestnut Hill Philadelphia, Pa.**  
**Telegraph, Mail and Freight Chestnut Hill**  
**George D. Widener, Pres. E. A. Stanford, Supt.**

The sign of  
intelligent



**Ventilation**

It is just as important for your stables to be properly ventilated as it is for your home.

When the "air gets too thick," you may open a door or a window—but your cow or your horse cannot.

Ventilation of Stables is our business. We have made it an exact science. Our new Book discusses it authoritatively. Ask for a copy.

**KING VENTILATING CO.**

121 Cedar Street Owatonna, Minn.

**KING**  
**SIPHON**  
**Ventilating System**

## COUNTRY LIFE

tural commission to this country. The Pesquera plantation is considered one of the most modern and productive in Porto Rico and there is every reason to believe that this shipment should wield no small amount of influence on the future dairy stocks of this southern country.

The Middlesex cattle consist of Middlesex Hopeless, a daughter of Middlesex Representative and Sheldon Hope; Middlesex Pailfull, a daughter of Auchenbrain Toreador and Sheldon Maud; Middlesex Pea pod, a daughter of Middlesex Navello and Middlesex Sweet Pea; Middlesex Imperial Peg, a daughter of South Craig Imperial and Middlesex Peg Top; and Middlesex Changeling, a daughter of Middlesex Navello and Berlin Bess 4th. The sires of all these heifers have been conspicuous because of the show ring or production records of their daughters. The dams of several of the heifers are on test or have made very creditable records.

The Ness consignment consists of some very good cattle of excellent quality with breeding that should insure liberal production. Yellow Kate's Exchange of Penshurst, Copestone's Masterpiece, Strathglass Gold Chink, and other well-known Maine sires are represented in their pedigrees.

ONLY about half of the fifty members of the Guernsey Pilgrimage who went to visit herds in England and the Channel Islands, were reported on the Cunard S. S. *Carmania* when she docked in New York on June 19th. The others found the attractions of the other side too great for them, and many made extended tours through the livestock sections of Europe. The returned wanderers expressed themselves in the most appreciative terms in regard to the hospitality that was showered upon them, and mentioned with pride the warmth of feeling that was seen for Col. Lindbergh. While the party was primarily Guernsey in its cattle interest, the members expressed the keenest regard for the breeders of the Island of Jersey. Apparently the home of the sister breed was determined to outdo all others in cordial reception, a fact that served to increase greatly the friendly feeling between proponents of the two breeds.

CHARLES W. BOSWORTH of Springfield, Mass., bred and started on test the purebred cow, Bosworthfield Evelyn 127418 in Class BBB (305-day record, milked twice daily, and carrying



*Ayrshires in pasture at the Lake Placid Club with the Sentinel Range in the background*

calf for 230 days). When half way through her record, which was last September, he sold the cow to A. Heywood McAlpin of Convent, N. J., but kept the cow on her old home farm to complete the record. She finished with the remarkable ten months' production of 11,006.4 pounds of milk and 608.6 pounds of butterfat, or an average of over sixty pounds a month on twice daily milking, standing in the stanchion and running in pasture. As actual ownership of the cow changed to New Jersey before the test was completed, that state is now credited with a new world's champion Guernsey in Class BBB. Mr. McAlpin is to be congratulated on his purchase, and Mr. Bosworth, on breeding and developing such a good cow.

FERN'S Cowslip Oxford, a mature Jersey cow in the herd of John T. Rowland, Jr., of Spring Valley, N. Y., now holds the honor of being the highest testing daughter of that splendid gold medal bull, Imported Fern's Oxford Noble. Fern's Cowslip Oxford was started on this first test when she was seven years and three months of age, and in the



*Betsy's Rex of the Ponchez, a Guernsey bull imported by Gordon Hall for William B. Ward, New Rochelle, N. Y.*

following 345 days she produced 890.31 pounds of butterfat and 16,095 pounds of milk. Her milk averaged 5.53 per cent. butterfat for the test. This outstanding cow produced 95.02 pounds of butterfat in her best month, while in all her other complete months her yield ranged from 68 to 88 pounds of fat.

MRS. CHAUNCEY MCCORMICK, owner of St. James Farm, Naperville, Ill., has just purchased the Guernsey cow, Rose Prevosts of Chesney Farms 100262, from the New Mexico

College of Agriculture. "This cow," writes Drew Ten Broeck, purchasing agent in the transaction, "has averaged more milk per day for a month than any Guernsey cow has ever made in only one day—and she did it on a ration of corn, oats, bran, cottonseed meal, and alfalfa hay. She has been kept in an open shed on an unbedded concrete floor, and the temperature has been ninety in the shade. She is a fine individual and should be one of the breed's greatest producers." The sale of the cow for \$4,000 has resulted in increased interest in the breed among New Mexico farmers and stockmen, while Illinois breeders are looking forward to a new world's record on her next lactation.

ROCK SPRING FARM, Rockville, Md., of which Wm. A. Hill is owner and N. O. Terpening is manager, has purchased thirty additional females. Most of these are May Rose breeding and include the following: Milkmaid's Jessica of Onehtah, which arrived unconditioned, and while she had freshened several months before, was not put on test, but has been entered in Class E, and is now making 2 1/4 pounds of fat per day. Another is Grace's Golda of Maple Drive, a granddaughter of Ne Plus Ultra 2nd, which has been entered on test and is milking around 55 pounds per day. Another also is Knight's Marie, which was 2nd prize two-year-old at Syracuse 1926. Others included in the lot are the following: three daughters of Maple Glen Badger Boy; three daughters of the cow, Perfection of Pine Ridge, which is a sister to the Rock Spring herd sire, Maple Glen Rose Laddie; a daughter of His Grace of Glencairne, A. R., which has sired nine daughters, all above 500 pounds fat with first calf. The purchase also includes Pencoyd Liberty and her two heifers, and a beautiful daughter of Rockingham Aristocrat and Pearl of Magnolia, a granddaughter of Audacity of Edgemoor.



*Left. The Jersey cow, Poet's Mabel Mowat, the only one of this breed to win four medals of merit. In six consecutive records she produced 71,793 pounds milk, 4,391.17 pounds fat. Owned by Karl Henneman, Portland, Ore.*

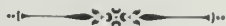
*Right. The Jersey bull, Oakwood D's Fox, winner of the gold medal and the medal of merit. His tested daughters show an average increase of 29 per cent. over the production records of their tested dams. Owned by A. L. Shuford, Newton, N. C.*



## TWO GUERNSEY SALES

Fairydale Dispersal at the Farm,  
Pawling, New York

Friday, September 30th



Sixty-eight head, twenty-eight daughters of Langwater Archer, A. R., five fresh cows, twenty-one milking cows, eight near springers, eight bred heifers and fourteen open heifers and heifer calves. Langwater Archer himself will be sold.

Louis Merryman's Semi-Annual Sale  
Timonium, Maryland

At the Fair Grounds, October 5th, 6th & 7th

Consignments from the country's leading herds. A chance to buy a carload. All good, clean cattle, tuberculin tested.

For catalogs apply

Herrick-Merryman Sales Company  
Sparks Maryland

## Imported Cows of Madcap's type and qualified are for Sale at Meridale Farms



Imp. Dairylike Madcap—Champion Imported Register of Merit Jersey cow

Imp. Dairylike Madcap was the top cow at the Meridale Farms June sale, selling for \$5,700 to the Randleigh Farm, Lockport, New York. She was left at Meridale to complete another record, which will be Completed September 4th.

Madcap bids fair to equal her last year's record of 15,571 pounds of milk and 960.7 pounds of fat. Up to August 1st, or 330 days, she has produced 13,788 pounds of milk and 872 pounds of fat. She should cross the line with about 15,050 pounds of milk and 950 pounds of fat to her credit, another record for an imported cow.

Madcap represents the type and quality of the cattle Meridale Farms brings from the Island of Jersey. A number of them are now at the Farms and for sale. Write for what you would like to have for your country home or estate. We will be glad to tell you what there is in the herd that will meet your requirements.

Meridale Farms has purchased Snow Pansy Third, Champion Cow and Theatre Cup winner, Royal Island Show, 1927

### MERIDALE FARMS

A great breeding, testing and importing establishment

MERIDITH Delaware County New York

P. A. DUTTON, Manager

Herd Fully Accredited Certificate No. 158343

## LOUDEN

Everything for the Barn

Send for Free Catalog

The Louden Machinery Co.

3823 Court St. Fairfield, Iowa

## ONE HUNDRED HIGH-CLASS SADDLE HORSES FOR SALE

This lot includes both three and five gaited, also hunters. All horses are finished and ready for the most critical buyer.

HARRY McNAIR

Union Stock Yards Chicago, Illinois

## GOLD FISH



Imported Japanese, Chinese and American fancy fish: Various aquarium plants. We manufacture artistic, durable aquariums suitable for beautiful homes, conservatories, lawns, etc. We make aquariums to order. Illustrated circular free.

PIONEER AQUARIUM CO. Racine, Wisconsin

## Rusticraft



### A Fence "for Always"

That's the way the English build them for their finest estates. It's also the way Tandler builds Rusticraft Hurdle Fences. Made of hand-split Chesnut. Harmonious and tasteful. Portable—Post ends treated with Protexol.

Booklet and Price List on Request

SAMUEL H. TENDLER

1648 Land Title Building Philadelphia

## A LONG DISTANCE CHAMPION

The cow that can make a good record of production during every lactation period is the cow you want. The Guernsey is that kind.

Brilliant Lassie, at Rockingham Farm, tested officially during her first six producing years, made 77383.0 lbs. of milk testing 5.35%, or 4140.9 lbs. of butter fat. Ask for

"The Story of Lassie"

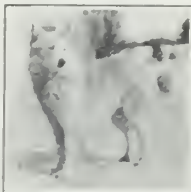
The American Guernsey Cattle Club

2 Grove Street Peterboro, N. H.

## Pure Bred ARABIAN HORSES



Suitable for Riding, Driving, Cavalry. With Beauty, Gentleness, Endurance. Exportable duty free.



## SAMOYEDE DOGS

Finest Russian Sled Dog Stock. Gentle, Intelligent, Children's Pets. Puppies.

For Sale at

MAYNESBORO STUD & KENNELS

Berlin New Hampshire, U. S. A.

## TERRYBERRY GUERNSEYS

Federal Accredited Herd No. 69139

The Glen Springs Corporation—Owners

Watkins, N. Y.



## The Friendly Breed

In every State the Jersey cow holds the admiration and affection of many thousands of owners. She is the most beautiful dairy cow—and she sticks to her task of producing the very highest quality milk and does it efficiently.

Write now for illustrated booklets on this breed.

THE AMERICAN JERSEY CATTLE CLUB  
324 W. 23d St. Dept. A New York, N. Y.

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

Buy Direct at Dealer Prices

## WIRE NETTING at Wholesale

A big saving on wire netting in all sizes for any type of bird or animal enclosure. Wholesale prices and prompt delivery from our large stocks at Clinton, Mass., Chicago, Seattle, and Minneapolis.

Free Catalogue on Crown Pen Materials.

Crown Iron Works Company, 1258 Tyler St., N. E., Minneapolis



**Thurn**  
*Exclusive Fashions  
 For Women*

15 East 52<sup>nd</sup> St., New York

PARIS CLOTHES

Gowns

Wraps

Furs

Hats

## TALK OF THE OFFICE

HAVING spent my first summer in association with the gentleman who prefers to be known by his vocation rather than his given name, I take the liberty of stating that the business of dust collecting in the dog days is an unpleasant one, and that dustmen in the summer months are pretty generally disagreeable. Apparently they have a great deal of extra time on their hands, too, and that makes it easier (but not pleasanter) to consider the vagaries of their characters.

One hot August day when my companion, the dustman, was perspiring in the office and smoking his miasmatic pipe, I gave him the dummy of the October magazine (which is our big building number and one of our best) and asked him to write me a "Talk of the Office" about it. I didn't think he'd do it, but apparently he saw in it a new form of amusement. At any rate he sat in the office grunting for an hour or more while he turned over the pages and the next thing I knew he had gone and with him the dummy. If he reads this I hope he will return the dummy, which we need badly. He himself has not been seen from that day to this, but an envelope, received by mail, contained the following blast.

"You asked what I thought of the October number; this is it. Generally speaking it's rotten. In particular it's worse. The first article on the John Ringling house at Sarasota, Fla., I suppose you think is pretty good. Maybe it is, but I can tell you I wouldn't be seen inside the house. I never liked marble since I fell on some at the World's Fair. And all the Ringling house is is marble. Or if it isn't that it's terra cotta. Pretty swell, sure—but is it a home? The colored pictures by Norman Reeves are pretty.

### NOT ONLY IN DIRTY LOOKS EITHER

"The title of the next article seemed to me to state the case right. 'The High Cost of Architectural Eccentricity.' If you want to make your house stand out like a sore thumb, you'll pay for it—and not only in dirty looks either. What's the matter with the houses in the pictures? They looked good to me. If you call them eccentric you ought to see some of the ones in my part of town! And they say we have better taste nowadays!

"The pages of small houses that come next are all right—I don't say they're anything wonderful. I never saw a small house I thought was wonderful. These are nice little houses, sure—but I must say I've seen better. Still if you don't get any worse ones than these you're all right—not good, but all right.

"And then 'Fox-Hunting'—! You think that's good stuff, don't you? You think that's just classy. A lot of red coats and white pants. A lot of funny noises and no foxes. I used to shoot foxes with a twenty-two. I'd run them out of cover myself, on foot, and knock their eyes out at any range up to two hundred yards. But I didn't wear a British coat and I didn't yell 'hello' at any one. But I got the foxes—more foxes than you'll ever get for all your pretty manners.

### THE WOPS AREN'T FARMERS

"And then that farm group you've got in there. I don't like it. It's a wop farmhouse and the wops aren't farmers. Maybe I just don't like wops. There's something about that farmhouse I don't like. I never saw a wop farm group before, so I suppose you'd say I wasn't a good judge. But I've seen a lot of wops. They're always tearing up the roads. Ask my horses what they think of wops. They're death on dagoes.

"The Julian Street house—isn't that a peach? There's something I like. I've read a good many Street books and I think he knows something. His house is all right, anyway.

"I didn't read your article on flat roofs. I never had one and never hope to. I suppose if you have a flat roof you'll get some good pointers on what to do about it. But mine's O.K.

"A Fairy Tale House—that's a daisy! Just a little fairy cottage! But maybe you believe in fairies?

"It's too hot to write you any more. I felt it was my duty to write you something. You can stand a lot of criticism. Or I mean you need a lot. If I had time I'd do this every month. But I haven't got the time."

If you like the dustman's utterances you had better frame this one. It's the only one you'll ever see. This has been an interesting experience but probably once is enough. The dustman talks better than he writes. His talk is profound. His writing is just cheap. A lot of cheap wit. As a matter of fact he sounds so much like Dorothy Parker who has recently been writing soliloquies in *Life* that I suspect the dustman has a pseudonym. Perhaps he's just an admirer.

# Old English Furniture



An original carved and gilt Chippendale wall table with shaped marble top. An exceptionally fine example of this period of Chippendale. Width, 50 inches.

Above, an original carved and gilt Chippendale mirror of vigorous yet restrained design.

## SCHMITT BROTHERS

523-525 Madison Avenue

New York City



PHOTOGRAPH BY CLARENCE H. WHITE

# COUNTRY LIFE

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

SEPTEMBER 1927

## C O N T E N T S

### *The Furniture Number*

|                                                                           |                                         |    |                                     |                                      |
|---------------------------------------------------------------------------|-----------------------------------------|----|-------------------------------------|--------------------------------------|
| Cover Design                                                              | <i>Courtesy of R. H. Macy &amp; Co.</i> |    | An Interview with John Walter Cross | 66                                   |
| Color in Furniture                                                        | <i>Mallack Price</i>                    | 35 | Tail-Slices of Golf's History       | <i>William D. Richardson</i> 68      |
| Lamps from England and Far Cathay                                         |                                         | 40 | Two Noble Racing Sloops             | 70                                   |
| Wintering in the City                                                     | <i>Hanna Tachau</i>                     | 41 | Representative Power Yachts of 1927 | 71                                   |
| Devereux Milburn in Action                                                |                                         | 44 | From a Cape Cod Window              | <i>Robert L. Pitfield</i> 72         |
| Daffodils for Next Spring                                                 | <i>Mrs. Francis King</i>                | 46 | Furniture Reproductions             | <i>Sarah M. Lockwood</i> 74          |
| The Editor Looks About                                                    |                                         | 48 | Contentment in a Cottage            | <i>M. D. H.</i> 80                   |
| Interiors of the Marshall Field Residence, Lloyds Neck, Huntington, L. I. |                                         | 49 | Tapestries of High Degree           | <i>Lee McCann</i> 86                 |
| Chronicles of a Countryman. IX—The Wild Heifer                            | <i>Walter A. Dyer</i>                   | 57 | Motor Coachwork for Winter Wear     | 96                                   |
| The House and Gardens of George Washington Smith, Esq., Montecito, Cal.   |                                         | 60 | Notes of Yachts and Yachtsmen       | 102                                  |
| The Room of the Month                                                     |                                         | 62 | The Home Service Page               | 106                                  |
| Selection and Arrangement of Furniture                                    | <i>Eleanor McMillen</i>                 | 63 | Clothes for Early Fall              | <i>Anne Shirley Molloy</i> 128       |
|                                                                           |                                         |    | Travel and Resort Information       | 134-135                              |
|                                                                           |                                         |    | Talk of the Office                  | 28                                   |
|                                                                           |                                         |    | Paddock, Ringside, and Byre         | <i>Harold G. Gulliver</i> 27-q—27-s* |

REGINALD T. TOWNSEND

*Editor*

VOLUME LII

NUMBER 5

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

**MAGAZINES**  
COUNTRY LIFE  
WORLD'S WORK  
GARDEN & HOME BUILDER  
RADIO BROADCAST  
SHORT STORIES  
EDUCATIONAL REVIEW  
LE PETIT JOURNAL  
EL ECO  
FRONTIER STORIES  
WEST

**BOOK SHOPS**  
(Books of all Publishers)  
LORD & TAYLOR  
PENNSYLVANIA TERMINAL (2 Shops)  
NEW YORK: GRAND CENTRAL TERMINAL  
38 WALL ST. AND 526 LEXINGTON AVE.  
848 MADISON AVE. AND 166 WEST 32ND ST.  
ST. LOUIS: 223 N. 8TH ST. AND 4914 MARYLAND AVE.  
KANSAS CITY: 920 GRAND AVE. AND 206 WEST 47TH ST.  
CLEVELAND: HIGBEE CO.  
SPRINGFIELD, MASS.: MEEKINS, PACKARD & WHEAT

**OFFICES**  
GARDEN CITY, N. Y.  
NEW YORK: 285 MADISON AVENUE  
BOSTON: PARK SQUARE BUILDING  
CHICAGO: PEDDLES GAS BUILDING  
SANTA BARBARA, CAL.  
LONDON: WM. HEINEMANN, LTD.  
TORONTO: OXFORD UNIVERSITY PRESS

**OFFICERS**  
F. N. DOUBLEDAY, *President*  
NELSON DOUBLEDAY, *Vice-President*  
S. A. EVERITT, *Vice-President*  
RUSSELL DOUBLEDAY, *Secretary*  
JDRN J. HESSIAN, *Treasurer*  
LILLIAN A. COMSTOCK, *Asst. Secretary*  
L. J. McNAUGHTON, *Asst. Treasurer*

COPYRIGHT, 1927, BY DOUBLEDAY, PAGE & CO. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.  
Subscription \$5.00 a Year; for Canada, \$6.00; Foreign, \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879.



# COUNTRY LIFE

SEPTEMBER 1927

## Color in Furniture

by MATLACK PRICE

*Illustrations from the Simmons Co., Erskine-Danforth Corp., Frankl Galleries, and William A. French Co.*

NOT infrequently, nowadays, the mind is assailed through the eye by the phrase "interiors in the modern spirit," and it is only natural for those who are interested in such matters to inquire as to what this modern spirit is—or is it no more than a revival, in new guise, of old ideas? It is this—and something more. And, very decidedly, it is *color*.

Color, in itself, is by no means a new idea—color in furniture, in fabrics, or in any of the other elements of interior decoration. In the application of color there are new ideas in the making, if not indeed established with us in this country, after some years of a colorful past in Europe.

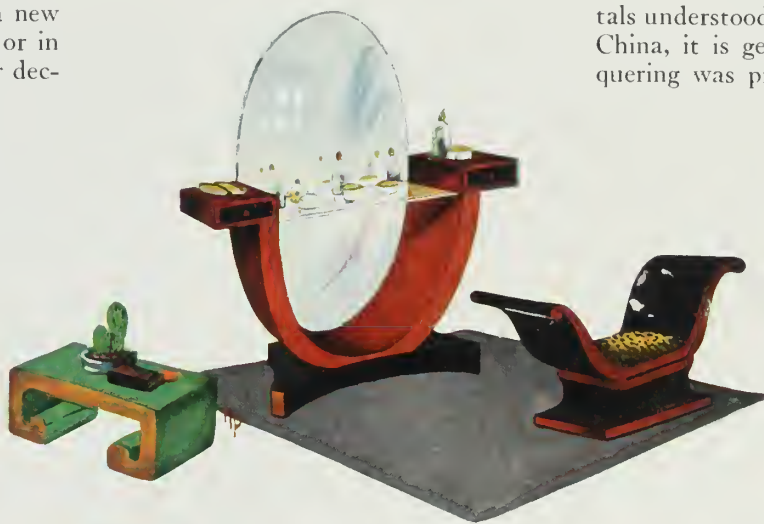
Going back far enough, there is the furniture of ancient Egypt, magnificent in color and pure gold leaf. Its grace of form and splendor of coloring came to be generally appreciated with the discovery by Theodore M. Davis of the tomb of the parents of Queen Ti, when three beautiful chairs came to light—chairs which might almost have been of the French Empire, and with not a little of the form of late Sheraton chairs. And in more recent years the Tutankhamen furniture told a story of Egyptian furniture more exciting than anything in the previous annals of exploration.

How long ago there was color in Chinese furniture cannot be definitely known, but the earliest Western contacts there found lacquer an established and ancient art, later to be carried back to thrill France and England.

But before that Western adaptation of an art of the far East, Europe was trying other applications of color to furniture—Gothic polychrome, for instance, very gorgeous in gold and color, and a little later the restrained coloring (mostly part-gilding) of the furniture of Renaissance Italy and Spain. The Renaissance in Flanders and in England did not run to color in furniture. Dark oak was the fashion, with much carving, which also

characterized French Renaissance furniture, some of which, like that of Italy and Spain, was of walnut.

Swinging forward, then, to times more modern, though still well within the realm of the "antique," the pages of furniture history open to the conjoined periods of William and Mary and Queen Anne, in



*The vogue for modern furniture received great impetus from the exposition of decorative arts held in Paris a few years ago. Just when the movement will end or just how permanent its effects will be time alone can tell. Here is a very modern treatment of a dressing table group for Milady's boudoir*

England. Things had been happening in the way of trading voyages, what with the foundation of the East India Company and the adventuresome argosies of bluff, square-rigged merchantmen to Far Cathay and Cipango, later more familiarly known as China and Japan.

"The Chinese taste," which flourished in 1710 and for some years thereafter, was not England's first glimpse of things Oriental, for in later Tudor times examples of Chinese or Japanese lacquer were known, and an Elizabethan inventory mentions the sum of £100 for "two Jappan cabinets." Even more Oriental wares reached England through Holland than direct, and it was Queen Anne who

started the fashion of china collecting, which resulted in the design and making, for the first time, of china cabinets.

If it were not so generally known, a more detailed account of this period would be well worth presenting. It is important, however, to know that most of the English lacquered furniture of Queen Anne's time was not really lacquer as the Orientals understood the art. An ancient art in China, it is generally accepted that lacquering was practised in Japan as early

as the third century, and reached its height at the end of the seventeenth. But this was lacquer built up in many layers, each highly polished, and a Japanese master craftsman in the art might spend many years in finishing even a small box. Varnish played no part in this kind of work, while it was extensively used by the English cabinetmakers.

Lacquering even became an accomplishment of amateurs, like the china-painting of later days, and when the exacting nature of the art is considered, it

is not to be supposed that these essays in any way resembled the real things.

The fashion for Chinese and Japanese decoration, however, was real enough, and resulted in the application of Oriental designs, by various methods generally called "lacquer," to a wide variety of English furniture forms—notably the highboys and cabinets of the period, and also to mirror frames, clock cases, chairs, writing desks, coffee tables, card tables, and practically any piece of contemporary furniture. Antiques of the period can hardly be said to be very colorful incidents in a decorative scheme, for their varnishes mostly have turned brown, giving them a charm quite foreign to the intention of



*While this lovely commode, painted in soft tones, looks as if it might have come down the ages from some stately Old World mansion, it is in reality a product of to-day and obtainable in various colors*

their makers, a charm of old, rich mellowness, beautifully harmonious in any interior in which they are placed.

Even this mellow discoloration is very skilfully duplicated in modern reproductions of old English lacquered furniture, and for color we must turn to the less "antiqued" modern versions of these pieces. Certainly they are a highly effective aid to decorative schemes, being done in deep reds, greens, and yellows. Most effective of all are the cabinets, highboys, and chests of drawers, and their most effective use is as decorative incidents, contrasted with dark-hued furniture of walnut.

Considerable care, however, must be

exercised in selecting the lacquer reproduction, because those which are well made are few in comparison with the kind that merely parodies the beauty of lacquer with paint and varnish, crudely applied in the execution of crude designs. While there is virtually no red lacquer made in this country to-day—as there was virtually none made in Queen Anne's time—there are degrees of merit in furniture that simulates lacquer. The best of it is really beautifully done, in deep, glowing ground colors, on which are raised decorations of true charm and feeling. The whole piece

is really finely finished, with an old-seeming patine, sometimes with minute crackles, and the whole very subtly antiqued to avoid the raw brightness of new color. Such reproductions, rightly and naturally, are not inexpensive. The hardware is heavy, well made, and beautifully chased, and the pieces are well and carefully constructed, and thoroughly finished inside and out.

There is by all means a place for this type of furniture in any decorative scheme suitable to include it, and while the most conspicuous pieces are highboys, cabinets on stands, and secretaries, the same beautiful treatments are given to a variety of small pieces, such as gate-leg tables, coffee stands, mirror frames, and nest tables.

After the time of Queen Anne in England the vogue of mahogany effectively diverted public taste from the Chinese lacquer craze, and saw the rise of Sheraton, Hepplewhite, Chippendale, and the Brothers Adam. But the Adams did not feel that the last chapter of history had been written when mahogany became the prevailing cabinet wood. They made plenty of fine mahogany furniture, but they also popularized painted furniture, creating what to-day is so widely known, in reproduction, as "Adam green." They also painted furniture in yellow and ivory, and employed painted decorations, often sufficiently elaborate to include medallions, frequently done by Angelica Kaufman in her most charming classic manner. The Adam idea of color, however, was a very delicate and restrained one, and quite the opposite of anything that could be called exotic. It is exemplified, quite largely, in the general furnishing of



*More and more, people are turning to color in the home, not only in wall treatment and hangings, but in the furniture itself. The gay coloring of the furniture in this room adds a cheerful note to the ensemble*

## COUNTRY LIFE

Carlton House, the annex of the Ritz-Carlton in New York, though even here, in the lounge, for example, the prevailing tone of Adam green in the furniture is accented and enlivened by a scattering of lacquer red tea-tables and an occasional red chair.

In a sense, and quite fairly, color in furniture as expressed by the Adam manner can be regarded as "in the modern spirit," though I do not think it is exactly what most users of the phrase mean—in such cases as they know what they do mean. Another type of furniture in which color played a very important part was the eighteenth century Italian furniture that is generally called "Venetian." Something of a hybrid in design, deriving from contemporary France, with certain vague recollections of the profuse magnificence of the baroque, this furniture was richly and elaborately painted. Much of it had a peculiar charm, some suggestion of an old and storied past, told in opulent color.

Meanwhile, there have been, and are, certain other manifestations of color in furniture which can show plenty of derivations to-day, though not in the realm of sophisticated "period reproductions." European peasant furniture, in various countries, has often expressed itself in

color, and usually in vivid, primitive colors. Best known, perhaps, is the gay furniture of Czecho-Slovakia, decorated with brightly colored flowers, quaintly conventionalized. Similar furniture in Russia and Scandinavia is also highly colorful, and in Holland we generally think of the characteristic deep cobalt blue of chair and *kaas*—the massive Dutch cabinet. The paneled doors of the *kaas* were often decorated with primitive floral treatments in color.

The whole color idea of European furniture finds a very popular acceptance here in breakfast sets, and in the ready-made or amateur coloring and decoration of a wide range of cottage furniture. This is available in a great variety of forms, mostly well-designed, simple things such as gate-leg and butterfly tables, Windsor chairs, chests of drawers, and the like. Choice is offered in these pieces through any desired color scheme, with or without simple floral decorations, to the furniture



*The rendering of the color in this commode suggests inlay, so delicate is it. Such a piece of furniture as this blends delightfully with a background of tinted walls or single-toned wallpaper*

unfinished. The recent perfection of a number of enamels and quick-drying lacquers has widely popularized the instinctive pleasure that people have in evolving and executing their own color schemes, and through the combination of well-designed and soundly made unfinished furniture and easily applied color finishes, color in furniture is far more widely popularized than it could ever be if it

were confined to period reproductions. This type of furniture, to be sure, is limited in its proper use to small and informal houses, yet it is in vastly better taste than would be inferior imitations of the more elaborate types.



*The joy of waking up in a bedroom full of the cheer that the coloring of the furniture brings is enough to insure peace of mind and gayety of spirits throughout the entire day*

COUNTRY LIFE



Lacquer has always been held in high favor among persons of discrimination, and it is as popular to-day as it has ever been. This chest of drawers is modern, and obtainable in a variety of colored lacquers

And insofar as interiors done in painted cottage furniture are something of an innovation, so far as their recent and present popularity is concerned, these, too, might be said to be "in the modern spirit." But I do not think this is exactly what most users of the phrase mean. They might mean the new furniture by those modern designers of France who are typified by Ruhlmann. That brilliant designer



Where is the person who does not thrill at the sight of some rare old piece of painted Venetian furniture? It is extremely difficult to find nowadays, and very high priced, but its modern counterparts, such as the bureau above, are almost as satisfactory and much less expensive



has held more to rare woods and their combinations, without more than incidental use of color—the spirit, in fact, of the *Salon des Arts Decoratifs*. But many of the modern French designers lean toward

This unusual little chest of drawers, so delicate and dainty, would be as useful as well as highly ornamental adjunct to almost any modern bedroom

Chinese forms in their work—Chinese, and something which they add to the Chinese. That something is, very definitely, color—and the "modern spirit."

The origin of this modern spirit, and with it an untrammelled sense of color, had its beginning a good many years ago in the work of a group of restless designers in Austria who called themselves the Viennese Secession. According to their convictions the most vicious influence in design is historic precedent. Holding no brief for the Viennese Secession, or its more recent development as carried on by the Wiener Werkstätten, I simply record the contribution of the movement to the picture we call interior decoration as a whole. It is as unnecessary to say that the movement is wholly good as that it is wholly bad. Like any other school of design, the answer lies in whether or not the designer is sincere and able.

Recently the old Viennese Secession idea has appeared in this country in terms of a newer creative spirit, and in terms of the most intensely modern application. Its exponent, Mr. B. R. Frankl, has some interesting thoughts, and is developing the application of color in ways that are far more than individually whimsical.

Of the modern spirit itself he has much to say and much that is worth saying.

To him, for instance, modern art is only a relative term. The furniture makers of Tutankhamen were moderns in their day, and from that time on until—but not including—the present, art expressed life. The art of to-day must be created to-day. This designer believes that, for an



Perhaps the most important lesson in furnishing that we have learned from the Orient is a love for and appreciation of lacquer. This modern Chinese cabinet with its brilliance of coloring is a fine example of what can be done in lacquer to-day

intelligent public, mere likes and dislikes are not enough. One must have conviction—and conviction can only be a result of reasoning. As to color, he believes that it is often more important to achieve a good contrast than a perfect match, but that a room can contain only a certain amount of color and a certain amount of design.

With a variety of essentially original

A pair of highly ornamental beds with lacquered headboards, showing Oriental influence in a wholly delightful fashion. For the formal bedroom nothing could be lovelier than these



forms, color is applied in pure masses and vividly interesting combinations. And in this scheme of things the color is not merely incidental. One feels it as much a part of the furniture as of the design—as though a chair were not merely painted red, but as though it were red all through. It is a red chair, and even though one were to see an identical one in green, the illusion persists that these colors are an integral part of the furniture. This is “color in furniture” seen in its utmost degree.

Life is converging more and more toward the apartment, and this furniture, certainly, designed with considerable thought of conserving space, could not fail to provide a color note that synchronizes with much of the life of to-



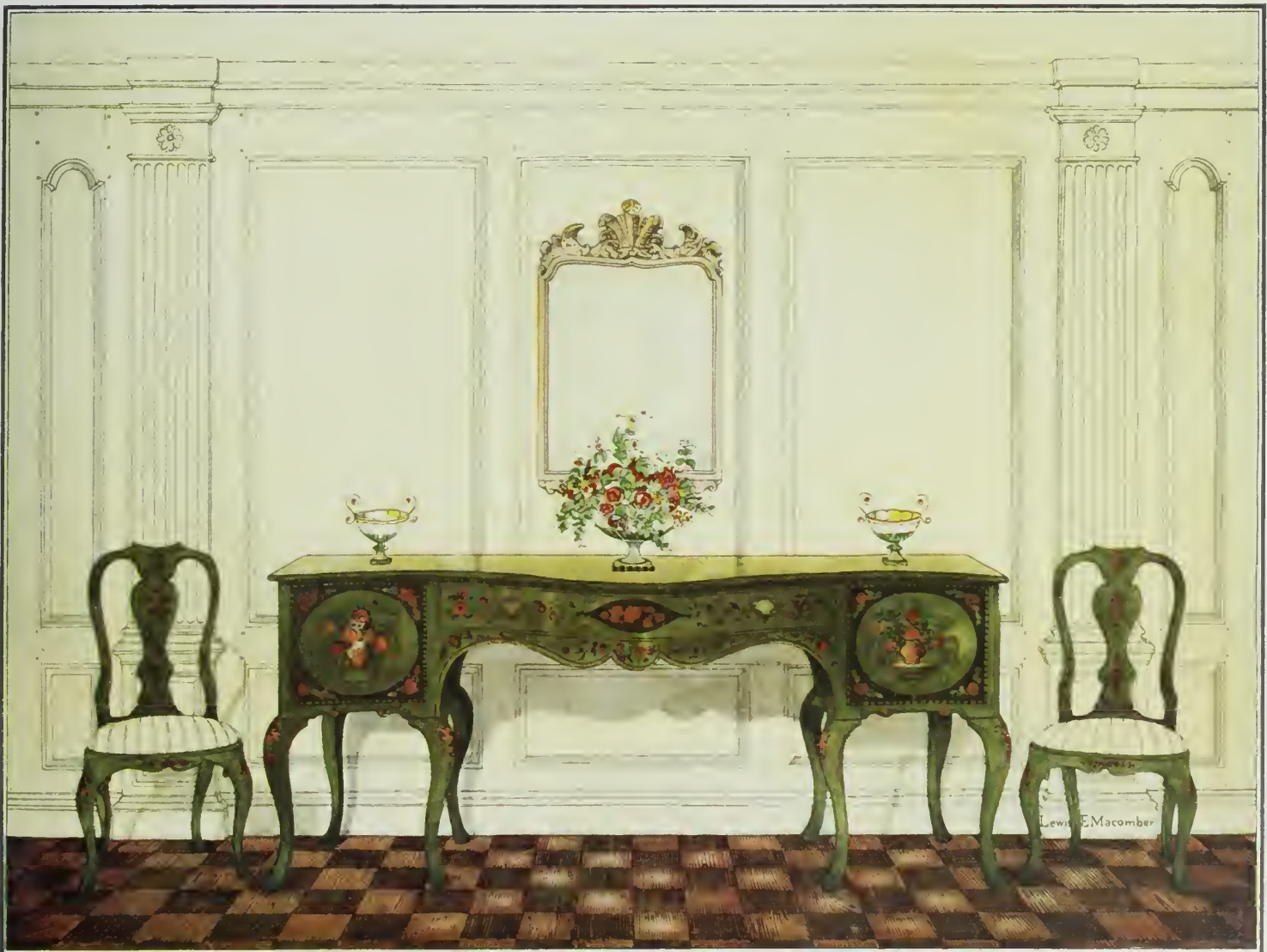
*Two examples of painted pieces that give a good idea of how well this increasingly popular type of furniture fits any home, large or small.*

*Above, a dining room set admirably suited to the needs of a small house, while below is pictured a more formal type for the large mansion*

day—to which extent it is highly expressive, and rationally so. Whether one likes the life of to-day is an entirely different matter.

As we are unlikely, in this country, to evolve one kind of life and one group of tastes to the exclusion of any differing kind of life or group of tastes, it is a reasonable assumption that the older ideas of furniture will survive indefinitely, with only slight modifications in the direction of “the modern spirit.”

Certainly color lends stimulus to life and, properly managed, need do no violence even to delicately adjusted sensibilities; and history proves that color in furniture, far from being an exotic or sophisticated trait is, in fact, an expression of some of the oldest and most primitive instincts of the race.





CARL KLEIN PHOTOGRAPHS

HAMPTON SHOPS, DECORATORS

#### LAMPS FROM ENGLAND AND FAR CATHAY

In the present day lamp beauty is held to be on a parity with utility, and the four corners of the earth are ransacked for art treasures that may be adapted to the practical purpose of dispensing light, as were the exquisite examples designed by Warren Cox that are shown here. At the upper left is a Kirman peacock-blue vase fitted with a batiked tan velvet shade decorated with motifs taken

from Bokhara embroidery, and surmounted by a finial in the shape of a cast bronze peacock. At the upper right the batiked white silk shade copies the decorations of the Lovestoft vase used as a base, and the curve of the shade follows that of the vase, the straight collar duplicating the vase's straight neck. Lower left. A Tang dynasty (618-906) mortuary vase decorated in high relief and

glazed in pale celadon color; its painted crêpe shade follows the lines of the vase, and is surmounted by the original cover of the vase, upon which is a Ho bird aspiring to heaven. Lower right. A Sung dynasty (960-1280) wine jar of creamy white glaze decorated with flying cranes and Chinese lilies in brown, freely drawn, the batiked velvet shade duplicating these motifs.

# Wintering in the City

by HANNA TACHAU

Photographs by M. E. Hewitt

THE apartment, as typifying the home, has come to stay. Not only has it become a permanent institution in large cities, but it has developed and grown in popularity in all the small towns as well, for it answers the call of woman for simplified living. It has solved the problem of reducing the business of living to its lowest terms. There are types of apartments that fulfill the requirements of all classes, from the great pretentious suites of fifteen to twenty rooms that are as magnificent as the most magnificent houses, to small model flats of two or three rooms; but all of them have one idea in common—the presentment of “the latest modern improvements.”

But we have to do here with the furnishing of the city apartment, which is quite a different matter from dealing with a country house whose type is often quite pronounced, and whose furnishings should accord with the particular character and architecture of the house itself. When we are given, for instance, the problem of a Colonial or Georgian house to furnish, or a simple, naïve Normandy type of cottage, or the solid, comfortable Queen Anne mansion, or the sophisticated grace of a French dwelling, it is not so difficult to steep ourselves in their traditions or to buy furniture and accessories that belong to their particular era. But the apartment is the offspring of no special period, nor has it a distinct style of its own. Those who enter can, to a certain extent, make of it what they will, pervading it with their personality, stamping it with individual charm.

But we, who are about to create a home, must ask ourselves in what way we can express ourselves best. Whether our inclinations tend toward formality

for which we wish, preëminently, to provide an appropriate setting? All these things we must ask ourselves and have settled in our minds before setting out to plan our home as a whole and each room as a part of that whole. These various needs and requirements are so individual that each is a problem in itself which we cannot hope to solve in so limited a space, so we can only touch in a general way upon certain fundamental principles that may help toward attaining harmony and in achieving certain practical ends. The large, pretentious place that includes salons, both large and small, a library or book-room, perhaps even a conservatory of its own, or the expensive duplex apartment—that very interesting achievement in modern home planning—must give way here to the smaller apartment sought by so many younghousekeepers.

When the idea of furnishing a new home or refurnishing an old one has once taken possession of our imagination, we are gripped with an almost uncontrollable longing to “pick up” a piece of furniture here or some coveted *objet d'art* there, to adorn or to use in the home of our desire. But oh, don't buy any furniture, I beg of you, until you have found and signed up for your apartment, measured its wall spaces, and studied its possibilities and needs very thoroughly. How easy it is to mar a place by overcrowding or by having to use things that do not fit in or are inappropriate. Better go slowly and buy only the essential things first, gradually adding the finishing touches later.



GERTRUDE BROOKS, DECORATOR

“Magic casements” like this give to an outlook over roofs and spires a poetic quality of beauty that we do not expect to find in a city. This loggia opens out of the living room in the city apartment of Mrs. Ponsonby Ogle, other rooms of which are pictured on the two succeeding pages

and grandeur, or whether we find greater happiness in modest, unpretentious surroundings. Do we long for the tranquillity that quiet, delicate nuances of color provide, or do we need the stimulation of vital, vibrant hues and striking contrasts? Have we perhaps a beloved hobby—the collecting of old glass and china and pewter, or books or tapestries or etchings

When planning an entire apartment we should never visualize one room at a time, for one room leads on to another and they must be studied in their relation to each other to bring about harmony in the general scheme of decoration. Transitions should be subtle and pleasing, contrasts never disturbing or aggressive; and when color is thus handled wisely and furniture is well placed, we will have attained what decorators so glibly call "interesting vistas."

The greatest asset to an apartment is a feeling of freedom and spaciousness, and the way to achieve this most effectively is by keeping the walls of living room, dining room, drawing room, and library in one tone. They are thus made to look like a continuous stretch of wall space, giving the illusion of lengthy vistas. The shut-in feeling that confining walls are apt to impart disappears at once, and we unconsciously are able to breathe more freely. The woodwork should also have the same finish as the walls, if we wish to gain greater spaciousness, and what is more delightful than cream, warm gray, or soft gray-green woodwork accompanied by walls that are painted or papered in much the same tone? Modern building seldom specifies real hardwood for trim, and as badly grained imitations are not to be endured, why not frankly paint them to get a desired effect?

The question when to use warm and when cool colors as backgrounds is decided rather explicitly for us by the exposure and size of a room and the amount of light it receives. Sunny rooms having southern and western exposures generally require the use of cool colors—cool blues and greens and grays—but northern rooms need the vitality that comes from



*Curtaining that is opaque to vision and that yet lets in the sunlight is a sine qua non of the city apartment. The window*

*drapery treatment in this bedroom is admirable. The restful color scheme is keyed to green and gold*

the warmer tones of rich ivory, yellow, buff, and misty, pinkish gray. The larger and lighter the room, the more it can stand dark tone values in walls and furnishings. The smaller and darker it is, the greater its need for luminous, warm color values in its decoration. When the large surfaces—walls, floors, and ceilings—are taken care of, the selection of harmonizing colors for furniture coverings, hangings, rugs, and the smaller accessories will follow, naturally and logically.

The great objection to occupying an apartment is the feeling of insecurity and impermanency which we are apt to experience. This is not conducive to home-making, so we must, if possible, rid ourselves of the thought of moving. We naturally do not care to expend too much money on other people's property, yet there are certain things which are needed that we should not grudge paying for. Built-in cupboards and bookshelves are not only useful but can be made highly decorative, and they can be so built that they can be removed if the day should come when we must house our possessions elsewhere. As for an ugly paper, do not try to compromise and live with it even though it has been recently hung by a landlord who refuses to replace it. Rather save on something else and let the background of your room be right. No other one thing matters so much.

Mantels and fireplaces in which real fires will burn have undergone many changes during the past decade. For a time the mantels were so impossibly ugly that they hardly recompensed for the beauty of an open fire. Then they disappeared entirely, the plea being that they took up too much space, and apartments were shorn of the real center of interest in a room—the hearth. Now fireplaces are beginning to come into their own again. Should our own apartment boast a real fireplace in which we can burn coal or wood logs we are indeed fortunate, for at once the rooms take on the semblance of a home. If the mantelshelf is topped by one of those hideous excrescences of a bygone age, a cabinet made up of a motley array of little shelves and mirrors, insist that it be removed, and treat the space where it hung with papering or paint like



*The generously proportioned living room is made to seem still more spacious by the well-considered handling of wall*

*spaces and openings and placing of furniture, as well as by the unbroken vista through to the loggia beyond*





*Another view of the bedroom (shown also at top of preceding page). The unobtrusive background of dignified Adam paper in*

*soft green and the plain floor covering insensibly give an effect of space and tranquillity.*

the rest of the walls. A good picture or a fine mirror or some other important bit of decoration can then be placed over the mantelshelf, giving distinction to the whole room. The treatment of the overmantel and fireplace is a fruitful theme which demands a whole chapter for itself.

The modern apartment that is not too pretentious is generally planned around the living room—that is, the living room is its real nucleus. It may play the rôle of a number of rooms and yet it must retain its dignity. Sometimes it does duty as living room, library, and dining room; or again it may be a combination of living room, studio, and guest room. For this latter use, a comfortable couch that can be used for sleeping is imperative, and some drawer and closet space. Being of such an elastic nature, everything in it must fulfill a purpose. Lest it lose its spaciousness, use restraint and buy no superfluities in the way of chairs, tables, stools, and ornaments. A room may be made ever so graceful with charming things without becoming overcrowded.

A secretary with glass-enclosed shelves above and drawers beneath is a very useful piece of furniture, for it serves the purposes of a desk and the shelves may house a collection of old china, or they may hold some specially prized volumes. One or two drawers may be put at the service of an over-night guest, the others used for storing papers, pamphlets, etc. Built-in bookshelves do not infringe very much upon the space of a room, for they can be made as shallow as the books allow. Though the overstuffed chair is a triumph of comfort, its bulk looms in a room where space is at a premium. A fireside chair, perhaps of the wing variety, several side chairs which are built for

comfort, a table or two to hold books and lamps, and a really comfortable couch are the essentials in such a room, which can fill a dozen needs.

The practical functions of rooms must necessarily influence their furnishing and arrangement, so it is well to keep them in mind. Bedrooms were created, primarily, to further rest and sleep; drawing rooms are used exclusively for social intercourse, so they should appear gay and inviting; libraries are for reading and

study, so no jarring note in their decoration should disturb mental repose and concentration. Comfortable furniture is essential. The dining room should be especially bright and cheerful and harmonious; and halls and foyers, which are generally small in apartments, should be treated in a formal manner, requiring only a chair or two, and perhaps a bench or console and a mirror. The kitchen needs above all other things those requisites which make for cleanliness and convenience as well as attractiveness.

Bedrooms are shut off for privacy from the other rooms in an apartment, so they may be as distinctive and individual as desired. If the bedroom is small, it goes without saying that walls should be plain. Flowered and figured papers, though ever so charming (some of them), decrease the size of a room. Plain walls, which may include self-toned striped papers that give height to a room, allow the use of gay chintzes for hangings and bedspreads and furniture covers, and that is especially desirable, for chintzes have limitless possibilities. Realistic patterns and designs, whether on wallpapers, carpets, or hangings, are to be avoided under all circumstances.

The beauty of a home does not depend upon the expenditure of large sums of money nor upon the careful copying of period rooms, which in their day may have been created by a master but which may not at all express our present way of living. Rather is it the outcome of intelligent selection and harmonious arrangement of concordant forms, and pleasing colors and materials which conform to certain fundamental principles that underlay *all* periods and which can be safely applied to every type of home to-day.



*Again, in the dining room the same restraint in furnishings and decoration emphasizes the feeling of freedom and*

*spaciousness. The black and gold Chinese lacquer cabinet is an effective note against the yellow walls*

## DEVEREUX MILBURN

*Photographs by*



*The famous international polo star, who will be one of the mainstays on the American polo team when it meets the invading British team at Meadowbrook, Long Island, this month, is a veteran of many years' experience in international matches and one of the world's keenest*



## IN ACTION

EDWIN LEVICK

*players. Always a threat on the offense, Milburn is a tower of strength on the defense, and is perhaps the greatest back that the game has ever known. These photographs, taken especially for COUNTRY LIFE, give a good idea of the perfection of Milburn's form on the polo field*



MAYDAY— and early daffodils and lacy shadows cast by apple boughs only tipped with green! All the promise of the years is fulfilled each spring, for in each spring there is increase of beauty—an increase in the vast numbers of buds of leaf and flower, more of a look of age, that precious quality in good gardens and in good houses alike. “Deliver us from the look of newness” has ever been the cry of those who build and those who garden. Well do they know that unless sun, rain, and time, lay their slow and subtle hands upon the house or garden it can never have the charm, the seasoned richness that old gardens wear. Members of the Garden Club of America who visited the old gardens about Richmond some years ago learned one most important lesson. That was to let their gardens be—not to do over-much to them; less in the way of pruning, of cutting-back, merely enough to give a trim look. A hard lesson this; there seem so many reasons for keeping things in exquisite order. Not only for weeding and cultivating but for shaping and cutting back of tree and shrub. Yet when these things are left to themselves (always assuming that space permits) what lovely natural forms ensue, what pictures are created.

The streams of daffodils in these old gardens of Virginia in late April were a case in point; here they had been for generations; here they were always growing in increasing numbers and in loveliness. And who could feel it spring without a daffodil? Always have I had a few in the beds or borders. At first the older and more common kinds, mainly trumpets and poets; then some little collections of finer sorts bought in this country and abroad; and many of these good ones are in open ground here still doing nobly. Alice Knights, Elfrida Pearson, Niobe,



Bernardino, Firebrand, Great Warley—to name but a few—are smiling or glowing in their places. When cut, with a few twigs of forsythia or of *Prunus subhirtella's* pale pink flowers, or when in bowls with little knots of Muscari Heavenly Blue, can anything be sweeter for house or table? There is something about that old tulip Thomas Moore (or perhaps it is now called by the uninteresting name of Fred Moore) which makes it almost the nicest tulip to use with mid-season or late daffodils; yet all single and double white and yellow earlies in the way of tulips are excellent companions for them.

What names are associated with the development of the daffodil! Barr, Burbidge, Backhouse, Engleheart, Wilson, Willmott, Crosfield, Jacob, Pearson, Krelage, Van Waveren, Copeland, Brodie of Brodie, Chapman, Bourne, Leak, Loder, De Graaff—the list could be made longer still; but these are some of the outstanding ones in England and in Holland where more attention has been given to the daffodil than in other countries. It may possibly be that America may yet produce its own beautiful hybrids of the family, especially since the editor of the new and delightful *National Horticultural Magazine* is devoting some of his time to work of this kind in his garden; but it will be long before we equal or surpass the overseas growers, whether amateur or commercial. And it will also be long I fear before we have an organization such as the Midland Daffodil Society, whose fascinating small report for 1920 lies before me

## Daffodils for

by MRS.

as I write. Here, in Mr. Malby's photographs, one sees the character of such flowers as Moira O'Neill, Tranquillity, Eucharis, Beauty of Radnor, Harvest Moon, John Masefield. Again, it will be long before we have any such novelty in daffodils here as Mr. F. Herbert Chapman's Grand Opera, a beautiful poet with an outspread cup which shows two distinct bands of rich color upon it, probably (although I have not seen the flower) scarlet and orange, or yellow and primrose color.

That there is a deep interest in the flower in America no one can doubt. In looking over the accounts of the 1927 New York Flower Show one read with real pleasure that the crowds pressed so about the beautiful cut daffodils just brought over from England by Mr. Scheepers's initiative and energy, that it was almost impossible for those in charge to get to the daffodils to affix their labels. Fields of the common varieties are in flower now each spring in the Pacific Northwest, in Tidewater Virginia, on Long Island, and in other parts of the country; and in this time of true and ever-growing interest in flowers and in garden varieties and their uses, there will certainly crop out individuals who see visions in the daffodil, who will not rest content with their Emperors and Empresses, their Sir Watkinsons and their Victorias. The great fanciers abroad seem to run more in hybridizing, to the poet, the incomparabilis, the Leeds the Barri. Mr. F. Herbert Chapman, one of the great English hybridizers, writing in the magazine mentioned in a former



*An exquisite association of daffodils and birches seen against the blue and silver distances of spring in hill and meadow and sky. In the Long Island garden of Mrs. Irving Cox*

ISABELLA PENDLETON, LANDSCAPE ARCHITECT

# Next Spring

FRANCIS KING



paragraph—that little periodical for which no words of praise can be too high—says, “At the same Birmingham Show at which Grand Opera figured, I also showed Dinkie of my own raising. This is a Barri, and the coloring was said to be unlike any flower previously exhibited, the whole flower being a uniform greenish yellow, with just a very narrow clear-cut red rim to the cup.” Let this bit of description from a master suffice to show to what lengths changes are being made in the daffodil, and perhaps encourage some of our own amateurs at least to try their hand at this fascinating, if slow, pursuit. For let it be remembered, too, that after the first seed of a possible new daffodil is gently put into the ground, seven years must pass before the flower is seen. Does not, in all gardening, every year pass too fast? Each one is so crowded with activities, with interests, is so engrossing with failures or even more engrossing with successes that a year is as nothing, and seven will come and go until one morning, standing over the daffodil rows, the seeker after beauty will exclaim, as he looks at his blooming daffodils, “Is it possible that it was seven years ago that I first placed these seeds here?” As for the excitement of collectors to-day, it is greater than ever, as is the interest of gardeners everywhere. A fine grower in England suggested this spring (1927) in a letter to me that orders be placed very early, “as already the Dutch are buying heavily in this country and everything points to an unprecedented demand.”

The late Rev. Joseph Jacob in the Present-Day Gardening Series, has a delightful book on the daffodil; here in a very interesting short preface by Rev. W. Wilks, for years the secretary of the Royal Horticultural Society, it is amusing to read his remarks of perhaps fifteen years ago as to the “present truly ridiculous prices of thirty, forty, and fifty pounds a bulb for a new daffodil.” If Mr. Wilks were living now, he would probably realize that much more than this is given now for a new and promising variety, and that tulips as well as daffodils are commanding the attention of the great commercial growers to an extent only surpassed at the time of the tulip mania in Holland. Mr. Jacob’s book is one that all daffodil lovers should possess; and it may be said, too, that a very comprehensive and readable article on the history of the daffodil and its divisions or classes appeared in the Bulletin of the Missouri Botanical Garden of April, 1926.

What was for me a very dramatic moment in daffodil matters took place one cold bright April morning in a little town of North Holland, Noordyck by name. Two or three members of a great bulb-growing house there had taken me to a room on an upper floor of one of their warehouses at the edge of the fields. In that room was staged a collection of magnificent daffodils, perhaps a hundred, perhaps two hundred varieties, most of them either very new or as yet only numbered. As I gazed at these beautiful flowers, one of these gentlemen said to me,

“We should like to have you glance quickly over this exhibit and say which you consider the outstanding daffodil here.” Looking earnestly at the array before me, I singled out with very little delay a beautiful trumpet with primrose and pale yellow in the flower, and turned to see my hosts smiling at

each other. “That one,” said they, “we have named for you!”

I think this daffodil is not yet in commerce; but when it is, I predict a sensation among connoisseurs. Mrs. Francis King is a very large flower; its perianth is large, flat, and of a peculiar whiteness. Its yellow trumpet is very tightly frilled at the edge; this edge is of clear bright yellow, and below the band of yellow is another which can only be described as a glowing apricot, an orange apricot, if you will. This band of glowing hue is a deep one; and as one looked at the daffodil, one wondered that that hybridizer’s mind and hand could help to create such a marvel of a flower as this. Among the beauties in this little room were Etna, a beautiful double of orange and yellow; Galaxy, a wonderfully vivid flower which would look especially well in the border; Radio, a pure white with a delicate stripe of pale yellow, and Milford Haven, of orange and white. No one could possibly imagine the existence of such flowers. They must be seen to be believed. When such come within reach of the discerning amateur, then we may expect such loveliness in our spring gardens, and especially such interest at our spring shows, as we have not achieved before.

For spring gardens, one’s dream may well be such a planting as that in the accompanying picture, in the garden of Mrs. Irving Cox on Long Island, where the daffodil and the birch are seen in exquisite association against the blue and silver distances of spring in hill and meadow and sky.

*The enchanting effects that may be obtained with daffodils in the spring garden are almost unlimited, but we are prone to forget that they must be foreshadowed in the fall planting of bulbs*



# THE EDITOR LOOKS ABOUT

## *The King Is Dead, Long Live the King*

THE horse, they'll tell you, is dead. He's outlived his usefulness. His day is done and soon he'll be as extinct as the dinosaur. They've been saying that for a great many years now—ever since the automobile was first adopted way back in the year 1900. They keep on saying it at intervals and will no doubt go right on saying it until Gabriel blows his trumpet and starts to wind up the business of this old world as a going concern.

Don't you believe it. The horse is far from dead, and just as long as there's a person who likes the feel of good leather



under him and just as long as there's someone who knows the thrill that comes only with the rush of the wind in your face as your horse clears the top bars and the hounds in full cry disappear around a corner after a streak of red—then just so long will the horse be monarch of all he surveys. That day, praise be, seems far off. The revival of hunting since the war has been enormous and equine interest has grown tremendously. All the great hunts—the Radnor, the Myopia, the Meadowbrook, the Onwentsia, the Rose Tree—are flourishing like the proverbial green bay tree. And for sheer spectacle what can compare on a frosty autumn morning, with the trees a mass of red and gold, to the sight of flying figures on magnificent mounts streaking across the barren fields after a pack of hounds baying gloriously? And what content can equal that which fills your soul when, after a good run, you come home to a warm breakfast before a cheery open fire? Here is the very zest of life.

For that matter, what can compare with the thrill of a group of horses coming down the home stretch of a race track at full tilt, neck and neck, with their jockeys urging them faster and faster while the roar from the eager, excited crowd grows more deafening? Who says the horse is dead? If you think he is, go spend a week at Saratoga Springs, N. Y., in August, when the racing season is on. Or drop down to Belmont Park near New York on the opening day of a United Hunts Meet. Or go out to the race track at Miami or at Louisville, or arrange to visit Baltimore when that classic of steeplechasing, the Grand National, is being run. We warrant you'll change your views.

And if there are further doubts as to the demise of His Majesty, the Horse, how do you account for the horse shows that are held during the season almost

every week in some city or other throughout the length and breadth of this great land of ours? At a horse show there is no interest save the horse. There is not the thrill of the chase, nor the excitement of the race either—just the love for good horseflesh that has been our heritage ever since the early days of the republic.

No, the horse will never disappear, nor will the interest in him. His place in our hearts is too secure for him to be replaced. The King is dead, long live the King!

And what of man's best friend, the dog? Is he gaining or losing in popularity? Is his day done, too? Anything but. For as long as there is a two-footed human being left on this planet you'll find him accompanied by his faithful four-footed friend. The canine grows in popularity as the years go by and you'll find him everywhere that mankind dwells, from the humble mongrel in the African's kraal to the pampered pet in the most luxurious home on Fifth Avenue. For the dog, in his various breeds, is a strangely adaptable beast, and hardy too, but none the less one who responds to the sunshine of affection.

Fashions in dogs change only a little more slowly than do clothes. Not so long ago the lordly Newfoundland was the children's pet *par excellence*. Where is he now? Vanished, indeed. And the fat pug with the curly tail, where is he? What has become of the scores of French poodles and the low-hung dachshund—they are the exception rather than the rule nowadays. Even the smooth-haired fox-terrier and the King Charles spaniel have suffered eclipse. Instead of these old stand-bys we have with us in legion the police dog, the Sealyhams, the Bedlington terriers, the Dobermann pinschers, and the

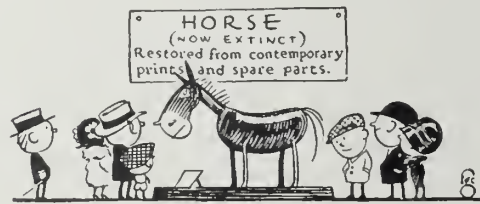


schnauzers—the latter unheard of to any extent in this country several years ago.

People seem to want looks in a dog as much as other qualities and that is where pug and poodle lost out. The newer breeds in many cases combine good looks with other virtues and that explains why they are so much in demand. Yet contradictorily, almost the ugliest dog in the world, the bulldog, holds his position well up the ladder of popularity as securely as ever.

The increase in the number of outdoor dog shows in the country during the spring, summer, and fall has increased the popularity of the dog enormously, and it was generally conceded that the annual

show of the Westminster Kennel Club last winter was one of the most successful ever held. We wandered about down the long aisles and tried to make up our mind which dog we preferred above all others—but we liked them all, or almost all. For sheer looks there could be nothing handsomer than a police dog. But a brindle Great Dane at attention is hard to beat. While a pair of Russian wolfhounds, the way Marguerite Kirmse once delineated them in one of her famous etchings, can scarcely be equaled on the score of looks.



A good chow is a lordly and handsome aristocrat, and the collie certainly is well up on the list when it comes to looks and also when it comes to affection and loyalty. A black collie with a white ruff is a regal-looking object, and the new strain of merles is perhaps the handsomest type of collie that there is.

When it comes to character one's heart is torn between the lovely, almost humanly sensitive, Boston terrier and the pert, friendly, independent Scotties. We've had both and are still undecided which we like best and probably always will be. Then cairn terriers, or West Highland Whites, or Sealyhams are all very intelligent and great playmates to have about. We've formed a fondness for the wire-haired fox terriers and the Airedales, while in some senses an Irish terrier is the most satisfactory dog of all. We think we could be happy with almost any dog, even a Kerry Blue. We've a friend, a great judge of dogs, this, who goes in for bassets, and when we see his champion Walhamp-ton Andrew we can readily understand his enthusiasm just as we can any sportsman's love for the pointer and the lordly Gordon setter—surely a beautiful and useful dog if there ever was one.

As for the toys—the Pokes, the Poms, the griffons, the schipperkes et al—we leave them to the ladies. No doubt they have their good points, for one sees them on every hand and they fill a useful rôle in a city apartment where no doubt an Irish wolfhound might be a little out of place.

Never since we can remember have we been without a dog and we hope the day will never come when we'll have to be without one. For sheer companionship, devotion, and loyalty, there is no creature on God's earth, to our way of thinking, that can compare with the faithful fireside friend, the dog.

INTERIORS  
OF THE  
MARSHALL FIELD  
RESIDENCE

AT  
LLOYDS NECK, HUNTINGTON, L. I.

JOHN RUSSELL POPE  
*Architect*

*Photographs by Drix Duryea  
and S. H. Gettscho*

FLOOR PLANS ON PAGE 56

*As one steps within the tall entrance doors of the Marshall Field residence one enters the circular vestibule, a section of which is shown at the left. Beyond is the large rectangular entrance hall and at the other side of the house are the glass doors giving on to the loggia. Below. The great stair hall, another picture of which is shown on page 62*









*On these two pages are three views of the library. In the picture on the facing page one looks toward the east end of the library, along the south wall. Above is another view of the east wall. The library is paneled throughout with old woodwork*

*beautifully fitted to the proportions of this room. The furniture, here and elsewhere throughout the house, is antique, in keeping with the Georgian architecture, most of the pieces being of rare beauty and excellence. Below one sees the northwest*

*corner of the library and the fireplace grouping. The portrait shown in this picture and the one in the picture above are worthy of comment. They are not twins—they are the same. The portrait was moved between the taking of the pictures*





The southeast corner of the dining room presents the lovely grouping shown above. The sideboard is a magnificent specimen made of mahogany. The urns at either end are fashioned of wood laid in strips, not turned on a lathe as one might think. The mantelpiece in this room is an antique wood carving and the lighting fixtures are a dull gold, against cream-

colored walls. One beautiful feature of this house which might be mentioned here is the design of the big mahogany doors. A part of one of them shows at the right above. These doors are wider than ordinary doors and they are admirably proportioned. The texture of the wood shows to great advantage. At the left below one sees the northwest corner of the gun room.

The paneling here is antique with a few modern additions so cleverly fashioned that one cannot tell the new from the old. The leather covered chairs bespeak the man's room. The window curtains are noteworthy. At the right below is the northwest corner of the breakfast room. The woodwork in this room is antique and is finished a buff color





*Above is the northwest corner of the dining room. This room is very lofty and beautifully proportioned. Notice how the windowpanes have been increased in size to harmonize with the dimensions of the room. Particularly noteworthy, too, are the graceful curves of the window hangings and the delicate designs in the backs of the antique chairs. The pictures*

*on the walls in this room, and most of the others, are by noted artists of the years past. At the left below is shown the northeast corner of the card room. The paper here is an antique of Chinoiserie design beautifully suited to this early Georgian home. The color scheme is green and white; the upholstery of the chairs is in harmony. Notice, too, the antique mirror, topped by*

*a gilt eagle. At the right below is the southwest corner of the gunroom, the opposite view to that shown on the preceding page. Within the glass doors is a fine collection of shotguns and high-powered rifles. Both Mr. and Mrs. Field are devoted to hunting. Against the left wall is one of those amusing chairs on which one sits the reverse way.*





Mrs. Field's room is simply finished in boards laid lengthwise and painted a rich cream color. The cracks between the boards show through to heighten the effect of charming simplicity. The doors have been treated in a distinctive fashion, the moldings around the panels having been touched with gilt and rubbed down until there is just enough trace of gilt left to add interest to the room and to give it

an antique effect. Above is the northwest corner of Mrs. Field's room, below is the southeast corner. At the left below is a delightful guest room, marked bedroom No. 9 on the floor plan on page 56. It is finished in old pine paneling, dark and interesting. The color scheme is dark red, and the effect given is of cloistral seclusion. This room is in the southwest corner of the east wing of the house proper





Mr. Field's room is shown above and at the left below. The walls are the same material as in Mrs. Field's room, plain painted boards. Above is the southwest corner, below, the northeast. The arched opening leads to the bathroom. The bedstead is covered with red quilted silk, and the walls are hung with delightful sporting prints. At the right below is an interesting view of bedroom No. 4. The fireplace

here is set in the northwest corner of the room. The four-poster bed is hung with dark red damask. Most of the rooms in this house were decorated by the architectural firm which designed the house, and great credit should reflect to Mr. Pope and his associates who worked so carefully and so thoroughly to produce a finished whole which is without its superior on the American continent





THE FIRST FLOOR PLAN IS SHOWN AT LEFT. THE SECOND FLOOR, BELOW. THERE IS ALSO A MEZZANINE FLOOR IN THE SERVANTS' WING, AND A CELLAR, BUT THE PLANS OF THESE ARE NOT SHOWN HERE. FOR PRACTICAL PURPOSES THE TOP OF THE PLAN MAY BE CONSIDERED AS THE NORTH SIDE OF THE HOUSE

*On this page are shown detailed views of four of the guest rooms. Bedroom No. 3 in the upper lefthand corner has a very interesting paper of light red and gold and white. At the right above is bedroom No. 2, and at the right below is bedroom No. 6. The owners' sitting room is shown at the left below. The delightful part about the Marshall Field residence is that while the rooms on the first floor are large and rather stately, the rooms on the second floor are small. It would be a dreary thing to sleep in a room the size of the dining room in this house, but it is a delight to dine in a big room. Even Mr. and Mrs. Field's rooms are small and the guest rooms, of which there are nine, are charmingly intimate*



# Chronicles of a Countryman

by WALTER A. DYER

## IX—The Wild Heifer

Illustrations by Thomas Fogarty

The hunt is up; the morn is bright and gray.  
—SHAKESPEARE.

THE tale of this adventure begins on one of those marvelous September mornings when summer seems to have settled back for a smiling rest before making preparations for her departure. The muggy days of late August were over. A cold night had passed without a frost and now the sun was gathering strength hourly. The garden annuals were at their finest and the old pastures and roadsides were gay with goldenrod and asters. The early apples—Yellow Transparent and Duchess—had been harvested and the winter varieties were taking on size and color. My row of Wagener trees looked like a picture out of a nurseryman's catalogue, only far more colorful.

It was with a singing heart that I strolled up through the orchard, under a cloudless blue sky. The warm sun felt good on my back. With my feet encased in rubber overshoes I scuffed through grass drenched with dew. On every hand the apple trees were bending beneath their load of golden or ruddy fruit. The sweetcorn in the garden whispered continually in the light breeze.

It was for this that we had labored since early spring. It seemed the climax of the year, the apogee of summer.

Suddenly I stopped, astonished. A brown and white heifer—huge she appeared to me at the moment—barred my path. She had been eating windfall apples under one of the trees and raised her head suddenly at the sound of my approach. Then she reached up her long neck and deliberately picked a big Hubbardston apple from the tree with her tongue.

"Here!" I yelled, starting forward. "Stop that!"

Turning with surprising agility, she made off through the trees. She wore a sort of halter on her head, I noticed, and it occurred to me that I might be able to catch her and tie her up until I could notify her owner. A heifer loose in my orchard was the last thing I desired at that moment.

I walked cautiously forward, following her track in the dewy grass, and presently caught sight of her again, nosing about under one of the trees. Again she lifted her head at my approach and stood staring at me with big, wild-looking eyes.

"So-boss," said I in my most seductive tones, extending my hand. "So-boss."

At this point my dog Kim, following my trail through the orchard, came bounding up.

"Back, Kim," I cried. "Go back!"

But Kim is not always instantly obedient, and he was already dashing delightedly toward the strange heifer. She lowered her head and charged him, which only increased his vociferous delight. My yelling to Kim doubtless added little to her calmness of mind, and she went lumbering off through the orchard and up the sand hill with Kim barking at her heels. I also gave chase, calling continually to the dog.

I reached higher ground just in time to see Kim turn the heifer south. Then they went pell mell through the McIntosh trees and into the depths of the woodlot. Kim came home, muddy and panting, half an hour later, and I saw no more of the stray heifer that day.

"Perhaps Kim drove her home," said Madam.

"Perhaps," said I, "but I doubt it. That heifer has had a taste of apples, and she'll be back. And they won't make her sick, either. If one of my cows got loose in the orchard at this time of year, she would be staggering drunk before night, but apples never seem to hurt a maverick."

All my good humor of the morning had vanished and I continued to sputter. I don't know what I should do if I didn't have a wife to scold at when things go wrong.

"Whose cow is it?" asked Madam.

"Hanged if I know. I never saw her before. She appears to be a heifer, but she sure has got her growth. She's as wild as a deer and can run about as fast. I can never catch her in the world. I don't see why people can't find some way to keep their cows at home. Every year we have this trouble, first with one neighbor's cow and then another's. It's a nuisance. We've lived here ten years and my cows have never once got into anybody else's farm."

"They may yet," she warned. "They've broken down the pasture bars more than once, you know. Better not say too much."

"But when they do get out they come up to the barn where they're well treated. If other people took decent care of their stock they wouldn't want to stray. There's no excuse for it. Well, I suppose

I'd better begin telephoning around to see if I can locate the owner. That means spending an hour. The farmer's line is always busy."

I set forth this conversation not because I am proud of it but because I want to give a true picture of my frame of mind. I was mad. I fully intended to give the owner of that heifer a piece of my mind, but I did not succeed in locating him. No one had seen or heard of a brown and white heifer such as I described. Finally I cooled off and went about other things.

The next morning it was Madam's turn to get wrought up. Madam does most of the work in the vegetable garden—because she loves it—and when I told her that the wild heifer had been in her sweetcorn she nearly wept with exasperation.

"My lovely corn!" she cried. "It's the only thing that has done well in the garden this year and the only thing I've had enough of to can. Is it all gone?"

She hurried out to the scene of disaster. It wasn't quite so bad as she had feared. More trampling than eating had been done and most of the ears had been left. However, the heifer might come again.

She did, the next morning before we were up. Apparently she was making her home in our woods, coming forth to forage when hungry. I got Joel and we took ropes and went into the woods, leaving Kim shut up in the house. We caught sight of the heifer twice, but we could no more catch her or round her up than if she were an antelope. She could run through those woods four times as fast as we could. It was hopeless.

On the third morning I went out early and found the heifer again in the corn. The instant she became aware of my approach she wheeled and sped off into the woods. I followed her to see if I could learn anything of her, in the hope that I might, with help, be able to catch her. But she was as elusive as a wraith. I found the prints of her hoofs in the dry bed of a brook, in a swampy spot, and elsewhere. Matted ferns showed where she had lain. I found places, too, where the wire along



"There was something about him that caused the angry words to die on my lips"

Andrew Beebe's line was down so that she had access also to his woods. That gave her free range of fifty acres of forest and I realized that there was small chance of catching her.

Nevertheless, I went up into the woods once more on the fourth day and had the good luck to catch sight of the crazy creature, though it availed me nothing. She stood for a moment and looked at me with big, startled eyes. A wild animal if there ever was one. Some strange kink in her nature had impelled her to revert utterly to savagery. She turned and vanished, crashing through the underbrush.

Peter Rice is one of the field drivers of Lisburn and I appealed to him. He looked thoughtful and then stated that the case was outside his jurisdiction. He was responsible for stock at large in the highway, he said, and was obliged to take care of stray animals that were brought to him, but it appeared not to be his duty to organize a posse to hunt down wild heifers in the woods. He suggested that I collect damages from the owner and I came away in a huff.

By the fifth day I had worked myself up to fighting pitch. I had been advised to shoot the heifer, but that did not appeal to me. I am a poor marksman as well as chicken-hearted. But I resolved to find the owner and make him pay well for all the trouble and damage his heifer had caused. If he chose to shoot her, it was no affair of mine.

Bill Todd chanced to drive past my place about noon with Abner Clapp's team and a load of railroad ties. I asked him, as I had been asking everybody, if he had heard of anyone losing a big brown and white heifer.

"Why, yes," said he, halting his team and crossing his legs reflectively. "Michael Shea told Abner he'd lost one. Been huntin' high and low for her. You seen her?"

"I should say I had," I replied. "She's been living on my farm for nearly a week. She's gone wild and loco. But who's this Michael Shea?"

"Why, he's livin' up on the ridge road on the old Culver place. Been there a couple o' months, I sh'd say. I did a bit o' plowin' for him, but I don't know him at all. A quiet sort of Irishman, he seems to be. Abner knows him pretty well, I guess. He's got a wife and a couple o' youngsters. They'll be goin' to school this fall, I expect. Guess they ain't got much to do with. He prob'ly needs this heifer. Well, I'll be goin' up that way this afternoon and I'll tell him."

"Wish you would," said I.

Bill started up his team and I hastened to the telephone but was told by "Information" that no Michael Shea was listed in Lisburn.

"Too poor or too shiftless to have a 'phone put in, I suppose," I grumbled. It made me cross and fidgety to feel that I couldn't get hold of him.

"If he doesn't show up by supper time," said I, "I'll get out the flivver and run up

to his place. This nonsense has got to stop."

Callers came that afternoon, however, and I was unable to do anything about the heifer. I was annoyed not to receive any word from this Shea person, but Madam pointed out the fact that Bill Todd might not find an opportunity to notify him until the day's work was done.

The next morning Michael Shea came. About nine o'clock I heard Kim barking, as he always does at a stranger, and then heard a knock at the door.

"It's a man," said Madam, peeping out of the dining-room window.

"It's that Shea, I'll bet," said I, striding through the house. "I'll tell him a thing or two."

Ordinarily Madam would have counseled greater calmness on my part, but she was still indignant over the loss of her sweet-corn and I think she was anxious to put in a word or two herself.

I opened the door and there stood the meekest, most unbelligerent-looking Irishman I have ever beheld. There was something about him that caused the angry words to die on my lips. He was a small man and his somewhat shabby clothes looked too big for him. He had his hat in his hand and his head was covered with a shock of stiff, curly, grizzled hair. He needed a shave. And yet he was not a bad-looking man. His eyes were blue and honest. But the most disarming thing about him was his smile. It trembled deprecatingly on his lips, but somehow it seemed to sweeten his whole face. Wrought up as I was, I couldn't help noticing it.

"I understand my heifer got down here," said he, and there was the roll of a brogue in his words. For some reason I have always loved the Irish, and I felt my wrath dying within me.

"Yes," said I, "and glad I'll be to get her out of here."

"I can't think how it happened," said he. "A week ago she was as tame as a kitten. She would come up to me anywhere. Then all of a sudden she seemed to go crazy. She broke down the fence and started off across lots like the wind. She was headed east, so I never thought to look for her down this way. She was a nice heifer," he added plaintively. "I'd hate to lose her."

"Well," said I, still a bit brusquely, "if you can catch her you can do more than I can."

"I hope," said he, "that she hasn't done much damage."

The way he turned his blue eyes up to me as he said that knocked all the fight and ire out of me. I have seen that pleading look in the eyes of underfed children.

"Do you want to look for her now?" I asked.

"Why, yes," said he, "if you're not too busy."

"I've got an hour," said I. "Let me get a rope. I see you have one. I'd better shut this dog in."

As we walked over to the woods we

did not talk much, though he seemed to be admiring my orchards. He made a few attempts to be ingratiating but I fear I was not very responsive. I was, as a matter of fact, a little provoked with myself for being so lenient and not bringing up the subject of the devoured corn at once.

I knew the heifer's habits fairly well by this time and led him to the part of the woods where her traces were most numerous, though I had little expectation of finding her.

"We'd better separate and work over this way," said I.

For perhaps twenty minutes we worked slowly through the woods. I could just hear Michael as he pushed his way through the underbrush. Then suddenly I heard his halloo.

"Found her?" I called.

"She's over here."

A great thrashing followed his words and the wild heifer appeared, headed in my direction.

"Turn her back," called Michael. "I'll get her."

I ran shouting toward the frightened animal, sending her off at right angles.

"Guess we'll have to take it a little slower," said Michael, coming into view.

We proceeded methodically then, working her out toward the more open ground of my McIntosh orchard. All the look of mild deprecation had vanished from the little Irishman's eyes and they were lighted with excitement. He had somehow become the commander of the expedition and I found myself following his directions without question.

At last we came upon the heifer again, standing in the thick undergrowth near the edge of the woods. Michael, bidding me to stand still, approached her quietly.

"So-boss; so-boss," he kept saying in a soothing tone.

It is possible that she recognized him. It is possible, too, that the madness was dying out of her. At any rate, much to my surprise, she stood still until he was within a few yards of her. Then she started as though to pass him and run back into the woods again.

"Turn her," commanded Michael, "but take it easy."

I walked toward her and again she stopped.

"Keep her watching you," said Michael.

He came cautiously forward, and then a noose settled about the heifer's horns so quickly that I did not observe his action. It was very deftly done.

Michael drew the rope taut and the heifer, feeling it, plunged.

He quickly cast a turn of the rope about a small tree and hung on. Gradually the heifer's struggles ceased.

"Caught!" yelled Michael exultantly, and I walked up and laid my hand on the trembling heifer's neck.

Michael made fast his rope and came up to the animal. He petted her, scratched her forehead, and spoke to her in crooning tones. Gradually she became more quiet.

"I'd better wait a few minutes before I



try to lead her home," said he. "She'll be all right now."

I discovered that I was weary and seated myself on the ground with my back against a big pine. Michael squatted beside me and filled and lighted his pipe.

the now docile heifer following. I became aware once more of the beauty of the September weather. A little flock of blue-birds flashed past and chickadees were calling. My apples hung like big rubies in the golden sunshine. Is it always the

wife. This heifer ate up all her sweet-corn. She won't take your money, but you will have to apologize. Otherwise I shall have trouble with her myself."

"I'll do that all right," said Michael, with a return of his earlier manner of



THOMAS FOGARTY.

*"So-boss, so-boss', he kept saying in a soothing tone"*

"I remember one time," he began, and for another twenty minutes I listened to as merry a set of anecdotes concerning cows as I have ever heard. I laughed until the tears came, while the wild heifer looked at me with eyes big with astonishment.

As we started back toward the road,

weather that affects our moods. I asked myself, or do our moods quite as often seem to affect the weather? At any rate, the world was fine and gay and lovely now. Then I recalled Madam and her sweet-corn.

"Michael," said I, "you must come up to the house and square yourself with my

meekness. "I'd forgotten. I'm terribly sorry about it all."

"Tell that to Madam," said I. "I'm satisfied. I've heard some good stories and made friends with a good Irishman, and we caught the heifer."

"Yes," said Michael triumphantly, "we caught the heifer."



J. WALTER COLLINGE PHOTOGRAPHS

*The house and gardens of  
Montecito,*

LOOKING TOWARD THE HOUSE



GEORGE WASHINGTON SMITH, ARCHITECT

*George Washington Smith, Esq.*  
*California*

LOOKING TOWARD THE GARDEN

# The Room of the Month

JOHN RUSSELL POPE

Architect



The great stair hall in the Marshall Field house, other pictures of which are shown on pages 49-56, carries on the tradition of the magnificent Georgian houses of England. The walls of the two

story well in which the stairs are set were painted by Abram Poole. The finish is a very dark brown, and it is impossible to bring out the details in a photograph. At the top is an arcade with mural paint-

ings of ladies and gentlemen of the eighteenth century looking out on the scene. Below is the effect of rusticated masonry. Mr. Poole has done a splendid piece of work and deserves great praise.

PHOTOGRAPH BY DRUX DURYEA

# Selection and Arrangement of Furniture

by ELEANOR McMILLEN

*Photographs by Drix Duryea*

ROOMS which give an immediate impression of beauty are rare indeed. And if this first impression is followed by the discovery that the room itself and each piece of furniture in it functions in every requirement, the experience is rarer still. The selection and arrangement of furniture is all important in creating a beautiful as well as a livable room, but is not to be considered until there is a satisfactory background. The treatment of the ceiling, walls, and floor is a study in itself, therefore in this article we assume that they present in the most complete manner possible the functional and artistic requirements of the background of a room.

The formally perfect reproductions of the Bromley room from the Victoria and Albert Museum, Marie Antoinette's boudoir at Versailles, or Napoleon's bathroom at Malmaison are things of the past. The period room as we have seen it in this country, Louis Quinze to the last ash tray, is tiresome and in most cases absolutely unrelated to the owner, the rest of the house, or the functions for which it will be used. But it is true that there are rooms and houses which are reminiscent of the styles of other lands and times; and there are people who are at home in them. The smart salon, French in feeling, found in a New York apartment; the cool, dim Spanish living room in California, and the dignified Georgian library of the country house in Virginia, are examples of rooms which have their origins in other countries and yet are as appropriate sources from which to draw inspiration as is the unsophisticated New England kitchen with its maple furniture. Whatever the source of the inspiration for the treatment of the background, whether historic or modern, the furnishings must enrich and harmonize, and at the same time carry out the functional idea of the room and of each piece by itself.

Personality is one of the greater considerations in decorating a room, and to this end we use the principles of color, form, and line. In the selection of furniture, as well as in the arrangement, the individuality of the owner may be expressed.

The general feeling of the decorative idea may be Louis Seize, Queen Anne, or modern. But it is not necessary that only Queen Anne chairs, tables, and sofas be used in the room, if the architectural features and background are in that style. Eighteenth century furniture from Italy, France, and England, for instance, may be charmingly intermingled in the same room. This presupposes, of course, that each piece selected bears a happy relationship to all others in similarity of proportion, rhythm of line, style of design, and treat-

ment of the wood. Besides this, every piece is selected with a clear idea as to its appropriateness, its function, and its comfort. If all these things are true of each individual object in the room then the ensemble is near the harmony for which we are striving.

The living room, regardless of geographical location, whether it be in the North, South, East, or West, in an apartment, town house, or country house, is an integral and very important part of the American home. It is for every member of the family and is associated with intimate relationships, rest, relaxation, and interchange of ideas. According to the selection and placing of its furniture it may either be a dismal failure or a room to be remembered for direct contributions to life.

Taking the fireplace, if there is one, as the center, much depends upon deep, roomy chairs near it where people may

comfortably sit and enjoy the fire, read, talk, or otherwise associate with each other in some occupation. But if more than two wish to be near the fire, there is so often nothing to do but draw up stiff straight-backed chairs from their respective positions against the wall. Again, there might be found before the fire, for instance, two chairs placed at right angles to the hearth—beautiful old pieces, to be sure, exquisitely patined and upholstered in a rare material; and yet if one tries them and the only reaction is one of stiffness, the chair, the fire, and that part of the room is avoided for lack of comfort.

How then should a fireplace group be placed?

It is evident that chairs are there for comfort, rest, reading, and conversation. To fulfill these four conditions, two low overstuffed chairs put on either side of the hearth, accompanied by small tables holding lamps at the right height for proper



*A fireplace composition where careful selection and arrangement of furniture invite to rest, reading, and conversation, not only for two but for a larger group.*

*The living room of Mrs. Drury A. McMillen, which was decorated by McMillen, Inc., as were the rooms pictured on the two following pages*

light, achieve the first three and leave the fourth optional. If the chimneypiece is, for example, of the Italian Renaissance period, large sofas on either side count for no more than overstuffed chairs by the smaller eighteenth century mantel. Long tables behind them give ample room for lamps, magazines, and books. A small sofa on one side balanced on the other by two chairs, or a sofa facing the fireplace, placed far enough back not to give a crowded appearance, are two of several ways.

Grouping the necessary pieces around the mantel in a formal salon, a bedroom, library, living room, lounge, sun porch, or sitting room, to give the greatest possible use and comfort is a study deserving of more attention than is ordinarily given to it. Scale, balance, color, and design influence the complete group. If overstuffed chairs are employed they should be of simple line, not too heavy or ungainly, and certainly covered in serviceable material. Chintzes, silks of various textures, velvets, and other materials are appropriate, depending on the plan of the room. Bergeres or armchairs if



*Above. The arrangement of furniture in a corner is inevitably a ticklish problem, and one that is not always so happily solved as in this delightful paneled library in the home of Mrs. Warren Kinney, at Morristown, N. J. Below. A thoughtful wall grouping, with the sofa as the center, in the New York drawing room of Mrs. Bernard E. Pollak*

they are comfortable may be added to complete the group.

Tables in the fireplace group may be of various types: small commodes, or consoles next to the wall and any of the innumerable small service tables, large enough if desired to hold lamps, books, cigarettes, and ash trays. The thing is to choose the right table for the chair by which it stands, not too high for the arms of the chair, not too low for the lamps, and not too small for the service required. To make the group larger, if the size and shape of the room permit, a chair may be added to either side of the original group, extending into the room. There are many arrangements which prove equally pleasing.

Screens are obliging as back-grounds, both as to color and design, or to hide a bad, unavoidable architectural feature, to prevent drafts, or to cover the entrance to a pantry, kitchen, or other less attractive rooms.

The piano is probably the most out-of-place piece of furniture in the American home to-day. It is placed indiscriminately in the overcrowded living room, in the



hall, or even the dining room. It so often seems too large for the room or is so poorly placed at angles that the mind recalls the age in decoration when every corner had something swung across it. In the music room, which is the proper setting, the grand piano should be placed so that the player may enjoy unobstructed daylight and concentrated lighting at night, and so that the long lines of the instrument follow the architectural form of the room. If the room is small and space not over-abundant a table may be placed in the

of the eternal commode, console, mirror, chairs, and table. It is, however, often one of the dullest rooms, due to a certain lack of thought in the choice of the furniture. Sometimes they all "match" or the set virtually creaks "I am Italian, sixteenth century." Why not vary the monotony by a table of one style and chairs of another? The dining-room table should be of sufficient size and proportion, correctly scaled to the room; the chairs comfortable and sturdy, making sure that the seat covering will not injure the most delicate

incongruity among hundreds. The bed should be large enough for the occupant—as Prince William of Sweden discovered when he visited American hotels. Furthermore, it should be correct in scale with the rest of the room—nothing is more out of place than a ponderous four-poster in a very small room or a small daybed in a very large room. Because it was bought so inexpensively in Dijon or procured with such effort from a Massachusetts attic does not necessarily make it adaptive. Perhaps the best position for the bed is between the windows with either its head or one side to the wall, admitting fresh air and yet not permitting the morning light to disturb the sleeper. A small table with a lamp may be placed conveniently near the head for reading at night. The lines of the headboard and footboard may be beautiful and the covering chosen with an eye to color, design, style, and a thought to durability. Finally, even though satisfying in itself, the bed must also be in harmony with other objects and with the room as a whole.

The *chaise longue*, next in importance, is almost indispensable in a bedroom, particularly for women. Covered with material whose texture invites rest and whose color tones with the general scheme of the room, the *chaise longue* becomes an attractive piece of furniture. Place it near a fireplace with a tea-table beside it and a lamp providing light from the left side, and relaxation and reading is a joy. If near a window a screen will form an appropriate background and prevent drafts. But if the *chaise longue* is placed alone at an angle near the center of the room it loses one of its essential qualities, that of functioning. Similarly, a woman's dressing table, whether of the draped *poudreuse* or table-mirror-drawer kind, should be suitable to the one who uses it. It would fit very well in the window, obtaining the most light available, and completing a charming picture with its frame of curtains. The grouping of other pieces in the bedroom follows the same principle as in the living room, but in a less formal manner. Here also, as in the other rooms, the old idea of a perfectly matched set has given way to separate pieces in harmony with each other.

In arranging a bedroom occupied by a man, it is well to think of the furniture he will require. A comfortable bed, heavier in scale and value than the one used in a woman's room, is given first consideration. A high and commodious chest of drawers is absolutely necessary. A commode, desk, and large overstuffed chair complete the average bedroom—not forgetting, of course, the straight-backed chair over which nightly the coat is hung and the trousers placed ready for morning.

Each room in the house may be studied in the manner described above and the same questions should be asked: "Is each piece of furniture carefully and wisely selected and placed according to such principles as will insure comfort, convenience, and beauty for the room as a unit?"



An illustration of the desk as the nucleus of a possible wall grouping for other than the chimney or sofa wall—another view

in Mrs. Pollak's drawing room. Always, in the complete group, scale, balance, color, and design are equally considered

piano's curve with a bergere by its side. Because of the distance of the large body from the floor supported by perpendicular legs, it is better to select for a position near the piano a chair or sofa of the bergere or overstuffed type. The table and lamp should also be heavier in scale than is usual.

Well-designed dining tables and chairs are hard to find, although the room in which they serve is usually considered the easiest in the house to assemble because

dress. As examples of dining-room furniture, the table may be Duncan Phyfe, the chairs Chippendale, and the commode Sheraton; or with this table, painted Adam chairs could be combined.

We are said to spend one-fourth of our lives in bed. The bedroom then must have special attention, and the most important feature of the room is the bed. A bachelor who hunts, rides, and sometimes sells bonds has a charmingly dainty bed, draped with rosebud chintz. It is but one

# The Architecture of Houses

discussed by JOHN WALTER CROSS

Portrait by Joseph Cummings Chase

THE beautifully designed houses of the firm of Cross & Cross are familiar to our readers, and it will be remembered that the distinctive feature of these houses is the free use made of traditional details and styles. Therefore, it is not surprising to find John Walter Cross deprecating the slavish adherence to tradition and precedent which has marred so much of our recent architecture. Mr. Cross says that there has been too much archæology and not enough architecture.

*This is the fifth of a series of interviews with the men most prominent in American domestic architecture. As the American architectural profession is the most talented in the world and as these architects are admittedly at the top, we believe it will repay our readers to consider well their opinions and suggestions.—THE EDITORS.*

was folly to have such big classes when large numbers of the students could, and should, be told that architecture was obviously not their metier. The architectural schools keep full because there is a demand for architects, but the cause of architecture is not served by giving a shingle to every man who can make a pictorial representation of a house.

No, the fact that this is our greatest building age does not necessarily mean that it is our best building age. The op-



THE RESIDENCE OF PERCY R. PYNE, II  
ROSLYN, LONG ISLAND

CROSS & CROSS, ARCHITECTS

The designers have been content with reproductions and, unfortunately, the public has too. For architecture is the true mirror of life, says Mr. Cross, and the public always gets what it wants.

He thinks that these sterile days of copying are passing, however, and that the public is becoming educated to better things. Some of the credit for this changing order is due to the publications which are fostering the arts and architecture. Even technical architectural magazines are to be seen in private homes and everywhere there is evident a stimulation of the architectural consciousness.

A touch of originality in our designs will give us some new styles, Mr. Cross believes. There has been a demand for new styles for some years and although few people advocate a disregard of precedent such as distinguishes the architecture of Europe, a little originality would be welcome. Our people will always want a tie with the past, Mr. Cross believes; they will not feel at home in a house

which does not acknowledge any precedent.

Furthermore, it is impossible that this age which witnesses the greatest building operations in the history of the world should fail to develop traditional architecture. This applies only to America, of course, because in no other country is there so much money and such extensive building. But at this time and in this country the architects are provided with a golden opportunity. As Mr. Delano pointed out in our interview of last month, the lack of a demand for illustrations has had a serious effect on the artists. In architecture there is a continual demand for new designs. Possibly there is too much. Possibly the architects might do better if things were not so easy for them. The artistic consciousness is stimulated by difficulties, they say, and possibly if the architects had to scratch for each commission they might work out more notable designs. An architect in one of our former interviews said that the architectural schools were too lenient. He said that it

portunity for great deeds is there, to be sure, and under the leadership of men like Mr. Cross, who sees that strict adherence to precedent means sterility, it is very possible that this age in America will make some great contributions to the historic architectures of the world, but we need, as Mr. Delano said, a little more thought and less drawing.

We need, too, improved public taste. That public taste will ever get sufficiently improved to dominate the progress of architecture is much to be doubted, but at any rate it will bear improvement, and it seems now that this improvement is approaching. Since architecture is the mirror of life, the life must be interesting and real if the architecture is to be commendable. This is a large order. It seems that our life becomes less real and more standardized yearly. But possibly we judge wrongly.

At any rate, we wish to endorse Mr. Cross's doctrine of less imitation and more creation. A simple theory but a sound.





Joseph  
Cummins  
Chase

J. W. Cross

# Tail-slices of Golf's History

by WILLIAM D. RICHARDSON

EVER since golf got to be somebody in sport it has not been able to call its past its own. Before that, before it began to spell its name with a capital letter and became the popular pastime of kings, queens, and commoners, its development was like Topsy's. It just grew. Now that it has come to be what it is, the octopus of sport, its tentacles ever stretching out to take in more willing prisoners, there has developed an intense thirst for knowledge of its past history.

Was it in the beginning Scotch, or Dutch, or Flemish, or French? Did it spring from the old game of *kolf* played in Holland? From *crosse*, played in Normandy? From the *jeu de mail* of Southern France? From the *chole* of French Flanders? Or was it first played by the shepherds of the Highlands, using their crooks for clubs and pebbles for balls?

Those of the scholars who have dug deep into the musty archives of the past have made only two discoveries of merit in years of searching. One leads to the belief that Holland was the birthplace of the game we now call ancient and honorable; the other leads straight back to Scotland.

## THE FIRST MONOPOLIST

The basis for the theory of a Dutch beginning is in the old prints and tiles of early times. There is every reason to believe that the Dutch played a game that, if not golf, was very much like it. There are even records, too, that show that golf balls were made in Holland as early as 1618, for in that year, according to the late Robert Clark, whose research as set forth in his book "Golf, a Royal and Ancient Game," is the most thoroughgoing piece of investigating that has yet been done, a letter was written at Salisbury that whereas "no small quantity of gold and silver is transported yierlie out of his Hienes' kingdome of Scotland for bying of golf ballis, therefore, his Majesty confers a monopoly of ball-manufacture on James Melvill for the spacie of twentie ane yeiris."

That grant would seem to indicate clearly that golf was a popular game in Scotland even then, otherwise the amount of gold and silver would not be described as "no small quantity." It is also proof that there must have been in Holland even then a game for which the balls used were the same as in Scotland—the "feather" balls. It doesn't, however, furnish positive proof as to the antiquity of golf for mention of the game appears in the Scottish records nearly two hundred years earlier.

There is still another thing that the Dutch theory is based on—the etymology of the word "golf." Derived from the German *kolbe*, which means club, in Low

Dutch *kolbe* would be *kolf*, and the low guttural pronunciation of *kolf* would be "golf." Historians of sport have discovered that the Dutch had a game called "*kolbe*" or "*kolf*" which was played with implements that bear a striking resemblance to the clubs used in golf and with balls. Except for these resemblances, noted principally on tiles but also in paintings, there is nothing to show that the game played by the Dutch was at all the game we know. *Kolf* was generally played in an enclosure, but it was also played on the ice and sometimes even on the greensward.

It may be, therefore, that we who have become golf addicts (and who has not?) owe a debt of gratitude to the Dutch. It may be also that the game was carried over to Scotland from Holland, but whether indigenous to Scotland or not, it is to Scotia that we have to go for our printed records.

The first mention of golf that any one has yet been able to discover is in the annals of the Scottish parliament which, in 1457, "decreeted and ordained that wapinschawingis be halden by the Lordis and Baronis spiritual and temporale, foure times in the yeir, and that the Fute-Ball and Golf be utterly cryit doune, and nocht usit; and that the bowe merkis be maid at ilk paroche kirk a pair of buttis, and schutting us usit ilk Sunday."

This decree—the first ban placed on golf, but not the last, judging by what transpired in the South this past winter when the minions of the law arrested the breakers of the Sunday Blue Laws in South Carolina—is interesting. The date, it will be noted, is 1457, thirty-five years before Columbus discovered the land of the links and the home of the "hasher"—a word used to describe the play of the duffer.

Even then golf must have had a considerable hold on the population else why forbid it on the grounds that it was wasting time that should be employed in practicing archery as a defense against the enemy. These fulminations against golf continued, and there are many records of fines and imprisonments for playing golf on the Sabbath; indeed, even to-day in some parts of Scotland the links are closed on Sundays. Quite a contrast to America, where the Sunday golfer has become almost as numerous as the Sunday driver.

## COLONEL BOGIE'S ANCESTOR

It is interesting to note that one of those who fell into the clutches of the law for playing golf on Sunday and especially during the "tyme of the sermonnes" was a man named Bogie—Pat Bogie—who, the wits of the day would have us believe, is an ancestor of the Colonel who has since been overthrown by Par.

James VI it was who first came to the defense of golf and other harmless recreations after the end of divine services—an injunction that was later reiterated by Charles I. Would that there were such free-minders to-day.

## ROYAL PIONEERS

The first of the royal family to become really addicted to golf were the Stuarts. Prince Henry, eldest son of James VI, was an ardent golfer; so was Queen Mary who "was seen playing golf and pallmall in the fields beside Seton" only a few days after Lord Darnley's murder. Charles I is pictured receiving the news of the outbreak of the Irish rebellion in 1642 while engaged in a match on the links of Leith. As Duke of York, James II was a keen golfer who, in partnership with a shoemaker, John Paterson, defeated two English noblemen in a match.

To-day golf feats have become humdrum. Drives across the Delaware, from the top of Lookout Mountain, from island to mainland, no longer get their makers into the rotogravure sections. Yet in 1758, according to Mr. Clark, a minister, the Rev. Dr. Alexander Carlyle, aroused considerable interest by driving a golf ball from the garden of the famous actor, Garrick, into the Thames. The earliest match of record was played at Blackheath (claimed to be the first golf club ever established) in 1766. Dr. Carlyle, however, speaks of "very good" golfing ground at Molesley Hurst at the time of his visit to London, eight years before.

In the beginning, golf at Blackheath was a summer game only and the number of holes laid out on the heath was only five. In this connection it is interesting to note that nine and eighteen hole courses are by no means traditional. Five, six, twelve, thirteen, nineteen, twenty-one, and twenty-two, all depending on the amount of land available for the purpose, constituted a full-sized course in the early days.

In 1789 an organization known as the Knuckle Club was formed. Its members used to meet "to discuss a dish of soup and knuckles, particularly beef ones," and to play golf on the heath during the winter. Thirty-six years later this club resolved itself into the Blackheath Winter Golf Club, continuing to play for nineteen years, at the end of which time it dissolved and the Blackheath Club came into being. It is unfortunate for the historians that the old minute books of this club were lost in a fire, for many valuable records were probably kept in these books.

At about this same period golf in Scotland was in a decline. No longer was it necessary to pass decrees to moderate the zeal of golfers. By now the Puritans had got such a firm hold of people and the

Sabbath that golf as a popular pastime lost favor. In order to be popular at all a game must be played on holidays, and since Sunday was the principal holiday and so strictly observed the game fell off almost to nothing. Indeed there are those who believe that it would have died out completely had it not been for the discovery about that time of gutta-percha as material for making balls. The date of the discovery is not recorded, but by the middle of the last century "guttie" balls had taken the place of the feather. The cost of these being 400 per cent. cheaper to buy and more lasting than the feathers, golf again got to be popular, and fortunately it was just about this time that Great Britain was cutting its athletic teeth.

What gave it the right impetus was, so the historians seem to agree, the visit of a St. Andrews man to North Devon. Catching at once the capabilities of the Northam Burrows for golf, the man from the north interested his host, Rev. I. H. Gosset, and various residents in the formation of a golf club, and the result was the North Devon and West of England Golf Club. This was in 1864. Later the title was abbreviated into the North Devon Club, and when the course was taken under the patronage of the Prince of Wales the prefix "Royal" was adopted.

Eighteen holes were laid out on the pattern of St. Andrews, which, by the way, set the style that is followed to-day. The ground at St. Andrews, it was found, was peculiarly adapted for nine holes out and the same number in. It was likewise discovered that eighteen holes afforded just about the right number to be played before and after luncheon without too much effort, and from that discovery has come our modern standards.

With the establishment of the Royal North Devon Club came a new era both for England and Scotland. The sight of its "auld enemie of England" taking up the game so whole-heartedly caused the Scotch to "glow with a warmer zeal than they had ever shown since John Knox had driven golf clean off the links on Sundays," observes H. G. Hutchinson in "The Book of Golf and Golfers."

Upon hearing the seaside virtues of Westward Ho! expounded, the men of Blackheath flocked down to see it. There came among others George Glennie, perhaps the finest golfer of his time; Tom Morris ran down from St. Andrews and laid out the green. Thus Westward Ho! and North Devon were especially fortunate in drawing their golfing inspiration direct from the pure fountain-head, Mr. Glennie afterward

becoming captain of the Royal and Ancient Club.

Other clubs came into being in England about this time, one being the Royal Liverpool Club at Hoylake, and about the year 1870 golf was well under way. In Scotland, of course, it was, and had been for some time previous, the national game. Years before, famous players had been produced in the north—Allan Robertson, the Dunns, the Morrises, and the Parkses, heroes of many a famous match.

More than a century earlier such famous clubs as the Edinburgh Burgess

be broken down and in 1890 or thereabout the "boom" started.

The man generally credited with having done more than anyone else in popularizing golf in England was Arthur Balfour, who was recently elected president of the British Seniors' Golf Society. Another contributing factor was the institution of the Amateur championship by the Royal Liverpool Club at Hoylake. From then on golf grew in favor by leaps and bounds.

The Open championship had, of course, been in operation for years, starting in 1860 when three Scottish clubs—the Royal and Ancient of St. Andrews, the Honorable Company of Edinburgh Golfers, and Prestwick—subscribed jointly for a belt which was won outright by "young Tommy" Morris three years later.

From its inception until 1890, the Open title had always been won by a Scotchman. In that year, however, an Englishman—and an amateur at that—John Ball, Junior, turned out to be the winner. That, too, helped the situation in England and then, with an English professional, J. H. Taylor, who had learned his game at Westward Ho! a new era dawned. A great change of heart swept over England and to-day the game is fully as popular there as it is in the land which, if not its birthplace, is its fosterplace.

There are one or two other landmarks in the history of golf, chief being the introduction of golf in America, and almost as important—if not more so—the introduction of the rubber-cored ball. It is in this country that golf has received its greatest impetus. The first club organized in America was the St. Andrews Golf Club, the date being 1888. During the thirty-nine years that have intervened since then the game has taken the whole country by storm until now links are being laid out so fast that it is almost impossible to keep track of them.

But nothing has done so much to make golf the popular game it now is as the introduction of the rubber-cored ball in 1902. With the old "gutties" only the highly skilled players could get much fun out of the game; with the rubber-cores it is a game that any one may enjoy.

To-day golf is the national game of two of the foremost nations in the world—Great Britain and the United States. It is played almost throughout the civilized world by princes and paupers. Its devotees are legion. It has affected, one way or another, every kind of industry. In fact, it has brought about a new industry whose chief function it is to minister to the wants of the men and women everywhere who wield drivers and mashies.



EDWIN LEVICK PHOTOGRAPH  
TOMMY ARMOUR, THE CURRENT U. S. OPEN GOLF CHAMPION

Golfing Society, the Honorable Company of Edinburgh Golfers, the Royal and Ancient at St. Andrews, the Bruntsfield Links in Edinburgh, Royal Musselburgh, Royal Perth, North Berwick, Carnoustie, and Prestwick had been organized. By now Scotland has become a veritable network of golf courses.

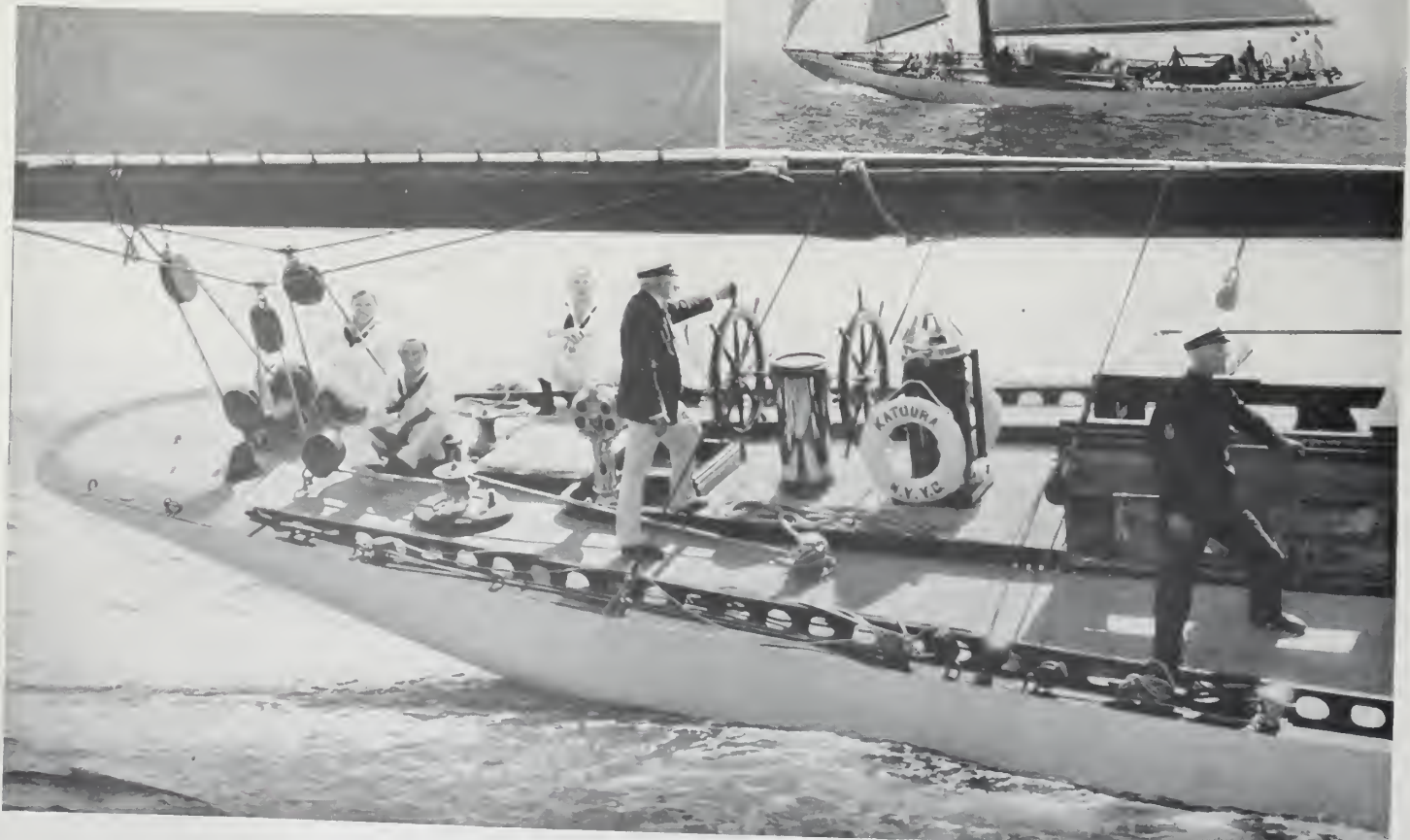
Golf in England, however, remained at low ebb, played almost solely by the Scots who were "in exile" there and scoffed at by the English people generally. The game of games in England was cricket; golf was too slow, too "pawkish." At the few clubs that existed in the south, Scottish professionals were in charge—Johnnie Allan at Westward Ho!, Tom Dunn at Wimbledon, and Jack Morris at Hoylake. Gradually, though, the barriers began to

# Two Noble Racing Sloops



THURSTON PHOTOGRAPH

Right. The largest sloop built in this country since 1914, *Katoura* is 112 feet overall and 75 feet on the water line, rating 21.5 meters under the International rule. She was designed by Burgess, Rigg & Morgan for Mr. Robert E. Tod of New York, and was built during last winter by Herreshoff. Mr. Tod is racing her in all available American races with the expectation of taking her to England next season where she will meet the large British cutters, including the famous *Britannia*, owned by His Majesty King George V. Below is a closeup of *Katoura* that fairly sparkles with the charm of summer sailing on Long Island Sound, or elsewhere. Mr. Tod is seen at the helm.



# Representative Power Yachts of 1927



MORRIS ROSENFELD PHOTOGRAPHS

Left. Those who own and operate Sea Sleds claim for them all the virtues of the more conventional types of motor boats. When driven by a Hall-Scott engine, as

is the 28-footer shown here, they make 40 miles an hour. Right. This little 26-foot Chris-craft is well adapted to serve commuting needs, her rate of travel being

from 38 to 40 miles per hour. She is equipped with a Kermath 150 h. p. engine, and is owned by Mr. Erard A. Matthiessen of Irvington on the Hudson



Among those whose commuting requirements call for a 45-mile boat the Phantom is arousing considerable in-

terest. Recently built for Mr. Patrick Grant II of Philadelphia by H. B. Nevins, Inc., after designs by Tams &

King, she is 65 feet long and is equipped with two 550 h. p. Wright Typhoon engines. There is a roomy cockpit aft



Happy Days, a 104-foot Diesel yacht designed by Cox & Stevens for Col. Ira C. Copley of the New York Yacht Club,

and built in Germany, completed her maiden voyage from Southampton to New York on June 14th last. Despite

heavy weather the yacht averaged 12 knots from port to port, and on her arrival showed no evidence of her extended trip

# From a Cape Cod Window

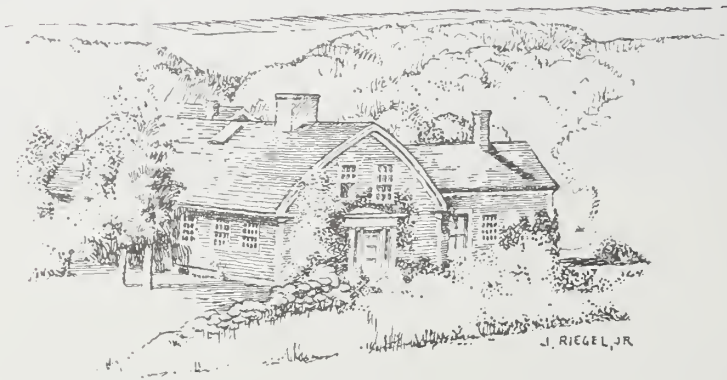
by ROBERT L. PITFIELD

A BOBWHITE'S clear whistle drew me to my window. Everywhere, beneath me I could hear the trilling and fluting of birds. It was early morning; a mellow glow stealing over the low hill on my left flecked the waters of Buzzards Bay with petal-like patches of color. Beneath me hollyhocks, already alive with bees and dripping with the dew, swayed in the breeze that had strayed up from Vineyard Sound to see if it could help with the haying.

From my square opening to the south the far distance is bounded in part by a chain of islands, beyond which I can discern the faint trailing smudges that mark the courses of steamers "hull down and under." The meadow that unfolds before me is a tangled confusion of bayberry copeses, wild cranberries, and sweet fern. It is full of strange balms and sea-weed odors and alive with birds. It flows away at length to a level salt marsh, tinged with sea lavender at its far borders. The exhalations of the deep are constantly swept over this bird-haunted heath, and the perfume of wild grape and sweet briar, fresh and innocent, are caught up with the songs of cat-bird and yellow-throat. No wind however gusty can ever quench all these summer breathings. Even in winter the bayberries, sassafras, and cedars give forth balsamic odors, like the aromas from the hold of an old spice ship.

Everywhere upon this meadow run mysterious little paths, cutting across beds of thyme and patches of red-top. To follow any one of them leads to fresher delights everywhere. By single plank bridges or stepping stones they cross little creeks leading from salt-water ponds. No bypaths in a meadow are ever perfectly straight. The swaying of people's bodies as they walk and the little dippings and swellings of the turf make them curving always. Clumps of sumac and calico weed make little detours necessary. A winding path tells of the idle ways of loiterers in the sun, of trysts in the moonlight on the dunes.

Here, among a clump of poplar and elm trees stands the Rainbow House, said to be the oldest on Cape Cod. Only the meadows of the land belonging to the owner—Arnold Gifford—come within the compass of my view. It is a substantial mansion, settled well amid the hummock-like hills of the pasture. It was built all of stone in 1665 by one of the owner's ancestors, who, driven from Sandwich by religious persecution, fixed upon this wholesome site.



*The Rainbow House, said to be the oldest dwelling on Cape Cod, as sketched by J. Riegel, Jr.*

A little tinge of romance hangs about its eaves, for it figures in one of Jane Austen's novels—"The Nameless Nobleman." It is called the Rainbow House because the oak beads of the gable ends are curved like the ribs of a ship. When the house was in process of building, these beams were steamed over cauldrons and heavy weights hung in their middles. The stones were gathered from the land near by, and the mortar was made of sand from the beach and from lime made by burning sea shells.

The eighth and ninth generation of the same family live under its hospitable roof to-day. All have been Quakers. There is hardly a house anywhere in America with such a record. The meadow flowing away to the bay shore ends in the salt meadows and marsh at the distant part of my view. Now and then Gifford's cows come down to the salt grass, their tawny coats above the delicate sea lavender adding just the right color tones to the landscape.

On every hand in July, one meets with countless wild sea roses (*Rosa maritima*) skirting all the pathways and roadsides. Their leaves are not fragrant as are those of their cousins, the sweetbriars of inland lanes, but their blossom is just as delicate. The design of both is perfectly symmetrical and the fragrance exquisite. The foliage of the sea rose is sharply cut and of firm texture. Even the thorns add to the beauty of the design. Always of a humble and lowly mein these roses are by far the loveliest of all the flowers in the meadow beneath my window. Somehow the salt air adds a certain tang to their fragrance, just as a little salt savors one's food.

Not only do the vague horizon lines of this prospect invite me to the haunts of flying fish and sea anemones, but the Elizabeth Islands, that limit my vision in part, charm me. They all bear romantic names—Martha's Vineyard, Naushon, Uncatina, Cuttyhunk, and Penikese—and all except the first are of Indian origin, suggesting a past as vague as the smoky sea beyond.

Every day an old blue crane—the Professor—known to every inhabitant of Woods Hole, flies about Inverbay above Quissett Harbor, uttering harsh cries in protest against the antics of certain golfers on the links hard by and the disturbing ways of yachts. At times the air hereabouts fairly quivers with the beat and flash of gulls' wings.

Once Quissett, the snuggest little harbor on the coast—for it is tucked into the land as into a vest pocket—had a long Indian name; no one remembers it now. Such a safe little refuge as it is, away from the robber winds from off Cuttyhunk, needed a playful name. It is a playful place, given over to water sports and the very young and very amateur sailors.

Between my window—it is in an old cottage—and Cuttyhunk, sailed Herman Melville en route to Nantucket. From thence he voyaged with captain Ahab—as every school boy can tell—in quest of Moby Dick, the white whale that was never caught. Another mariner who sailed these waters was Frank Bullen, who wrote "The Cruise of the *Cachelot*" and other stirring tales of the sea.

I let my fancy trip along this beach like a sandpiper, to take flight at length into the driven mist—dream stuff—that hovers over the wakes of ghostly ships, voyaging afar on enchanted seas. Out of this fabric I build again old vessels of long ago, whalers, clipper ships, galleons, splendid every one of them, keel them, timber them, spar them with yellow spruce, rig them with clouds of snowy canvas, man them with sea heroes from time immemorial—swarthy men with roving black eyes set in savage faces, beneath black ringlets, and with great hoops of Carib gold hung in their ears. They sing strange chauties in stranger tongues. More and more real become these ships until I can hear the long drawn thunder of the seas boom beneath their driven prows, prows that at length pierce the magic fabric of the mist and are wrecked on the shores of reality.

At the end of the day a splendid and ever lengthening serpent from out the sun burns his rippling way across the salt pond. He writhes his voluptuous curves among the reeds. He seems to hiss along the sand. Later a blood red glow marks where he died. It is dark; some whippoor-wills on Telegraph Hill summon the last bee home, and the whisper of the surf along the lonely strand is borne near by the quickening night wind, wet with spindrift across the meadow.

A D A M A S K

OF STRIKING DESIGN

*with the romantic beauty of Southern Seas*



*Great palms raise their leaves on slender trunks, while deep lagoons sparkle against the distant mountains with the soft shimmering brilliance of the tropics.*

THE Islands of the Southern Seas—those islands of the palm, the banyan tree, of sunny skies and mountain sheltered lagoons—inspired the design for this damask.

With its striking and fascinating theme, this Schumacher damask may be displayed to advantage in a wall panel, wall hangings or draperies. It comes on a ground of lacquer, jade or black, and adapts itself splendidly to draperies of all kinds.

Modern designs and weaves as well as

authentic reproductions and adaptations from the great decorative periods of the past are to be found at Schumacher's in damasks, brocades, brocatelles, tapestries, velvets, taffetas, satins, hand-blocked and printed linens and chintzes.

Your decorator, upholsterer, or the decorating service of your department store will be glad to show you these Schumacher fabrics. Samples selected to fit your decorative requirements can be promptly secured by them.

How YOU CAN, without additional expense, have the professional services of an interior decorator in solving furnishing problems is explained in our free booklet, "Your Home and the Interior Decorator."

Richly illustrated in color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. C-9, 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, Los Angeles, San Francisco and Paris.

F-SCHUMACHER & CO.

# Furniture Reproductions

by  
SARAH M. LOCKWOOD



OLD Mr. Pope once said that the proper study of mankind is man, and we may as well begin by saying that the proper study of reproductions is antiques. It is impossible really to appreciate the true value and use of reproductions unless we are familiar with the source from which they spring. If we are going to use them at all we must try to be as careful and accurate in our choice of them as in our choice of antiques. More so. There is some excuse for cherishing a poor old piece. There is no excuse whatever for a poor copy. The entire virtue in a reproduction lies in the fact that it is a correct reflection of a good piece. Otherwise it is just nothing at all.

Of course, there is no question but that an old piece in good condition is more to be desired than a copy of it. That is just as true of furniture as it is of paintings or pearls or anything else. By all means have the originals when and where you can, for no reproduction, no matter how perfect, ever has quite the same flavor. The originals themselves didn't have it when they were new. Only Time can bring about the mellowness of outline, the rich color, the astonishing individuality that many old pieces possess. Something of their long association with human beings seems to cling to them, and it is this appealing quality that makes antiques so precious to those who love them.

Time was when this sentimental passion could be satisfied. We could prowl around the country on the most delightful of adventures, bargaining for treasures out under the old apple tree, with a glass of milk in one hand and a few dollars in the other, and drive home at night

crooning with happiness over some dear neglected old piece beside us on the buggy seat. It is the memory of those days that has too long kept some of us from being quite as hearty as we might be about reproductions.

But times have changed and we may as well admit it. The only way nowadays to obtain a really good piece is to buy it from a dealer and, believe it or not, he is not in business for his health. He knows better than we do that genuine old pieces, even the most commonplace of them, are daily becoming more scarce, while the demand for them continues to grow. Naturally those with the deepest pocketbooks get the finest pieces. It is literally impossible for people of modest means to buy fine antiques to-day.

If we feel a yearning for the character, simplicity, and spirit of old pieces, what, then, are we going to do? We are going to buy reproductions, willy-nilly, either to fill up the chinks between the old pieces we already possess, or entirely. We may not have the substance of the antique but if we choose carefully we can capture the spirit of it to a marked degree.

This fact was borne in upon me most convincingly at a recent exhibition of reproductions. I must confess that I went to scoff and remained to praise. For a long time it has been obvious that if we are to have the healthy influence of Early American furniture in our everyday homes it must of necessity be by reproduction, but it was not until I saw these copies that I gladly took off my high hat to them.

Not all reproductions, of course, are good and for that reason it is necessary, as said before, to study the originals until we know a good copy when we see it. The pieces I saw were extraordinarily good. Except for the indefinite something that only the touch of time can give, they were perfect in workmanship, color, and proportion. Many of them were covered in textiles similar to that on the originals—an important point, for very often the effect of a good reproduction is spoiled by the use of modern materials for upholstery. Old chintz, brocades and velvets, wallpapers, even patchwork quilts and tufted spreads are being as carefully reproduced as is the furniture.

The exhibition in question fell into two groups: the comparatively high-priced copies of important pieces that are in museums or private collections and are therefore available only in reproduction, and the medium-priced copies of such things as maple highboys and chests, butterfly tables, corner cupboards, rush-seated slat or splat-back chairs—things that may still be bought from dealers but that are beyond the average pocketbook.

Among the reproductions of pieces in museums were copies of historical pieces like, for instance, the remarkable Bombe secretary desk that was used by Washington in the Craigie Mansion, now called Longfellow's house, in Cambridge during the siege of Boston in 1775—a superb great piece. Another was the sofa now in Independence Hall that was sold by Robert Morris to Washington when he left Philadelphia for Mount Vernon. Reproductions of all sorts of chairs and desks and tables and so on that have felt the touch of great men or great events were there, and it is most interesting to have furniture that is even vicariously historic.

Others were copies of pieces that are in museums simply because of their rarity and beauty, the great grand-daddies of



*Reproduction of a Hepplewhite wheel-back chair of rare design and generous proportions. The feather carving on the wheel spokes is distinctive*

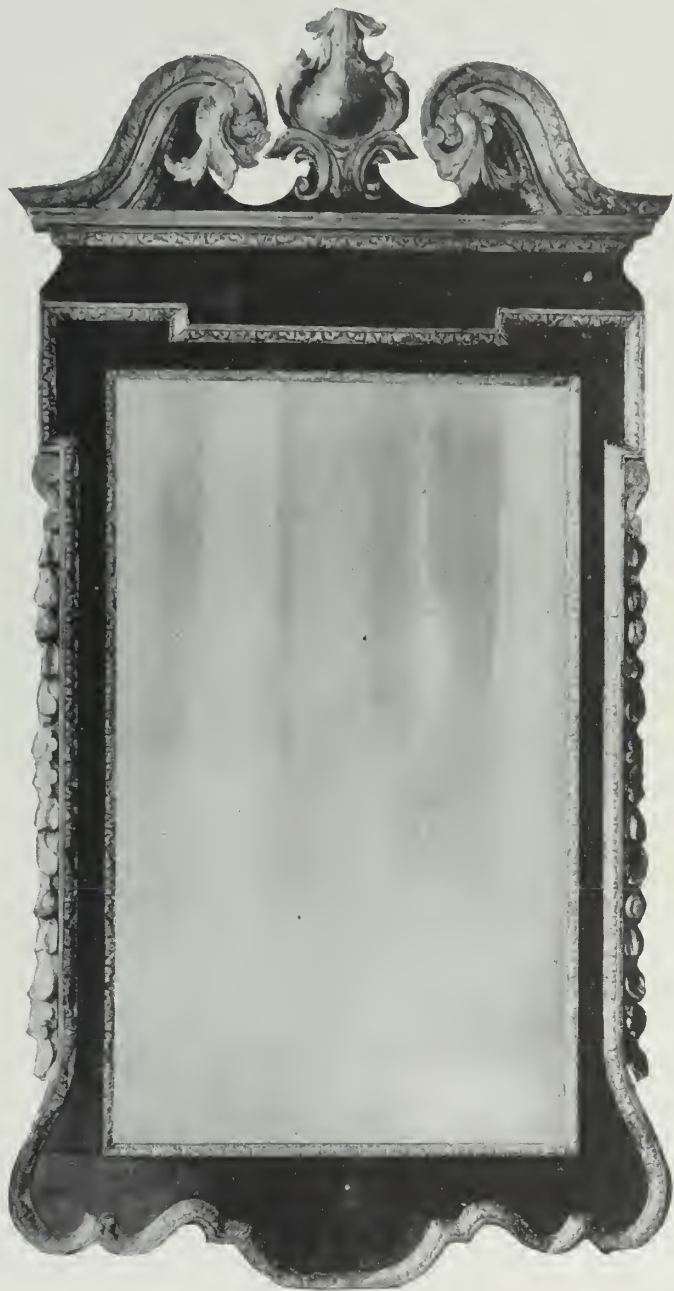


*A beautiful reproduction of a Duncan Phyfe side chair. The delicate reeding, flowing lines, and dog's paws carved on the front legs are all characteristic of Phyfe*



*A modern walnut cabinet desk of Jacobean influence*





*An unusually fine late 17th century upright mirror in Walnut with carved wood and gilt enrichments, surmounted with graceful swan-neck pediment and cartouche—a beautiful specimen in superb condition. Height 4'7½", width 2'4½".*

A COLLECTION OF BEAUTIFUL OLD ENGLISH MIRRORS is one of the outstanding features of interest at the Vernay galleries. Rare examples of the finest quality, in perfect condition, are to be seen in Walnut and gilt, carved gilt gesso and carved wood and gilt, of the William and Mary, Queen Anne and Georgian periods.

# Vernay

OLD ENGLISH FURNITURE, SILVER PORCELAIN, POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET  
LONDON, W., 217, PICCADILLY

the furniture world from which have been born countless upholstered wing chairs and sofas, stately mirrors, lovely tables, and superb chairs. In Colonial days a great deal of this fine English furniture was imported to this country or was reproduced here in our native woods from English designs. These charming pieces are the most eagerly sought of all Americana, and here we find the cherry or maple sideboards and highboys, the mahogany desks and small tables with the spread-eagle inlaid in maple, the Constitution mirrors, the American Chippendale or Sheraton chairs, reproduced in all their naïve originality.

But the most important reproductions in this group were those of Duncan Phyfe's furniture. As we all know, original Phyfe is impossible to obtain nowadays. The few pieces still on the market are of doubtful origin and frightfully high in price so that the only way we can have the characteristic and beautiful furniture of our first and greatest American cabinetmaker in our homes is by reproduction. The fact that we are able to obtain perfect copies of Phyfe is largely due to the generosity of Mr. R. T. Halsey, to whose energy and knowledge of Americana we owe, to a great extent, the success of the American Wing at the Metropolitan Museum of Art. Mr. Halsey not only loaned his priceless collection of Phyfe

furniture to the American Wing so that the public might study and enjoy it there, but in his enthusiasm to further its use in the American home he has permitted his pieces to be copied. The result of this unique opportunity is reproductions of remarkable accuracy. All the characteristics of Phyfe's work, the beautiful color and quality of the mahogany, the famous lyre motif with the delicate brass rods for strings that he used so often in chair-backs and pedestal supports, the graceful down-swinging reeded legs, the fine precise carving on his posts or urn-shaped supports and on the panels of his sofa and chair backs, have been painstakingly copied. Not even Phyfe himself made furniture of finer quality. It not only looks

like Phyfe furniture, it is Phyfe furniture. These pieces are a remarkable achievement in modern cabinetmaking.

Reproductions of this character are of compelling interest to the home builder. If we cannot have the original standard pieces, and of course we can't, why should we hesitate in choosing their healthy offspring? They have all the advantage of design and construction of the master builders. They are practical, digni-

*Reproduction of a Phyfe console table with a Hepplewhite mirror above. The down-swinging delicately carved table legs ending in brass claws are typically Phyfe*



*Mahogany drop-leaf desk, roomy and dignified. Note the fine carving on the knees and ball-and-claw feet, and the three stars inlaid in the lid*

fied, and beautiful, and they are distinctly American in feeling.

But so far we have been speaking of the more important types of furniture, the types founded on English design and suitable for the more formal house. It is not cheap furniture even in reproduction, and may well be beyond the pocketbook and the desires of the average householder. But these are not the only things we have to choose from. We come now to our very own American furniture, the simple, crude, naïve, appealing things that were made from the very beginning throughout the Colonies by work-worn unskilled hands from native materials, and with no other design behind them than the necessity for a piece of furniture to be put to immediate hard use. These are our real American antiques. They are the things

# TODHUNTER

INC.

HAND WROUGHT  
FIREPLACE EQUIPMENT



DECORATIVE  
FIRE SCREENS

Distinctive Designs

Made to Special Order

Andirons, Grates, Firetools, Fenders

119 East 57th Street, New York



"Leda,"

this newest and most charming of Mosse's bath room sets, is decorated with a living vine of Morning Glory. The fine composition of the design and the beautifully blended pastel colors predestine this set for a place of honor in an unusually nice bath room.

The illustrated set of 1 mat, 6 wash cloths and 6 monogrammed towels costs \$46.00.

A gift set of 1 mat, 2 wash cloths and 2 monogrammed towels costs \$21.00.

451 Post Street  
San Francisco

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



A ROOM OF DANERSK FURNITURE IS LIVABLE, FRIENDLY AND INVITING

## The Charm of DANERSK FURNITURE

CHARM and distinction, indefinable yet very definite, are a part of every piece of Danersk Furniture.

Three fundamental principles of design and construction contribute to this effect.

First, all our designs are related and planned for unity of appeal.

Second, all the designs are made and executed by one group of skilled workmen who have been apprenticed since boyhood in their crafts.

Third, we are sure of the pedigree of our design. For our inspiration we go to the masterpieces of the great collections of this country and England. Thus our designs faithfully follow the best traditions of this ancient industry.

Consequently, Danersk Furniture not only fits in admirably with old pieces, but immediately gives to the rooms where it is used that tone of

friendliness and livability that is found only in homes where generations of good taste have contributed their subtle influence of charm and personality.

AMONG our more recent groups is a fascinating collection of French Provincial pieces for the bedroom, done in natural beechwood tones with dainty *rincaux* in colors. For the living room, there are rare Chippendale settees and fireside chairs inspired by English originals, and many luxurious upholstered pieces. For the dining room, we have a large selection of the choicest 18th Century designs in San Domingo mahogany.

Whether you are in need of furniture or not, you are always welcome in our salesrooms—the only places where our productions can be seen. You may purchase direct from us or with the help of your decorator or dealer.

ERSKINE-DANFORTH CORPORATION

383 MADISON AVENUE, NEW YORK CITY

*Opposite Ritz-Carlton Hotel*

*Chicago Salesrooms:*

315 NORTH MICHIGAN AVENUE

FACTORIES IN NEW ENGLAND

*Los Angeles Distributor:*

2869 WEST SEVENTH STREET

*A Dining Room in Colby Antiques**An important arrival*

## ANTIQUES

--personally selected for Colby's  
by Mr. Herbert Cescinsky, famous  
English authority.

**I**N presenting this newly-arrived shipment of English antiques chosen by so eminent an authority, we emphasize the Colby policy of offering only pieces of artistic merit, historic interest and practical worth. Mr. Cescinsky is expert in the arts of cabinetmaking and architecture, and is noted for his work in restoring historic English buildings. He is the author of *English Furniture and Woodwork*, *English Furniture of the 18th Century*, *English Domestic Clocks*, *the Old-World House*, *Chinese Furniture*, etc. He is a regular contributor to British and American journals and has lectured extensively in America.

We invite your inspection of our large antique collection, or your inquiry about any particular pieces in which you may be interested.

*John A. COLBY and Sons*  
*Interior Decorators-Importers-Designers*  
129 North Wabash Avenue  
CHICAGO

we love and cherish not so much for their beauty as furniture as for the spirit they express. They all have individuality. Every one of them shows distinctly the reason for its existence. If, for example, the leaves of a butterfly table drop down it is because some ingenious Connecticut settler thought of that way to save space. Stout light Windsor chairs naturally grew out of the ash and hickory saplings. Corner cupboards and tables and chests were made from the cherry and pine and maple trees that were cut down when the land was cleared. Chair seats were made from the rushes that grew along the river bank. They are sturdy pieces, asking no advice or help from anybody, yet in spite of their independence there is a certain wistfulness about them.

The finest of these early pieces have long since been gathered up. A rare gateleg or butterfly table, for example, will never again be picked up for a song—not by the amateur, at any rate. But good originals of the more commonplace pieces may even yet be found at fairly reasonable prices. We can still make a start with such nice old things as slat-back chairs, simple maple or cherry tables and chests, or even a highboy or desk, but we shall have to fill in between with reproductions of the rare pieces.

Whether we have all reproductions or use them only to fill in,

there is nothing more appropriate for the simple home than these charming pieces. For the bedroom there are little four-poster maple beds, chests of drawers with the scroll mirror to go above them, rush-seated slat-back chairs, little tavern or butterfly tables that, if used with a gay old-fashioned wallpaper, hooked rugs on the painted floor, bits in the way of colored pressed glass lamps, and prints or silhouettes on the walls, every one of them reproductions, will give you a most charming, refreshing room at a minimum of cost. The same effect may be carried out throughout the house, the very sincerity of these homely things calling for the simplest background. The less you spend on curtains and draperies and floor coverings the better. Cleanliness, sunshine, and a few flowers in a



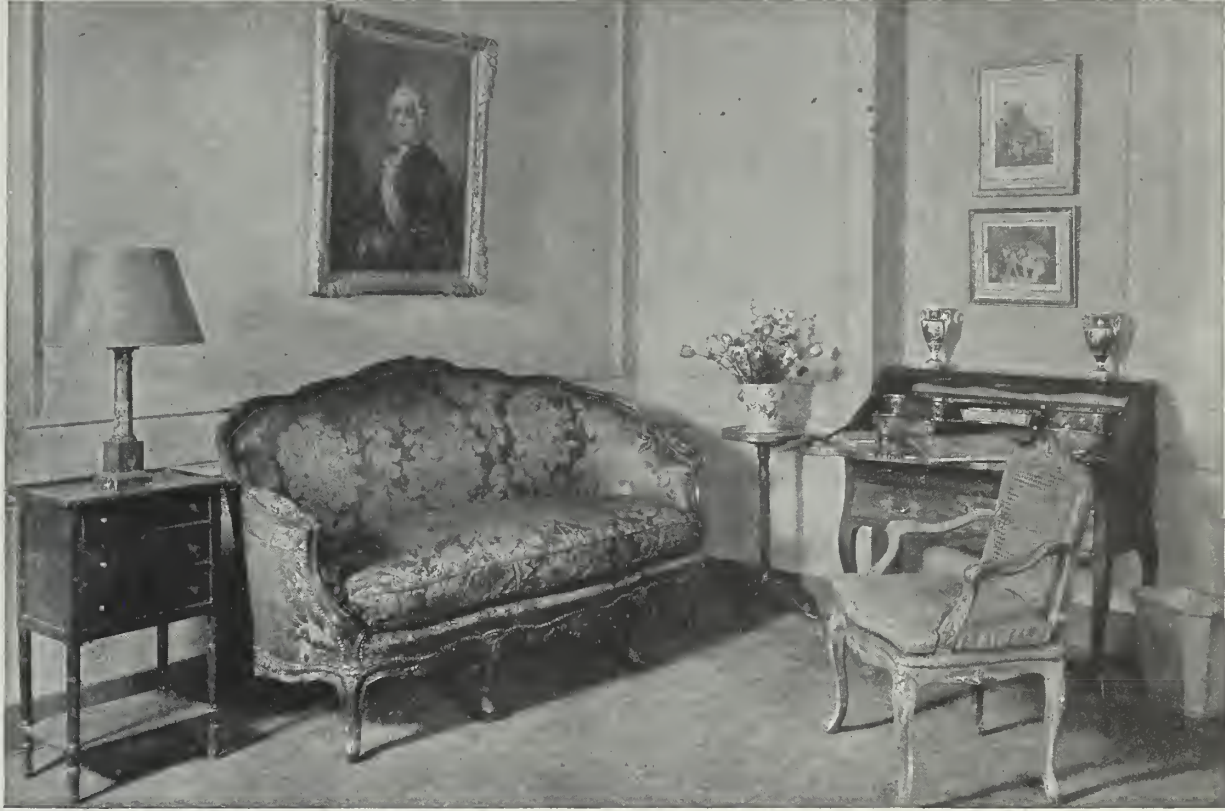
*A superb mahogany Chippendale  
pie-crust tea table—a reproduction*

luster bowl are the natural complements of these unpretentious pieces.

But after all it isn't so much the furniture we use in our homes that counts, as the spirit behind it. If the interest we feel in Early American furniture were only a fad, fanned by popularity to a quick fire of enthusiasm that would soon cool off in the face of another fad; if it were only one in the long procession of obsessions like Morris furniture or English oak or French suites or Russian art that have swept over our country and died out, it would not be worth talking about. But it isn't. These were just the floundering of a vain, hurried, ambitious people eager to express themselves in terms of money. The furniture of our forefathers was too simple for that so we hid it away and went fitfully searching through the world for the gold-encrusted frivolities of Louis Quinze or the dark sumptuousness of the murderous Medicis. Gradually we have found out that money alone cannot turn the trick. Something was lacking, something vital, essential, and compelling. We looked at other countries that cling so tenaciously to their own, and we saw that tradition, custom, ideals are the backbone and character of any country, and that they cannot be borrowed away from home.

All at once, with the rush with which we do everything, we realized that the bluebirds we were looking for (perhaps we ought to call them eagles!) were roosting with dusty plumage up in the attic or out in the barn. We hurried to them, full of love and guilty conscience, to gather them up and nurse them back to beauty and usefulness. When they had all been routed out we turned to reproductions of them, for now we know that what we want is our own.

This splendid if somewhat tardy appreciation of the spirit of our forefathers as expressed in their furniture and architecture is what is really behind this renaissance of the American antique. It isn't the furniture we are after but the spirit, and we can express it just as proudly in reproductions as in the old things themselves. Nothing could be more deeply or hopefully significant of the future than the present-day wide spread desire for American furniture in the American home.



*An interesting grouping of French Reproduction Furniture*

## Old Masterpieces live anew in Jacques Bodart Reproductions

There is perhaps no more interesting phase of architectural and decorative expression in America today than the enchanting art of the masters of old France.

Thus it is not strange that more and more the furnishings of the Louis XVI era are enjoying a decided revival, not alone in the large country villas, but in the town houses of those who are happy to pay homage to the charm of real French beauty.

To appreciate French Furniture as it is seen in the fine renderings of authentic models in the studios of Jacques Bodart, Inc. is to realize that into every line and contour has gone the genius of a race of artists. In each distinct piece there is the fascinating patine of age—the mellowness of years.

We will be pleased to show our reproductions and antiques to visitors who present the card of their Decorator or Furniture Dealer.

*A copy of our illustrated booklet will be gladly sent on request*

*Jacques Bodart, Inc.*  
RUBY S. CHAPMAN, Pres't  
**ANTIQUES & REPRODUCTIONS**

383 MADISON AVENUE

*New York*

*Paris*

# Contentment in

# a Cottage

I WANTED an automobile, and I suppose that I wanted one too, only being of a more cautious frame of mind, I realized that our combined fortunes, in the form of an automobile, could not last forever, but that barring fire or flood a house might hope to survive us both. So having persuaded her to my way of thinking, we started out to find one of those tiny low whitewashed cottages, so charmingly characteristic of Cape Cod. The one we finally bought, however, was a long way from the Cape, where the summer tourist is still happily unknown. It stands at the extreme end of a tiny harbor, down which we can look miles out to sea, and from the outside it more nearly resembles the toy house that was always carefully placed under the Christmas tree of my childhood, than anything else of which I can think.

A former owner having been the village plumber, we started off fully equipped with the odds and ends he had salvaged from his trade. The very fact that our entire water supply depended on a well, and that every drop we used had to be pumped up by hand, made us fully appreciate the luxury of running water and a bath tub. This unusual equipment in a native cottage made us forgive him for leaving us to struggle with chocolate-brown paint all over the house, and dark dingy paper on the walls. E. fortunately revels in paint, and thanks to her energy and skill, to say nothing of four coats of white, the rooms soon began to look fresh and bright. The bathroom incidentally had been a symphony in brilliant turquoise blue, even the outside of the tub being painted! A pumpkin colored floor, apple-green woodwork, green and white tile paper on the walls, and orange check gingham curtains have transformed the old kitchen into a really delightful place, and I thoroughly enjoy the hours spent there, sitting on a stool arranging the flowers, rolling butter balls, or doing some other equally pleasant task.



*The whitewashed walls and low-hung eaves of this simple old-time cottage, the little flower-filled dooryard and white picket fence, make a homelike picture that is duplicated along many a New England country road off the main arteries of travel*

by M. D. H.

The local carpenter, fortunately for us, was the kind of man who willingly did all the strange things we asked of him, and thanks to his endless interest and patience we now can tuck our treasures away in odd little cupboards, and can enjoy the large roomy drawers built in under the eaves, where one's endless summer hats find a safe resting place—although I must confess it is still a great temptation to perch one jauntily on a bed post. What new furniture we have was made across the way by a self-taught cabinet-maker who copied pictures we had cut from COUNTRY LIFE.

The rest we "snooped" for, whenever our kind friends would motor us around the countryside, and no one who has not experienced it can possibly know the feeling of pride with which one returns clutching a Windsor chair in one's arms, or balancing a

*The story of the acquiring and rehabilitating of this little old cottage makes one long to go and do likewise, for there are still places of this sort to be found throughout New England, perhaps at less of a bargain than a few years ago but still within reach of the modest purse. The hall with the old grandfather clock is shown at the left below. In the living room at the right below can be seen the Cape Cod lullaby rocker and the desk, obtained through the good offices of the local undertaker*

little tilt top table between the knees. One red-letter day a friend came staggering in carrying a long strange looking object, which proved upon closer inspection to be a grandfather clock. It had been a treasured possession in one family for generations, brought to this side of the ocean by the grandfather of the old man who sold it, when he emigrated from England. The Cape Cod lullaby rocker and the desk came from our friend the county undertaker, who buries all the country folk cheerfully in return for

some of their furniture, china, or silver. One of our spool beds was cut down from a huge one, owned by a dear old woman who had had it since her wedding, and who said that we could have it, as it was so shabby she'd about made up her mind to break it up for kindling! The portières in the hall are made from an old hand-woven linen sheet, which we ripped down the middle, each half making a curtain, and the soft coloring of the unbleached threads harmonizes beautifully with the walls. The date on the chimney is 1776, and the laths under the old plaster are hand-hewn, and nailed in place with hand-wrought nails.

Sitting on the door step, looking out over the harbor with the little fishing boats bobbing about at anchor, we planned our first flower border, while over our heads an oriole sang in the old plum tree amid the blossoms, which that autumn turned into luscious fruit and fell into our eager hands like so much golden coin.

Now, as I write, the renovations are completed, the sun shines through the ruffled curtains on the red geraniums and the gay hooked rugs. The dog lies curled up before the blazing fire, the kitten chases spots of dancing sunlight, and the scent of garden flowers fills the room; the honk of a horn breaks the stillness, for a moment a cloud of dust swirls down the road, then all is quiet again, save for the distant lowing of a cow and the gentle rumble of an ox cart.



# A † Group † of † Distinguished † Interiors



New York Galleries, Inc., Decorators

ENTERING this modern apartment through the long gallery, with its stucco walls and vaulted ceiling rising above the tiled floor, one realizes that the spirit of the Mediterranean has spanned the ocean, giving color and vitality to the architecture and decoration of American dwellings. ~ ~ ~ ~ ~

□ The absence of openings leading outdoors from this gallery, due to the exigencies of apartment-house construction, has been cleverly neutralized by the decorative treatment of the interior. ~ Wide openings

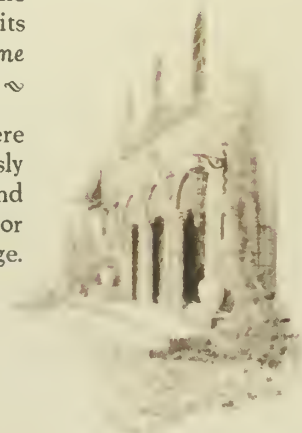
into adjoining rooms provide light as well as interesting vistas, while the rather severe architectural background is enlivened by the delicate tracery of wrought iron, the vivid hues of an ancient triptych, the deep colorings of Oriental rugs and the soft tones of old Spanish furniture, its mellowed walnut aglow with the patine of passing centuries. ~ ~ ~

□ There is a fine sense of dignity here . . . a note of formality which graciously accentuates the feeling of warmth and hospitality so evident in the great salon, or living room, pictured on the following page.

New York Galleries  
INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS





New York Galleries, Inc., Decorators

IN this lofted interior the sympathetic influence of the Italian Renaissance contributes charm and interest to a Mediterranean setting of rare distinction.

Q Broad wall spaces in gesso, relieved by touches of brilliant color and rich architectural detail, create an atmosphere of dignity and accustomed luxury . . . a distinguished background for the sophisticated *chatelaine* during any season

of the year — in her town apartment, southland villa or northern country house.

Q A predilection for this exotic environment may be gratified by recourse to the decorative suggestions available in wide profusion at these Galleries . . . where furniture and other treasures of antiquity offer tribute to the inherent sincerity of the reproductions wrought by our community of cabinetmakers at historic Fort Lee.



# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS

DECORATORS

ANTIQUARIANS

© 1927, N. Y. C.





New York Galleries, Inc., Decorators

QUITE often an object of singular charm will suggest a decorative scheme so unconventional in character that it becomes an intimate expression of one's personality. ~ ~ ~ ~ ~

¶ Such an instance is the interior before you . . . alluringly developed around a rare XVII Century Spanish bed, intagliated in subdued gold and color. ~ This lovely piece, silhouetted against an old Italian damask, contrasts happily with the carved Venetian chair, the walnut *cassone* serving

as a commode, and other pieces of earlier origin. ~ ~ ~ ~ ~

¶ Should this suggestion by chance intrigue you, a visit to these Galleries will reveal many fascinating objects worthy of a well-considered decorative scheme — whether you wish to invest your surroundings with the historic interest of the Early Renaissance, the gayety of XVIII Century France, or, perhaps, the classic feeling of Georgian decoration . . . a splendid example of which illustrates the following page. ~ ~

# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets





*New York Galleries, Inc., Decorators*

COMPOSED before a background of mellowed natural pine, with colorful landscapes adorning the panels, the richly carven furniture of this Georgian interior reveals the truth that there are artisans today who faithfully interpret the best traditions of an age when the architect, the decorator and the cabinetmaker were inspired by a spirit of unity. ~ ~

¶ It is in this spirit that our community of cabinetmakers at historic Fort Lee re-creates Old World furniture of all

the ages, bestowing upon each piece the unmistakable touch of artistry. ~ In finish as well as in form, these reproductions share the beauty of age-worn antiquities with which they are grouped at these Galleries in a series of decorative ensembles. ~ ~ ~

¶ Amid harmonious surroundings such objects grow upon one's affection with further acquaintance, until their utilitarian purpose is almost forgotten in the joy of their companionship. ~ ~ ~

# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS    DECORATORS    ANTIQUARIANS



THE REWARD OF THE CHASE

Photo by Alfred Cheney Johnston

Habit by Nordt

*"How did you ever track down and bag your intriguing silver service, Beth . . . with your coffee set specially made to match your knives and forks? That's a rare catch, I'd say."*

*"I simply hunted until I struck the trail of 1847 ROGERS BROS., dear. And the coffee set, by the way, is not specially made. All 1847 ROGERS BROS. ware comes that way . . . with anything you want in dinner, tea or breakfast services available in the same design as the knives and forks of your choice."*

1847 ROGERS BROS. Silverplate enables you to have the same exquisite motif and pattern all through your family plate . . . without extra expense.

"TREASURE BOUND ON THE GOOD SHIP BUDGET" May we send you this exquisite little brochure . . . showing how easy to navigate is the sea that leads to the Silver Isles and how you'll come back on the homeward tack with a treasure of silverplate. A copy is yours for the asking. Booklet J-14. Address International Silver Company, Department E, Meriden, Conn.

# TAPESTRIES OF HIGH DEGREE

By LEE McCANN

Photographs from Jackson P. Higgs and Seidlitz & Van Baarn

THE early arts of man are a fascinating guessing ground, for no one really knows just how they came into being. Our particular guess is that the jungle taught man weaving. The strength and beauty of interlacing vines and leaves showed him the way, developed through long ages to perfection. Something of his early lessons seems to be recaptured in fine tapestries, which are so dependent on flower and foliage effects for their loveliness of pattern and coloring. Magnificent trees with serried foliage, luxuriant plant life, and flowers have the same plastic and

dramatic importance in many representations as do the figures about whom the stories center. They are more than back drop—they are part of the play. In the early *millefleur* patterns they are the whole play.

The old technique of drawing was partly responsible for the impartial importance which each part of the design had. The simple flat treatment and bold line made it indeed unavoidable, and is the secret of the marvelous strength and spirituality which Gothic weaves possess over those of later date; tapestries of the late sixteenth century and after, in common with the other arts, became decadent. But when the first tapestries were made and up to and into the sixteenth century, the trick of perspective and naturalistic representation had not yet been mastered. Expression was still free and unhampered.

The painters who made cartoons for the great Gothic looms put into their designs feeling and concept rather than fact which they had not yet fully learned to render. It seemed to them perfectly logical that relative importance in objects should be rendered by relative sizes, irrespective of actual size, and that they should change and subordinate visual realities to the needs of design. It was this which gave the great dignity and precious, naïve sincerity to Gothic tapestries, never to be reached when that period had passed. It was a quality of feeling rather than an art which passed from the world with the advent of the Renaissance. This is not always understood even by collectors of tapestries.

That it was not understood or prized by succeeding periods is proved by the enormous losses to the world of fine early tapestries. Many of them were wantonly destroyed for their gold and silver threads. Others went to pieces for lack of care or were deliberately discarded in favor of the newer modes. For the examples which survive to-day we are indebted to the enormous original scope of the industry which employed hundreds of thousands of men busily weaving for the great of their day. Where there was so much production it was inevitable that we should be inheritors to some extent. This is especially true since the fabric itself is so well fitted to endure.

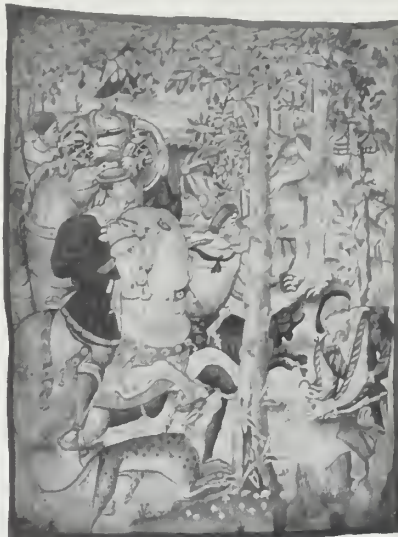


One of a series of four tapestries designed by Teniers, one of which bears the signature "Teniers Inventor". The principal colors are soft green and red. It is woven of wool with silk highlights. From the looms of W. Wernier in Lille, around 1700. Height 10 feet 9 inches; width 19 feet 10 inches

Gothic tapestries, like all disappearing modes of expression, now command huge prices by reason of their rarity. This scarcity effected a concentration of interest and led to an appreciation and a knowledge of their true value which have restored them to the artistic rank that is their due. This is at least some compensation for the pieces which are forever lost to us.

During the transition period from the Gothic to the naturalism of the Baroque many amusing examples of the cartoonist's difficulties in adjustment to new art standards are seen. In rendering some things naturalistically he got along quite easily only to be utterly balked in some small matter.

It is a curious fact that the designer has



The Stag Hunt, one of a set of three splendid Arras tapestries woven in the sixteenth century. The pattern is Gothic transient developed in soft light tones to which power is given by the use of strong blue and deep brown as part of the structure of the design. Height 8 feet 6 inches, width 5 feet 3 inches

received less interest than the weaver of tapestries. Pieces are primarily credited to this or that loom and epoch, with the name of the designer as a more or less minor consideration, except of course in the instance of a name so celebrated as Raphael's. There seems to be the idea, popularly current, that when great painters made designs for weavers they did so as a kind of side issue. It is entirely inaccurate to imply that there was any condescension in the making of tapestry cartoons. The art of fine textiles had a patronage and a rank so exalted that only the most distinguished art-

ists of the time were eligible for this important work, and their designs were made with a full and sympathetic comprehension of the opportunities and limitations of the loom. Tapestry weaving is presumed to have been a Saracenic art, and Eastern treatments and motifs mark many of the early European weaves. The *millefleur* and geometrical figures particularly suggest carpets and hangings of the Orient. The archaic rendering of scenes and figures in the older pieces has also much in common with Persian design.

Custom and religion, however, soon set their seal upon designs, and made them a historical document of the life of the times in England and on the Continent as valuable as that of painting.

The limitations in dyeing materials to reproduce all of the tonal subtleties of paint, and also the large surfaces which tapestries were used to cover, held the pattern to a certain simplicity and flatness that maintained a finely decorative character even in the most naturalistic of the seventeenth and eighteenth century weaves. It is this quality which has always made tapestry so utterly satisfying as decoration. It never obtrudes beyond the point of serene beauty. It furnishes and decorates a wall as a whole, filling it, keeping its unity of effect, and harmonizing in a perfect manner with other furnishings. This accounts for the vitality of antique tapestries in modern decoration and the eagerness of the search for them, not merely by collectors, but by those who have the finest creative sense in planning distinguished homes.

There are no modern tapestries in the real sense. We have modern furniture, modern silks, modern rugs, and other things which creditably reproduce the masterpieces of the past. But one looks in vain for a modern tapestry which cannot be told at a glance from the old ones. Perhaps some day the art will be revived and the best painters will once more make it their concern and master weavers arise to interpret great cartoons. But at present, when good tapestries are mentioned one understands that it is the antique which is meant, and if one desires tapestries of worth it is to the antique that one must turn.



Episodes from Biblical history, woven in Paris in the seventeenth century from the designs of Simon Vouet. It was originally part of a frieze, and as such, a unique example. The coloring is high and clear, and the drawing fine and detailed

# Touchdown!



That thrilling moment  
recorded forever with

**Filmo**  
BELL & HOWELL  
REGISTERED  
Automatic  
Motion Picture Camera



WILL IT COME TO YOU BUT ONCE—that thrilling moment when massed muscle, strategy and speed puts over a winning marker for the home team? Or will you live it over again, whenever the mood desires, in natural-as-life movies you can so easily take with the Bell & Howell Filmo automatic motion picture camera?

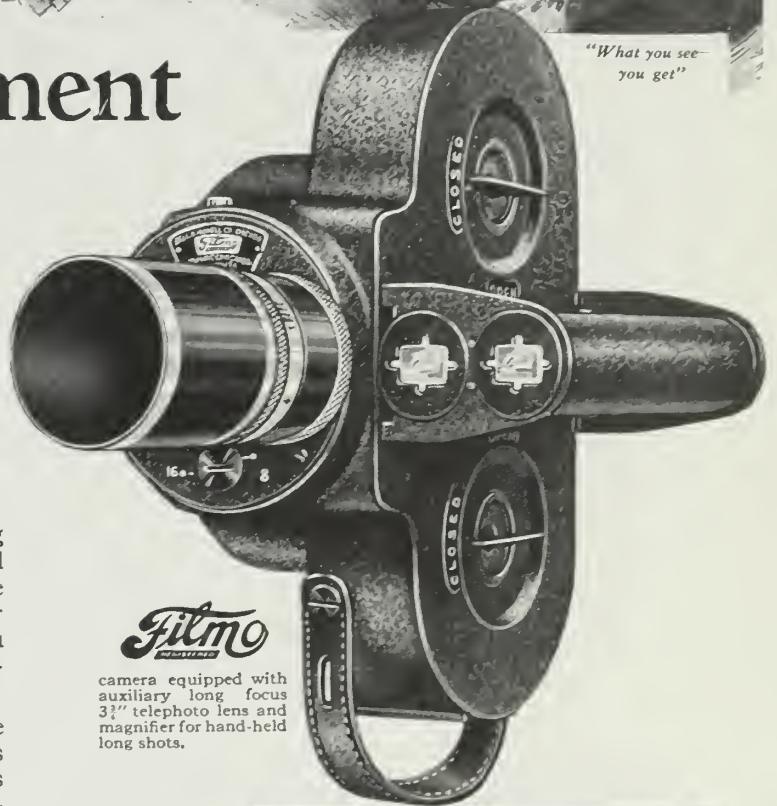
With a Filmo to your eye you can shoot over the heads of the crowd and catch every play. The spy-glass viewfinder locates the action instantly and follows your hero down the field as easily as you would follow him with the naked eye. The regularly furnished Taylor-Hobson Cooke F 3.5 lens is lightning fast. It gets the picture for you, even on cloudy days. Or you can quickly replace it with an F 1.8 to give 300% more exposure if the day be dark and the game late, or with a special telephoto lens that will take close-ups of action at the other end of the field. To take movies of the desired action simply press the button. Release it when you want the action to stop. That's how easy it is to take movies with Filmo camera.

Yet, with this simplicity, Filmo brings you the timely adaptability, precision and fineness of the larger Bell & Howell cameras costing up to \$5000.00 per unit with which *practically all theatre movies are made*. Choose a Super-speed Filmo if you wish and take s-l-o-w motion pictures. These are features which make Filmo a lifetime instrument, well worth the higher price your dealer asks.

Eastman Safety Film (16 mm.)—in the yellow box—used in Filmo camera, is obtained at practically all stores handling cameras and supplies. First cost includes developing and return postage to your door.

Then you are ready to place your film in the Filmo automatic Projector, press the button and bring all your movie scenes to life on a wall or screen at home or anywhere. Run the film backward, for novelty effects, if you wish. Or give your movies color by use of a new, simple color selector for Filmo Projector.

The many other things you should know about Filmo equipment will come to you in the descriptive Filmo booklet, "What You See, You Get." To receive it and nearest dealer's name simply write your name and address across a corner of this ad. tear out and mail to us.



**Filmo**

camera equipped with auxiliary long focus 3 1/2" telephoto lens and magnifier for hand-held long shots.



The Bell & Howell Automatic Projector shows your movies without flicker and with theatre clarity and brilliance. Runs forward, backward (for novelty effects) or stops on any single picture. Seven lenses interchangeable for varying pictures to various requirements. Described in Filmo booklet, "What You See, You Get."



**BELL & HOWELL CO.**

1813 Larchmont Avenue Chicago, Illinois  
NEW YORK HOLLYWOOD LONDON  
Established 1907

# Ready



NOT an "extra" to shop for. Not a comfort missing. Not a detail slighted. One could really bring a party to the dock and leave for an extended cruise at the moment of delivery. Q.C.F. cruisers are launched as completely, tastefully and distinctively fitted as if years of an owner's devotion had been lavished on them.

Mechanically there is equally little to concern one. The silent, infallible power of Q.C.F. Hall-Scott motors assures speed and maneuverability to outclass far less spacious craft. And the trig lines belie Q.C.F. he-size livableness!

See how Q.C.F. experience and resources have made the term "standard" mean a far finer type of boat. Visit the smartest marine exhibit in the world—an adventure in itself.

Q.C.F. Salon, 217 West 57th Street, New York City  
AMERICAN CAR AND FOUNDRY COMPANY

## Q. C. F. CRAFT

35-ft. Raised Deck Cruiser  
41-ft. Bridge Deck Cruiser  
47-ft. Cabin Trunk Cruiser  
50-ft. Twin Screw Cruiser  
68-ft. Twin Screw Yacht

## Q. C. F. DISTRICT REPRESENTATIVES

Boston—Noyes Marine Sales Co., 1037 Commonwealth Ave.  
Chicago—Ward A. Robinson, 58 East Washington Street  
Cleveland, Ohio (Lakewood)—N. J. Shea  
Detroit, Mich.—Chenevert & Company, 324 Ford Building  
Miami, Fla.—C. T. Chenevert, 615 First National Bank Building  
New Orleans, La.—P. W. Wood, 1119 New Orleans Bk. Bldg.  
San Francisco, Calif.—S. Clyde Kyle, 427 Rialto Building  
West Palm Beach—C. P. Whitney, care of Bryant & Gray  
Washington, D. C.—J. R. Emory, Cairo Hotel

Q.C.F.

## Chris-Craft

YOU who would own a boat . . . consider Chris-Craft. Built of solid mahogany with double planked bottom. Powered with the two finest marine motors that money can buy. Guaranteed for performance—swift, staunch, luxurious. Maneuvered with the certainty and ease of a fine car. Ready to go at the touch of the starter pedal. All of these are attributes of Chris-Craft. All of these are yours when you are the prideful owner of the most famous of fine runabouts in America—Chris-Craft.

### Direct Factory Branches

393 Seventh Avenue, New York City  
3107 E. Jefferson Avenue, Detroit

Chris Smith & Sons Boat Co.  
ALGONAC MICHIGAN

### Three Models

\$2395  
\$3200  
\$4000



## NOTES OF YACHTS AND YACHTSMEN

FROM the racing yachtsmen's point of view the most important class now sailing in Eastern waters is the one-design ten-meter class. From one set of plans by Burgess, Rigg, & Morgan of New York, there were built during the past winter by Abeking & Rasmussen in Germany a fleet of fourteen yachts identical in every essential particular. Their racing numbers, names, and owners are as follows:

- 1—*Twilight*, Clifford D. Mallory
- 2—*Revenge*, Floyd L. Carlisle
- 3—*Synthetic*, Henry L. Maxwell
- 4—*Cythera*, W. A. W. Stewart
- 5—*Valencia*, Carroll B. Alker and Edward P. Alker
- 6—*Narcissus*, Francis S. Page
- 7—*Branta*, George G. Milne
- 8—*Esquila*, John V. W. Reynolds
- 9—*Blazing Star*, Ernest G. Draper
- 10—*Rachurn*, L. R. Wasey
- 11—*Dragon*, Ralph Ellis
- 12—*Redhead*, Philip R. Mallory
- 13—*Shawara*, Harold Wesson
- 14—*Nautilus*, James H. Ottley

Each member of the fleet is 58 ft. 10 in. over all, 36 feet on the water line, 10 ft. 6 in. in breadth, with 7 ft. 6 in. draft. So closely matched are they that they are furnishing the best and keenest competition seen in these waters for many years. At the Larchmont regatta, *Twilight* and *Esquila* tied for the point score in the class during that famous race week. When all of these trim racers cross the starting line it is a sight long to be remembered.

AMONG those now using 1927 Chris-Craft are Messrs. Archie M. Andrews, Vincent Astor, Jules S. Bache, George S. Brewster, Robert W. Daniel of New York, F. V. DuPont of Wilmington, Del., A. N. Doremus, W. B. Duryea, Cliff Durant, Victor Emanuel, Henry J. Gielow of New York, Frank M. Gould of Oyster Bay, J. D. Hurd, William Randolph Hearst of New York, Commodore James H. Kerr of Philadelphia, Mortimer W. Loewi, Commodore Robert Law, Jr., of New York, Dr. A. A. Mitten and T. E. Mitten of Philadelphia, Herman Oelrichs, Albert D. Phelps, William M. Powell, B. E. Pollak, George W. Rogers of New York, Wharton Sinkler of Philadelphia, Warren L. Spurge, E. M. Statler, Samuel Untermyer of New York, J. H. Van Sciver of Philadelphia, Kenneth B. Van Riper, John Vanneck of New York, George D. Widener of Philadelphia, J. H. DuPratt White, David Whitney of Detroit and Miami, and Harrison Williams of New York.

DURING the latter part of August the annual cruise of the New York Yacht Club was productive of much interesting port-to-port racing as well as that off Newport. The cruise started on the 15th of the month at Glen Cove, stops being made at Huntington Harbor, New London, Newport, and Vineyard Haven, the fleet disbanding in Newport Harbor.

AMONG the larger Elco cruisers put in commission this summer are: Mr. T. F. Manville, Jr.'s 62-footer *Damfino*, Mr. Carl K. Bacon's 50-footer *Andante*, Mr. Bruce Clark's 50-footer *Pelican*, Mr. Earl R. Davis' 42-footer. The 1927 fleet of Elco Cruisettes, the popular 34-footers, includes: Mr. Clifford Warren Smith's *Maris*, Mr. J. Sterling Rockefeller's *Nictau*, Mr. James Byrne's *Ancient Mariner*, Mr. Frank Lyman's *Rough Rider III*, Mr. E. I. Low's *Squeal II*, Mr. William Rhinelandt Stewart's *Nada*.

Mrs. F. M. Woolworth's *Velma II* and Mr. Edward Whalen's *Gladys W* are among the new 26-foot Elco cruisers.

DURING September off Oyster Bay the only formal international racing of the year will be held, the contestants being the famous—and justly popular—six meter open-class of smaller sailing craft. These 21-foot sloops can always be relied upon for thrilling starts and split-second finishes. The class includes thirty-five boats, of which H. M. Curtis's *Clio* won on point score at the race week of the Larchmont regatta. Foreign entries include Norway's representative *Noreg*, owned by Crown Prince Olaf and to be sailed by Captain Magnus Konow, one of the crack Norwegian racing helmsmen; the Italian *Nati*, owned by Commander Rolla Rosazza and to be sailed by Marchese Leone Reggio of Genoa; and a British entry, probably *Zenith*, whose fine showing in 1924 is still well remembered here, to be sailed by Morgan Giles, the noted British designer and racing helmsman.

## NEWS NOTES

A recently delivered A. C. F. 35-foot trunk cabin cruiser is the *Alando*, purchased by Mr. F. A. Rogers of New York.

Among the Super Bear Cats now in use are Mr. Albert J. Whalen's *Ida* and Mr. Clifford V. Brokaw's *Mistinguelle*.

Mr. James S. Rand of North Falmouth, Mass., is the owner of *Nowanda*, a 68-foot A. C. F. cruiser.

*Zanette* is the name of the 47-foot A. C. F. de luxe cabin cruiser delivered in June to Mr. Zalmon G. Simmons, Jr., of New York and Kenosha, Wis.

Among the July deliveries of A. C. F. craft was the 50-footer *Mouse*, carrying the private signal of Mr. Thomas M. Jones III of Pittsburgh, Pa.



Home of Mr. Lee Nusbaum, Germantown, Pa., insulated against heat and cold with Armstrong's Corkboard. Mr. A. C. Borden, Architect, Philadelphia, Pa.

# Cork Lining in this Home Saves 37½% of Fuel

**F**IVE years ago Mr. Lee Nusbaum, a heating and ventilating engineer of Philadelphia, Pa., built a new home and lined the exterior walls and second floor ceiling with Armstrong's Corkboard. Each winter Mr. Nusbaum has kept an accurate record of fuel consumed and has found that, whereas it cost 40 cents per square foot of radiation to heat his old residence, his cork-lined home costs only 25 cents per square foot—a fuel saving of 37½%.

Summing the results of using Armstrong's Corkboard Insulation, Mr. Nusbaum writes\*:

*First*, there has been a considerable saving in fuel;

*Second*, the house is much more comfortable in cold winter weather;

*Third*, the temperatures are more uniform between floor and ceiling;

*Fourth*, the freedom from drafts is very noticeable;

*Fifth*, the house is very much more comfortable in summer as the heat is not conducted so easily through insulated walls and ceilings."

Better homes everywhere are being insulated with Armstrong's Corkboard not only for the fuel saving it makes possible, but for the winter and summer comfort it gives. Really efficient insulation in sufficient thickness has proved its worth to home owners who have used it.

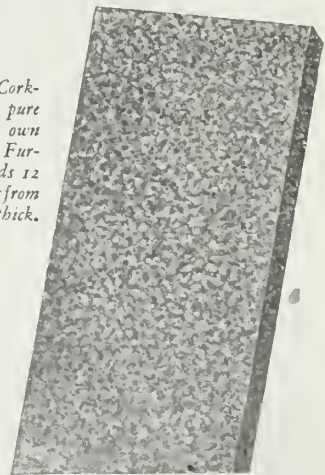
Tell your architect to include Armstrong's Corkboard in the specifications—1½ inches on the walls and



2 inches on the roof will give the greatest return in comfort and economy of fuel.

Mail the coupon below for a 32-page book about Armstrong's Corkboard. It is free. Armstrong Cork & Insulation Company, 143 Twenty-fourth Street, Pittsburgh, Pa.

*Armstrong's Corkboard is just pure cork, Nature's own heat insulator. Furnished in boards 12 by 32 or 36 inches from 1 to 3 inches thick.*



Armstrong Cork & Insulation Company, 143 TWENTY-FOURTH ST., PITTSBURGH, PA. or MCGILL BLDG., MONTREAL, QUEBEC

GENTLEMEN—You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.

Name.....

Address.....

SEPTEMBER

## Armstrong's Corkboard Insulation

*A Heatproof Lining for Walls and Roof*

# 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.

IN THIS day and age of inspired advertising there is probably a very small proportion—if any—of the buying public that is not familiar with the manifold advantages and conveniences of electric refrigeration. But not everyone knows that it is no longer only a luxury for the millionaire but an everyday necessity within reach of the modest purse. If anything, it is more especially in the kitchen of the small home where space is at a premium, and where often there is no servant, that the electric refrigerator should have a place.

Apart from its well known labor- and space-saving virtues, the electric refrigerator maintains a temperature below 50 that is perfectly dry and that will keep all kinds of food fresh and pure for days—unlike the moist coldness of the old-time icebox. This means that food may be bought in quantity—with a consequent saving in cost—and stored in the food compartments of the refrigerator to be used as needed.

Not only does electric refrigeration keep food constantly cold (preventing the growth of germs) but it will freeze cubes of ice for household uses, in trays which fit into recesses inside the cooling coils, where the temperature is several degrees below freezing. And in these same trays ice creams, sherbets, etc., can be frozen, for the metal grids used in them for ice making are easily removed when freezing desserts. Left-over desserts may remain in the trays from day to

## The Iceless Refrigerator

day and will stay frozen as long as desired. Thus one may prepare in advance the frozen dessert for a dinner or other entertainment, and rest easy in the tran-

quillizing knowledge that it will be ready and in perfect condition whenever needed.

The first cost of the electric refrigerator is the one item that may tend to give the average householder pause, but while this is admittedly somewhat higher than for the old-fashioned ice refrigerator, it must be remembered that this cost is offset and increasingly over a period of time—by the lower cost of operation, to say nothing of the surcease of care that follows electric installation.

The only expense in operation is for electricity to run the motor which operates the refrigerating mechanism. The same wires that bring current to light the house, to run the range and the electric fan, will bring the current to cool the refrigerator, and in most localities the lighting companies make a special low rate for electricity for operating household utensils.

Another thing, if one has a good icebox of standard make already installed, it can be easily converted into an electric one at very small cost. The frost coil with the freezing trays is placed in the ice compartment of the refrigerator and the compressor is installed in the basement or other convenient location. The coil and compressor are then connected by copper tubes, an electrical connection made, and presto, the old-fashioned icebox becomes a modern electric refrigerator.

## Helpful Booklets for the Asking

ORDER BY NUMBER ONLY, USING COUPON BELOW

- Bathroom Booklets**
- 31. MAKING BATHROOMS MORE ATTRACTIVE  
C. F. Church Mfg. Co.
  - 32. BATHROOM ARRANGEMENT  
Crane Co.
  - 196. THE INSTALLATION COST OF PIPE  
The A. M. Byers Co.
  - 104. PLUMBING FOR THE HOME  
Kohler Co.
  - 138. BEAUTIFUL BATHROOMS,  
Standard Sanitary Mfg. Co.
  - 217. TEN YEARS HENCE  
The American Brass Co.
  - 304. INDIVIDUAL WATER SYSTEMS  
Milwaukee Air Pump Power Co.

- Building Materials**
- 1. AMERICAN WALNUT  
American Walnut Mfrs. Assn.
  - 2. BEAUTIFUL TILE  
Associated Tile Mfrs.
  - 12. BEAUTIFUL AMERICAN GUMWOOD  
Hardwood Mfrs. Institute
  - 14. COLOR IN ASBESTOS SHINGLES  
Johns-Manville, Inc.
  - 15. DISTINCTIVE HARDWARE  
Russell Erwin Mfg. Co.
  - 18. A NEW HOUSE FOR THE OLD  
American Face Brick Assn.
  - 20. COPPER STEEL ROOFING TIN  
American Sheet & Tin Plate Co.
  - 21. POSSIBILITIES OF CONCRETE  
Atlas Portland Cement Co.
  - 23. THE WINDOW ARTISTIC  
International Casement Co., Inc.
  - 25. PORTABLE HOUSES  
E. F. Hodgson Co.
  - 26. RADIATOR VALVES LOCKING THE DOOR  
AGAINST THE HEAT THIEF  
Hoffman Valve Co.
  - 28. HELPFUL HINTS ON CHOOSING HEATERS  
The Thatcher Co.
  - 29. THE COLONIAL BOOK (HARDWARE)  
Sargent & Co.
  - 84. THE CONSTRUCTION OF THATCHED ROOFS  
Weatherbest Stained Shingle Co.
  - 105. MAGIC TOUCH OF PRESTON SHINGLES  
Keystone Roofing Co.
  - 106. TAPERED SHINGLES  
Asbestos Shingle Co.
  - 111. DISTINCTIVE HOUSES  
Indiana Limestone Co.
  - 117. PINE HOMES  
California White & Sugar Pine Assn.
  - 125. OAK FLOORS  
Wm. Ritter Lumber Co.
  - 140. SUGGESTIONS FOR INTERIOR TRIM  
Arkansas Soft Pine Bureau
  - 148. THROUGH THE HOME OF TAPESTRY BRICK  
Fiske & Company
  - 161. A REAL HOME  
Copper & Brass Research Assn.
  - 166. WHEN WHITE IS WHITE  
New Jersey Zinc Co.
  - 168. TUCKER STONE FLAGGING AND ROOFS  
Rising & Nelson Slate Co.
  - 216. BEAUTIFUL HOMES OF STONE TILE  
National Stone Tile Corp.
  - 219. DURABLE DOUGLAS FIR  
West Coast Lumber Extension Bureau
  - 311. GOOD HARDWARE  
P. & F. Corbin
  - 250. EDUCATING THE BASEMENT  
The Home Incinerator Co.
  - 280. THATCH SLATE ROOFS  
John D. Emack Co.
  - 307. BEAUTIFUL FLOORS THE ELECTRIC WAY  
Finnell System Co.
  - 318. THE ROOF  
Ludowici-Celadon Co.
  - 321. PORTABLE HOUSES  
Kolb Bldg. Co., Inc.
  - 325. THE ROOF EVERLASTING  
Mohawk Asbestos Slate Co.
  - 335. WEATHER STRIPS  
The D. W. Bosley Co.

- 362. HANO WROUGHT TILES  
Batchelder-Wilson Co.
- 275. HOME SWEET HOME  
The Edham Co., Inc.
- 376. SLATE ROOFS, FLOORS AND WALKS  
National Slate Assn.

- Equipment**
- 27. SCREENING YOUR HOME  
The Higgin Mfg. Co.
  - 37. RADIATOR FURNITURE  
Schleicher, Inc.
  - 38. KELVINATOR & KELVINATED FOOD  
Kelvinator Corporation
  - 39. INCINERATOR INFORMATION  
Kerner Incinerator Co.
  - 40. COPPER SCREENS  
New Jersey Wire Cloth Co.
  - 41. ELECTRIC REFRIGERATION (FRIGIDAIRE)  
Delco-Light Co.
  - 102. WOVEN WOOD FENCING  
Robert C. Reeves Co.
  - 123. FURNACE HEATING  
Hess Warming & Ventilating Co.
  - 141. FENCES FOR PROTECTION AND BEAUTY  
Page Fence & Wire Products Assn.
  - 171. WARM AIR HEATING  
Kelsey Heating Company
  - 183. MANTEL AND FIREPLACE FITTINGS  
Edwin A. Jackson & Bros. Inc.
  - 185. OIL-O-MATIC  
Williams Oil-O-Matic Heating Corp.
  - 186. ENGLISH AND COLONIAL HARDWARE  
P. & F. Corbin
  - 190. MANTELS IN CRETAN STONE  
Wm. H. Jackson Co.
  - 225. WARMTH AND COMFORT CONVENIENTLY  
The Bryant Heater & Mfg. Co.
  - 236. HOME FENCES  
American Fence Construction Co.
  - 237. ANCHOR FENCES  
Anchor Post Iron Works
  - 252. CASEMENT WINDOWS  
Crittall Casement Window Co.
  - 259. TOWER CHIMES FOR COUNTRY ESTATES  
J. C. Deagan
  - 269. LOCKS & TRIM  
Yale & Towne Mfg. Co.
  - 281. COMFORT HEAT  
Burnham Boiler Co.
  - 282. GLASS GARDENS  
Lord & Burnham Co.
  - 283. GREENHOUSES AND CONSERVATORIES  
H. Chings & Co.

- 284. THE MASTER FURNACE MAN  
Electrol, Inc.
- 293. OUR FOURTH HOUSE  
The Insulate Co.
- 294. HOME COMFORT WITH KLEEN HEAT  
Winslow Boiler & Eng. Co.
- 298. A NEW GUIDE TO OIL HEAT  
The American Nokol Co.
- 306. HOLLOW WALLS OF BRICK  
The Common Brick Mfrs. Assn.
- 315. SERVEL COLDERY  
The Servel Corp.
- 316. BUYING A HEATING SYSTEM  
Spencer Heater Co.
- 317. FRESH WATER  
National Utilities Corp.
- 326. PRESERVATION OF FOOD & HEALTH  
Iroquois Electric Co.
- 327. WHAT EVERY HOUSEWIFE SHOULD KNOW  
Copeland Sales Corp.
- 332. ELECTRIC REFRIGERATORS  
General Electric Co.
- 339. RUSTLESS SCREENS  
The E. T. Butrows Co.
- 350. CORRECT PROTECTION AGAINST FIRE  
Foamite-Childs Corp.
- 352. IDEAL SCREENS FOR CASEMENT WINDOWS  
Rolsceen Co.
- 353. WIRE CLOTH SCREENS  
The Gilbert & Bennett Mfg. Co.
- 254. NAPPANEE KITCHEN CARINETS  
Copper Bros. & Zook
- 380. CONCEALED WALL SAFES  
In-a-Wall Safe Co.
- 381. GASOLINE AND OIL EQUIPMENT FOR THE  
HOME GARAGE  
S. F. Bowser & Co., Inc.

- Decoration and Furnishings**
- 44. YOUR HOME & THE INTERIOR DECORATOR  
F. Schumacher & Co.
  - 45. SILVER FOR THE YOUNG BRIDE  
Rogers, Lunt & Bowlen Co.
  - 46. CORRECT CURTAINS  
Quaker Lace Co.
  - 47. HOME FURNISHING  
Elgin A. Simonds Co.
  - 66. THE ADVENTURE OF HOME FURNISHING  
S. Karpfen & Bros.
  - 73. ABOUT RUGS  
James M. Shoemaker Co., Inc.
  - 75. THE IMPORTANCE OF COLOR IN CURTAINS  
Orinoka Mills
  - 78. WALL COVERING (SANITAS)  
Standard Textile Products Co.
  - 79. LINOLEUM FLOORS  
Congoleum-Nairn Inc.
  - 81. WHAT MAKES A HOUSE A HOME  
Wallpaper Guild of America
  - 82. PERIOD MAHOAGANY FURNITURE  
Mahogany Assn.
  - 89. THE SIMPLE ART OF WALL DECORATION  
Bacck Wallpaper Co.
  - 101. BEAUTY THAT ENDURES  
I. C. Chase & Co.
  - 128. BETTER PORCHES  
The Aeroshade Co.
  - 133. THE LITTLE BOOK ABOUT GLASSWARE  
The Fostoria Glass Co.
  - 149. THE NEW VOGUE IN AWNINGS  
Andrew Swanfeldt
  - 151. COLONIAL HARDWARE & MANTELS  
Arthur Todhunter
  - 153. THE ETIQUETTE OF ENTERTAINING  
R. Wallace & Sons Mfg. Co.
  - 154. FORGED IRON HARDWARE  
McKinney Mfg. Co.
  - 177. HOW TO USE VALSPAR ENAMELS  
Valentine & Co.
  - 180. COLOR HARMONY CHART  
James McCutcheon & Co.
  - 198. ETIQUETTE AND GOOD SENSE  
International Silver Co.
  - 199. THE CORRECTLY SET TABLE  
Wm. A. Rogers Co., Ltd.
  - 200. CORRECT SERVICE  
Oneida Community, Ltd.
  - 201. THE BOOK OF SOLID SILVER  
Towle Mfg. Co.
  - 202. CANDLE GLOW  
The Atlantic Refining Co.
  - 207. CORRECT CARE OF HOME FURNISHINGS  
Peck & Hills Fldr. Co.
  - 208. THE FLOOR FOR THE MODERN HOME  
The George W. Blabon Co.
  - 209. FITTINGS FOR YOUR FIREPLACE  
S. M. Howes Co.
  - 238. SOME INTERIORS  
J. C. Demarest & Co. Inc.
  - 239. FURNITURE  
Palmer & Emhury
  - 240. THE FASCINATION OF OLO FURNITURE  
Kensington Mfg. Company
  - 243. WEDGWOOD  
Josiah Wedgwood & Sons, Inc.
  - 244. PATTERNS IN SILVER TABLE WARE  
Reed & Barton
  - 271. NEW OUTLOOKS FOR EVERY HOME  
The Scranton Lacc Co.
  - 272. THE WINDSOR BEAUTIFUL  
W. F. Whitney Co., Inc.
  - 290. HOW TO KNOW A GOOD PIANO  
The Baldwin Piano Co.
  - 291. THE VOICE OF MUSIC  
Wurlitzer Co.
  - 343. THE VOGUE OF PLAIN, WIDE CARPETS  
C. W. Poulson & Sons Carpet Co., Inc.
  - 309. DAMASK FOR DIGNITY  
Wm. Liddell & Co.
  - 312. MAKING THE WINDOWS BEAUTIFY YOUR  
HOME  
The Chas. W. Breneman Co.
  - 320. INSIDE THE DOOR  
Imperial Furniture Co.
  - 323. THE LURE OF FURNITURE  
Hampton Shops
  - 324. GIFTS OF GLASSWARE  
A. H. Heisey & Co.
  - 331. THE CARE AND RESTORATION OF FUR-  
NITURE AND WOODS  
Arthur S. Vernay, Inc.
  - 333. EARLY AMERICAN FURNITURE  
L. & J. G. Stickley Inc.
  - 334. A NEW STANDARD OF HOME LIGHTING  
Edison Lamp Works
  - 336. INSECT PESTS INDOORS AND OUT  
Antrrol Laboratories, Inc.
  - 337. GREENHOUSES FOR THE HOME  
King Construction Co.
  - 359. ON FURNISHING YOUR HOME  
John A. Colby & Sons.

BUILDING SERVICE EDITOR:  
COUNTRY LIFE, GARDEN CITY, N. Y.

Please send, without expense or obligation to me, the following booklets.  
(Insert numbers from list)

.....

.....

.....

Name .....

P. O. Address .....

State .....

SEPTMBER



(Continued from opposite page)

LAND TRIPS—Foreign (Continued)

- Raymond & Whitcomb\*
- 193 Europe
- 233 Guide to European Travel
- Red Star Line\*
- 153 Belgium

UNITED STATES TERRITORIES  
HAWAII

- Hawaii Tourist Bureau\*
- 154 Tourfax
- 155 The Story of Hawaii
- 156 Hawaii National Park
- 157 Rules and Regulations—Descriptive

HOTELS and RESORTS—American

- The All Year Club of Southern California\*
- 159 Southern California Year Round Vacation Land Supreme
- Del Monte Co.\*
- 205 Del Monte Hotel, Del Monte, Calif.
- Glen Springs Hotel Co.
- 253 Glen Springs Hotel, Watkins Glen, N. Y.
- Monterey Peninsula Communities
- 217 The Circle of Enchantment

HOTELS and RESORTS—Foreign

- German Railways Information Office\*
- 172 Germany—Cassel
- 173 Germany—Baden, Black Forest and the Lake of Constance
- 174 Germany, the Towns of Northern Bavaria
- 175 German Spas and Watering Places
- Hotel Cecil
- 185 Hotel Cecil, London, England

TRAVEL ACCESSORIES

- Abercrombie & Fitch
- 206 Luggage
- Bankers' Trust Company
- 223 A. B. A. Travelers Checks
- Bell & Howell\*
- 207 Filmo Cameras
- Benson & Hedges
- 208 Cigarettes, Cigars, and Smoking Accessories
- Dean's
- 209 Week-end Boxes of Cake
- 210 Bon Voyage Boxes
- Eastman Kodak Co.\*
- 211 Cine Kodaks
- 212 List of Eastman Kodak Branches throughout the World
- Hartman\*
- 213 Trunks
- Revelation Suitcase Co.
- 214 Revelation Suitcases
- W. W. Winship\*
- 215 Winship Wardrobe Trunks

Department of Travel and Resort Information  
Country Life, 285 Madison Ave., New York City  
Please send, without obligation on my part, the following booklets.  
(Insert numbers from list.)

Name .....

P. O. Address .....

State ..... Sept.

\*Country Life Advertiser



CRUISES-TOURS

Sail on a LASSCO Luxury  
Liner to irresistible

Hawaii

AUTUMN...mild and flower-strewn...makes Hawaii the playground ideal...for golf, tennis, swimming, hiking, horseback riding, or surfing...no matter what sport you prefer! And as always she offers sightseeing of varied and unique interest.

Sail Direct from Los Angeles  
over the Southern Route

LASSCO luxury liners provide a sailing three Saturdays out of four.

3-Week Tours...Los Angeles back to Los Angeles \$278.50, \$323.50, \$406 and up covering every necessary ship and shore expense according to accommodations selected. One-way fare \$90 and up. Hawaii is a part of the great Pacific Coast Empire...come and enjoy it all. Full particulars, any authorized agent, or...

Los Angeles Steamship Co.

730 So. Broadway, Los Angeles  
505 Fifth Avenue 685 Market Street  
New York San Francisco  
140 S. Dearborn St. 217 E. Broadway  
Chicago 1c-9 San Diego

\$1050<sup>25</sup> AROUND  
the WORLD

WEEKLY TOURS  
Largest and finest Pacific steamers. Rate includes rail from any city in United States back to starting point. Best outside rooms (beds not berths). We represent all Steamship Lines & Cruises  
Send for Literature  
ROBERTSON TRAVEL BUREAU  
Hibernian Building, Los Angeles, Calif.

Where-To-Go advertising covers best prospects—U. S. income taxpayers on \$5,000 and over. Ask Where-to-go Bureau, 8 Beacon Street, Boston, for space & rates in our department.

CALIFORNIA  
via Spanish Americas

\$275<sup>up</sup> One Way Water  
\$380<sup>up</sup> Round Trip Water-Rail

Days of delight on a luxurious Panama Mail Liner—Outside rooms, Simmons beds, Excellent meals—Orchestra, Swimming Pool, Laundry, Deck Games; Through the Panama Canal with visits in Central America including capitals of Guatemala & Salvador. Water-Rail Tours from your home town on main line points and back. First class transportation, meals and bed on steamer. Return stop-overs at Apache Trail, Yellowstone, Grand Canyon, Yosemite. Slight additional cost via Portland, Seattle, Vancouver. Booklet E on request.  
PANAMA MAIL S. S. CO.  
10 Hanover Square New York

CRUISES-TOURS

Europe's Charm  
in the  
Autumn

The European Autumn is a season of great enchantments. Social life resumes its natural spirit and color. New paintings, sculptures, operas, plays are all to be seen and heard for the first time.

Cook's year-round service is at your disposal. Over 160 offices in the World—100 Cook service stations in Europe alone.

We provide travellers with the most competent plans for comprehensive escorted or individual independent trips.

Consult us freely

Thos. Cook & Son

New York Philadelphia Boston  
Chicago St. Louis San Francisco  
Los Angeles Portland, Ore. Toronto  
Montreal Vancouver

FOREIGN TRAVEL

MANCHURIA

A new-old land of alluring travel and world-wide trade importance. For information, write  
AMERICAN OFFICE, 342 Madison Ave., N. Y.

SOUTH MANCHURIA  
RAILWAY

The success of your outing should be assured. If you know what you want, we know where it is. This Where-to-Go department for October is concluded at the top of the next page.

NEW HAMPSHIRE

NEW HAMPSHIRE  
Homeland of Beauty  
Industry and  
Agriculture

Booklet of 177 Pictures  
on Request  
N. H. Publicity Bureau  
6 Park Street  
Concord, N. H.



CRUISES-TOURS

CALIFORNIA  
via  
PANAMA CANAL  
and  
HAVANA

Panama  
Pacific  
Line

INTERNATIONAL MERCANTILE MARINE COMPANY

15-Day Voyages on large ocean liners. Sight seeing en route. Check your auto as baggage.

Reduced Summer Rates: \$250 (up) First Class, one way, 3550 (up) First Class round trip, one way water and one way rail. Lower rates in other classes. Authorized S.S. or R.R. agents, our offices in principal cities or No. 1 Broadway, N.Y.C.

TEMPLE TOURS

Send for the booklet that interests you

"Eastern Lands": A leisurely, satisfying tour of Egypt and Palestine—and, in addition, the rock-cut city of Petra and the Cedars of Lebanon. Tour A sails Jan. 14, 1928.

European Tours: The land of Shakespeare, Dutch Canals, French Battlefields, Alpine Mountain Tops, Swiss and Italian Lakes, the Rhine—a wide range of tours at moderate prices.

TEMPLE TOURS  
447-B Park Sq. Bldg., Boston

The Where-To-Go system influences the people comprising the cream of all Travel prospects. Our advertisers waste no money in presenting their invitations to people who cannot accept.

PACIFIC LINE  
TO  
SOUTH AMERICA  
via HAVANA

Calling at Cristobal, Balboa, Callao, Mollendo, Arica, Iquique, Antofagasta, Valparaiso  
EBRO and ESSEQUIBO  
Designed and built for tropical voyaging. All outside staterooms. Cabins de-luxe...rooms with private bath...broad promenade decks...orchestra...dancing.  
Tours around South America arranged  
The Pacific Steam Navigation Co.  
26 Broadway, N.Y., or your local travel agent

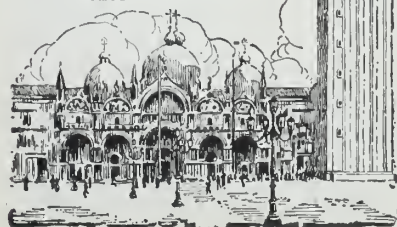
An important biography  
WILLIAM CRAWFORD  
GORGAS

HIS LIFE AND WORK  
By Marie D. Gorgas and Burton J. Hendrick  
The story of the man who made Cuba and the Canal Zone fit to live in

\$5.00 at all bookstores. Doubleday, Page & Co.

MEDITERRANEAN

by the famous liners  
CONTE BIANCAMANO  
(White Count)  
Sept. 10—Oct. 15—Nov. 24  
CONTE ROSSO  
(Red Count)  
Sept. 27—Nov. 1—Dec. 10  
Last word in beauty, comfort and safety  
Gibraltar—Naples—Genoa  
By stopping at Gibraltar on all their Eastbound voyages the "Counts" offer the fastest and most convenient route to Spain and Morocco. Connections also to Egypt, Near East and Far East via Naples.  
LLOYD SABAUDO LINE  
3 State St., N. Y.



She was the most beautiful  
girl in the world . . .

every man who saw her fell down and worshipped. She wanted to lead the simple life . . . but she couldn't for she was too lovely. The story of adorable Sally and her amazing, preposterous adventures is "Elizabeth's" gayest, wittiest, and most charming

INTRODUCTION  
TO SALLY

By "Elizabeth"  
Author of  
"THE ENCHANTED APRIL"  
"LOVE," etc.

\$2.50

Doubleday, Page & Co.



FOR TRAVELERS



The Fifth Avenue establishment of W & J Sloane, the famous floor-covering and furniture house of New York, Washington and San Francisco.

"SAFE TRAVEL FUNDS" says W & J SLOANE

"Traveling as they do to out of the way and in some cases, hazardous markets, our buyers must have traveling funds which are absolutely safe; that is why we supply them with A·B·A Certified Cheques. They are accepted everywhere, and afford complete protection against loss or theft.

This is the statement of Mr. George H. Stevenson, Director of W & J Sloane, the well-known Fifth Avenue furniture and floor-covering establishment.

A·B·A Cheques are the only certified travel cheques enjoying world-wide acceptance. Experienced travelers recommend them highly for use in the United States or abroad, because they are so readily cashable.

Buy Them at Your Bank

A·B·A Cheques are certified by Bankers Trust Company, New York, Agents for the issuing banks, and are the only authorized travel cheques of the American Bankers Association.

FREE: If going abroad, buy A·B·A Cheques from your bank and get your complimentary copy of Harry Franck's invaluable book, "All About Going Abroad", sold in bookstores for \$1.00.

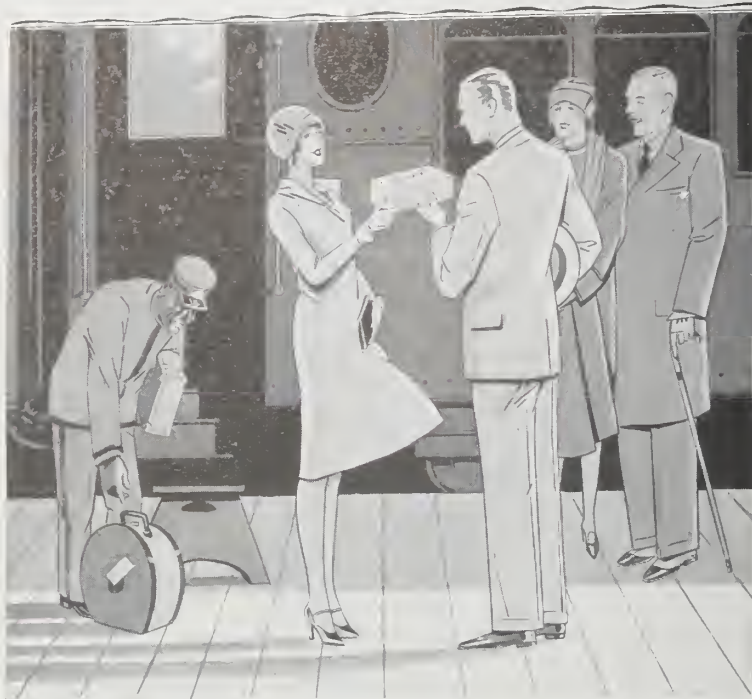
AMERICAN BANKERS ASSOCIATION

A·B·A Certified CHEQUES

TRAVEL MONEY

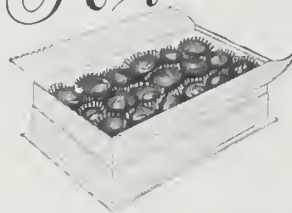


BANKERS TRUST COMPANY, NEW YORK Agents for the issuing banks



-and here's a box of Reymers'

Stores approved as Reymers Agencies are supplied direct from Reymers'—ensuring freshness and careful handling. Dealer inquiries invited.



"That Good Pittsburgh Candy"

MADE BY REYMER & BROTHERS INCORPORATED PITTSBURGH, PA SINCE 1846

IT'S THE YOUNGER CROWD THAT SETS THE STANDARD!

Go to the younger crowd if you want the right word on what to wear or drive or smoke. And notice, please, that the particular cigarette they call their own today is one that you've known very well for a very long time.

FATIMA



What a whale of a difference just a few cents make!

JAPAN



A SILKEN FAN comes to life

Gay geisha girls dance to the tinkle of strange sounds. Brown little men—like bronze Buddhas reborn!—sail their sampans. Wooden getas clatter across wooden bridges. The "nightingale floors" of Mishi Hongwanji sing their tender melodies.

It's a dream come to life... the Orient stepping out of a delicate and fascinating fan! And it's a Canadian Pacific Liner that makes it a reality. The voyage is as unforgettable as the laud of mystic beauty. There is the charm of happy playfellows... of recreation in deck games, dancing and swimming parties... of cheerful, comfortable accommodations ventilated for the tropics.

Just 10 days to Japan from Vancouver... touching at Victoria, Theu Shanghai and Hong Kong. And the voluptuous Spanish beauty of Manila... with the gayly-colored dress of the Filipino women making the Bona Chita a garden of swaying flowers... with the native houses built on stilts or in trees... with a maze of canals criss-crossed by bridges. Write now for descriptive booklets.

Palatial Empress Liners Cross the Pacific in 10 Days

CANADIAN PACIFIC

Offices in all large cities including

New York ..... 344 Madison Ave.  
San Francisco ..... 675 Market St.  
Chicago ..... 71 East Jackson  
Montreal ..... 141 St. James St.

Always carry Canadian Pacific Express Traveler's Cheques

Containing Color Supplement for Framing

# Country Life



Have

BUILDING NUMBER

50 CENTS

# STEINWAY

THE INSTRUMENT OF THE IMMORTALS



ISLE OF THE DEAD *by* ARNOLD BÖCKLIN

*Reproduced by courtesy of the Metropolitan Museum of Art, New York City*

*The dark, macabre beauty of Böcklin's famous painting exerted a powerful influence upon the imagination of Sergei Rachmaninoff. He conceived the idea of a composition which should reflect in music the grandeur, the still and solemn mystery, of Death. His symphonic poem, "Die Toteninsel," was the result.*

SOONER or later in every cultivated home arises the problem of choosing a piano. . . . Not merely because it is an important element in the well-considered interior. Not only for the prestige which it gives. But chiefly for that joy of actual creation—that thrill of personal relationship with

good music—which one feels at the keyboard of a fine instrument.

There is only one piano capable of yielding this experience in its richest and fullest form. The superiority of the Steinway has been recognized for 70 years by the great ones of music, from Wagner to Rachmaninoff. And their choice has been reflected from generation to generation, all over the world, in many thousands of homes.

When it is considered that a Steinway will be unailing in its perfect service 30, 40 and even 50 years or more after purchase, its profound economy becomes apparent. There are many styles and sizes, designed

to meet varying conditions of income and acoustics. No music-lover need ever be without a Steinway—or having acquired one, ever buy another. . . . For every Steinway is a musical investment; each holds within itself the assurance of lifelong pleasure and delight.

*There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway piano with a small cash deposit, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.*

**Prices: \$875 and up**  
*Plus transportation*

Steinway & Sons, Steinway Hall  
109 West 57th Street, New York

### Trout, Gamest of all Fish

*Stock with Brown and Rainbow even if waters are warm in Summer*

Write for prices and advice.  
My lake is..... acres.  
Variety of fish now in same.....  
Name.....  
..... Town  
..... State  
A visit to the hatchery would be instructive.  
**Willowemoc Creek Hatchery**  
De Bruce, New York  
125 Miles from New York City



Dog kennel with partition. Walls and roof of cedar. Yellow pine floor. Price \$22.



This bird house will attract your feathered friends. Price \$36.



You can expect far better results from hens kept in these sturdy, comfortable Hodgson Sectional Poultry Houses. Vermin-proof, weather-proof and scientifically ventilated. There are Hodgson Poultry Houses for every size flock. Shipped to you in carefully finished sections all ready to erect. Send for free catalog W to-day.

- Anyone who has a country place will be interested in our new booklet No. 1, "Furnishings for the country home." It gives complete information about
- |               |               |                  |
|---------------|---------------|------------------|
| Rose Arbors   | Pergolas      | Lattice Fences   |
| Garden Houses | Bird Houses   | Pet Stock Houses |
| Trellises     | Dog Kennels   | Tool Houses      |
| Play Houses   | Picket Fences | Poultry Houses   |
| Garden Seats  |               |                  |

Write for your free copy to-day

E. F. HODGSON CO.  
1108 Commonwealth Ave., Boston, Mass.—6 East 39th St., New York City

## HODGSON Portable HOUSES

### LIVE DECOYS

DUCK HUNTERS—We have now ready for delivery a fine lot of genuine small variety English or Belgian Grey Call Ducks. Nearly every variety of wild duck responds readily to their clear, soft, enticing voice. They are very tame and easy to handle. Order early and avoid disappointment. Also several varieties of pheasants, such as Ring Necks, Golden, Silvers, Lady Amhersts, etc.  
**WALLACE EVANS GAME FARMS**  
ST. CHARLES ILLINOIS

### EXCELLENT FOUNDATION STOCK

Mammoth Bronze Turkeys  
Toulouse Geese Pearl Guineas  
*Reasonably priced for quick disposal.*

E. E. FERGUSON  
Dunfallandy Woods Damariscotta, Maine

### 2 New Books Free

*Fur Breeding for Profit*  
*How to Make Money with Pheasants*

Make real money breeding Pheasants or Furs in spare time. Back yard is space enough. These books tell how. Written by successful breeder of wild life. Pheasants in tremendous demand at high prices. Fur prices soaring owing to destruction of millions of fur-beavers by Mississippi flood. Possum Hollow stock is approved by State Game Commissioners and others who know. Write for book you want. It's free!

POSSUM HOLLOW GAME FARM  
R. F. D. 245, Springfield, Ohio  
World's Greatest Wild Bird and Animal Farm



### Barred Plymouth Rocks

Highest Grade Breeding and Exhibition Birds for Sale—Madison Square Garden Winners and Birds Bred from Winners.  
*Illustrated Circular Free*  
**BRADLEY BROS.**  
Box 811, Lee, Massachusetts

### WM. COOK & SONS

Box 30 Scotch Plains, New Jersey

Originators of all the Orpingtons and recognized Headquarters for the Best White, Buff, Black and Blue Orpingtons, all of which we MADE. Winners of over fifteen thousand first prizes. Send for price list containing history of all the Orpingtons and write requirements.

### Two Free Books



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 CO.  
322 H. Street, Melrose Highlands, Mass. Established 26 years.  
Largest Business in the World in Pigeons and Pigeon Supplies.

### White Silkies

Beautiful, Attractive, Unusual. Gentle mothers. Ideal for raising young pheasants. Write today for my new low price list. I specialize in rare and unusual breeds of chickens, Ducks, Geese, Turkeys, Bantams, Pheasants. Prompt shipment. Personal attention.

**Murray McMurray**  
Box 39 Webster City, Iowa

### Thousands of Wild Ducks

can be attracted to lakes, rivers, ponds near you, if you plant food and shelter for them—Wild Rice, Muskgrass, etc. Fall is Nature's sowing Season. Many others are developing feeding grounds under our supervision. Immediate delivery. Write us today for fall planting suggestions.  
Terrell's Aquatic Farm, 770 W. Blk, Oshkosh, Wis.

### GOLD FISH

Imported Japanese, Chinese and American fancy fish: Various aquarium plants. We manufacture artistic, durable aquariums suitable for beautiful homes, conservatories, lawns, etc. We make aquariums to order. Illustrated circular free.  
**PIONEER AQUARIUM CO.** Racine, Wisconsin

All you want to know about what is good and what is bad in  
**Interior Decoration**  
By FRANK ALVAH PARSONS  
The standard book on the subject  
\$4.00 at all bookstores. Doubleday, Page & Co.

**MONTCALM GAME FARM**  
Wild Mallard Ducks...Bronze Turkeys  
Ring Neck Pheasants  
Beautiful birds for parks, private estates, game preserves, and fanciers. Our stock excels in size, vigor, and feather color. We are now taking orders for young birds for October delivery. If interested in outstanding quality, write for our prices and dates of delivery now.  
CHARLES H. KIRBY, Manager  
R. F. D. No. 4, Box C.  
Phoenixville Pennsylvania

### FOR SALE

Tancred Strain White Leghorn breeding hens, cockerels and pullets too. Also German police dogs.

VERI-BEST POULTRY FARM, Portland, Indiana

### JERSEY BLACK GIANTS

from the world's most famous flock. A limited number of growing stock 12 to 20 weeks old. Unrelated males and females. The best is the cheapest.

### FISH FARMS

Mystic Connecticut

CONFINED OR ON RANGE

### Pape Magnificent Single Comb Black Minorcas



produce an abundance of glorious large premium white eggs and delicious meat. Illustrated literature and help free. Offering several pair beautiful pea fowl.

CHARLES G. PAPE  
Box L Fort Wayne Indiana

### The Mackensen Game Park

- |              |                            |
|--------------|----------------------------|
| Bob White    | Peafowl                    |
| Pheasants    | Cranes                     |
| Partridges   | Swans                      |
| Quail        | Ornamental Geese and Ducks |
| Wild Turkeys | Foxes                      |
| Deer         | Racoons                    |
| Rabbits      |                            |



Everything in wild animals, game, fancy birds for parks, menageries, private preserves and collections of fancy fowl.  
**WM. J. MACKENSEN, Yardley, Pa.**

### White Leghorn Eggs and Chicks

—big discount if ordered now for spring shipment. Sired by 200 to 203 egg males. Egg bred 28 years. Winners 20 egg contests. Shipped C. O. D. Catalogue, special price bulletin free. Thousands of pullets, hens, cockerels at low prices.

GEORGE B. FERRIS Union, Grand Rapids, Mich.

### WHITE WYANDOTTES

The most beautiful bird in America. Bred by men of science who enjoy problems of genetics. Wonderful chicks full of vitality. Some fine cockerels ready for delivery.

Write for catalogue

BARR'S KNOBBYSTONE POULTRY FARM  
Box L J. J. Barr, Mgr. Narvon, Pa.



### Beauty!

Wondrous Beauty of plumage! Lordly Carriage of body! Comely Shape and Type! Color of exquisite hue! Ringy, regular barring. These are the chickens you have surely dreamed about —"Aristocrat" Barred Plymouth Rocks. Holterman's wonder strain of Showbird-Layers. *Catalog and Fall Bargain Sales List—Free.*

W. D. HOLTERMAN, Fancier, Box 778, Fort Wayne, Ind.



### Pheasants, Peafowls

Swans, Wild Ducks, Cranes, Wild Geese, Parrots, Canaries, Dogs of all breeds, Persian Cats, Squirrels, Fancy Pigeons, Doves, Elk, Deer, Buffalo, Silver Foxes, Mink, Odorless Skunks and all other varieties of Ornamental Birds and Animals for Country Estates, Parks and Aviaires. Information and lists 25 cents, price lists for the asking.

HORNE'S ZOOLOGICAL ARENA CO., Dept. C. L., Kansas City, Mo.

### G. D. TILLEY, Naturalist

"Everything in the Bird Line from a Canary to an Ostrich"



Birds for the House and Porch  
Birds for the Ornamental Waterway  
Birds for the Garden, Pool and Aviary  
Birds for the Game Preserve and Park  
*Special Bird Feeds*

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the most extensive stock in the United States.

G. D. TILLEY, Naturalist Darien, Conn.

# PADDOCK, RINGSIDE, and BYRE

By HAROLD G. GULLIVER

**H**O. HARRISON, San Francisco, Cal., has just consummated a deal whereby he has acquired the entire Escher & Ryan herd of Aberdeen-Angus at Coon Rapids. He has purchased a large farm in the Botna Valley of Iowa, where the best breeding cattle from the Harrison Stock Farms at Woodland, Cal., and the present Escher & Ryan herd will be consolidated. The herd will be operated under the firm name of Harrison & Ryan, Inc., with Earl Ryan as manager. The Escher & Ryan herd is one of the oldest established herds of Aberdeen-Angus in America and has been the source of many notable prize winners in the Aberdeen-Angus breed.

The consolidation of the cream of these two great breeding establishments presents an opportunity for real constructive breeding because of the concentration of the blood of Earl Marshall, premier sire of the breed. The present Harrison herd contains a greater percentage of Earl Marshall breeding than any other herd outside of the Escher & Ryan herd, there being thirty-eight daughters of Earl Marshall and two great breeding bulls in the herd.

In addition to operating this breeding establishment, Mr. Harrison will continue his Aberdeen-Angus ranch at Kirkwood, Cal.

**K**ILLINGLY Owl Susannah, a young purebred Jersey cow, bred and owned by Killingly Farm, Barre, Mass., has established a new 305-day Jersey world record in the senior three-year-old class. Her official record for the ten months is 772.78 pounds of fat and 12,368 pounds of milk. Her milk thus averaged 6.25 per cent. butterfat for the test.

This is the third world record cow developed and tested at Killingly Farm, and others on test promise to establish other new records. Killingly Torono Lass, also of this herd, holds the highest 305-day Jersey record for cows of all ages. She also holds the junior three-year-old 305-day record for this breed. Killingly Torono Louise, a full sister of Lass, holds world records for Jersey milk production in two age classes.

Col. William A. Gaston, who died a few days ago, established Killingly Farm and the Jersey herd which now is conceded to be one of America's most outstanding aggregations of high-producing dairy cattle.

**T**HE Dairy Department of the American Royal Livestock Show is to be continued this year, stronger than ever, with more than \$6,000 to be offered to the various breeds. The Holsteins will compete for \$1,440 in prize money. While this is a modest list for a large show, it must be remembered that the American Royal has only recently taken on



*Killingly Nora, world record Jersey cow in the 305-day division for cows twelve years and over. She produced 13,471 pounds of milk and 741.2 pounds of butterfat*

a dairy department, and with the patronage of breeders this should develop into one of the important shows of the season. The dates are November 12-19 at Kansas City, Mo., thus affording a good wind-up for the fall season.

**T**HE Brockton Fair Horse Show Committee has made the best possible arrangements for exhibitors the first week in October. Entries will be free, also stabling with single box stalls. Entries close September 26. The committee will run special *de luxe* buses from the Copley Plaza Hotel in Boston to the Horse Show daily for the convenience of the judges, exhibitors, and their guests, scheduled to arrive in time for the show each day and returning directly after the show. More than \$20,000 is offered in prizes, including managers' prizes of \$1,000 or more.

The executive committee in charge of the Horse Show consists of Fred F. Field, chairman; Fred F. Field, Jr., Joseph G. Gurney, Louis P. Hayden, A. Henry Higginson, Harry W. Kingman, C. Harvey Moore, Herbert L. Tinkham and F. Harold Tolman.



*A splendid example of the dual-purpose cow—the international grand champion Dairy Short-horn, Glenside Daisy Bell, property of the Donald Woodward Herd, Leroy, N. Y.*

*Left. Imp. Lady Mistletoe V. of the Glen, a Guernsey cow in the herd of Daniel G. Tenney, made 12,421.9 pounds of milk and 570.5 pounds of butterfat in the Farmer's Division, 305 days*

*Right. The Guernsey cow, Shuttlewick Sultana, holds ninth place in Class DD with a record of 15,142.7 pounds of milk, 704.5 pounds of butterfat. Owned by Myron A. Wick, Chagrin Falls, O.*



**H**OLLYHOCK FARMS, Dousman, Wis., writes that Hollyhock Canary Fobes, a five-year-old daughter of Sir Bess Ormsby Fobes, their foundation herd sire, has just completed in their herd a 7-day official record of 31.94 pounds butter, 518.5 pounds milk. She has always been numbered among the high-producing daughters of her sire, producing as a two-year-old 22.12 pounds butter with 388.9 pounds milk in 7 days and in that lactation completed a yearly record of 815.4 pounds butter, 17,633.7 pounds milk. The next year as a three-year-old, she made a record of 28.5 pounds butter, 450.9 pounds milk, but was not run for the year in that lactation. She thus comes back as a five-year-old with the splendid performance mentioned above. This famous herd will be dispersed at public auction at Oconomowoc, October 3rd and 4th.

## SALES AND MEETINGS

### GUERNEYS:

- Sept. 24-Oct. 1. Chattanooga Inter-State Fair, Chattanooga, Tenn.
- Sept. 26-Oct. 1. Alabama State Fair, Birmingham, Ala. Guernseys judged on September 28.
- Sept. 26-Oct. 1. The Trenton Inter-State Fair, Trenton N. J.
- Sept. 27-Oct. 1. New England Fair, Worcester, Mass.
- Sept. 29. Second Annual Show of the Sewickley Guernsey Cattle Club, Allegheny Country Club Grounds, Pa.
- Oct. 1-8. Southeastern Fair, Atlanta, Ga. Guernseys judged on October 4.
- Oct. 3-8. Virginia State Fair, Richmond, Va. Guernseys judged on October 4.
- Oct. 4-8. Brockton Fair, Brockton, Mass. Guernseys judged on October 5.
- Oct. 15-22. National Dairy Exposition and Tri-State Fair, Memphis, Tenn. Guernseys judged on October 20.

### JERSEYS

- Sept. 28th. Southton Farm, Turner Falls, Mass.
- Oct. 6th. R. L. Brown, Montgomery, Mo.
- Oct. 6th. J. D. Madding, Bridgeport, Ill.
- Oct. 6th. Vergeront & Johnson, Holman, Wis.
- Oct. 8th. Ravine Farm, Prairie View, Ill.
- Oct. 10th. T. A. Rouse and J. T. and R. S. Murphy, Crittenden, Ky.
- Oct. 12th. C. M. May & Sons, Elida, Ohio.
- Oct. 17th. J. B. Hunter, Denton, Kan.
- Oct. 20th. Licking Country Club, Newark, O.
- Oct. 22nd. Blue Ribbon Breeders' Sale, J. E. Morris, Sales Manager, Westerville, O.
- Oct. 24th. David B. Miller, Eaton Rapids, Mich.

Dairy barn of W. T. Tonner, Tarresdale, Pa., equipped with the King Ventilating System. Six King Aerators on roof



## A Warm Barn May Be Dangerous

for your live stock - for it is probably too tight for ventilation, unless scientifically applied. A cow, for instance, needs six times as much fresh air per hour as a man. Good health and well-being on the part of your live stock imperatively require fresh air - scientifically supplied. Ask for a copy of our Book that treats of the King System.

**KING VENTILATING CO.**  
121 Cedar Street Owatonna, Minn.

# KING

SIPHON  
*Ventilating System*

**TERRYBERRY GUERNSEYS**  
Federal Accredited Herd No. 69139  
The Glen Springs Corporation—Owners  
Watkins, N. Y.

## LOUDEN

*Everything for the Barn*

Send for Free Catalog

The Louden Machinery Co.

3824 Court St. Fairfield, Iowa

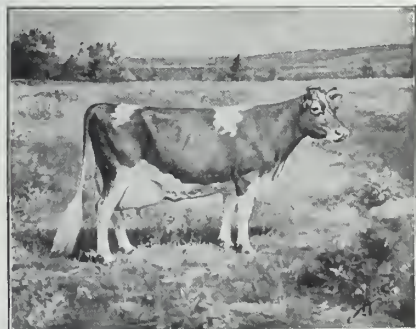
## MERIDALE JERSEYS

Headquarters for high-class imported fresh and nearly calving cows, especially suited for country estates.

**MERIDALE FARMS**

*A great breeding, testing and importing establishment*  
Meredith Delaware County New York

P. A. DUTTON, Mgr.  
Herd fully accredited—129609



## The Ideal Type Guernsey Cow

Colored reproductions of the Ideal Type Guernsey Cow and Bull are now ready for distribution. Write to-day for your copies. For further information on the Guernsey breed, ask for

*"The Story of the Guernsey"*

The American Guernsey Cattle Club  
2 Grove St. Peterboro, N. H.

## Quality Guernseys at Auction

Timonium, Md., October 5th, 6th and 7th

150 Pure Breds 100 Grades

*At Louis Merryman's 17th Semi-Annual Sale, October 6th and 7th  
we will sell*

20 BULLS up to the usual high standard of our sales. All are from quality dams with good A. R. records. They will comprise real herd sire and show prospects, selected from well known herds in the East. Two are from Langwater Farms, others are by prepotent sires of recognized herd improving ability.

100 COWS, many large records. There will be a wide selection for those in the market for useful breeding and producing matrons. Many of the leading sires will be represented by good daughters.

30 HEIFERS, a choice lot to select from. Five are daughters of Shorewood Resplendent, brother in blood to the champion Shorewood Resolute.

*Louis Merryman's 2nd Annual Grade Guernsey Sale on October 5th*

Will consist of 100 head of carefully selected, high grade Guernsey Cows, fresh and close springers. This sale offers the breeder with a market milk trade an opportunity to buy profitable producers to supplement his herd production during the winter months.

*For further information, write for catalogues to*

**THE HERRICK-MERRYMAN SALES CO.**  
SPARKS, MD.

## ERDENHEIM JERSEYS



*Sybil's Gamboge Trinity, a son of Sybil's Gamboge and out of the famous cow, Trinity Ann*

Sybil's Gamboge Trinity which heads our herd is not only a bull of matchless breeding but of splendid type as well. His dam, Trinity Ann, is daughter of Trinity Charm, another illustrious show cow.

Our brood matrons are daughters of such famous sires as Oxford Majesty, Sybil's Gamboge, Dairy-like's Majesty, Xenia's Sultan and Fair Lady's Raleigh.

*Visitors are cordially invited to inspect our herd*

**ERDENHEIM FARMS, INC.**  
Chestnut Hill Philadelphia, Pa.  
Telegraph, Mail and Freight Chestnut Hill  
George D. Widener, Pres. E. A. Stanford, Supt.

## HOLSTEINS



Beautiful to the eye, bountiful producers of butterfat and milk, prolific, sturdy, of true dairy temperament—Holsteins continue to win new laurels as the most profitable of all dairy cows.

State Fairs and National Dairy Shows soon to be held or now opening in your vicinity present an opportunity to study this great breed. We will gladly send Facts on Holstein supremacy for you to verify in your own way.

*Write for Information on Holsteins.*

The Extension Service  
**HOLSTEIN-FRIESIAN**  
ASSOCIATION of AMERICA  
230 East Ohio Street Chicago, Ill.

## JERSEYS for UNSURPASSED QUALITY

The Jersey cow will still be the leading quality dairy cow tomorrow and a decade from now. The superb dairy type, the gentleness and character of the breed have a special appeal. The product—Jersey Milk—is the richest and most delicious milk that can be produced.

It follows that Jerseys are the choice of those who demand quality, efficiency and distinctive conformation.

*Further information or assistance in locating stock will be supplied without cost to you.*

**THE AMERICAN JERSEY CATTLE CLUB**  
324 West 23rd Street Dept. A New York, N. Y.



# HORSE SHOWS and CATTLE SALES



At the Kentucky Horse Show. From left to right: J. Miller Ward, Paris, Ky.; Bob McCray on the Feudist; the Governor, W. J. Fields; Senator E. P. Ernst; Bobby Jones; Senator F. P. Sackett; and Frank Adair of Atlanta, Ga., on the champion mare, Vendetta



Bumblebee, the cavalry jumper which won the championship of the Biltmore-Forest-Asheville Horse Show



Left to right: Lee Boyce, manager of Elm Hill Farm, Mrs. Boyce, W. S. Dunn of Schoharie, and John Lee



W. R. Kenan, Jr., owner of Randleigh Farm, Lockport, N. Y., and his manager, R. E. Grow



Part of the crowd that attended the successful Meridale Jersey sale at Meredith, N. Y.



Left. George N. Barrie, Chestnut Hill, Mass., and C. E. Cotting, Boston, Mass., both breeders of Guernsey cattle



Right. George W. Sisson, Jr., judge and breeder of Jersey cattle, and J. M. Anderson, owner of Many Springs Farm, New Centerville, Pa.





**Registered Morgan Horses**

**Ideal for Saddle Purposes**

We have on hand the above animals and others perfectly schooled and ready to ride. May be seen at our farm at Shelburne, New Hampshire.

*For prices and further particulars write or telephone*

**THE STONE FARM ASSOCIATION**

120 Broadway, New York City Rector 6020



*Hurdles are 8 ft. 3 in. long, with 6-ft. posts. When set, fence is 4 ft. high*

FOR enclosing horses and cattle this fence is ideal. It is exceedingly strong and stands up under many years of hard service without any upkeep expense.

With Reeveshire around a paddock or pasture, there is no danger of colts cutting themselves as they frequently do when wire fencing is used.

Made of split chestnut timber. Comes in three styles — four bars for cattle, five bars for horses, six bars for sheep and pigs. Easily set without having to dig postholes. Can be moved or stored. Low in cost. *In stock for immediate shipment.*

**Reeveshire English Hurdle Fence**

ROBERT C. REEVES CO.

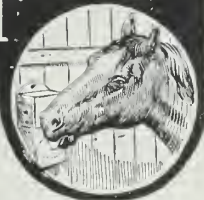
*Largest Distributors of Wooden Fences in America*

187 Water Street New York, N. Y.

Please send illustrated catalog and prices of  Reeveshire Hurdle Fence  Old-Fashioned Post and Rail Fence  Dubois Woven Wood Fence  Habitant Michigan Cedar Fence.

Name.....  
Address.....  
City..... State..... 101

**Let Your Horses SALT Themselves**



—it is the safe and convenient way. The horses alone can judge just how much salt is needed. Too much or too little does not keep them in the best of condition. Play safe by giving them

**COMPRESSED Pure-Salt Bricks**

in the handy holders. Absolutely prevents your forgetting—just put one up where the horse can reach it. Made of refined dairy salt—no impurities. Economical, safe. Ask your dealer or write for booklet—free.

**Belmont Stable Supply Co.**

Patentees and Manufacturers  
84 Gedney Way White Plains, N. Y.

**The Superior Electric Churns**



Are fitted up so they can be operated from an ordinary electric light socket; also by hand if desired. These Electric Churns are very practical on account of the time and labor saved. The cost for operating is very little—less than one cent per hour. Wherever electric current is available, these churns are a good investment.

**J. S. BIESECKER**

Creamery, Dairy and Dairy Barn Equipment

59 Murray Street New York

**SOFT BUNCH OR BRUISE**

on ankle, hock, stifle, knee, or throat is cleaned off promptly by Absorbine without laying up horse. No blister; no pain; no hair gone. At druggists, or \$2.50 postpaid. Describe your case for special instructions. Valuable horse book 8-S free.

A satisfied user says: "Colt's knee swollen four to five times normal size. Broke and ran for two weeks. Now almost well. Absorbine is sure great."



**ABSORBINE**  
TRADE MARK REG. U.S. PAT. OFF.  
W. F. YOUNG, Inc. 74 1/2 Lyman St., Springfield, Mass.

**Buy Direct at Dealer Prices**

**WIRE NETTING at Wholesale**

A big saving on wire netting in all sizes for any type of bird or animal enclosure. Wholesale prices and prompt delivery from our large stocks at Clinton, Mass., Chicago, Seattle, and Minneapolis.

*Free Catalogue on Crown Pen Materials.*

**Crown Iron Works Company, 1258 Tyler St., N. E., Minneapolis**

Use the Country Life Livestock Directory for quick results. . . .



**GOLDEN CREST**

*Chestnut gelding (fir-gaited) 6 yrs. old, 15-3 hands, weighs about 1100 lbs., handsome and has exceptional style and action and safe for an inexperienced lady to ride.*



**LINDY**

*Chestnut gelding (light weight hunter) 5 yrs. old, 16 hands, sired by Allan A. Dale.*

**HIGH-CLASS SADDLE HORSES AND HUNTERS FOR SALE**

Am offering at this time approximately 100 saddle horses and hunters, most of which are the highest type of pleasure horses that I can find, and schooled as well as experts know how. There are also several horses in the lot ready to show and a few real show prospects, also several hunters that are ready to use in the field immediately.

It is always a pleasure to show my horses any time whether you purchase or not, but if you do not find it convenient to spend the time and you will let me know your wants, telling me first whether you want a three or a five gaited or hunter, also the size and how much experience you have had in riding, and if think have one that will suit you, will send photos with full description and guarantee horse to be just as described in every way or you can return to me and your money will be cheerfully refunded and transportation paid both ways. You do not take any chances, I take all of them and if I make a mistake, it is my loss.

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

**HARRY McNAIR**

UNION STOCK YARDS

CHICAGO, ILLINOIS

## Good Buildings Deserve Good Hardware



One turn of the key and it's locked—  
two turns—and it's jimmy-proof

Another Corbin invention that owes much to necessity—the necessity for a lock that is really jimmy-proof. Two turns of the key will do it. For the second turn shoots the bolt twice as far. No burglar's jimmy can press this twice-thrown bolt far enough to one side to withdraw it from the latch. That is security—ask for Corbin Night Latch 472.

Wherever you use Good Hardware—Corbin—you can depend on it . . . locks that are burglar-proof, windows that resist the prying hand, doors that close against storm and stealth. Good Hardware—Corbin never fails to stay "on guard".

You'll find real interest in our booklet (C-10) on Security. May we send it?

**P. & F. CORBIN** SINCE 1849 NEW BRITAIN CONNECTICUT  
New York Chicago Philadelphia

## TALK OF THE OFFICE

WE ARE so enamored of the November number of COUNTRY LIFE that we thought we should give it very special mention in this, our column. We cast about in our several minds to think of some way of paying tribute to this editorial masterpiece. At length none seemed more appropriate than to give our readers a résumé of the life of the man who vouchsafed us this blessing. For several weeks we peered into his past. We consulted the standard reference books, "Who's Who," "The Book of Knowledge," Bankart's "Art of Plastering," Burke's Peerage, Baedeker, and that new, handsome book by John Nash, "Poisonous Plants." Each of these contributed its tithes of information but it was from the gentleman himself that we gleaned our most delicious bits. We developed a mysterious air and an inquisitive manner. We stood behind him as he sat reading a manuscript. As he turned the page, eager to read on, we inclined toward his left ear.

"Who was Aunt Serena?" we asked, distinctly but quite softly. The manuscript pages fluttered in his hand, he turned red, he looked apoplectic. His reply was interesting but unfortunately we cannot print it here. The second time we tried this method of approach we noticed that he swallowed twice, hard, but the novelty had worn off and he did not answer. Late that afternoon when he was in a conference in the president's office we called him on the telephone. We said it was an urgent message and we were permitted to speak with him.

"Who," we queried, "was Aunt Serena?"

We shall never know. The editor returned almost immediately from his conference. We took out our pencil and note pad and prepared to write down the vital statistics. But it turned out to be a questioning of *us* and when we had been forced to divulge our plan, the editor, with what modesty we need not tell you, said that perhaps it would be just as well if we confined ourselves in this column to writing about the magazine and not about anything or any one else. Sometime we'll tell you, though. It doesn't matter about Aunt Serena, really. If she ever did exist her part in shaping the young giant was of the very slightest. Wait until the editor vacates—that is, takes his vacation; then we'll tell all!

As to this great November number. It is, as the old-timers will remember, our Fall Interior Decorating Number. We are not giving away any secrets when we say that the editor is fond of interiors. He would much rather be inside looking out. Therefore, when COUNTRY LIFE has an interior decorating number you may be sure it is the best.

The leading article is by Pierre Dutel, who is one of the very best of the New York interior decorators. Mr. Dutel not only knows how to decorate but he knows how to write, and we are sure you will like his article in the November number. It is beautifully illustrated in full color and the illustrations and the text tend to show that the graceful harmonies of modern interiors are worlds removed from the garish contrasts of the '80's.

We are sure that you liked the article by Stuart Rose, "Hold Hard, Gentlemen!" in this number of the magazine. We are almost as confident that you will like his next article on the famous Essex hounds in the November issue. Personally we think it is better, and we hope we may have more and more of Mr. Rose's writing.

Lurette Guild, one of our old contributors and a noted artist, begins an interesting series in November: "The Geography of American Antiques." In the first article he will tell the story of the New England antique chests and desks, and he will take up each section of the country in succeeding issues. The articles will, of course, be illustrated with pen and ink drawings by him.

La Contessa Brambilla, an American lady living in Italy, has secured the famous Palazzo Farnese at Caprarola, near Rome, and we are showing a great number of pictures of it in the next number. It is a magnificent palace with amazing interiors.

This month C. Stanley Taylor writes on "The High Cost of Architectural Eccentricity" as it affects the exterior. In November he will describe the high cost of freakish interiors.

And we shall have the celebrated Elsie Cobb Wilson writing one of her authoritative articles on "Balance in Composition." Mrs. Wilson is so much sought after that it is difficult to persuade her to put pen to paper, but occasionally she yields to the blandishments of—well, we just don't dare say of whom.

It is needless to add that we shall have our usual selection of residences and gardening articles. You will like the November number.

THE OFFICE BOY.

# Old English Furniture



An exceptional example of an original eighteenth century mahogany Sheraton secretaire with fittings picked out in painted floral decoration. A piece of beautiful quality and in perfect condition.

## SCHMITT BROTHERS

523-525 Madison Avenue

New York City

# COUNTRY LIFE

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

OCTOBER 1927

## CONTENTS

### The Building Number

|                                                                     |                      |    |
|---------------------------------------------------------------------|----------------------|----|
| Cover Design                                                        | R. C. Hare           |    |
| Color Supplement                                                    |                      |    |
| <i>Portrait of Miss Marjorie Willis,</i>                            |                      |    |
| <i>by Walter L. Clark</i>                                           |                      |    |
| A Venetian Palace in Florida                                        | Roger Franklin Sears | 35 |
| The High Cost of Architectural Eccentricity—Part I                  | C. Stanley Taylor    | 41 |
| Six Small Country Houses                                            |                      | 44 |
| The Editor Looks About                                              |                      | 47 |
| The Room of the Month                                               |                      | 48 |
| Hold Hard! Gentlemen                                                | Stuart Rose          | 49 |
| An Interview with Dwight James Baum                                 |                      | 53 |
| The Possibilities of Decoration in Leaders, Gutters, and Spouts     |                      | 54 |
| Tulips Over Twenty-five Years                                       | Mrs. Francis King    | 55 |
| Farm Group on the Estate of Arthur V. Davis, Esq., Mill Neck, N. Y. |                      | 57 |
| The Residence of Julian Street, Esq., Princeton, N. J.              |                      | 58 |
| The Problem of the Flat Roof                                        | E. E. Harriman       | 60 |
| Savannah Doorways                                                   |                      | 61 |



DWIGHT JAMES BAUM, ARCHITECT

*The service entrance of the Ringling house, and the loggia porch opening from the owner's room (see article "A Venetian Palace in Florida")*

|                                         |                           |           |
|-----------------------------------------|---------------------------|-----------|
| A Fairy Tale House                      |                           | 63        |
| An Unfinished Monument                  |                           | 64        |
| Chronicles of a Countryman. X—Lost!     | Walter A. Dyer            | 65        |
| Two of the Most Popular Racing Classes  |                           | 68        |
| Commuting by Water                      |                           | 69        |
| The Keeper of the Gate                  |                           | 70        |
| The Adobe House                         | A. H. Verrill             | 71        |
| The China Called "Lowestoft"            | Harold Donaldson Eberlein | 74        |
| Set with Silver                         | Lee McCann                | 86        |
| Shop Windows of Mayfair                 | Shirley Paine             | 94        |
| The New Coupés for 1928                 |                           | 100       |
| The New York Yacht Club's Annual Cruise |                           | 104       |
| Fashions in Fur                         | Anne Shirley Molloy       | 106       |
| The Home Service Page                   |                           | 116       |
| Travel and Resort Information           |                           | 128-129   |
| Talk of the Office                      |                           | 28        |
| Paddock, Ringside, and Byre             | Harold G. Gulliver        | 27-e—27-g |

REGINALD T. TOWNSEND  
*Editor*

VOLUME III

NUMBER 6

DOUBLEDAY, PAGE & COMPANY, Garden City, N. Y.

#### MAGAZINES

COUNTRY LIFE  
WORLD'S WORK  
GARDEN & HOME BUILDER  
RADIO BROADCAST  
SHORT STORIES  
EDUCATIONAL REVIEW  
LE PETIT JOURNAL  
EL ECO  
FRONTIER STORIES  
WEST

#### BOOK SHOPS

(Books of all Publishers)

LORD & TAYLOR  
NEW YORK: PENNSYLVANIA TERMINAL (2 Shops)  
GRAND CENTRAL TERMINAL  
38 WALL ST. AND 526 LEXINGTON AVE.  
848 MADISON AVE. AND 166 WEST 32ND ST.  
ST. LOUIS: 223 N. 8TH ST. AND 4914 MARYLAND AVE.  
KANSAS CITY: 920 GRAND AVE. AND 206 WEST 47TH ST.  
CLEVELAND: HIGBEE CO.  
SPRINGFIELD, MASS.: MEEKINS, PACKARD & WHEAT

#### OFFICES

GARDEN CITY, N. Y.  
NEW YORK: 285 MADISON AVENUE  
BOSTON: PARK SQUARE BUILDING  
CHICAGO: PEOPLES GAS BUILDING  
SANTA BARBARA, CAL.  
LONDON: WM. HEINEMANN, LTD.  
TORONTO: OXFORD UNIVERSITY PRESS

#### OFFICERS

F. N. DOUBLEDAY, *President*  
NELSON DOUBLEDAY, *Vice-President*  
S. A. EVERITT, *Vice-President*  
RUSSELL DOUBLEDAY, *Secretary*  
JOHN J. HESSIAN, *Treasurer*  
LILLIAN A. COMSTOCK, *Asst. Secretary*  
L. J. McNAUGHTON, *Asst. Treasurer*

COPYRIGHT, 1927, BY DOUBLEDAY, PAGE & CO. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.  
Subscription \$5.00 a Year; for Canada, \$6.00; Foreign, \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879.

# COUNTRY LIFE

OCTOBER 1927

## A Venetian Palace in Florida

by ROGER FRANKLIN SEARS

*Color Illustrations by Norman C. Reeves*

OWNERS for whom any sort of house was possible were faced with the problem of what to build on a site having a thousand-foot water frontage on the beautiful bay at Sarasota, Florida. The site had been purchased many years ago and had been developed with planting which made a specialty of rare palms and shrubs. The site was three thousand feet deep.

The owners, Mr. and Mrs. John Ringling, chose Dwight James Baum as architect and stated their problem to him. It may be that the water frontage and the accessibility of the house to water transportation helped Mr. Baum to decide upon the style of architecture he wished. At any rate he decided to do the distinctly unusual and to build this house in the Venetian Gothic manner. Other American houses had used Venetian Gothic details, but none of them had been built entirely in that style. The precedent taken in this case was the Doges' Palace in Venice, a marvelous example of that rare type of Gothic architecture which blossomed only in Venice.

The use of this style demanded a liberal purse and a skilful, indefatigable architect. The Venetian Gothic is an ornate architecture deriving its beauty largely from the design of its details. Unlike the Northern Gothic of Chartres and Lincoln, where the atmosphere is one of peaceful twilight, the Venetian Gothic reflects the sunshine and coloring of Italy. Therefore two things were necessary in the Ringling house, colorful materials and well designed details. It was not feasible to do the elaborate carvings in marble, so terra cotta was selected—not ordinary terra cotta, but terra cotta developed especially for this job, many-hued and skilfully worked. In the range of its colors it is said to surpass the famous Della Robbia ceramics.

It was decided to take a rose-toned biscuit color as a base and to work the other colors over that. The other colors, moreover, were not applied with a gun but were painted on with a brush, so that under the tropical sun of Florida an effect of fine

faience is achieved. The rose tone is carried out over the entire exterior, the stucco being of a lighter shade, and a charming variation is given to the terra cotta by the different degrees of heat used in baking it. The moldings and ornaments are touched out in soft, distinctive shades. The colors—reds, yellows, greens, blues, and ivory—could not be considered anywhere but in the tropics, but here they show to great advantage.

One approaches the house from a long drive shaded by palms on either side circling up to the house and to the main entrance. The house itself is two hundred feet long. There is an arcaded porch at the right and a terrace runs across the front of the house from this porch to the tower above the dining room. The entrance terrace and steps are done in one of the most beautiful of all marbles, German Formosa. Its purplish color makes a wonderful approach to the rose-colored terra cotta house. The main entrance feature is, as it should be, the doorway. The doors are twelve feet high, built of carved walnut four inches thick. In front of them are screen doors of wrought iron and repoussé copper, designed, as is every detail in the house, especially for this house by Mr. Baum. The surrounding mass of the doorway is terra cotta ashlar laid in a diaper pattern of buff and brown.

Beside the doorway is the tower, sixty-one feet high. At the top is an open loggia giving a view over the tall trees to the blue waters of the Gulf. At night this loggia, illuminated, serves as a beacon light for visitors. To the left of the tower is a loggia porch opening from the owners' bedroom.

On the water-front side the central motif was taken from the chief architectural feature of the Doges' Palace. At either side are wings with balconies, carved windows, ornamental cornices, and so forth, all in the Venetian manner. The stairs to the servants' quarters are in a tower decorated, and illuminated, by circular-headed windows, some outlined in marble, others in sgraffito.

The terrace on the water front, although it is irregular, is approximately two hundred feet long by forty feet wide. This enormous expanse is paved in marble, domestic and imported. Some of the panels are Siena marble while the steps to the lower dock are all English veined marble. These steps are twenty-five feet wide and descend to the dock where, by reason of a dredged channel, yachts of any tonnage can drop their passengers almost at the Ringlings' door. The balustrading of the stairs is all terra cotta with a hand rail finished in a brown glaze.

In addition to the modern work—the terra cotta and ironwork which have been done in simulation of antique materials—there are a number of genuine antique features. For instance, all the roofs are of sixteenth-century Spanish tiles imported from Spain by Mr. Baum. The marvelous columns on the water-front side are of Mexican onyx picked up by the owner on a trip to southern California. A big marble swimming pool on the entrance side of the house has an antique marble sculpture and is decorated with old, colorful Spanish tiles.

During the construction of the house the architect and the owners made several visits to Venice to absorb "atmosphere" and to secure ideas for the house. For instance, the brick wall of the service yard has for its main motif one taken from a house on the Grand Canal. The metal sash of the windows are leaded and have been antiqued to give the effect seen in the old palaces of Venice. All of the windows are glazed with lightly tinted English lac glass of pale shades of ivory, rose, lavender, and straw.

The ironwork is of great delicacy and elaborateness. The caged window grilles on the kitchen windows are approximately nine feet high, which gives some idea of the scale of the entire undertaking. The balconies are supported by beautifully designed terra cotta brackets, probably the largest pieces of finely made terra cotta yet executed in this country. While some of the detail of the house is very elaborate,

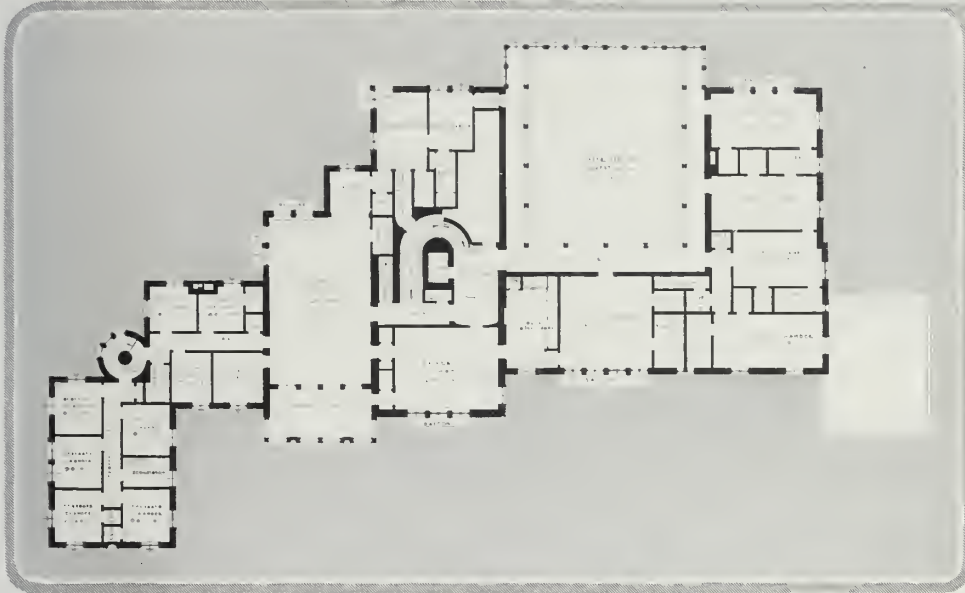
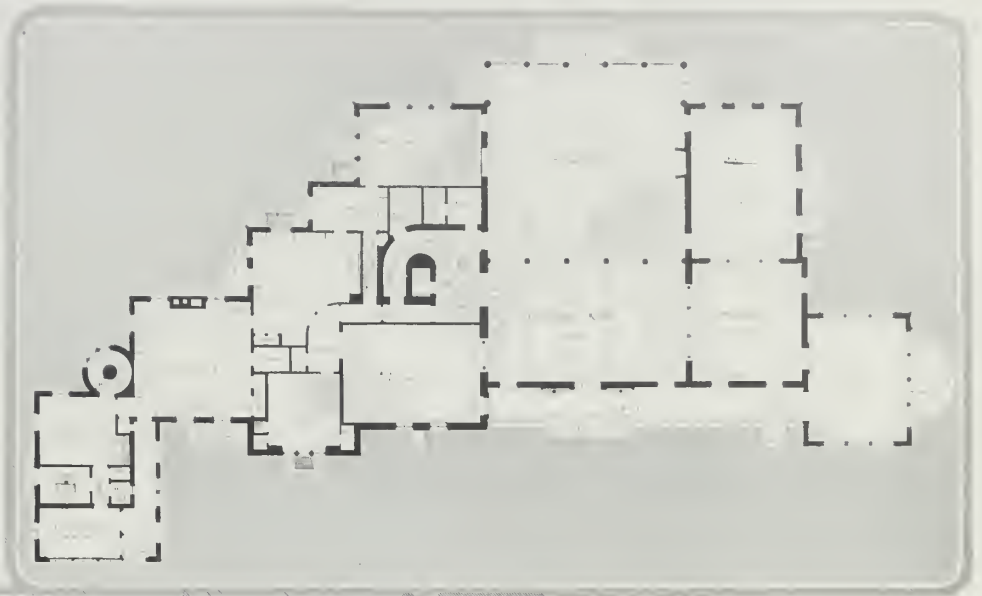


*BISCUIT-COLORED WALLS*

as is required in the Venetian Gothic style, enough plain wall surfaces have been provided to act as a background to set off the beauty of the detail.

We come now to the interior of this marvelous house. Mr. and Mrs. Ringling have for years collected *objets d'art*, many of them purchased from the property of Stanford White and many of them secured in European art sales. Their house is furnished with antique rugs, antique furniture, and paintings ranging from primitives to the Rembrandt period.

Passing through the great walnut entrance doors of the house, one comes first to the reception room. This, as well as most of the principal rooms on the first floor, is paved with Belgian black and



*Above, the first floor plan, and at left plan of the second floor*

this at the other side. The open second story is surrounded by balconies with columns and cornices done in elaborate polychrome terra cotta, giving the rich effect of faience in the dull glaze used. The west or outer wall of this great room is the two-story colonnade facing the Gulf of Mexico. The windows, of tinted glass, seem to gather the beautiful sunsets over Sarasota Bay and bring them right into the room.

From the reception and tapestry rooms, one enters a lounging room and then a ballroom. Both have floors of specially selected Indian teak in wide planking. The ceiling of the ballroom, executed by

Italian white marble in squares laid diagonally. The ceiling has heavy walnut beams antiqued, and the space between beams is decorated in rich dark red with conventional designs. The walls are of textured plaster treated after the manner of those at the Villa Palmieri near Florence.

Crossing the reception room you enter, between large octagonal columns of onyx, the great, or tapestry hall. This room is two and a half stories high and is one of the most imposing rooms in the country as regards not only size but treatment. The floor is of the same material as previously mentioned. The high ceiling is done in pecky cypress treated in the medieval manner with decorations toned down in color to give the appearance of great age. All the center panels of the ceiling are of tinted English lac glass. The southern sunshine streaming through these panes gives a rainbow effect upon the floor that serves as one of the color notes of the room. The simple walls are again of old textured plaster and hung with many of the fine tapestries that the owners possess. A great marble mantel centers one side of the hall and a large organ console on a built-up platform balances



*A detail of the steps leading down to the lower landing stage on the water front. These steps are twenty-five feet wide, of English veined marble, the balustrading being terra cotta, with the hand rail finished in brown glaze*



Merriam C. R. 1913

*THE ENTRANCE FRONT*



Willy Pogany, has as its theme "The Spirit of the Dance." Eighteen low coffers present the dances of all nations, all toned to a general color scheme. This room is furnished very simply with a great tapestry on one wall and antique benches and chairs at the sides. From the lounge room one steps out on to a Venetian porch with a decorative painted ceiling and floors of inlaid marble. One of the features here is the curved marble steps inlaid with rare imported colored marbles. On the other side of the reception room one enters the dining room, paved in marble. The walls are of Italian walnut taken from an old palace. The very elaborate and beautifully decorated ceiling was designed by Mr. Baum and executed by American workmen.

The breakfast room is a simple room with a vaulted ceiling, relying upon a fine marble console and marble-topped table for its main decoration.

The service rooms, tap room, etc., are most complete and equipped with the latest appliances for refrigeration, cabinets, etc. The entire service wing has floors of gray and green inlaid flooring and walls of light green to give a cool effect in the semi-tropical atmosphere.

The bedrooms are all worked out in special decorative schemes, two of them following Spanish lines with fine floors of old Spanish tiles. The bathrooms are all done in colored tiles to match the rooms, and even the medicine cabinets are finished in the same manner. Mr. Ringling's own bedroom is approximately 21 x 35 feet with a 10-foot ceiling. The ceiling is decorated with an old painting of The Muses purchased in Paris. The floor is black and gold marble, over which a large, beautiful oval rug has been placed. The wall decorations are Napoleonic in character, with panels of Napoleonic silk between carefully detailed pilasters. The furniture is a set made to copy one at Fontainebleau used by Napoleon. There is a large loggia porch paved



*Above. A bit of polychrome terra cotta detail on the tower stairs, showing in its meticulous following of precedent the tremendous amount of study on the part of the architect. Below. The central motif on the water front*



in marble on one side, and the other side has large windows and a balcony overlooking the bay. There are, in connection, an office and a room for a private secretary. The owner's bathroom is done in Siena marble, including a tub, carved from one piece, six feet in length. The wainscoting is six feet high and even the usual porcelain accessories are all of marble.

The main stairway of the house is white marble. It continues in a spiral up to the top of the tower. There is an electric elevator in the center of this shaft, and ornamental doorways on each floor either of marble or carved wood taken from old palaces.

In the tower itself there is a main guest room with exposure on three sides and a wonderful view over the bay and the estate. Here again, the floor is of old Spanish tiles, the ceiling has walnut beams, and the bathroom is done in Spanish tile. From the hall, at a slightly lower level, one enters through a concealed door, the cabaret or playroom which has utilized the space under the eaves in an unusual manner. Here again Willy Pogany did a very fine ceiling, the "Pageantry of Venice." This carries out in vaulted manner and approximately 100 feet in length, a water carnival of costumed people gliding through Venetian canals in their gondolas. At the crossing of the ceiling on an angle is a very interesting painting of Mr. and Mrs. Ringling with their pets surrounding them. The entire ceiling is done in a somewhat humorous, very gay, and fanciful manner, and the floor is of old Spanish tile of rose tints. The room is furnished with benches, and along one side a tent effect is achieved by cleverly painted decoration.

We have been able to give you only a fleeting glimpse of the beauties of this house, but we hope at a later date to present it more fully. It is not ready to be photographed yet, but when it is this masterpiece of Mr. Baum's art will assuredly be reproduced in COUNTRY LIFE.



*VENICE IN FLORIDA*

# The High Cost of Architectural Eccentricity

by C. STANLEY TAYLOR

## Part I—As It Affects the Exterior Appearance of the Modern Home

THE inspiration for the writing of this article has been a gradual and perhaps almost subconscious development resulting from the observations of many years spent in the homebuilding field and its concurrent real estate activity. The crystallization of this idea, however, developed directly from a few recent experiences which it is believed may form a convincing background for the suggestions which follow.

A few months ago in one of New York's important real estate auction rooms it happened that a number of suburban houses and country estates were transferred over the auctioneer's block. The auction room is a wonderful testing laboratory for real estate values and particularly for homebuilding values. It provides a true reflection of real estate appraisal, or what is more popularly known as the real estate market for houses. The real estate market is,

after all, nothing but a measure of public opinion as expressed by willingness to buy properties at certain prices. The factors which influence this market in respect to the individual residential property include location, architecture, construction, and general conditions.

The interesting point involved at the auction sale under discussion was the tremendous variation in the prices obtained for residential properties which were in many instances quite similar in location and size. Many of these properties were of fairly recent construction and all were in good condition, so that the greatest factor of variance in the price was unquestionably that of the architectural design of the houses. Those which in appearance were of the more popular modern types of architecture brought far higher prices, and those which were primarily eccentric in design sold often at a price which represented not much more than the cost of the land alone.

This incident leads up to a discussion of the dangerous waste of carrying out

architectural eccentricities in the homebuilding field, and the value of conserving the homebuilding investment by creating a property which will possess the desirable elements of ready marketability and at the same time command a good price when offered for sale.

Perhaps it will be well to digress for a moment for the purpose of discussing the investment features of the average individual homebuilding project. It matters little whether the house be of modest

owner himself if business reverses bring about an enforced sale of the property. Attorneys everywhere can attest to the often noted fact of unexpected shrinkage in the size of inheritances because of optimistic ideas in regard to the value of houses which were found ultimately to have low selling values because of their unfortunate designs.

When we speak of architectural eccentricity, we must in the same breath disarm criticism of the architectural profession, because

as a rule most of the unsalable types of houses are the result of owners' demands rather than architects' suggestions. Of course, we have to-day many examples of ugly old houses which are an inheritance from the dark ages of American architecture, but these do not enter into the present consideration. This entire discussion is confined to present-day projects and has as its purpose the pointing out of a method of conserving homebuilding investments as they are reflected in the current real estate market.

The business men of America are to-day paying the homebuilding bills. Whether these payments are made from salaries, profits, or vested incomes, all represent an important component of the upbuilding and protection of individual estates. In view of this fact, it is strange indeed that in so many instances the very business man who pays the bills will make this homebuilding investment blindly and with not a tenth the consideration which he would ordinarily give to the purchase of other types of securities. He may concern himself very little with the plan of the home and with its ultimate operation, but whether his dollars are earned easily or with difficulty, or whether this homebuilding investment is a small or large part of his total worth, every man should take some steps to reassure himself as to the higher values in homebuilding. Will the property when completed represent a flexible investment which can be liquidated at a profit, or at



*A severely simple type of small family cottage, reminiscent of Cape Cod and early New England in general, that is always appealing and that can usually be disposed of without trouble when—or if—circumstances require that it be sold.*

proportions or a component part of a great country estate, its value in the local real estate market is of decided importance to the owner. It is true that this factor may vary in inverse ratio to the size of the house, on the theory that a very large home may be only a small part of the total estate of its owner, while a small home may present a large proportion of the estate. In any event, when the present high cost of building is considered, it is obvious that unless the new home lies completely in the luxury class, it is the worst sort of folly to design a building so eccentric that while it may prove of definite value to the individual, it will have little if any selling appeal to the general public.

The suburban and country areas surrounding our larger cities and towns have in recent years contributed thousands of examples of homebuilding projects where this factor of eccentricity has resulted in a waste of half or three quarters of all the money so expended. Unfortunately, it is usually the estate of the original owner which suffers, or the



C. C. SIMONDS, LANDSCAPE ARCHITECT

*The popular styles of architecture to-day, and those which will undoubtedly remain so, include the New England Colonial, of*

*which this delightful house is an excellent example. The home of Arthur H. Marks, Esq., Yorktown Heights, N. Y.*

least without too great a sacrifice of the original cost? Is the house well constructed, with good materials and equipment which will maintain this valuation for many years and incidentally keep down the high cost of maintenance and depreciation?

Returning again to this subject of residential architecture (which here is used in the sense of the final appearance of the building both exterior and interior) it must be realized that the first and perhaps most prolific medium for the development of wasteful projects in the homebuilding field lies in that half-educated type of ignorance which is the

most dangerous. This is the half knowledge of design which some owners assume and which is perhaps more dangerous than no knowledge at all, because it leads to the discarding of the advice of a good architect, or worse yet, to the selection of an inferior architect on the ground of economy represented by a possibly lower fee. Here indeed is false economy, as many a home owner can now testify, not only as regards the appearance of the completed job but also in the selection of materials and equipment. It is all very well to develop a predilection toward a certain architectural type and to acquire more or less blindly a homebuilding site

which perhaps is not at all fitted for the style of house desirable in the owner's eyes. It is also a simple matter for an owner to decide that he will and must have certain features included in the house which perhaps cannot possibly be incorporated in one design without gaining that degree of eccentricity which would be repellent to the average ultimate purchaser of such a home.

Our suburban and country sections are literally besprinkled with houses which have been the result of such an attitude on the part of owners—examples of the attempts of more or less capable architects to fit together the preconceived requirements of the owner.

The first lessons, then, in avoiding eccentricity in homebuilding are to be found in the avoidance of ideas too strongly preconceived. The fact is that the most happy result may be gained by one of two procedures—either a site should be purchased which is suitable for the particular style of architecture favored by the owner, or if the site has already been acquired, a good architect should determine in a general way the best architectural style for the particular physical environment and conditions of the property. We immediately get back then to another, and perhaps the basic, method of avoiding architectural eccentricity, which is to consider very carefully the selection of an architect and not only be certain that he is experienced and capable, but also be willing to pay a reasonably good fee for the work which is expected from him. After all, the architecture of a house provides its greatest intrinsic value, and in many instances the owner fails to realize the importance of architectural services and the fact that this may represent the best form of insurance for his investment.

The general prescription for avoiding architectural eccentricity lies not only in retaining good architectural service and avoiding preconceived notions, but also in giving some study to what might be termed the popular styles of present-day domestic architecture. A long-range study of this American homebuilding field shows in style changes and variations a curious but perhaps natural parallel to the conditions found in the field of women's apparel. There is a very definite trend toward simplicity in design, and attractive appearance is most often gained by the careful disposition of lines and masses and the inter-relationship of proportion.

The pendulum of style in the field of residential design is certainly swinging back again to the more simple



A. B. & R. M. AYRES, ARCHITECTS

*The universal interest in the Mediterranean styles, especially for those portions of the country where the climate approximates that of southern Europe, makes*

*this type of house an investment that if occasion arises may generally be liquidated at a profit. The residence of Thomas Hogg, Esq., San Antonio, Tex.*

precedents of early Continental and American homes. It is quite obvious that each of the early architectural styles ran the entire gamut from simplicity to a confusion of detail almost paralleling the social development of the contemporary periods. The very foundation of this country represented a direct revolt against the over-complicated social life of England and France in the eighteenth century, and as architecture truly reflects the national or community spirit, so we would expect to find that simplicity which characterizes early American Colonial architecture to be not a reflection of contemporary England but a protest of simplicity against the evils of complexity. As the American colonists, and ultimately the American citizens, grew in affluence, their homes became more definitely reflections of the Continental atmosphere and particularly that of France reflected into the Georgian period of England, and thence to this country. Thus, the type of homes known as late Colonial included the growing complexity of design which involved many French architectural details and also those contributed by what we might term the diplomatic architects of the Georgian era in England. Having reached this height, as every new country must do, America plunged for fifty years into the dark ages of architectural experiment with nothing but unfortunate results.

To-day we have what might be termed a sophisticated return to simplicity in homebuilding. Not the simplicity of extreme poverty, but the simplicity of extreme appreciation, which finds its expression in true adaptations of styles which have been accepted and admired under the test of centuries. To express this thought in more specific terms, it is evident that the popular styles of architecture to-day, and incidentally those which will remain popular for many years to come, include the less elaborate forms of early English, particularly Tudor and Elizabethan; the earlier French styles, accenting perhaps those of Normandy and the rural districts of France; and the recently awakened interest in the Mediterranean styles, which include the precedents of Spain and Italy.

Of course, the various divisions of the early American Colonial must be included, of which the more authentic and important are the New England and Dutch Colonial types. Along with these has also grown into deserved popularity the hybrid style, which for want of a better term, we know as Modern English. This is a true term because the precedent for the modern English house, which



RUSSELL S. WALCOTT, ARCHITECT

*The Modern English type of house is suitable for almost any site and is susceptible of a sufficient variation of detail to meet the requirements of most owners or purchasers. As developed here in white-washed brick it is especially pleasing. Residence of W. B. Moulton, Esq., Winnetka, Ill.*

employs architectural details from many periods, has really been established by contemporary English architects. This type of house is suitable for almost any site and contains a sufficient variation of detail to meet the requirements of almost any owner or purchaser. We find then that in order to avoid architectural eccentricities it is well to adhere to one of the styles represented in this established trend of popularity.

Without question, architectural eccentricity with few exceptions is a definite representation of poor taste. Rather than indicating personality and imagination, it tends to indicate the lack of

appreciation of precedents which have been built up over many years. It is not a sound form of independence or free-thinking to insist on freakish design for the new home. Unfortunately, it is usually a passing fancy expressed in too permanent a manner to remain satisfactory to the owner, and one which cannot easily be passed along to someone else except at considerable sacrifice.

[Another important component in the high cost of architectural eccentricity is to be found in wasteful and poorly conceived floor plans or those in which individual preference is carried to an absurd degree. This will be discussed in Part II of this article, which will appear in an early issue of COUNTRY LIFE.—The Editors.]



WALLACE NEFF, ARCHITECT

*A California house that exemplifies at its best the use of Spanish precedent in an environment where it is wholly at home —under the blue skies of the South and bathed in its brilliant sunlight. The residence of A. K. Bourne, Esq., at Pasadena*



## SIX SMALL COUNTRY HOUSES

*The limitations in small house designing are exceeded only by the expectations of the clients. Every small house presents to the architect the problem of utilizing every inch of space and making a beautiful house out of the expenditure of the smallest amount of money. On these two pages are four solutions of the architect's great problem, and on the following page are two more. At the left is the house that Julius Gregory designed for Miss Cora Week at Fieldston, N. Y. Below is the residence of Mr. Charles Seyler, Jr., at Hollywood, Cal., Morgan Walls and Clements, architects. On the facing page are two delightful little houses at Larchmont, N. Y., designed by C. C. Merritt*







*Above is another one of the small houses, or bungalows, designed by C. C. Merritt and built at Larchmont, N. Y. These bungalows represent architecture reduced*

*to its simplest terms, but they lack nothing in architectural qualities. They are practical and distinctive. Below is a house copyrighted by the Architects' Small*

*House Service Bureau, Inc., which institution is doing laudable work. This simple and attractive design is their house plan No. 6-A-93*





# THE EDITOR LOOKS ABOUT

## Fads and Fancies

MAN, it has been remarked—and no doubt will often be remarked again—is a funny animal. He needs diversion. He will spend freely for entertainment money that he would and does grudge for actual necessities. Furthermore, in seeking his entertainment he is possessed of somewhat sheeplike qualities. He will follow blindly where some one else has led. Particularly is this the case of some fad or fancy that happens to catch the public eye. Who could



have foretold the craze that swept the country for the crossword puzzle? Here was a form of entertainment certainly not new, for we can remember it in our youth in the puzzle pages of the Sunday editions. Suddenly some one revives it and raises it to the dignity of a book. It hangs fire for a minute, suddenly catches on and sweeps not only the entire country but other nations as well. Publishers fall all over themselves in their efforts to rush new crossword puzzle books off the presses. To-day, when the craze is almost four years old, the newspapers still carry a daily crossword puzzle and the eighth book in the series is selling like hot cakes. No doubt if all the crossword puzzle books sold during the craze were laid end to end they would reach God knows where and probably back.

The earliest puzzle "craze" that we can remember—and we have but the dimmest recollection of it—was a puzzle called "Pigs in Clover." The object was to keep the pigs out of the clover. Just why this proved so popular heaven alone knows, but it was, and the mauve decade outdid itself in a frenzy to buy and solve this knotty problem. Not that there was any money in it—perish the thought. There was merely the smug joy of accomplishment. Much like filling an inside straight or a three-card flush in poker—and there is satisfaction in that, you will admit.

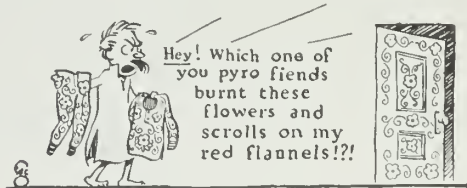
In that era, too, many strange and weird games were popular, though the more serious minded confined their attentions to whist and occasionally euchre—bridge, auction and contract, not having emerged from nebulous oblivion yet. We vaguely recall a game called "halma," while we were an enthusiastic follower of "parchesi" and "lotto". Anagrams was a very genteel parlor game popular with the grown-ups and said to be a great stimulus for the brain.

Where have all these old favorites gone? Into the limbo of the forgotten no doubt, together with the magic lantern, the stereopticon, and the kaleidoscope, that fascinating instrument not unlike a tele-

scope, in which one applied one's eye at the end of a cylinder and watched myriad pieces of colored glass arrange themselves in all manner of lovely combinations at the other end of the cylinder, as it was rotated by hand. We wonder if there is a single kaleidoscope in existence to-day. Certainly it has been almost a score of years since we've seen one.

Along about the turn of the century, or later if we recall correctly, ping-pong became all the rage. You all remember how this was played on a table marked like a tennis court, with a celluloid ball and two bats and a net. It had a tremendous vogue for a year or two and no home was complete without a ping-pong set; then it died down and vanished almost completely. Oddly enough, however, the sporting goods dealers and department stores report a revival of interest in the game and it is just possible that it may be resurrected and restored to public favor.

A craze that was almost universal in America and that came along about this time was somewhat utilitarian in character and certainly blighting in results. This was the craze for making art objects of burnt wood and burnt leather. Talk about burnt offerings! The baneful effects of pyrography, as the gentle art was called, are still with us to-day. The craze spread throughout the land like a plague. Clubs were formed, communities were organized, and all set to work in earnest. From simple pipe racks with a flower design the public spread their efforts to sofa pillows with Gibson Girl heads on them. From pillows they jumped to screens, from screens to tables, until finally no piece of furniture was safe from these firebugs. Eventually the craze died down, due perhaps to the fact that our ideas of interior decoration were changing and, praise be, improving.



For a while the burnt wood craze was followed by a craze for jigsaw puzzles. People not only spent hours piecing jigsaw puzzles together but many invested in jigsaws themselves and set to work to manufacture them. But the craze was much less violent than the burnt wood mania and was soon laid away, if not in old lace and lavender at least in sawdust and ashes.

We seemed to slumber along then for several years with no particularly violent craze for amusements. There were a few mild epidemics of one sort or another, but we went the even tenor of our way until one fine morning we awoke to find mah jong in our midst. Someone—again anonymous—browsing in China had

found the century-old game of the mandarins and unloaded it on the poor old U. S. A. What a craze that was! People paid all manner of premiums to get a set. Companies sprang up for their importation and even for their manufacture. COUNTRY LIFE, to be in the vogue, published a cover with a complete set of mah jong tiles reproduced in full color. The edition almost never reached the stands for the printers and press room boys nearly exhausted the edition by cutting up the covers to make mah jong sets for themselves.

And the prices they asked for sets in the early days! Bitten by the bug, we rushed out and purchased one that we could ill afford for \$25.50. Only last week we saw an indential set for sale at \$1.69!



For a little over a year the boom lasted; then it collapsed utterly and completely.

Phoenix-like from the ashes of the mah jong craze the crossword puzzle poked its ugly (we are a little bitter, as you can see) head and was welcomed to the bosom of the nation. Celebrities not only solved puzzles but created them and there were actual crossword tournaments. The number of happy homes that were broken up by this curse was innumerable. Babies wailed unattended, countless kettles boiled over unheeded, and the home went to rack and ruin while Mother worked out the daily crossword puzzle. No one was safe from it. Old and young, men and women did them. They had no shame and they solved them everywhere—on trains, in the theater, even at the opera. Yes, the crossword puzzle bug was one of the most violent that ever attacked the genus *homo sapiens*.

Last winter it was the questionnaire. If taken in a mild dose this craze might prove beneficial in adding to the sum of human knowledge. But on the whole it tended to develop a smug complacency and so we are glad that it is distinctly on the wane and almost gone now.

What will take its place? Gentle reader, if we knew we'd not be writing this. We'd be in the counting room counting our ill-gotten gains. The rebus—you remember them in your childhood days—seems to be coming into favor again and a slim volume entitled "Read the Pictures," full of all manner of rebuses, bids fair to win the popular favor.

Shakespeare it was who said that

There is a tide in the affairs of men,  
Which taken at the flood, leads on to fortune.

The tide is there waiting. In which direction will it flow? Your guess is as good as ours. Go to it.

# The Room of the Month

BERTRAM GROSVENOR GOODHUE ASSOCIATES, *Architects*



KENNETH CLARK PHOTOGRAPH

To achieve an effect of purely masculine comfort in a room is not so easy a matter as it seems—until you try it. But in this gun room it has been attained. The only

feminine suggestion—and that is a memory rather than a presence—lies in the portrait over the mantel. In the residence of Lloyd Smith, Esq., Huntington, Long Island

# “Hold Hard! Gentlemen”

## *A Day with the Myopia Foxhounds*

by STUART ROSE

THERE was a nip in the air that morning, and after dawdling about on the windswept slopes of Laverder Hill for an hour or more, while the master made several unsuccessful casts among the dwarf pines, we were glad to work in among the Appleton Farm rides and the comparative shelter of thick, second growth timber. Here the wind scarcely penetrated, and several abortive canters, as one hound or another gave tongue, only to subside quickly as the vague scent lifted or disappeared entirely, helped to restore our flagging spirits.

The master had said to me, the night before: “I’m sorry about to-morrow. We are going into a thick country and I’m afraid you won’t see much sport. I wish that you could have been with us a week ago. A splendid run—splendid!” Now, hacking slowly along in the smoky November morning, I pondered upon his mild pessimism, and upon fox hunting—a true sport—as opposed to games and so-called sports in general.

The player’s objective in any game, I reflected, was to win, to come out on top at the other fellow’s expense. Football, hockey, polo, all collective games, imposed an irksome responsibility upon the individual. Racquets, tennis—racing even—placed a preponderant importance upon the winner. There was scant satisfaction (regardless of high-sounding twaddle anent sportsmanship) in being a runner up or an also ran. The fox hunter, on the other hand, was a free lance sportsman, unbound by regulations—save those of good manners—and with no objective save a brisk morning’s run. At best he can kill a fox; at worst he can break his neck. If he wearies he may return to his warm house, there to breakfast undisturbed by any thought of having spoiled another’s pleasure.

### THE RAISON D’ÊTRE OF HUNTING

And I thought of Mr. Bromley-Davenport, that great English fox hunter of the ’eighties, who phrased, perhaps better than any writer before or since his time, the *raison d’être* of hunting. “Fox hunting,” said he, “is the national sport, because it is a manifestation of the manly predilection inherent in our Anglo-Saxon nature for a sport into which the element of danger conspicuously enters,” and because “all classes enjoy it.”

At this point my mount, without command, broke into a canter, and “the element of danger” conspicuously entering my cosmos in the shape of a three-and-a-half-foot stone wall, I popped him over, abandoning my reverie for the balance of the morning.

We had entered an open swale, and the master, working his pack down-wind, threw it in again on the far side of the wall. Something in the air told me to keep an eye upon Jack Black, the whip, and, as the pack disappeared into the covert I posted myself a modest distance from his Lincoln green coat. For several minutes we heard the hounds crashing through the brush; then, as they drew deeper into the covert, silence.

Some sixth sense kept our nerves on edge. Black sat, statuesque, his right ear cocked up-wind, while his mount snorted impatience. The bellowing of a Welsh hound startled us all, and we shook ourselves pleasurably as the pack took up the note, full, round, and resonant. Hounds had worked a considerable distance through the wood and there was some uncertainty as to where the fox would break. Several impatient spirits galloped up a ride, paralleling the sound, but Black held his post, and I cast my lot with him.

They wavered now, and one heard the note of the master’s horn, and his clear voice thinned by the distance: “F...i...nd ’im then! F...i...nd ’im then!”

Again hounds took up the cry. They circled away a moment and then swept down upon us, screened by the pines. We were ready for them and cantered slowly down hill, going softly for fear of turning Reynard.

A red streak slipped across the ride, fifty yards ahead, and was lost in the woods on our left. Hounds broke behind him, flattened out, tails streaming. “Taraa...aa! Tally ho!” The master was at their heels and the field after him, plunging through whipping branches to emerge, lacerated but joyful, into a vast meadowland with hounds going strongly in the van.

We settled down, then, to ride. Ahead stretched a dozen almost level fields, broken here and there by heavy plough through which we floundered as best we might. The fox ran straight and true, and hounds, in spear-head formation, saved their breaths for a stern chase. I recall riding out to a flank and giving all my attention to my mount who, full of spirit, was forging ahead at a more than tactful pace. I pulled him back to a canter, popped a brace of low walls, and looked up to find anticlimax. Reynard, discovering an open drain, had gone discreetly to earth.

“Ah, well. Fox-hunter’s luck!” But I reckoned without the master. Pulling the pack away from the drain—which extended for about two-hundred yards along

the field—he inserted, in its mouth, a diminutive terrier which I had not noticed running with the pack. The little fellow pushed in, high heartedly, and we drew off to wait. Jack Black opened the drain at its remote end and stretched himself along the ground at this convenient exit.

### AN INTERLUDE

We stood by then, for about ten minutes, walking our mounts back and forth to keep them from cooling out too rapidly. The master held his hounds away from the drain, remaining dismounted and keeping them well packed together. The cold wind commenced to cut again, and we began to despair of seeing terrier or fox evermore.

A group of us stood some fifty yards from the drain-mouth, chatting casually the while we kept a weather eye on the whip. Suddenly he drew his head back with a jerk, shouting at the same time, “Tally ho!” A great red fox, a huge old dog, slipped out, almost in his face, and sped for a stone fence some hundred and fifty yards directly ahead.

The master took in the situation at a glance and leapt for his horse, hallooing the hounds forward to throw them on the new scent. The fox, meanwhile, had gained the wall, and now ran along its top, while the field, enduring agonies, waited for the pack to find again. It all happened in, say, twenty seconds, yet even that short period of inactivity harrowed us as we saw our fox slipping from view.

We were off again then, riding hard, the most conservative of us thrusting to be in at the kill. Our quarry made the most of his start and described a large circle of perhaps three to four miles in an attempt to get back to the drain again. He carried us back into the field, found that we had closed up his haven, and was off again on another circle, taking us this time down a hard dirt road where the scenting was bad, and then cutting to the right through a wood.

The field, by now had strung itself out for a mile or more. Some riders, attempting short cuts, had lost touch; while others, tiring of the stern chase, had given it up entirely. Hounds had difficulty in following the scent along the road, and lost ground steadily, so that when we broke into the fields again at Nancy’s corner—Nancy Shaw, née Langhorne, now Lady Astor, had lived there years ago—they had lost their prey. It had been a splendid run though, and no one regretted losing a fox so long as he might live to give us sport another day.

Hacking back toward the club house I rode up alongside the M. F. H., taking the opportunity to observe his pack at close range and to question him concerning its breeding. They were fine sturdy hounds, very fast for their weight and rather more rugged in appearance than the ordinary American bred animal. I learned that they were cross-bred Welsh and American, and marveled at their smooth coats, for the Welsh hound is wire-haired—a roughish animal bred to hunt a rough country.

James W. Appleton has been M. F. H. at Myopia for eighteen years and is the fifth master since the founding of the hunt back in the eighties. He told me that when he took over, he was given only a drag pack, the previous master having given up live fox hunting some years before. His problem, then, was to breed up a pack that should be at once sturdy enough to negotiate a difficult, woody country, yet possessed of sufficient speed to run the swift native fox. He experimented with English hounds but found them too slow, and finally hit upon the plan of crossing the strong Welsh animal with its fast-going American cousin. This combination of speed and hunting ability proved a successful one, and careful selection over a period of years enabled Mr. Appleton to eliminate most of the rough-coated animals and to attain a fine uniformity in his pack. In Jack Grant, his kennel-huntsman, he is possessed of a real treasure, a man who knows and loves foxhounds and understands the principles of breeding—a fine British hunt servant of the old school.

It is a big job, being M. F. H. at Myopia, for, in addition to foxhounds twice a week, there are drag hunts thrice weekly and a drag pack to look after. As, in addition to this, Mr. Appleton keeps and hunts his own pack of beagles he may truthfully be called a fairly busy man.

They start cub hunting at Myopia on about the fifteenth of August. The hard New England winter usually puts a stop to the drags in early December, but fox hunting continues, the weather permitting, straight through into January—six full months of sport for a hard-riding, sport-loving community.

The long hack homeward ended, we kenneled and fed the hounds before stroll-

ing over to the club house for a well deserved luncheon. I had been promised poor sport, and found good sport, and was now informed that we should ride a drag at three o'clock.

As this was my initial visit to Myopia I wandered about the rambling club house, once I had satisfied the inner man, poking into old hunt diaries and admiring photo-

monition, intuition—call it what you will—that this was a delicate subject.

“Oh yes” he said, smiling, in reply to my halting query. “You see the group of men who started the club were casting about for a suitable name when it dawned upon one of their number that all were short sighted and, perforce, wore spectacles. So they called it “Myopia” and let it go at that. . . .”

Having satisfied my curiosity I spent the ensuing hour inspecting the spacious stables and saddle rooms, learning much of the hunt history from the master as we strolled the long corridors, stopping here and there to discuss the points of a horse or to ponder some delicate question of breeding or conformation. Stories I heard of Myopia horse shows of days gone by, when famous hunters strove mightily over prodigious obstacles; of epic performances at Myopia point-to-point meetings; of hound trials where Myopia-bred animals bore themselves proudly into the ribbons. It was an hour of warmth and companionship, of conversation such as is known and appreciated only by horsemen. The soft voices of grooms, the stamp of a restless horse, the remembrance of good food, all combined to convey a sense of complete satisfaction with the world.

All too soon it was time to start for Topsfield where the drag had been laid. We bundled into greatcoats, squeezed into the master's Ford, and chugged bravely into the cold November afternoon. The sun, already, had given the day up as a bad job. It was gray and bitter when we alighted to take our mounts over from the shivering grooms. A middling large field had assembled for the drag, larger than for the morning fox hunt, and I learned that a number of enthusiasts come down each week from Boston for this regular Saturday affair. They were superbly mounted (indeed I have seldom seen horseflesh of such a uniformly high grade in any field) and I recognized a number of hardy acquaintances of the morning astride, if possible, even finer hunters than at the earlier meeting. From this I conjectured that this drag was to be a stiff one, and thanked my personal star for the kindness of Mr. Bayard Tuckerman who had put me up on The Tank, a great brown gelding who,



*Mr. J. W. Appleton, M. F. H. at Myopia for eighteen years, and the fifth master since the founding of the hunt in the 'eighties*

graphic records of epic deeds of another day on field and turf. Curiosity, too, had been nagging at me all morning, and finally I mustered up courage to ask the derivation of the club's name; this name which sounded so much like an affliction of the eyes yet, obviously, could have nothing to do with ailments of any kind. As a matter of fact the appellation “Myopia” had piqued my interest for years; it sounded so ridiculous and yet so—what shall I say?—eminently suitable . . . Ipswich, Dedham, Myopia . . . you gather what I mean? And, of course, I was morally certain that there must be a Myopia County or at least a Myopia Village from which the whole thing had been derived.

At any rate I mentioned my curiosity to Mr. Appleton, striving the while to be as tactful as was compatible with gaining my objective, for I had a pre-

I verily believe, in the light of my experience, can jump over the moon.

There was the field, then, in brave pink and sober black etched sharp against a lemon sky. The horses snorted playfully; there was a final tightening of girths; the drag pack was released, and we moved slowly down a long brown lane.

The master raised a commanding arm. "Hold hard! Hounds please." The pack turned in at a farm road. There was a sudden tension as expectant mounts crowded forward. A mare lashed out viciously and snorted. Someone, I believe, swore softly; and then we were off.

The going was rough up to the first check; stony fields, a few trappy jumps, and a patch of swamp land slowed down the ambitious ones and kept the field in a fairly compact group. I recall swinging around a sharp turn, bumping a neighbor rather badly as we both attempted to

take off from a single bit of dry turf, apologizing briefly and forging ahead. "This," I confided to myself as I cantered, mud-bespattered, into the check, "is going to be crowded and very, very wet."

I was wrong. Almost before we had opportunity for a breather we were off again, over a lovely, rolling country—great fields interspersed with four-bar post-and-rail fences. And fast! The thrusters had their moment now and the crowding was no longer noticeable. A field, a fence, and still we went on. A second check and then a third. And still we pushed on. What a ride!

We came over a long hill into the fourth check and I began to fear for the staying powers of The Tank. Looking backward one could see the field stretched out for a mile or more, riding hard and true to come on even terms with the first flight.

"Is it over now?" I inquired casually. But we were off again.

Down a stream line, swing to the left, over a hill, and we came to a series of five-foot sheep panels. They seemed to leer at us. "No horse," I said, "can take those after this run." The hounds were by them now, and I glanced desperately to right and left for a break. The master popped the first one! "Ah, well." I gritted my teeth. "Over, under, or through! Come on old Tank." He sailed over like a bird. And another, and another. I loved the horse.

Four more jumps; a road; an in and out. Safely by them. What a horse! What a ride! We're nearing the end. There are the motors. "Hup, Tank!" he strives again, and we canter slowly into a halt.

And then tea, or a largish glass of some more potent beverage. A perfect day's sport at Myopia.



*A meet of the Myopia drag hounds. Cub hunting starts at Myopia the fifteenth of August, and from then on there are drag hunts three times a week until early December, when the severe New England winter puts a stop to them*



Dwight James Baum

# The Architecture of Houses

discussed by DWIGHT JAMES BAUM

Portrait by Joseph Cummings Chase

FEW architects take their profession more seriously or work more conscientiously than Mr. Baum," wrote an architect reviewing a monograph on the work of Dwight James Baum. Also he wrote "It is this constant improvement over contemporary mediocrity that has spelled progress in Mr. Baum's work."

These two criticisms give you the sum of the man. He works hard. He is one who has taken to his heart the adage that genius is ninety per cent. perspiration.

slavishly copy old buildings as by those who consciously set out to be original.

Mr. Baum says that his practice is to fit the style to the person and to the landscape. He looks over the site and environment and determines what style house it is possible to build there, and then he goes to visit his client at home and tries to judge what style of architecture is particularly suited to him. Finally, when he begins to design he strives to make this house, whatever type it may be, as good

locality in which the house is to be built and he seeks to find any little features that may differentiate the Colonial architecture of this place from that of another. By means of such diligent study Mr. Baum is able to create a Colonial house that is as much a contribution to precedent as were the old houses themselves.

This is what he means by carrying on the tradition. He is strongly opposed to copying but at the same time he is equally opposed to jettisoning our heritage of



THE RESIDENCE OF S. C. ALLYN, ESQ., DAYTON, O.

DWIGHT JAMES BAUM, ARCHITECT

He does not attempt to revolutionize architecture with a turn of his hand. He accepts the American architectural tradition and seeks by daily effort to make it something better.

Mr. Baum says there is too much talk about new styles. He points out that no one ever swung architecture from its true course, architecture is a mirror of life, not the reflection of one man's ideas. Richardson in the 'nineties, Ruskin a little earlier, the Greek Revivalists, and Jefferson before that, each of these bent the course of architecture but none of them turned it away from the path of tradition.

Although the Colonial is the last development of the architectural tradition it is possible for us, from our commanding height, to select any style developed along the way. If we choose to build a house in the Tudor manner, or in the French Renaissance style, we are not violating tradition. We are doing it an injustice, however, if we seek to reproduce and do not create. Just as much harm is done the cause of architecture by those who

or better than houses designed by architects who specialize in this particular type.

For besides being noted for his industry Mr. Baum has won fame by his versatility. He has designed some magnificent Renaissance houses and as excellent Gothic as any architect of to-day. Our readers will remember the Tudor houses he designed for Robert Law, Jr., at Portchester, N. Y., and for Arthur Hammerstein at Port Washington, L. I. In the monograph mentioned above is shown a great variety of houses, big and little, Renaissance and Gothic. Mr. Baum, by the way, is one of the few living architects to be accorded the honor of a monograph.

When he has settled upon the style of design he wishes, he studies its history very carefully. If it is a Colonial house in Rhode Island he does not spend much time on the Colonial houses of New Jersey but goes directly to the Rhode Island precedents. And if it is to be a house in the Queen Anne style he concentrates on the architecture of that era.

Furthermore he travels around the

tradition. He tries to get the "feel" of the style he is working in. This necessitates much work and study, but Mr. Baum says that one cannot be a successful architect without studying most of the time.

And as if this were not enough, this studying, planning, and designing, Mr. Baum says that architects should devote more time to making the house, grounds, and interiors one harmonious whole. The architect should place the house on the site, he should design the house and grounds at the same time, and he should design the interior furnishings. Whenever possible he should work with a landscape architect in the laying out of the grounds, and if he does not actually design the interiors of the house he should have authority to consult with the interior decorator. In other words, the architect should be the presiding genius.

The secret, then, of Mr. Baum's success has been hard labor. We should like to recommend it for young architects. Possibly there is not enough of it in the architectural profession.



THE  
POSSIBILITIES  
OF DECORATION

IN LEADERS, GUTTERS, AND SPOUTS

*Old-time artisans knew how to make of their utilitarian rain conductors a wonderfully effective decorative fea-*

*ture, but excellent as was their product it did not exceed in beauty the work of our present-day designers, as wit-*

*ness the examples on this page of leader heads and spouts executed by Messrs. Klein and Kavanaugh*



PHOTOGRAPHS BY VAN ANDA



# Tulips Over Twenty-five Years

by MRS. FRANCIS KING

WHEN there is no wind at all," says Clare Sheridan in her new book, "A Turkish Kaleidoscope," "I go to the terrace that is on the other side of the house and is raised to the first-floor level. An old gray stone balustrade borders it on the sea side. There are big lime trees and a chestnut tree upon the terrace. When it was winter and the sunshine was unfiltered by the big tree leaves, I dug a border and planted it full of Darwin tulips. I brought three hundred of them in a brown paper bag from England. How the Customs official laughed! The *Lallé* as it is called, is the national flower of Turkey. It is reproduced in the old embroideries and woven in the silks; it is represented on the colored porcelain tiles that decorate the inner walls of palaces and mosques; it is praised in verse, and the popular name for girl is *Lallé*.

"But he begged me for one, the Customs official did, and not only for one, but for two. Perhaps he expected they would be some rare foreign species. I gave him six and planted two hundred and ninety-four in the border. They bloomed, but only just in time, and toward the end of their flower time they were straining on their long stems toward the light which is in the direction of the sea. I had forgotten those big leafy trees whose presence in winter seemed so insignificant. After the tulips, nothing ever bloomed again."

This bit of garden talk on the Bosphorus brings to mind most naturally the garden tulips and their countries of origin. As for that origin, it is not really known. Tulips came to western Europe in 1554, and in one way they have the most exciting history of any garden flower; for the tulip mania in Holland at the time mentioned above is as dramatic as anything that has ever taken place in horticulture—commercially certainly as dramatic, and from the point of view of collecting, equally so.

Years ago in our first garden at Elmhurst near Chicago, I bought my first

tulip bulbs. Up to that time I had noticed the flowers in the public parks (especially noticeable, alas, were the gigantic and senseless plantings of Keiserskroon, the red and yellow tulip, beautiful when properly used, but how worse than dull when set out "in the round") and in the gardens of others; still the actual

over these—indeed great it still is. I remember the use of single arabis with these early tulips of mine, and the thinking that nothing could be more truly the thing to delight an artist than Cottage Maid above some of this simple arabis. Yes, this still is pretty, but to-day one wants the subtle, the stirring in tulip color, tulip form, and tulip arrangement with other flowers or with each other—and one has it; for the tulip palette has been enormously enlarged, and the end is not yet.

Through Mr. Chester Jay Hunt, of Montclair, I first heard of many new varieties of this magnificent flower—in fact, first saw them in flower in his charming borders at Mayfair; and from that time to this—twenty or twenty-five years—I have been watching the tulip, trying new kinds, reading all the news available about them; and best of all, seeing them in Holland in the spring of 1925.

It was in mid-April of that year that alone on a little Dutch train, passing beyond Leyden on a fine sunlit morning, I suddenly became aware of drifts of brilliant color in the fields on either side; I turned my head this way and that; the color became more widespread, great sheets of white, yellow, violet, pale and deep rose, early tulips and daffodils spreading out over acres of land beneath a soft spring sky. One month later, taking that road again, the same spread of color was

there, but how much deeper and richer now, for the great Darwin and Cottage tribes were then in full flower and the sight no pen can describe. Every tulip lover must sooner or later go to Holland in the spring—from the middle of April to the middle of May. Take warm clothing for the month is a cold one; also get a few letters to some of the great firms who grow these things as no others in the world can grow them, and see if possible some of the choice and new varieties in the nurseries around Haarlem and other Dutch cities and towns.

But what a range of form and color in



*The new and fine white tulip from Heemstede, Holland, White Duchess, raised by Jan Roes. It stands twenty-five inches high, and the petals are slightly waved, with blue filaments which give the flower a transparent look*

emotion toward tulips came when they were showing themselves on our own ground.

The first that I remember well were the single earlies, Cottage Maid and Brunnhilde; and the double Murillo and Count of Leicester. Darwins were not so well known then—they swam into my ken a year or two later and great was the excitement

## COUNTRY LIFE

this race. From such a tulip as Kaufmanniana with its lovely windblown look, to the last one to flower, Sprengeri, which sometimes appears here in early June, lifting its orange-red flowers where they are not at all welcome—for this is a most persistent tulip and leaves its trace in bulblets behind in any spot from which it has been removed—there is variety and beauty on every side. As one thinks of Cottage Maid and then of Rosabella, one of the fairly recent beauties of the hybridizers, what a gulf there is between these two pinks; as one considers Brunnhilde, the modest cream white single early and turns then to such a flower as Eleanor Pratt, what a horticultural leap is here. Of course these flowers are not of the same class; I am taking blooms irrespective of type, thinking now only of extremes in the tulip as well as in the lapse of time.

Among the glories of the newer, finer kinds, special favorites of my own among the Cottage tulips are Dido with its glorious color, its magnificent form, striking in any collection or group of tulips because of its rose color with pale yellow stripings; Ambrosia, a marvel of color, amber, rose, and terracotta melting into each other in this wondrous cup of color; John Ruskin, not so new but beloved for somewhat the same coloring as Ambrosia and seen almost at its best among mounds of blooming *Anchusa myosotidiflora* in May; Amber, Alcmene, and Rosabella of which I have already spoken, in its soft rose pink, its lovely form, and a certain shy look which one connects unconsciously with the single early tulips, not with these; Miss Ellen Wilmott, the beautiful light yellow; Mount Lowe, a very new one seen in Holland, a huge pink and white tulip of exquisite quality; and one last one, Mrs. Kerrell, of which I first heard from that wonderful gardener and collector, the Rev. Joseph Jacob, whose commendation of it was too much for me. I bought and have prized this rose-colored tulip ever since.

At Haarlem, in the glorious plantings of the smaller nurseries there (this time in Van Tubergen's) I was quite fascinated by the rich purple hue of a fine tulip new to me—Valentine. This was so good as a foil for those of other colors that I thought it so excellent a companion for the forget-me-nots which run riot in our garden each May, that it is being tried next spring in our garden.

Another magnificent tulip seen for the first time in the woods of the great Haarlem Flower Show was *Imperator Rubrum*, a beauty in double rather dark scarlet. This we now have growing nobly among masses of the charming polyanthus narcissus *Elvira*, which seems to suit the

tulip to perfection, especially since forget-me-nots form the foreground of the bright picture.

The interest in producing pure white tulips of fine form and substance in Holland now is very great. Among the best thus far are Zwanenburg (Darwin), Carrara (Cottage), Mrs. Hoog, and White Duchess. This last named, by Mr.



*An exquisite tulip border of the Reverend Ewbank, an old and ever lovely flower of pure lavender color*

Jacob, is a tulip raised by Mr. Jan Roes of Heemstede, the petals slightly waved, and with blue filaments which give the flower a transparent look; the stem is twenty-five inches high.

As for the new Mendel group about which everyone is now on tiptoe, some of the named ones are Amidonette, April Queen, Flambert, Lilaran, Nerida, Oranje, Salmoran; and Vespe, Copernicus, Bacchus, Madame Lethierry, and Lucifer among the Breeder tulips are magnificent things; so is Louis XVI, an arrangement of which—if I may repeat what I have said elsewhere—with tulips Monceau and Mayflower back of it would give spirit to any spring border. And what shall be said of the new Cottage types in yellows

such as Alaska, of a size unbelievable, of a purity of color and fineness of form such as one can hardly imagine? There are so many to name, each one more interesting than the other, that it is next to impossible to try to show what the triumphs are to-day in this family of flowers of the spring.

But Fantasy must have one word; Fantasy, a sport of Clara Butt, and as freshly rosy as that flower when first it opens, is the admiration of all who see it. Its splendid rough-looking bloom, the wild petals twisting about at will as all Parrots do, its strange and beautiful aspect—here is a tulip to prove the brilliant and intriguing change from the tulips of twenty-five years ago to the tulips of to-day. And with Fantasy should be grown the purple Parrot Sensation—at least when this is within reach; it is now priced at six dollars a bulb.

Rembrandts are not nearly enough used; those charming flames and feathers are not seen as often as they should be in our gardens; and Semele below a pinkish lilac in full flower, Purity with white pansies below it—these combinations should be tried.

As for arrangements of tulips with other plants, however, volumes should be written on this alone. One glimpse of what is done with them by our greatest gardener, Miss Jekyll, I had at Munstead Wood two years ago. Here, in the spring garden, I, alone and in the rain, saw such a picture as only her hand could create. A great drift of spring color was here, formed for the most part of single early tulip White Swan, and tulips Thomas Moore and La Merveille, richly intertwined with a superb purple sage which Miss Jekyll uses to perfection (but which I have never seen growing in this country) “a charming accompaniment to anything of pink or purple coloring,” and with which Miss Jekyll often uses tulips Clara Butt and the early pink Rosamundi, with brown and orange wallflowers, and foregrounds of dark heuchera leaves, arabis, and forget-me-not, with some aubretia of pale and deeper purple. Crown Imperials stood in their orange glory at the back of this border, and beyond all was a fine shrub in full clear orange bloom, *Berberis darwini*, a shrub that we cannot grow in our part of the country, but which one can but covet for its beautiful spring bloom.

All was green about this picture when I saw it—that rich, ineffable green seen only under the English sky and brightened by English showers; but there I stood and wondered at the beauty of the right use of the tulip, as often I have wondered at the charm of the descriptions of such uses in the books of this best of all garden writers of our generation.



A FARM GROUP  
IN THE  
ITALIAN  
MANNER

*Guy Lowell, Architect*

*Although situated at Mill Neck, Long Island, this picturesque little farm group on the estate of Arthur V. Davis, Esq., might well be somewhere in Italy. The warm biscuit-colored stucco walls with the red tiles of the roofs and the blue trim of doors and windows make a charmingly colorful picture to which the black and white reproductions of the camera do scant justice*





EDWIN LEVICK PHOTOGRAPHS

*Above. Mr. Street's own bedroom. The field bed is of maple, with reeded posts, and the highboy is also maple—both fine old pieces. Note the massive lock on the closet door. Some of the locks in the house have brass escutcheons showing the British lion, others the American eagle*

*Below. The Hepplewhite banquet table is the dining room pièce de résistance. It came from the old Hale (now Lafayette) house in Dover, N. H., and has served many famous guests, including Lafayette. The portrait (date 1765) is of Mr. Street's great-great-grandmother, Kitty Lockman*



*Mr. Julian Street at the door of his century-old home at Princeton, N. J. This view of the entrance does scant justice to the beauty of the columns and the triglyph ornamentation of the portico*

AN AUTHOR'S  
COLONIAL  
HOME





*Above. The hallway, with its graceful arch dividing the entrance from the stair hall, bespeaks the dignity and beauty that characterize the whole house. The table is a Duncan Phyfe, the mirror American Empire, the grandfather clock a fine antique, and the chair a family heirloom dating from the early seventeenth century*



*Above. The drawing room, after the Colonial fashion, is the same size as the dining room and connected with it by large double (hinged) doors, so that the two rooms can be thrown into one. The mantels, fenders, old French mirrors, and crystal chandeliers in both rooms are identical, as is the woodwork*

*Below. In this bedroom the dresser and bed are fine old American pieces, having come from what is now known as the Lafayette house in Dover, N. H., which belonged to Mr. Street's great-great-grandfather, William Hale. The bed, with its delicately reeded posts and gilded and painted cornice, is really a museum piece*



# The Problem of the Flat Roof

by E. E. HARRIMAN

MANY people believe that the building of flat roofs is a simple operation, requiring no especial skill, but the man who has lived under a roof of this kind, and had to endure its vagaries for a number of bad winters and wet seasons, knows better. Probably there are few things pertaining to a home more irritating than an improperly constructed flat roof. This applies most especially to the composition roof, but it also touches the tin roof, the copper roof, or any flat roof.

To begin with, the framework upon which the sheathing is laid, all too often is so lightly constructed that any reasonably heavy man walking over it can feel it give under his weight, and it springs up and down unevenly as he proceeds. A composition roof is supposed to be flexible, yet asphalt, which is the sealing component in most such roofs, will crack if bent during a cold spell. Thus the walking across of such a roof means minute cracks, many of which grow wider with repetition of this bending, until they admit a modicum of rain or melting snow. For this reason, if for no other, every roof frame should be made strong, with supports heavy enough and close enough to be quite rigid.

This is just as true regarding a tin roof or other soldered metal, as a little bending often breaks a lightly adhering solder joint and an amazing amount of water will enter such an open joining, though it looks as thin as a fine hair. It becomes, then, a matter of importance to make the roof rigid, stiff between bearings.

In addition to the serious risk from too light construction, there is the further danger from careless lining of construction timbers, that results in the formation of pockets here and there that hold the water. The composition roof is watertight when correctly made of proper materials. When improperly constructed or improper materials are used, it becomes a menace. It is largely dependent upon the speed and certainty of drainage for its perfection in being a protective covering.

## THE HUMAN EQUATION

Supposing your builder is careless, indifferent, or crooked, and incautiously leaves one of the rafters with a sag in it. This drops it below those at either side and creates a water pocket. The roofer applies his asphalt and gravel, and goes away thinking his job a good one. It may perhaps be exceptionally so, but the pocket holds melting snow or rain, and such a roof is not as impervious to water as an earthen bowl or metal vessel. Gradually it is soaked through—it may be after months or it may be in weeks.

Every part of the timbering must be

strong, solid. Also it must be so placed that every part of the roof grades toward the proper outlet. An honest, capable builder uses a straightedge long enough to be accurate in determining the grade and guarding against pockets anywhere. He sets every supporting timber accurately and sees to it that there are neither humps nor hollows in any plane, while all such dip to the common center where an adequate head catches and guides into a leader pipe every drop of water so gathered. Such a head should be large enough to carry off a volume of water double the ordinary estimated volume for that roof, since occasional storms double the average maximum. The leader must be large in proportion. Better pay double for sheet metal than have a rain back up and flood the house.

## FOR INSTANCE

Take the average box outlet set in a flat roof and consider it a moment. Probably the sheet metal man thinks that if it is eight by ten and four inches deep, it is plenty big enough. Also he will skimp in the flanges and give you three inches on a side. Well, the roofer laps paper over the three flat sides and the fourth runs vertically up a wall. No storm will make water run over that vertical three inches, certainly not when there are four vertical inches under it to the bottom of the outlet box. But supposing the leader is a bit small and water fills it and the box faster than gravity pulls it down the pipe. That means a spreading of the water in a shallow pond, and no roofer in America ever yet made a water-tight joining between galvanized iron and tarred paper, so the water would not find entrance if it backed up and stood in a pool above the limits of the joining. Because of this, a box head for a leader pipe, should be so made that it could overflow on the outside of a building, in case of a cloudburst flooding it, and there should always be a large excess measurement in the leader itself.

Another source of extreme annoyance, and subsequent cost, is the bad judgment used in lining parapets that encompass a flat roof. If wooden linings are used, hardly one per cent. of the builders will ever provide metal flashing under butt joints, with their lower ends brought outward above the lower tier. Only in rare cases does the contractor order his men to nail such cover flashing over the joints in the plank caps that top the parapet. Consequently, in a long continued storm much water is certain to find its way through these joints to the interior of the building.

Remember this truth, that the most important parts of any building are the

foundation and the roof, and unless unremitting care goes with their construction, along with shrewd understanding and capable skill, a year or two of weathering, shrinkage, and consequent decay around nails, will bring grief to tenant and owner alike.

If the building is one of brick construction, the problem of complete protection from an invasion of moisture is even greater than with wood. It is impossible to nail flashing in this case and one is compelled to adopt other measures. The tinner's expedient of driving rolled strips of tin into a joint to hold a flashing has one weakness—these rolls do work loose. A little mortar is powdered by the driving and it gradually sifts out, releasing the retaining pressure. Wind, rain, and frost aid in the removal of adhesion, until the wedges of tin become freed. Then the tin flashing springs inward at the top and allows a free course for water.

One of the most reliable counter flashing propositions is found in coating the inside of a brick parapet with a rich cement mortar that is put on after the brick mortar has been scratched out half an inch deep, to give a clinch. A wooden strip with top edge beveled should be placed along the metal flashing, and the plaster worked down solidly on top of this piece. Also the cement plaster should be mixed with waterproofing to prevent absorption. After it has set solidly, the beveled strip may be taken away, and it leaves a drip edge that comes below the flashing and prevents capillary attraction from drawing water dangerously.

## AN OUNCE OF PREVENTION

The cement coping on a brick wall should be particularly solid and well made, since it is a vital part of the flat roof, and if it breaks anywhere trouble is invited. Better by far pay an excess first cost on your roof, than be obliged to be always making repairs, and see disintegration begin in your costly building. It is far easier to prevent this, than to stop it, once begun.

In covering a considerable area of flat roof, it is safer to divide the watershed and have two or more outlets.

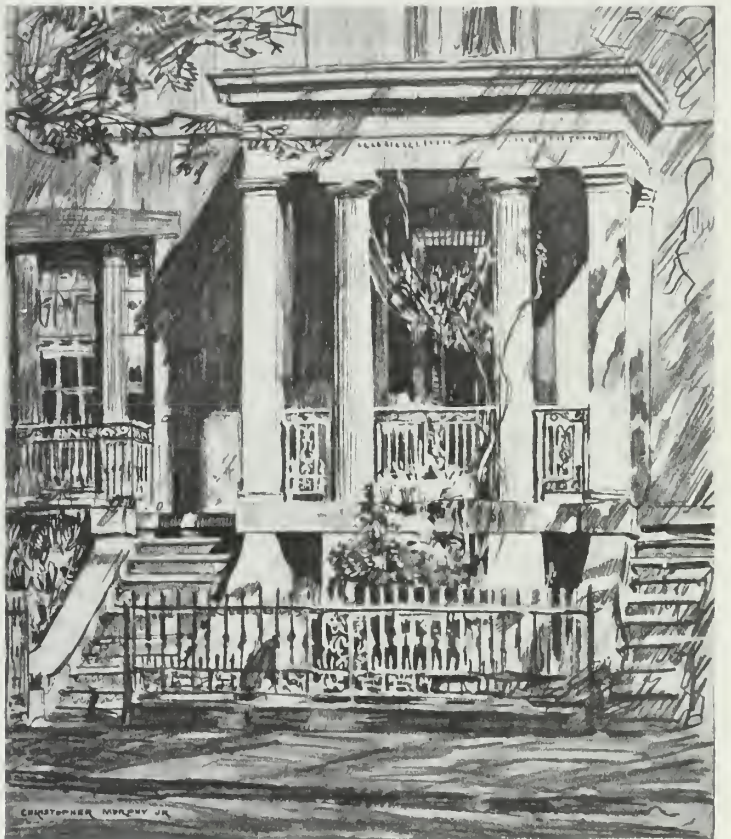
Keep your flat roof clear and clean. An old rag, thrown out of the window of an office in a higher building, once caused more than three hundred dollars worth of damage in my home town, by clogging a drain. An oily rag on another roof caught a cigar stub and caused a disastrous fire.

It pays to keep your flat roof clean. A falling brick will make a hole in a tin roof or copper roof, perhaps in one of composition. Examine your roof carefully every three months, at least. It will save you money.

# SAVANNAH DOORWAYS

Drawn by  
Christopher Murphy, Jr.

© CHRISTOPHER MURPHY, JR.



*The beautifully proportioned doorways of the mansions of the old régime—as well as the new—are among the most famous and the most cherished possessions of the South. And with cause, as these delightful examples in Savannah, Ga., testify. The drawing at the upper left is of a doorway on Lafayette Street, the residence of Mrs. Juliette Low. Lower left, entrance to the residence of Mrs. T. M. Cunningham, Sr., on Oglethorpe Avenue, Upper right, doorway of a house on Orleans Square erected by the Minis family and now used by the Town Theatre. Lower right, doorway with projecting porch to the Weed house on Madison Square*



RICHARD MIDDLEBELL GRANT PHOTOGRAPHS

*In walking about the countryside now-  
adays one sees many bizarre houses,  
but it is doubtful if any are quite so un-*

*usual as this cottage, which looks as  
if it had stepped from the pages of Hans  
Christian Andersen. Even the garden*

*wall is in character, and the weather-vane  
atop the chimney. Despite its oddity it is  
thoroughly modern and well-planned.*



# A Fairy Tale House



*Robin Hood Cottage*  
*Old Short Hills, N. J.*

BERNARDT E. MÜLLER  
*Architect*



# An Unfinished Monument

A MAGNIFICENT tree garden, often referred to as America's Kew—attractive at all seasons with its flowering shrubs and brilliant fruits and foliage—stands a living, unfinished monument to that great man who devoted more than half a century to its creation. And now that the man who planned and dreamed of the garden's future is gone, nature lovers are helping to carry out his plans.

Charles Sprague Sargent was as much a part of the Arnold Arboretum as the painter is of his painting, or the inventor of his invention. As a young man he gazed upon the worn-out farm in Jamaica Plain, Mass., which he was appointed to convert into a tree museum, and he pictured the Arboretum—but an arboretum even more abundantly supplied with hardy exotic plants than the one which visitors travel across hemispheres to see, for he saw its collection complete.

Professor Sargent was one of those rare combinations among men, a practical artist. He planned the Arboretum to be of tremendous scientific value, containing "one of every tree, shrub, and vine in the world which would grow in the open air" of Jamaica Plain, and he designed it so that each plant would definitely contribute to the beauty of the whole. Like most pioneers, he struggled against fearful odds at the start, but he clung to what he felt was for the best interests of the Arboretum, and he usually won the day.

It was an ambitious task which the Director undertook, in view of his financial handicaps, but he achieved remarkable success. Professor Sargent's deep regret in going, last March, was that he could not complete his life work, but he had the satisfaction of seeing the major part of it admirably accomplished. He saw the overpastured farm transformed into a beautiful, scientific tree garden which is of inestimable value to landscape architects, park commissioners, nurserymen, and individual gardeners, as well as a source of daily enjoyment and inspiration to those who use it simply as a park. The Director could but trust to those who recognize his work to see it through.

The Arnold Arboretum has had a curious history. Through an agreement, made in 1872, the President and Fellows of Harvard College became trustees of a bequest of \$100,000 left by one James Arnold, a merchant of New Bedford, which they decided should be used for the development of trees. Some time before this Benjamin Bussey had bequeathed 125 acres of land in West Roxbury to the college, and the trustees provided this property as a site for the tree garden. The terms of the bequest made it necessary to allow two thirds of the income to accrue until the fund reached \$150,000; this provided the Director, Charles Sprague Sargent—whom the trustees

appointed a year and a half later—with about \$3,000 a year with which to turn a run-down farm into a scientific tree station.

At this time, Frederick Law Olmsted was planning Boston's park system, and he suggested that the Arboretum be included in that system. The Director saw the advantages at once, but he met with definite opposition from Harvard, and found it impossible to bring any public opinion forward on the matter. Professor Sargent fought hard for the Olmsted suggestion, however, and after ten years he won the authorities over. Boston then took title to the Arboretum



THE LATE CHARLES SPRAGUE SARGENT

lands and leased them back to the President and Fellows of Harvard College at a dollar a year for a thousand years, with the privilege of renewing the lease on the same terms, "and so on forever"—tax free in the bargain!

In addition, the city agreed to construct and maintain roads throughout the Arboretum and to protect it with its police, while the President and Fellows promised to keep the Arboretum open daily from sunrise to sundown. By this arrangement, the Arboretum has all the advantages of independent control, yet is freed from the burden of upkeep for fences, roads, and policing its grounds, so that the whole of its income can be devoted to investigation, experimentation, study, and the publication of results. Additions have been made until the Arboretum now has an area of 260 acres.

To-day the Arboretum ranks among the foremost collections of hardy trees and shrubs in the world, with more than 6,500 species and varieties assembled by Professor Sargent and his associates from the most remote corners of the globe. It is a clearing house for seeds and plants, and a laboratory for experiments which will undoubtedly advance the conservation of America's natural resources.

"Foresters who want to know the best trees for reforesting New England must come here," said Ernest H. Wilson, Keeper of the Arnold Arboretum, and assistant to Professor Sargent for twenty-

one years. "For nowhere else can they see how hardy trees have behaved over a half century, and it is useless to plant trees which live only twenty or twenty-five years. In the Arboretum we have marked the age of every tree so it may be studied by experts."

More than 30,000 packages of seeds and more than 200,000 plants have been received at the Arboretum in a half century, and more than twice that number of plants and seeds have been sent to other localities—well over half a million plants and about 63,000 packages of seeds. More than 2,500 species and varieties of plants have been introduced into the United States through the Arboretum in the same period.

Students from all corners of the world use the Herbarium and the Arboretum Library for research, and many forestry experts and botanists of international reputation come to study the collections at Jamaica Plain. With the sources of timber in the United States rapidly nearing exhaustion, the cultivation of trees has become an economic necessity here.

Now the Director has gone, but his great work must continue, becoming as increasingly useful and beautiful with the years as the great dendrologist planned it. All conditions surrounding the Arboretum are now singularly favorable to its development.

With its title and future welfare vested in the President and Fellows of Harvard University, its policy will remain unchanged; Professor Oakes Ames, the curator of the Botanical Museum, is its able Supervisor, and it has, in its Keeper, Ernest H. Wilson, a man who labored more than a score of years at the Director's side, and who greatly loves his work.

The average expenditure of the Arboretum during the past five years has been \$80,000, with a rising tendency of late, whereas the income from endowments has been about \$60,000. It is estimated that fully \$20,000 a year will be needed to maintain the Arboretum, as it should be kept, and without using gifts which belong to principal to meet the annual deficiencies.

More than half of the million-dollar endowment fund being sought has already been subscribed by those most deeply interested in the Arboretum's future, since Professor Sargent's death, on March 22d last. A general appeal is now being made to all interested in the increased development of America's most scientific tree garden and who wish to promote beauty to contribute to this fund. It remains today an unfinished memorial to its great Director; the expression of a nation's gratitude for what Charles Sprague Sargent has contributed to every garden in the country and to all branches of arboriculture would at once insure the completion of his life work at Jamaica Plain.

# Chronicles of a Countryman

by WALTER A. DYER

X—Lost!

Illustrations by Thomas Fogarty

Pleasant it was, when woods were green  
And winds were soft and low,  
To lie amid some sylvan scene,  
Where, the long drooping boughs between,  
Shadows dark and sunlight sheen  
Alternate come and go.

—LONGFELLOW: *Voices of the Night*.

IT IS human nature, I suppose, to attach a certain amount of glamor to that which is remote and unusual. The other side of the earth seems more strange and alluring to us than our own side. We do not stop to consider that to a dweller in the antipodes the United States is the other side of the earth and that he would find a visit to a North Dakota wheat field or a New England manufacturing town more astonishing than his own jungle. It's all in the point of view, but I fancy it requires more than ordinary imagination to make a trip into the next township seem as exciting as a journey of like distance in the mountains of Tibet. When we speak of exploration we think of the Arctic or Africa, not of Thompson's woods or the other side of our hills—that is, not unless we are small children.

I sometimes think that the most precious thing about childhood is its unspoiled imagination, its ability to find adventure near at hand. And the more we can recapture of that, we middle-aged folk, the less danger we are in of growing old in heart.

I had adventures yesterday which, now that I look back upon them, seem quite extraordinary, since they were as much out of line with my usual methodical habits and ordinary occupations as a visit to Timbuctoo. I was perhaps three miles from my own farm, and yet utterly remote in spirit. And I only half-realized it at the time. It takes practice to dig romance out of the near-at-hand.

The adventure of yesterday seems, in retrospect, to divide itself into two parts. There was, first, the adventure of getting lost. That was the more obviously unusual. Viewed in some lights it may appear

ridiculous. Madam, I think, does not fully believe it yet. When I reached home, about an hour late for afternoon chores, I will venture to say my face was beaming. But Madam did not notice that. She was less worried than astonished, I think. I am commonly so precise, so irritatingly

In the second place there was the adventure of being in the woods at all on the afternoon of a working day—the adventure of playing truant. Surely, more than thirty years have elapsed since I did such an extraordinary and lawless thing as play hookey!

It all came about through the humblest and most commonplace causes. Dinah, my black cow, has the disposition of a spoiled if lovable child. With me she is generally as gentle as a kitten, except when she has a newborn calf or the gadflies have stung her; then sometimes I have to strap her hind legs together before I can milk her comfortably. But she is not vicious. She is only very large and terrifying and she objects to strangers. Consequently there isn't a man or boy in my immediate neighborhood who will milk her if I go away. I have to take her a mile and a half to Joe Pawling who has known her all her life and isn't afraid of anything. She knows she can't fool Joe.

Yesterday afternoon I took Dinah up to Joe's to be cared for during a brief absence from home. If it had been any other errand I should have driven up in the fivver and have returned promptly by the prosaic

road. As it was, I took the afternoon to it (Dinah is far from speedy when she is led) and returned across country.

There is a pleasant path leading down from Joe's barn, across his pasture, and through his woodlot to a crossroad. I have taken it before and am always tempted to linger along the way. The prince's pine or pipsissewa grows there, and the spotted wintergreen, and several varieties of ground pine. Yesterday I loitered more than ever and reached the crossroad with a sense of regret. From that point on it would be merely trudging along the wheel ruts.

The suggestion of a trail on the other side of the road caught my eye and tempted me. I knew that the road would



"It was then that I became fully aware of the fact that I was lost"

precise, in my punctuality, that my tardiness was unbelievable rather than alarming.

"Where in the world have you been?" she asked.

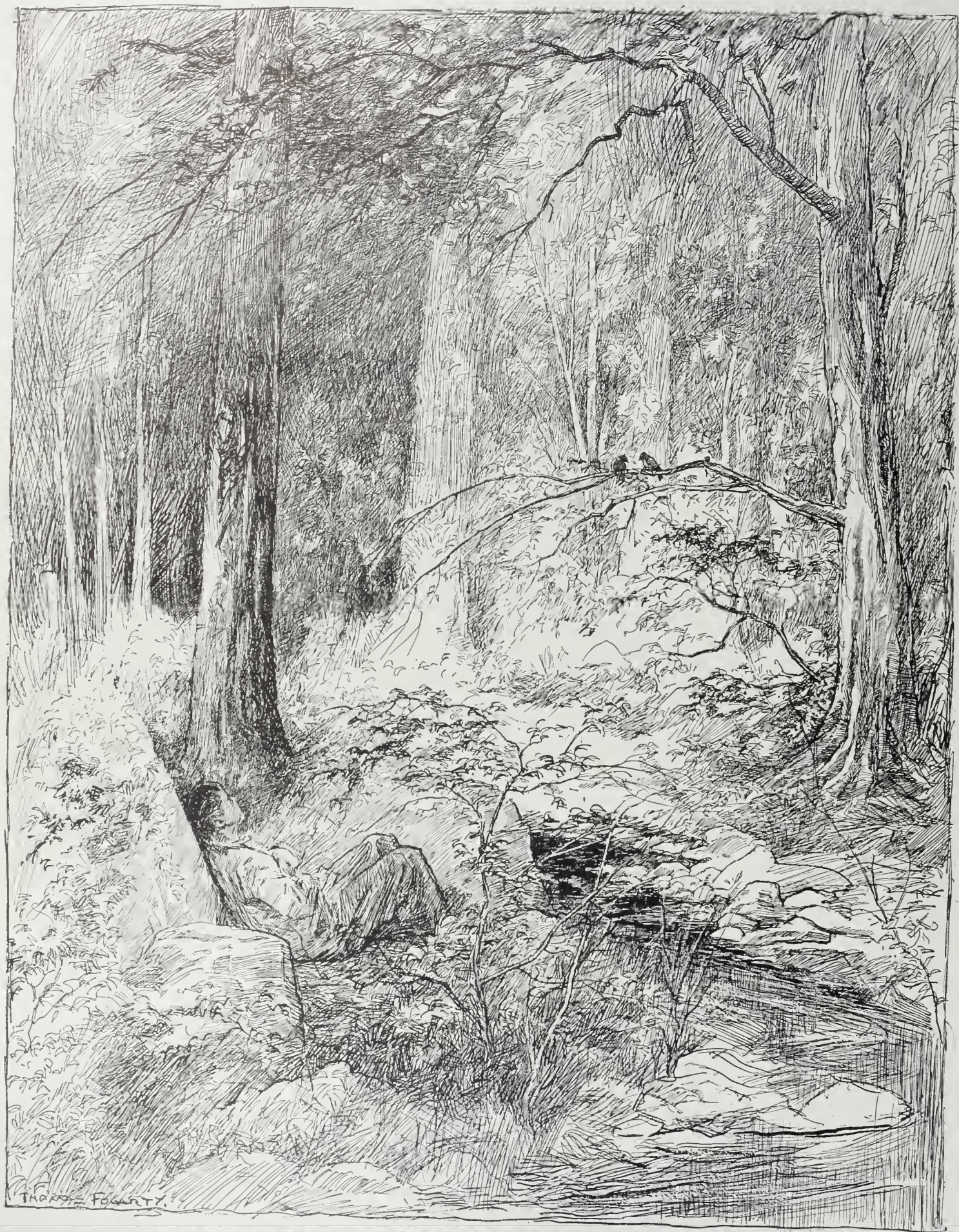
"In the woods," I replied, withholding the more tremendous fact for the moment.

"In the woods? What were you doing in the woods? What woods?"

"Up there back of Thompson's." I paused for effect. "I got lost."

"Lost! How could you get lost?"

But Madam's scorn, her incredulity, failed to dampen my sense of elation at having achieved so remarkable a thing, and I continued to glow as I went out to my belated chores. Why, I hadn't been lost before for twenty years at least!



THOMAS FOUNTAIN

*"I reveled in this solitude"*

get me home more quickly and that I had left many duties undone, but there was something very alluring in the cool woods that day. I felt somehow rebellious and reckless. Perhaps the trail would come out upon the road again soon and I would not be wasting much time. Anyhow, I would not have Dinah to milk that afternoon. With a not unpleasant sense of guilt I yielded.

I scarcely know what came over me then. I was like a naughty boy who, once having started to transgress and knowing that punishment is inevitable anyway, decides to make the most of the golden moments of wickedness. The faint path drew me farther and farther from the road and I was aware of it, but still I wandered on.

Presently the path opened out into a little woodland glade like a meeting-place of the fairies. It was carpeted with ferns, and silver birches bent lovingly over it. My eye caught something moving and I paused in delighted expectation. A ruffed grouse cock (we call them part-ridges around here) came out into the open and strutted with his handsome tail spread wide. Well, this was worth coming for, to be sure, worth breaking the rules of conduct for.

I must have made some slight noise, for the grouse went scampering off into the underbrush. I followed him but saw him no more.

I had now lost the trail and found myself wading through tangles, picking my way. It occurred to me that I was losing my sense of direction, and for a moment a little feeling of panic came over me. I ought to be turning back. But again the joyous impulse of revolt overcame my scruples and I went aimlessly on.

A little woodland brook now absorbed my attention, the merest trickle amid the bracken. Sometimes it was lost to sight altogether. I could hear it whispering and chuckling to itself as though it were enjoying some joke in secret. I wondered how such a little brook could exist at all there in the woods without being swallowed up and lost. Perhaps it would disappear presently. I followed it to find out.

Strangely enough it seemed gradually to grow larger, to travel more confidently. I looked ahead to see if it were about to debouch into the open. What I saw stopped me short in my tracks and I venture to say that my jaw dropped. Half a dozen flaming cardinal flowers leaned over the little brook.

If you have never come suddenly upon a cardinal flower in the woods you will not believe what an amazing, breath-taking sight it is. It is like having a scarlet tanager flash out at you. If there be degrees of redness, then those cardinal flowers were the reddest things I had ever seen. A rich, glowing, concentrated red. And there they bloomed, those wonderful flowers, alone in the wilderness. Probably no human eye had gazed upon them save mine.

"Nature," I thought, "cares nothing for audience or spectators. Hers is art for art's sake. She produces beauty as an end in itself."

I stood enchanted for several minutes before I turned away. What a wonderful experience this was, to be sure.

"Why," said I, "I am seeing things that I shall remember always. This is one of those vivid moments of life that come only once in a long time. I must try to realize and appreciate it, to savor it to the full before it is gone."

Under the spell of this enchantment I turned away, entirely heedless of my direction. It was then that I became fully aware of the fact that I was lost. I hadn't the slightest idea where I was, nor which way to turn. A little thrill of apprehension passed through me; it was so pleasant that I smiled. Indeed, the state of mind in which I found myself was so agreeable, and I was so unaccustomed to it, that I wanted to prolong it. I sat down on the ground with my back against a boulder. I stretched out my legs luxuriously. I filled my pipe and lighted it. I gazed up through the leaves above me and lazily watched my thin veil of smoke disappear among them.

I don't know when I have had such an enjoyable half hour as the one I spent sitting there in the woods, spurning my conscience, defiant of the demands of duty. Golden sunshine trickled through the branches and a little breeze moved the leaves. It was so quiet and yet there were so many sounds for the listening ear to catch. Somewhere afar off a wood thrush sang her plaintive little song, indescribably sweet.

My thoughts began to play with this situation. I recalled something that Henry Ward Beecher once said about solitude. I looked it up last night and copied it down.

"One ought to love society," he said, "if he wishes to enjoy solitude. It is a social nature that solitude works upon with the most various power. If one is misanthropic, and betakes himself to loneliness that he may get away from hateful things, solitude is a silent emptiness to him. But as, after a bell has tolled or rung, we hear its sounds dying away in vibrations fainter and fainter, and when they have wholly ceased, feel that the very silence is musical, too, so it is with solitude, which is but a few bars of rest between the strains of life, and would not be what it is if we did not go from activity to it, and into activity from it."

I reveled in this solitude. Here was I, a busy man and a sociable one, enjoying solitude and indolence more than I had ever enjoyed society and industry. Well, why not? The trees were enjoying the same sort of solitude and indolence and yet the trees are productive. Perhaps we were never intended to be so busy and so sociable. Perhaps it is better for the soul to loaf now and then alone. I somehow felt more closely a part of nature at that

moment than ever before. I think God was pleased with me, though good works were lacking.

I arose at last and started on. Something made me hurry a little—the remnant of my conscience perhaps. I knew that these woods were not limitless. If I kept going I would come out sometime.

At length, after much scratching and scrambling, I found myself nearing an open space. I pushed my way through a fringe of elderberries and stood before a fence. Beyond the fence was an acre of old gravestones. Well, what next!

Being too lazy to climb the pickets, I walked around till I found a gate. Then I went in.

It was an old, abandoned graveyard. I found nothing very interesting in it except the headstones of two Revolutionary soldiers and that of a Presbyterian deacon who had died in the ninetieth year of his life after eating steamed clams—doubtless a just man made perfect. And yet somehow it harmonized with my unaccustomed frame of mind, this old burying-ground, remote from life both in time and in place.

I had never been to this spot before, but I remembered that there was such an old burying-ground in the woods. There would be an old road somewhere that would lead me out. I was loath to go, but my knowledge of my whereabouts laid a sort of responsibility on me. A dog barked not far away.

"That will be Canfield's dog, I expect," said I.

I found the overgrown road, I passed Canfield's house, I set my steps toward home. I knew I was very late. I knew Madam would be amazed at me. But I didn't care. I had had my day. And I would not tell Madam about it either. A sort of embarrassment restrained me.

"After all, wasn't it rather silly?" I asked myself. What had I done to be so pleased about? Well, I couldn't have said, but in my heart of hearts I knew that I had lived that afternoon. I had seen and heard and smelt and felt. I had done no great deed, had accomplished no great work, but I had lived.

"It isn't a thing you can talk about," I thought. "Perhaps that is why no one ever tells of such simple experiences."

All the way home I kept recalling, for future reference, the pictures of the woodland path, the ruffed grouse, the little brook, the cardinal flowers, the trees as I had gazed up through them, the hidden graveyard. But when I got home I mentioned none of these things. I merely said, with a certain amount of glee that I could not suppress, that I had been lost, and Madam exclaimed, "Lost! You couldn't have got lost!"

But though I said no more, something of my spirit of adventure, my sense of elation, must have got to her, for that night she said, "I believe it's good for you to get lost, or whatever it was that you did. It makes you seem younger."

Well, perhaps that's just it!

# Two of the Most Popular Racing Classes



EDWIN LEVICK PHOTOGRAPHS

VALENCIA and ESQUILA in a lively fleet of fourteen boats built this season in the new ten-meter, one-design, international-rule class that is arousing widespread interest among yachtsmen



Six-meter boats getting away to a good start. European in origin, the Sixes now constitute America's largest open class, there having been thirty-five in commission during the past season. Each year since the 1921 races with Great Britain there has been either here or in foreign waters formal international racing in which this country has been represented



EDWIN LEVICK PHOTOGRAPH

*Landing stage of the New York Yacht Club at the foot of East 26th Street, New York City*

## COMMUTING BY WATER

BECAUSE of the delays incident to the present crowded conditions of many principal motor highways serving the metropolitan centers of population, the use of fast-traveling motor boats among those situated on adjacent navigable waters is becoming increasingly popular. This state of affairs applies to many of the larger cities, such as New York, Chicago, Philadelphia, Detroit, Boston, and San Francisco, but especially is it true of New York with its host of suburban motor-car users and the relatively great mileage of littoral water courses suitable for commuting purposes.

Every week-day morning a veritable flotilla of able cruisers and marine runabouts streams into the metropolis from practically all points of the compass; from New Jersey waters, the Hudson River, and from both shores of Long Island Sound. The scene depicted above is of the New York Yacht Club's landing stage at the foot of East 26th Street. As an average, from twenty-five to thirty craft make daily use of this landing, although at times as many as fifty boats of all sorts—express cruisers, fast runabouts, high-speed dinghies, et al—have landed their "water commuters" here.

In addition to the fact that commuting by water is free from the noxious odors that characterize a slow-moving, closely packed caravan of motor cars, there is a real and substantial economy in time rendered possible by this means of travel. As a case in point, one may in a fast motor boat traverse the distance from Hempstead Harbor to East 26th Street, about twenty miles by water, in approximately half the time it would require to come in from the same point by motor car, with all the attendant jams, dust, and smells.



MORRIS ROSENFELD PHOTOGRAPH

*Sea Dream, an Elco 42-foot cruiser, owned by G. DeForest Larner, Esq. With her stock equipment of a single 4-cylinder 48-horsepower engine, she won on corrected time all ocean races for power-boat cruisers, other than express cruisers, held during the season*



## THE KEEPER OF THE GATE

JAMES Y. RIPPIN  
*Architect*

*Photographs by P. A. Nyholm*

*Among the most picturesque features of the English countryside are the sturdy lodges that guard the entrance gates to the great estates. Built to last down the ages, they are as permanent a part of the landscape as the lordly homes they guard or the trees themselves. But the charming little gate lodge pictured here is not—although it might well be—in England. It is the gate keeper's lodge at Inisfad, the country home of Nicholas F. Brady, Esq., at Roslyn, Long Island*



# The Adobe House

by A. H. VERRILL

WHEN we speak of a mud house we usually imply a mere hovel, but mud has in the past been glorified into a useful material for building houses in warm climates where the rainfall is negligible.

The Spaniards in the South, particularly in South America, were very quick to appreciate the manifold advantages of mud as a building material, and vastly improving the aboriginal methods of the Indian, they built their splendid churches and palaces of adobe, but adobe glorified with stucco, sculptures, friezes, and façades, until the fundamental material was unrecognizable.

Since the early days the methods of adobe construction have been greatly improved, until to-day the building of an adobe house is as much an art as the erection of a frame, brick, or concrete building. In its simplest form, the adobe house is built of rectangular bricks or blocks formed of a mixture of mud, hay, and water, dried in the sun, and placed, like ordinary bricks, one upon the other with the joints "broken;" the whole being ultimately either daubed with mud, covered with plaster, or merely white-washed. Such walls will withstand but little weight and will not support more than one or two stories—a difficulty overcome by the Incas and their predecessors by tying the walls together by means of wooden rods or beams. A better form of construction consists of adobe spread upon canes nailed to a rough frame-

work, and for higher and more elaborate buildings a combination of frame and adobe is used. Such structures are framed much as a wooden building is framed; the adobe bricks are placed against and between the timbers to form the lower walls, while laths or canes nailed across the framework and plastered with mud form the upper walls. At times metal lath or iron reinforcement is used in place of wooden frames. Also, many most admirable results are secured by combining adobe with brick, concrete, wood, stone, or other material to form a composite structure. By such methods very large, many-storied buildings are constructed—veritable mud skyscrapers in fact.

In Peru the elaborate and artistic ornamental work of the native artisans with mud is nothing short of amazing. Moldings, friezes, pillars, columns, arches, and cornices are produced which, when coated with plaster or stucco, and painted, give the effect of intricate stone carving. Many of the churches, as well as residences and public buildings, are remarkable examples of the possibilities of mud in architecture.

Adobe construction is by no means confined to any one type of architecture, although the Moorish and Colonial Spanish types lend themselves to it particularly well. It is especially adaptable to the earlier English types of houses, the effect of exposed timbers, tiled roofs, sharp pitched gables and chimneypots being very pleasing, particularly when such

dwellings are surrounded by stately pines, drooping yew-like cedars, symmetrical poplars, velvety lawns, and gorgeous flower beds, or when, as is the case in Peru, they are covered from earth to eaves with the ivy-leaved climbing geraniums, with their pink blooms, which clamber over trees, houses, and walls everywhere. Inside the Peruvian adobe house, however, the fancies of the owner run riot. A sala with walls and ceiling finished in wonderfully carved wood, and furnished with antique Cuzco chairs, viceroy's chests, and stands of Spanish armor, may open upon a tiled hallway whose walls are hung with Japanese prints. Across the hall, the dining room may be copied bodily from that of a time-mellowed English inn. A winding Colonial stairway may lead up to bedrooms in Louis XV style. And somewhere, and often most conspicuous, may be a huge bathroom so completely equipped that it might serve as a show window display for a dealer in plumbers' supplies, for to the well-to-do Peruvian a modern bathroom is as essential, even if not so useful, as the kitchen with its electric and gas ranges in juxta-

*Below. One of the finest examples of adobe architecture in this country is the home of William Penhallow Henderson, the artist, and his wife Alice Corbin Henderson, whose poetry is a part of the Southwest. It stands above the Santa Fe Canyon road, its arid surroundings making a highly effective setting*





*Above. A notable adaptation of adobe to modern uses and conveniences—the Santa Fe residence and studio of B. J. O. Nordfeldt, the artist, and his wife, Dr. Madeline Doty Nordfeldt. In designing and building their home the Nordfeldts achieved an ideal combination of the beauty of adobe and modern comfort. The artist was his own contractor, carpenter, wood carver, and interior decorator. Every door, window, and viga show his own handiwork in carving or coloring, or both*

position to the old-fashioned wood-burning stove of mud and bricks.

Fortunately for the sake of picturesqueness, the Peruvians have not lost their love for color. While some of the buildings are of dull shades or glaring white, the majority are tinted in shades of blue, pink, lavender, green, yellow, and pastel shades, making most delightful dashes of color in the midst of greenery.

Of all the adobe buildings in Lima and its environs, the ancient cathedral is the largest—the largest adobe building in the world in fact—although the equally

old palace of the Viceroy, now serving as the Presidential Palace, covers a greater area. Until one has visited Peru one cannot appreciate the possibilities of mud as a building material. It is hard enough to believe that the beautiful homes in Miraflores and elsewhere are practically all of adobe; but it is still harder to realize this when within the houses. With their beautifully finished trim and woodwork, their tiled floors, their electric lights and modern plumbing, there is no hint of the ugly mud of which they are composed.

It might be thought that adobe construction would be cheap. To secure building material it is only necessary to dig a hole, pour in water, mix the resultant mud with chopped straw, or even manure, mold the sticky mass into rectangles, and dry these in the sun. And, as a matter of fact, a small adobe house of old-fashioned construction, and a single story in height, is one of the cheapest and most easily erected dwellings in the world. But to build a modern adobe house with its complete wooden or metal frame, its glazed windows, its hardwood trim, its

tile floors and piazzas, its open fireplaces and Spanish tiled roof, costs fully as much as a concrete, brick, or wooden house of equal size, for the plebeian mud, which is the basis of the whole, forms only a small item in the total cost of construction.

Of course, adobe construction can be used only in arid climates, for much rainfall would wash away the walls. As a rule the process of disintegration begins at the base of the walls where water dripping from the eaves spatters against them and softens the mud until the entire structure collapses. Most of the modern adobe buildings, however, are constructed with a sub-wall or foundation of concrete, and the entire outside surface is coated with cement stucco in place of plaster of paris, as in the old-fashioned method.

*Below. A delightful California home whose exterior walls are built of adobe blocks two feet thick, made and laid by unskilled Mexican labor. Even the wall enclosing the patio is adobe. The residence of Mr. David H. Lane at San Marino*



HAROLD BISSNER, ARCHITECT



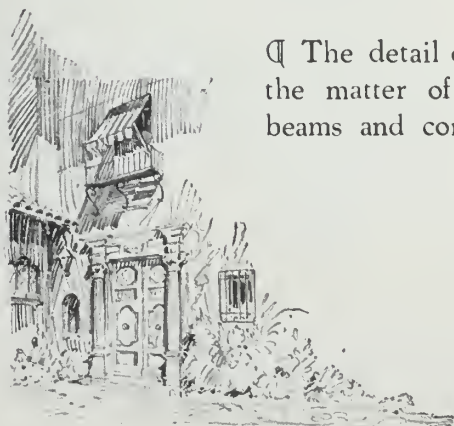
New York Galleries, Inc., Decorators

**I**N this Early XVII Century Italian interior an interesting environment has been created for some particularly fine examples of old Spanish and Italian furniture. ~ ~ ~

¶ The detail of this background in the matter of supporting columns, beams and cornice is brought to a

happy conclusion in the use of plastic coloring well within the bounds of discretion. ~ ~ ~

¶ The essence of any decorative problem, of course, is in acquiring just the right things for the scheme in view—the quest for which might well begin and end at these Galleries.



# New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS

DECORATORS

ANTIQUARIANS

© 1927, N. Y. G.

# The China Called "Lowestoft"

by HAROLD DONALDSON EBERLEIN

*Photographs from the Pennsylvania Museum*

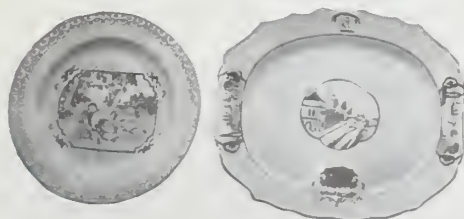


Chinese "Lowestoft" plates, "Rebekah at the Well" (left) and "Judgment of Paris"; hard white paste with slightly wavy surface, and glaze of greenish tinge

LOWESTOFT, in the world of china-ware, is a name to conjure with. It stimulates the imagination and immediately calls up no end of alluring visions of the most patrician teapots adorned with delicately drawn and choicely colored decorations; dainty bowl-shaped teacups without handles, bedecked with little scattered roses and intriguing bandings about the rims; or pearly bodied platters and tureens from which the green turtle soup and capons that tickled the palates of our eighteenth century forebears derived a crowning glamor that capped the triumphant achievements of the best cooks.

Lowestoft is likewise a name potent to stir up strife and bitterness. For years it has been a veritable storm center of claims and counter-claims, of animosities and bickerings and heated controversy. Furthermore, it is a name for a long time surrounded by all sorts of nebulous uncertainties and mystery and, although it is now historically settled what was and what was not made at the factory in the little East Anglian town of Lowestoft, and to what china the name may or may not be correctly applied, echoes of the old contentions that were once rife have not yet died out. In consequence, there is still a disconcerting laxity of nomenclature which some antique dealers, it is to be feared, have helped to perpetuate.

It is perfectly safe to say that most of the china that commonly goes by the name of Lowestoft was never anywhere



Left. Chinese "Lowestoft" plate, greenish glaze and gold border, the shaped panel in center defined with black and gold. Right. Chinese Compagnie des Indes platter; greenish glaze; armorial bearings emblazoned top and bottom

within miles of the place, and that the potters who fashioned the cups and saucers, the teapots and sugar bowls, the tureens, plates, and platters that we now prize so highly had never heard of the town and didn't know—nor care—whether it was in Suffolk, Cornwall, or Yorkshire. It was not made in England at all, but in China. All the same, the name has become inseparably attached to china of a certain general type, so that it is, perhaps, just as well to accept or tolerate the usual terminology with reservations, even though it may not be historically defensible. When we speak of "Lowestoft," therefore, we ordinarily mean Oriental chinaware of the genus just alluded to, and that is what we are customarily understood to mean, unless we are known to be the most rigid of purists. On the other hand, when we wish to indicate the soft paste china that actually came from the factory at Lowestoft, then we speak of the "real Lowestoft china that was unquestionably made at Lowestoft", or



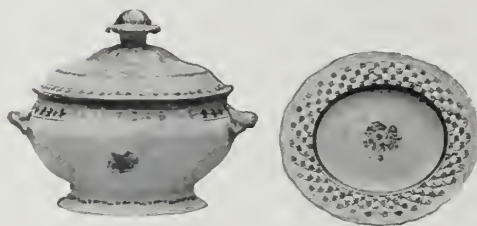
Two Chinese "Lowestoft" teapots, both hard white paste and smooth clear glaze, and with gold bands

adopt some similar mode of being thoroughly explicit.

It is with the Oriental "Lowestoft"—the china called "Lowestoft"—and its fascinating variations that we are here chiefly concerned, but for the sake of clearness and accuracy it will be as well to say a word or two about the characteristics of the china that was indubitably produced at Lowestoft, regarding which there is a needless degree of uncertainty and ignorance. Compared with the Oriental "Lowestoft," the real Lowestoft china is of inconsiderable quantity. Indeed, so far as authentic pieces are now concerned the amount is almost negligible beside the great quantities of Oriental "Lowestoft" to be found on every hand.

To begin with, the true Lowestoft china was soft paste porcelain while the Oriental "Lowestoft" was hard paste porcelain. The Lowestoft china factory, established about 1756 by the Messrs. Walker, Brown, Aldred, and Richman, for a time produced a considerable output of porcelain—enough to warrant having a London warehouse for its sale—but was closed about 1802 or 1803. Until 1785, or thereabouts, the decorations were virtually altogether in underglaze blue; after

that time multicolored decorations in enamel colors were extensively employed. The articles made were chiefly the various items of what may be called "small ware"; no large services nor important



Chinese "Lowestoft" tureen, grayish glaze, decorations in sepia and gold; and pierced rim plate, greenish glaze, polychrome flower group in center, and molded rosettes at intersections of fretting

pieces of an elaborate decorative nature appear to have been undertaken. The contours were commonly copied or adapted from Chinese models or else closely patterned after the wares made at the other English factories.

Although at first in the blue-and-white ware there seems to have been some imitation of Delft floral and scroll patterns, nearly all of the early Lowestoft followed Chinese decorative inspiration in conjunction with ribbing, fluting, basket-work, scrolls, rosettes, and flowers molded in low relief, as well as piercing and fret-work. Occasionally little local views appeared, while minute sprays and flowers, also in blue, were of frequent occurrence. The Chinese dragon, borrowed from the Worcester pattern, was used now and again, and divers other motifs came into evidence from time to time.

The polychrome decorations for the most part consisted of designs derived from the Chinese porcelain of the *famille rose* or else were made up largely of the minute sprays and single blossoms so generally associated with the name of Lowestoft, although the blue cornflower motif, mandarin figures—presumably inspired by Worcester precedent—cornucopias filled with flowers, and kindred



Left. Four-sided Chinese "Lowestoft" vase with molded raised ornament and polychrome and gilded decorations. Right. Chinese "Lowestoft" mug made to Western order



## Some Significant Pieces of Danersk Furniture

**E**ACH piece represents a group of Danersk furniture designed for the modern American home in the best traditions.

The Pine Tree Dresser is from the new Pine Tree group, where delightful fantasy and gracious dignity are happily met. Here are charming old forms from famous pieces, ancient artistry in coloring, and quaint carvings such as characterize old Brittany beds. The group is finished in golden mellow tones like old meerschaum.

The Sudbury Desk, with its choice 18th Century design, belongs to the Sudbury bedroom group. The amber red tones of San Domingo mahogany, cut from the crotch of the tree for beauty of grain,



are emphasized by inlaid borders. Exquisite refinement of detail is combined with careful hand joinery.

The Pilgrim Bed is of maple and white walnut. The group to which it belongs contains a rare "In-step Table" with book shelf, a chest of drawers, a tilting dresser mirror, a desk and chair, and a comfortable arm chair—all of the finest Danersk hand joining. The group, complete with two beds, may be bought for \$495.00.

What is more appealing in furniture than a true colonial corner cupboard? The living room, dining room, hall or study is lifted out of the ordinary by just one piece with the old-time flavor of the Danersk Shell Corner Cupboard.



*The Pine Tree Dresser. The painted theme on the drawer panels was found inside an old carved dower chest. The original painting of this theme is reproduced at the top of the page*

*The Danersk Shell Corner Cupboard. A true Colonial piece of this sort will, of itself, lift a room out of the ordinary*



*The Danersk Sudbury Desk. Delicate inlaid borders around panels and drawer front emphasize the exquisite grain of the mahogany*



*Pilgrim Bed of maple and white walnut, from the Pilgrim group. The pieces of this group are as genuine in design and friendly in character as a Cape Cod cottage*

As an illustration of the reasonable prices of Danersk hand-made furniture, this book-trough table of maple and white walnut may be had for a modest \$25. Come in and see our complete collection of Danersk furniture for all rooms of the house. We welcome visitors.



ERSKINE-DANFORTH CORPORATION

383 MADISON AVENUE, NEW YORK

At 46th Street—First Floor

Chicago Salesrooms

315 NORTH MICHIGAN AVENUE

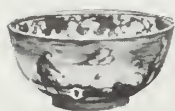
FACTORIES IN NEW ENGLAND

Los Angeles Distributor

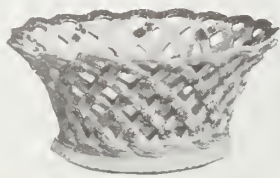
2869 WEST SEVENTH STREET

devices were fairly frequent, and monochromes in pink or puce color were by no means unknown. In addition to the foregoing species of embellishment, and often in conjunction with them, fretwork border patterns, various scale or diapered borders of Chinese origin, and rim bandings incorporating the Chinese cord and tassel motif were in very general use. The coloring was bright but delicate, the drawing often displayed great refinement of line, and a very beautiful rose or puce color was a good deal in evidence.

Armorial devices are known to have been executed by the Lowestoft decorators, but heraldic decoration of the sort so often seen on the Oriental "Lowestoft" was not of frequent occurrence. A few instances of decorations with classic figures have been attributed to Lowestoft and so have some instances of large flowers naturalistically painted, but if any such decorations were occasionally painted there—and there is room for



*A small bowl or handleless cup and plate of Chinese "Lowestoft" with decorations of Dutch scenes in finely drawn black lines, and scroll rim in red and gold*



*Real Lowestoft fruit basket; soft white paste, very bluish glaze, molded ornament*

doubt—they were certainly not at all characteristic of the Lowestoft manner.

The soft paste body of the true Lowestoft china is apt to have a yellowish tinge and is not very translucent when held against the light. Oftentimes the glaze was slightly tinged with cobalt and not infrequently it was a little dulled owing to imperfect firing. Occasionally minute black specks or points appear in the glaze. The glaze of the true Lowestoft is highly characteristic, not only because of this perceptibly bluish tinge that occurs on pieces decorated in

underglaze blue, even when other colors in enamel are used with it, but also owing to its often thick and uneven distribution, especially on the larger pieces. On pieces decorated only in overglaze enamel colors the glaze is usually more thinly applied and is apt to show a greenish tinge. The peculiar quality of the glaze on polychrome Lowestoft china contributes to the pearly appearance similar to that of Oriental china.

Apparently there was no regular and well recognized factory mark placed on Lowestoft china and many pieces are wholly without anything even resembling a factory mark. In respect of marks, the business ethics of the Lowestoft china makers seem to have

been about as lax as those of a number of their contemporaries, for now and again the marks of other factories were either copied or approximated.

The Oriental china called "Lowestoft" is also called "East India" china because it was a staple import of the English and Dutch East India Companies and was often shipped not direct from China but by way of Calcutta or Bombay—through Batavia by the Dutch—the name of the country of shipment being attached to it as well as the name of the country where it was really made. It was also called "Compagnie des Indes" china, as the French East India Company likewise carried on an extensive traffic in it and

considerable quantities were imported into France. It was made in China, principally in the latter half of the eighteenth century and the very early years of the nineteenth, and enormous quantities found their way to Europe and America. While it is generally understood that large consignments entered America through the New England ports, especially the port of Salem, it is too often forgotten that an equally large amount came in through the port of Philadelphia, and some



*Chinese "Lowestoft" plate with molded rim and decorations in finely drawn black lines with a little gold*

of the most sumptuous services of this truly patrician ware are still to be found in and near the port of their original entry.

As might be expected, with large quantities of ware intended entirely for export,

Parfums Caron

10 rue de la Paix Paris



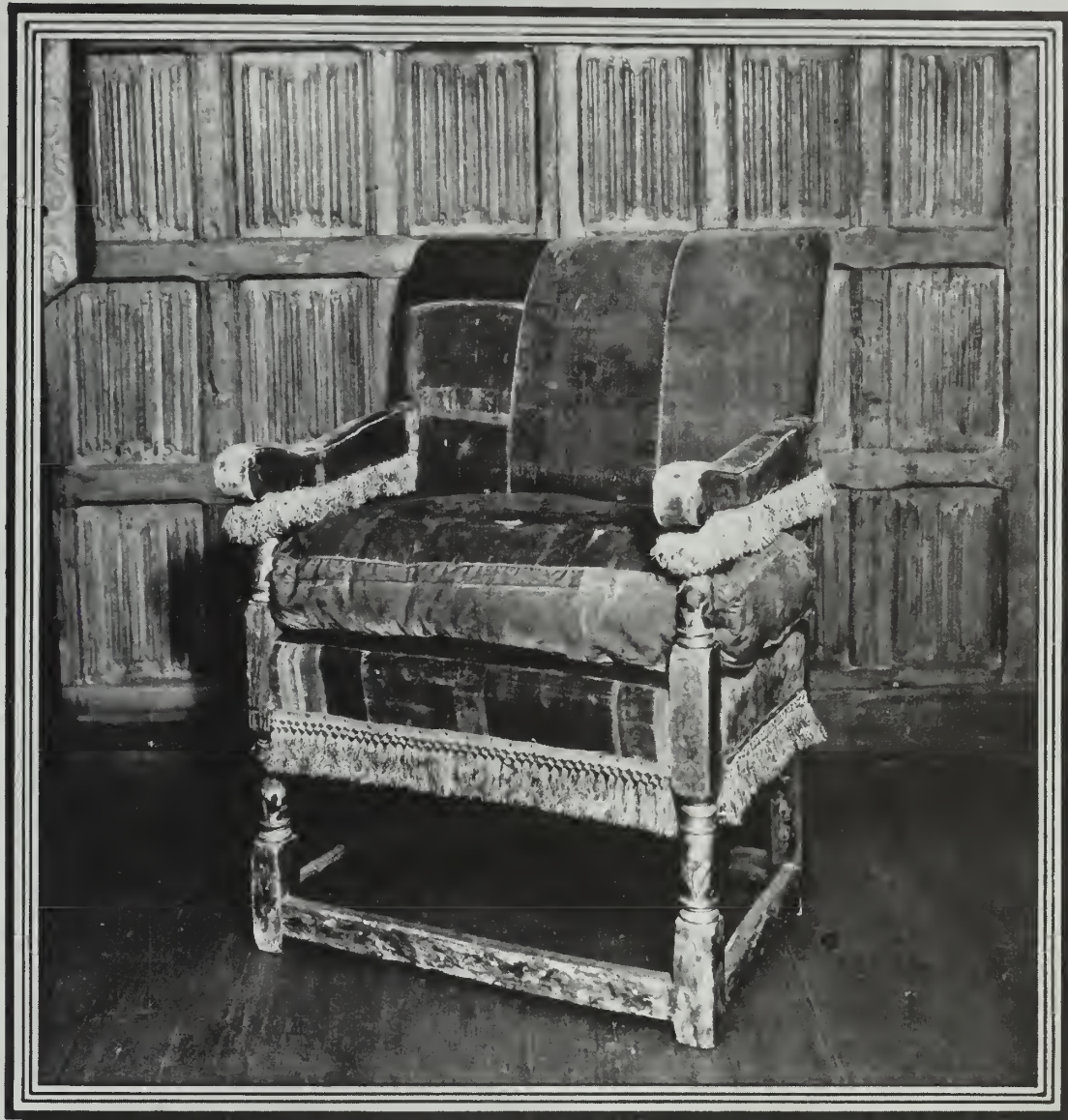
**N'AIMEZ QUE MOI**  
(Love Only Me)



**LE NARCISSE NOIR**  
(Black Narcissus)

CARON CORP. 389 FIFTH AVE, NEW YORK

# IMPORTATIONS



THIS accurate replica of the famous Knole Chair, in century-old woods and rare old wine colored velvet and trimmings, is notable among a collection of fine antiques and reproductions recently secured from abroad.

The chair is illustrated against the background of an authentic Seventeenth Century carved oak room, secured and imported by Valiant from an ancient manor in England now being dismantled.

## VALIANT *Decorations-Furniture*

PHILADELPHIA

1822 Chestnut Street

BALTIMORE

224 Charles St., North

PARIS

9 Rue de Seine



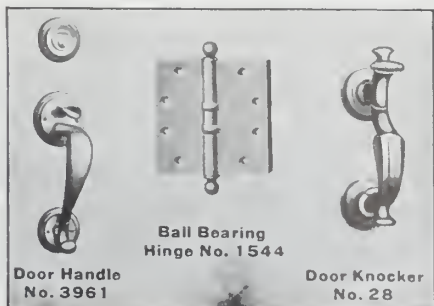
## The Colonial doorway and Sargent Hardware

GLISTENING window glass, slim columns, white wood-work, gleaming brass—and in the shadows of the vestibule an echo of white and gold. In your doorway is there such a harmony of hardware and design?

Sargent Hardware, long wearing and long enduring, comes in authentic period designs. Of solid brass or bronze, precisely fitted action working smoothly and silently for generations of users, Sargent hinges, and locks, and door handles are a permanent contribution to the appearance and comfort of a home. Once installed, Sargent Hardware can be forgotten—until its beauty and appropriateness of design and finish win praise from eager friends. And long after ordinary equipment would have called for replacement, Sargent Hardware will be giving perfect service.

Interior or exterior—there are Sargent patterns suitable for any decorative scheme. Your architect will help you choose designs for your home. You will be interested in our free book, "Hardware for Utility and Ornamentation." Write today, and we will mail a copy. Sargent & Company, Hardware Manufacturers, 35 Water Street, New Haven, Conn.

**SARGENT**  
LOCKS AND HARDWARE



there are wide variations in the quality of the paste and glaze. Some of the paste is of the finest quality with glaze of a corresponding character. Again, the paste is not of the best quality, according to Chinese porcelain standards, and neither is the glaze. The best paste is hard, white, and smooth, and the glaze is clear and evenly distributed. The technically less perfect paste often displays a waved, pitted, or matt surface while the glaze shows either a perceptible tinge of color or is unevenly distributed over the surface.



*Chinese "Lowestoft" eighteenth century plate with waved rim*

The decoration, however, is the principal feature by which the china called "Lowestoft" is ordinarily distinguished. One of the most noteworthy characteristics of Oriental "Lowestoft" china is the great diversity to be found in the types of decoration. Nevertheless, in spite of this great diversity, there are certain qualities that all the types possess in common, and it is because of these common qualities that we are justified in making a broad, general classification, so comprehensive that it includes decorative varieties which it would otherwise be difficult to assign to any particular family or style.

First of all, there is a certain attenuation in the distribution of ornament and a concomitant attenuation or smallness of scale in the decorative motifs themselves, both of which peculiarities were altogether consistent with the taste prevalent in the latter part of the eighteenth century. The small Indian flowers sparsely scattered over the surface of some "Lowestoft" china are good examples of a favorite small-scale type of motif and the manner of distribution.

Second, there is a minute delicacy of execution to be found in the varied phases of "Lowestoft" embellishment. All the examples illustrated show this quality.

Above all, throughout the Oriental "Lowestoft" family in all its divers ramifications, there is unmistakable evidence of European influence, usually in form and always in decoration. The influence on form has already been mentioned. It only remains to add that for plates, platters, and soup plates the presence of a rim is proof positive of



*Teapot of Chinese "Lowestoft" porcelain with greyish glaze*



*Chinese "Lowestoft" punch bowl, clear glaze; deep blue band around inner rim; knots of polychrome flowers scattered over outside*

their being made for the Western market; the Chinese did not use rims. The decorations are nearly always multicolored and often brilliant, although in many instances there is a good deal of reticence in coloring. For example, there are the dinner services ornamented with only blue bands, some small central device, heraldic or otherwise, and a little gilding; or the services for tea or chocolate in mulberry and gold. Again, monochrome pieces are occasionally to be found such as the little handleless cup decorated wholly in black, while the cup and saucer with Dutch scenes in black is virtually in the monochrome class, for the only color occurs in the red and gold border.

One more thing to be remembered is that a certain quantity of Oriental china was shipped to Europe "in the white" and decorated when it reached its destination. Not a little Oriental china, too, although decorated before export, had supplementary decorations painted on it in England, Holland, and France. This supplementary painting, often carried to excess, is known as "clobbering." Just how much undecorated Oriental china may or may not have been painted at Lowestoft we shall probably never know. Why the name of Lowestoft should have become so firmly attached to certain types of decoration it is difficult to say definitely, inasmuch as the same modes were practised also at other English factories.

Whatever may be the qualities and characteristics of the Oriental china called "Lowestoft" judged from the technical point of view, the general result is almost invariably delightful and fully justifies the high esteem in which it has always been held. It is not necessary to worry about the origin of the name. We have a beautiful thing. Let us unreservedly admire it and be thankful for it, despite its mixed pedigree and the contemptuous attitude sometimes assumed by collectors.

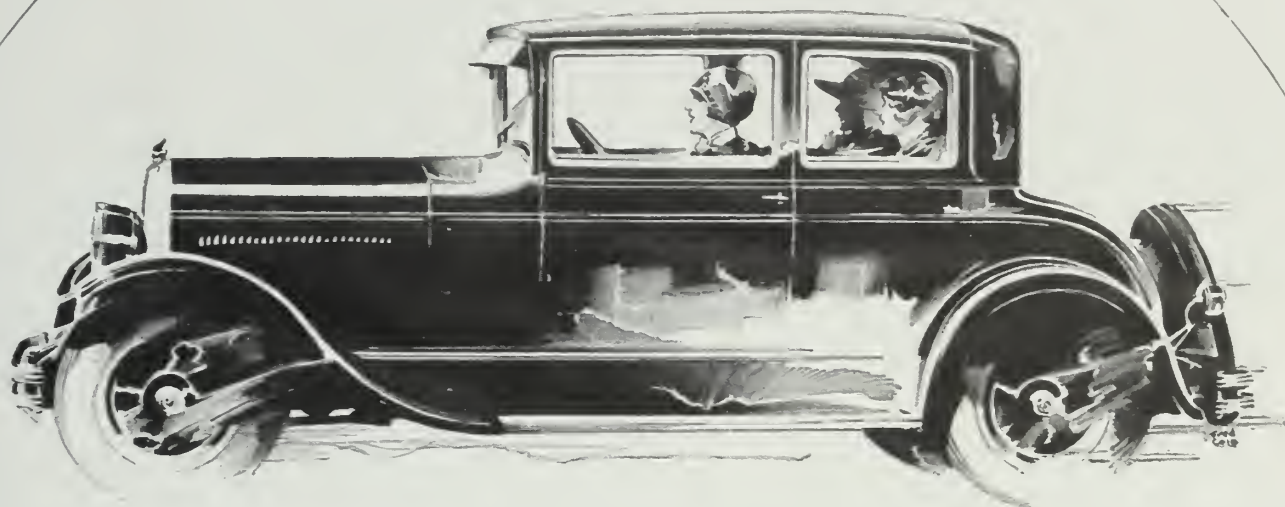


*Covered dish of Chinese "Lowestoft," greenish glaze and polychrome decoration*



THE ILLUSTRIOUS NEW

# Chrysler "72"



*Longer, Roomier, Faster  
Handsome*



**I**N THE illustrious new "72"—modern as the next minute, longer, roomier, faster, handsomer, and with performance and riding results never before achieved—Chrysler excels even Chrysler in its appeal to the discriminating.

For this newest product of Chrysler skill and science profits from four years' experience with the notable "70" to give you light weight for economy; pivotal steering and compactness for easy handling; hydraulic four-wheel brakes for safety; plus the luxury of full rubber mounting to wipe out the last vestige of engine tremor and road shock.

*And such performance!*

You probably can't even imagine out of your past experience a car that handles more easily at 70 and 72 miles than most cars do at 45—

That flashes from 5 to 25 miles an hour in 7 seconds—That takes even mountain grades



at constant acceleration, and makes you totally unconscious of all ordinary hills—That rides as softly as a down pillow, over brick, cobble-stone or rutted dirt—

That is beautiful and luxurious beyond description—

You can't imagine such a car because there never has been such a car in its class as the illustrious new Chrysler "72"

Begin your new "72" experience by seeing it and driving it. Learn for yourself how extra-generously the illustrious new "72" excels your highest expectations. Any Chrysler dealer will gladly afford you this opportunity.

*Eight body styles, \$1495 and upwards f. o. b. Detroit. Chrysler dealers are in position to extend the convenience of time payments. Ask about Chrysler's attractive plan. All Chrysler cars have the additional protection against theft of the Fedco System of numbering.*

*New Chrysler "Red-Head" Engine—For those who seek supreme performance—speed, pick-up, hill-climbing ability, going beyond even the qualities of its standard sixes—Chrysler furnishes its new "Red-Head" high-compression*



*engine . . . The new Chrysler "Red-Head" will be regular equipment on the Illustrious New Chrysler "72" Roadster, giving even greater speed and acceleration than the standards announced. It is also available for all other "72" body models.*

# TODHUNTER INC.

MANTELPICES  
AND  
FIREPLACE EQUIPMENT  
Originals and Reproductions



An exceptionally fine antique mantel and overmantel of the Georgian period in handsomely carved pine with original Siena marble facing. Width of shelf 5' 10 $\frac{1}{4}$ ". Height over all 9' 2 $\frac{1}{2}$ ".

We shall be pleased to send upon request any of our illustrated booklets of

EARLY ENGLISH MANTELS  
ENGLISH WOOD MANTELPICES  
OF THE XVIII CENTURY  
GEORGIAN MANTELS  
COLONIAL MANTELS



Andirons - Grates - Firetools

Hand wrought reproductions of interesting old original pieces

119 East 57th Street, New York

## SET WITH SILVER

PART I

By LEE McCANN

*Photographs from Rogers, Lunt & Bowlen, Georg Jensen, Black, Starr & Frost and International Silver Co.*

IF GOLD were as plentiful as silver and of equal value, it is doubtful if we should care to surround ourselves with articles of that precious metal to the extent that we use silver. Gold and silver have stood superbly for the symbols of the sun and moon from early times. We ourselves are a satellite of the sun, looking up to its yellow glory. Its regal beneficence exacts a tribute



*Here silver is the perfect setting for the hospitably combined candles, flowers, and refreshments*

from our worshipful regard. But the moon is satellite to us, flatterer and courtier of the earth. Something of this feeling qualifies our use of the two rich metals. Gold, gorgeous as it is, is too royal, too dominant, for daily use except in limited amounts. It calls for a mood not always at our command. But silver in color is as subtle and restful as moonlight. It is brilliant, distinguished, yet somehow never intrusive, even in its ornate treatments. It is the flattering servant that enhances personality. Gold is a splendid egotist without which the ceremonial magnificence of the world would be truly incomplete. But it is ill content with the background, while silver is one of the family, with which we can remain always on terms of delightful friendship. One never tires of it.



*A fine example of the decorative effect which silver correctly used gives to the ritual of dining*



NOW, more than ever before, people realize that every room in the home must be furnished in good taste. Those who believe that good taste and reasonable prices are never synonymous will find The House of Sloane a revelation—for here impeccable taste and considerate prices go hand in hand.

## W. & J. SLOANE

*Fifth Avenue at Forty Seventh Street  
New York City*  
*San Francisco Washington*

*In the Colby Galleries*



*An important arrival —*

## ANTIQUES

*-- with the endorsement of an authority,*

MR. HERBERT CESCINSKY

**I**T is our pleasure to announce the arrival at the Colby Galleries of many fine English antiques, personally selected for us by one of the world's greatest experts, Mr. Herbert Cescinsky.

Noted as a writer and lecturer upon the subject of English antiques, Mr. Cescinsky has had many years of training and experience as designer, architect and expert in restoring historic buildings. His endorsement is an assurance of artistic merit, historic interest and practical worth.

The Colby collection and galleries are well worth visiting and a cordial invitation to call is extended you. Should a visit not be convenient, we shall be glad to write you about any pieces in which you may be interested.

*John A. COLBY and Sons*  
Interior Decorators-Importers-Designers  
129 North Wabash Avenue  
CHICAGO



*Silver is the central theme in this arrangement so invitingly full of atmosphere*

One never has too much of it when it comes from the hands of designers alive to its capabilities as a medium of artistic expression.

Silver is inseparable from standards of living that find expression in well chosen surroundings, and there seems to be no end to the present demand for it. There is so little of the old silver left that few can hope to possess treasures of the antique in quantity. Even if it were more widely available, the silversmith would still be kept busy supplementing it with the modern pieces which changing etiquette has added for our convenience. Many of the old pieces, charming though they are, have to-day no practical value. Their place is in the collector's cabinet and in the museum's showcase, where they are guarded as part of the



*Paul Revere designed the beautiful original of which this teapot is a fine reproduction*

*The originals of which these pieces (below and at right) are faithful copies were by Joel Sayre, well known among early American silversmiths*



unwritten history of manners and serve as pattern and inspiration for modern craftsman.

No one will gainsay the delight of referring to one's old family silver or the pleasure it gives to be identified with the family background of leisured taste and culture which old silver so aptly symbolizes. But in our young,

vigorous country, with its many national and individual changes, it is a privilege which many must forego, and its value is after all somewhat genealogical. So much beautiful silver is now made that not a master craftsman of the past but would beam approval could he return to see how the splendid traditions of the silversmith's art have been carried on with due conservatism yet always with the originality which makes for vital art.

There are some beautiful things which time has taken from us which we cannot duplicate to-day, but silver is not one of them. We are not dependent on old silver, nor does it answer fully our needs. The reign of jovial George produced no five- and six-piece tea sets, and Paul Revere never made a cocktail shaker. The amplitude and improvements of the modern silver service far outstrips the finest conceptions of our forebears, whose ideas of serving a dinner were far

ESTABLISHED 1846

# THE HAYDEN COMPANY

PARK AVENUE *at* FIFTY-SEVENTH  
*New York*

FURNITURE  
WOODWORK  
DECORATIONS  
FABRICS



A fine 18th century mahogany bracket clock in the Chippendale manner.

At the present time there is an unusual collection of clocks of the 18th century recently purchased abroad.



SHOWROOMS  
in connection with our factory at  
ROCHESTER, N. Y.  
where our Furniture  
and Woodwork are made.

## The Renaissance of Damask

delights those discriminating women who have faithfully cherished its dignified beauty amid the be-laced extravagances of other seasons. They are also pleased to know that the finest quality imported Linen Damask woven in innumerable exquisite patterns may be found at McGibbon.

# McGibbon

3 West 37th Street, New York City

Telephone WISconsin 7900



Above. Formality, elaboration, dignity—qualities we associate with monarchical designs—are present in a Louis XIV coffee set of fine type



Right. Perfect for an English dining room is this coffee service with the domed top, the gooseneck spout, and the typical curved line which came to England in the reign of Dutch William



Pieces as fine as this platter are builders of a new tradition and worthy of being treasured as we prize our ancestral silver

The CHELSEA BANJO CLOCK 8-Day



Last Practically Indefinitely — Keep Excellent Time — can be Handed Down as Heirlooms

In addition to the clocks illustrated hereon, we also make a very extensive line in refined cases for residences, clubs, yachts, prizes and presentation purposes.

Many other Models  
SHIP'S BELL  
YACHT  
BANJO  
WALL  
MANTEL  
BOUDOIR  
DESK  
AUTO and  
AEROPLANE

The 8-Day High-Grade, World Renowned

## CHELSEA CLOCKS

Cost More than Others BUT the Value is There



The CHELSEA 8-Day High Grade YACHT WHEEL SHIP'S BELL CLOCK

On Sale by Leading Jewelers

CHELSEA CLOCK CO., 10 STATE STREET, BOSTON, MASS.

Established 1897

A. I. HALL & SON, Inc., San Francisco  
Wholesale Sale Agent for the Pacific Coast

knife and fork, somewhat resembling skewers, to the war with him and on long journeys, implements of that kind being far from a matter of course. Charles Dickens, considerably later, spoke in most uncomplimentary terms of our crude manners at large on the occasion of his visit to America. The paraphernalia of the table took many centuries and much experiment to evolve. It was created piece by piece. The silver-stoppered, silver-backed array of articles which equips our dressing tables developed in the same way. After they were first created it took a long time for many of the articles to be in widespread demand in a specially created form that was fine in design and material. To-day such things are a part of our instinctive consciousness, our fastidious attitude toward living. In short they are so closely identified with us that we take their possession, at least to some extent, for granted.

That silver should so invariably be the chosen metal for fine appointments is due to a number of reasons. First of all because it is beautiful and has always been held so. The history of it is rich in legend and tradition. The old Greeks held it sacred to their god Hermes who pressed to the lips of mortals at birth the seven-ringed cup of joy and sorrow, presumably made of silver.

There is also little in the world that possesses the beauty and intrinsic worth of silver which has such permanence and resistance. And this is again a major



Early American in line and style but modern American in the convenience of its six pieces, this tea set is an ideal blending of old design with new requirements

An authentic copy of a George III tea set. The fine engraving and suave lines, and the comfortably large kettle are typical. The tray has the graceful Godwin border





*Grace and comfort adequately expressed with French Furniture*

## Charming Interiors of Comfort and Distinction

CHARMING French interiors are continually being created with Jacques Bodart Reproduction Furniture. They are recognized by people of discernment as having the most impressive degree of grace, distinction and quality.

Good reproductions require the same delicacy of perception and cunning of hand on the part of the modern cabinetmaker as was required in bygone centuries.

Jacques Bodart furniture because of this

fidelity in design and the age-old hand processes of French cabinetmakers, retains the character and decorative quality that are still the charm of old masterpieces. Replicas made in this manner can never become commonplace because they cannot be made in quantities.

Clients of Dealers and Decorators will be gladly shown through our galleries where varied and interesting groupings of furniture may be seen.

*An illustrated booklet showing many attractive reproductions will be sent upon request.*

*Jacques Bodart, Inc.*  
RUBY S. CHAPMAN, *Pres't*  
ANTIQUES & REPRODUCTIONS

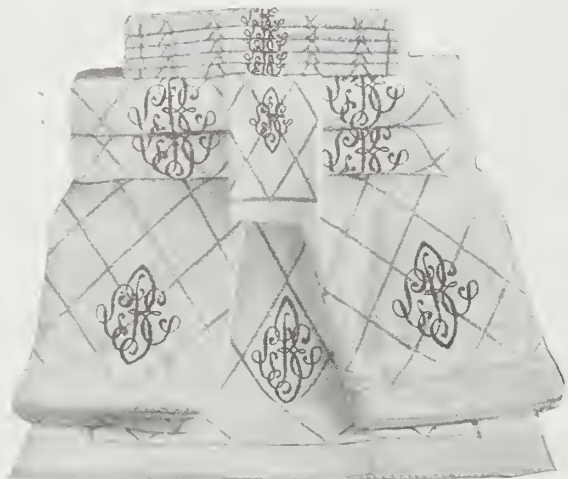
383 MADISON AVENUE

*New York*

*Paris*



Bathroom Set of Surpassing Comfort and Decorativeness



Soft and luxuriant towels, face cloths, and floor mat made from Mosse's best quality Turkish toweling, and woven in the newest allover design, called "Criss Cross" make bathing more pleasing—even for the very young.

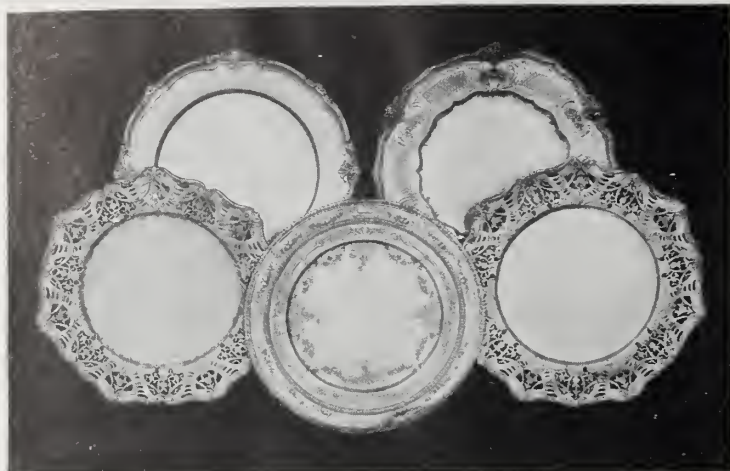
The luxurious quality of this set with monogram make it an admirable wedding gift.

A set contains 6 long towels, 6 face cloths and one mat, all monogrammed. Priced at \$31.50. The sets come in the colors green, blue, rose, orange or orchid. All thoroughly tested.

**MOSSE**  
INCORPORATED

730 FIFTH AVE  
NEW YORK, N.Y.

ALSO AT 451 POST STREET, SAN FRANCISCO



Service plates may be had in all period designs, from the simple to the ornate

reason for its popularity. It can be used constantly and enjoyed fearlessly. Handling only improves the charm of its surface, and a reasonable amount of care keeps it brilliant. It is timeless in its endurance. Once you have bought it, it is there for all eternity. Judged from this angle its cost seems little. Its lasting quality of course lifts solid silver above competition with plated wares, since the wear of these is limited, even though their term of service is a long one.

The plated silver undoubtedly offers a very attractive range of tasteful, well chosen designs, but in the nature of things it is no medium for the creative designer. Sterling silver, on the other hand, can be hammered and beaten into any shape the designer wishes. Slowly, arduously, with infinite pains he bends it to his fancy, forcing it to plastic forms that delight the eye. Its resistance is a challenge to his craftsmanship, its responsiveness an opportunity for



One of a pair of candlesticks unusually fine in design and workmanship

Left. A modern classic comparable to the finest antique tradition in the creative freshness of its design and exquisite craftsmanship



Right. A subtle curve that is odd and artistically satisfying makes this a particularly beautiful piece



original design. Naturally, under such conditions, there is expressed in solid silver art of a character which is impossible to plated silver.

Plastic art, whatever the medium, is a product of the hand and eye. It cannot depart from this personal contact with its producer and retain its high quality. Silver therefore is still made in the old ways. It has to be. Design changes, but processes remain more or less the same, bar some few mechanical innovations which make for greater speed and organization. And the work cannot be hurried. The artist in silver must take his time, often a long time, where the work is ornate. A fine piece of silver has absorbed a great deal of the thought, the will, and the hours of the craftsman. It deserves to be valued for these things, as it is.



Two patterns that show how Early American designs may be extremely plain or not so plain for tastes that vary



Authenticity  
of Design

When planning your new home or the renovation of your present one be sure that your exterior lighting designs carry out the furnishing harmoniously and authentically.

Nothing mars the beauty of a home more than inaccurate lighting fixtures on your gate or porch. By consulting your architect or electrician you can secure Smyser-Royer fixtures which will be correct in every detail.

LAMP POSTS - - LANTERNS - - BRACKETS  
SMYSER - ROYER COMPANY

Main Office and Works, YORK, PA.  
Philadelphia Office, 1700 Walnut St.



# McCutcheon's

FIFTH AVENUE at  
DEPT. NO. 11



FORTY-NINTH STREET  
NEW YORK

## Handsome Linens

THE SMART AUTUMN HOSTESS begins the decoration of her table with a Colored Damask Cloth. Its color may be a pale rose, a gleaming maize, an ivory just the shade of heirloom linen or some other delicate pastel color. China, crystal and flowers in matching or contrasting tones make the table a symphony of colorful beauty.

She will also want an ample supply of White Damask—always beautiful and correct for any function.

Early Autumn is an excellent time to check over the Linen Closet. There's every Household Linen awaiting your selection in the bounteous supply at McCutcheon's. Everything you may need at prices that are as moderate as the quality of the merchandise permits.

*A brochure showing the Colored Damasks displayed at the Ritz Salon is yours for the asking. And our new thirty-two page Fall and Winter Catalogue is ready now. Write for copies of these two booklets today.*





# SHOP WINDOWS OF MAYFAIR

By  
Shirley Paine



Why not let us shoulder your shopping worries? Merely write Shirley Paine care Doubleday, Page & Co., 285 Madison Avenue, New York, enclosing a check for the article you wish, and she does the rest. This service is entirely without charge of any kind.

## BY WAY OF ANNOUNCEMENT

WE GRANT that shopping sections are nothing new. There are probably more of them in these United States than all the channel swimmers and ocean flyers in captivity. Establishing such a service for our readers has taken much thought, for to be of real use it must embody three vital factors: originality, utility, and sensible prices.

While it is possible that you may see articles through *Shop Windows of Mayfair* before you happen upon them elsewhere, our object is not primarily to make "scoops" ahead of other publications, but to render you the most complete service possible. Thus when we find something which, although not entirely new, still has not become generally known throughout the country, it is a candidate for space here.

The choosing of such items not only requires a thorough knowledge of furniture, decorations, and the arts generally, but also a sort of sixth sense as to just what of the more modern things really have enough merit to be of any earthly use besides catering to a desire for the freakish. Shirley Paine combines this artistic and technical knowledge, garnered from travel all over the globe, with many years of professional writing and, most important of all, a practical working basis of having built up a large and going decorating business of her own.

Her services are yours for the asking. Merely write to her, enclosing a check, care of Doubleday, Page & Company, 285 Madison Avenue, New York, and your troubles are over. The article comes to you safely; no fuss, no bother. Miss Paine can be fully trusted to make alternate choices for you if you give her your preferences. For those who get to New York only at long intervals, her help will be found invaluable. Not only is this shopping service offered in connection with the various articles illustrated in these pages, but we carry it a long step farther—we will purchase any article you may wish in the way of gifts or decorations, whether appearing here or not. Shirley Paine can be trusted to do a thorough job for you. Colors or materials can be matched; that hard-to-find piece of furniture stalked to its lair; that delightful bit of *l'art nouveau* re-discovered that you saw somewhere on the Left Bank of the Seine and cannot remember just where. The thing you wish may be in Syracuse or Singapore—in so far as is humanly possible she stands ready to serve you.

And please remember that this service is rendered gladly and with absolutely no charge of any kind, either to our readers or to the shops selling the articles. We consider it a pleasure to correspond with, and be of definite help to, our readers all over the world.

## QUAINT BEASTS OF BURDEN AT YOUR SERVICE



FIGURE 1



FIGURE 2

THE markets of the world seem suddenly flooded with grotesque bits of pottery or metal, but how much of it has any real use? As our eyes passed from one "artistic" horror to another the answer came in a flash—to be smart, such articles must be hand-moulded, hand-painted, and above all, useful.

Old Father Noah would have heaved sighs of relief had all his cargo been as tractable and wholly delightful as those you see here. All of them are by Continental artists who are attracting international attention. They are decorative and amusing; best of all, they work! No loafers or clock-watchers here! They hold cigarettes, matches, or ivory; they retain delectable fluids or keep books in position. The small brass animals snuff out milady's cigarette, or can be used as seals. Elephant and pig banks hold coin of the realm. And, two by two, they have all been inspected and passed by the board of censors as to artistic merit as well as usefulness.

First up the gangplank comes an ash tray by Fish, famous English artist for *Vogue* and *Vanity Fair*. Her Pekinese pup in Figure 1 is most wistful and

entertaining. It is glazed and hand-painted in bright colors; the saucer is a rich orange, the dog brown, white, and black. Each ash tray bears the signature of Fish and, happily, the postpaid price is but \$2.

Whether his companion is the little pig who went to market or the one who ran home we have been unable to discover. Suffice it to say that he recalls long-gone days of childhood in a manner wholly delightful. He is hand-molded in gray-white glaze and hand-painted in soft colors. The slot in the back takes good minted gold which may be removed when—and if—desired by turning upside down and shaking. He hails from far away Vienna and his postpaid price is \$2.25.

The coy mustang in Figure 2 also comes from Europe, and is cleverly modeled and hand-colored in mellow glaze. Standing five inches from tray to hoof, he makes an ideal ash receiver. He is at home in the best of society and deserves a blue ribbon in any show. The price is \$6.50, postage collect.

His partner is a model of one of the best wirehaired foxterriers in America,



FIGURE 3

# B. Altman & Co.

FIFTH AVENUE, NEW YORK



*Unusual Furniture Makes Interesting Interiors*

## NEW FURNITURE *for* NEW ROOMS

October sees many changes of abode. Many houses and apartments are to be furnished newly throughout—many will require new pieces to complete interiors.

In either case Altman's Department of Furniture is full of ideas for unusual and distinguished selections in complete suites, or in the odd, incidental pieces that make really interesting interiors.

*Any one moving into a new house or apartment will be interested in the attractive magazine, "FURNISHING THE HOME," published by the Department of Furniture, and mailed on request*

FURNITURE—SEVENTH FLOOR

SHOP WINDOWS OF MAYFAIR

Shopping Service



**GALLOWAY POTTERY**

*Gives the essential touch to sun-room, hall and garden*

Jars, vases, benches, bird baths, fountains, sun dials, etc., in time-defying, beautifying, high-fired terra cotta.

Catalog illustrating 300 numbers sent upon receipt of ten cents in stamps.

**GALLOWAY TERRA COTTA CO.**  
3216 WALNUT ST. PHILADELPHIA.  
Established 1810

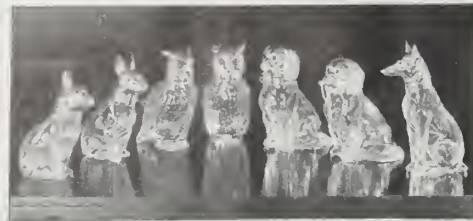


FIGURE 4

cast from the original in heavy iron enameled white with a green base. He also serves as a door-stop; the fee \$2.50 each, \$5 per pair, postage collect.

The valiant procession in Figure 3 has a variety of uses. Here they stand on dress parade eager to work for you. All are cleverly hand-modeled and hand-painted in soft colors. From left to right we find, first, a jungle *hathi*, usable for cigarettes, matches or ivy, and finished in crackle glaze. Next comes a smart elephant bank also hand-modeled and painted in modern fashion. He holds coins which can be removed by the same routine as with the pig. The joyous elephant and the wistful calf, next in line, are both holders for cigarettes or ivy. They are refreshing bits of grotesquerie, and the glaze is splashed on in a variety of soft colors. The elephant candlestick may also be used for matches, and with the combination ash trays and cigarette holders treading on his heels, and the sturdy little donkey at the extreme right, is the newest thing in America. Each piece has its own unique charm, each is useful, each is inexpensive, for with the exception of the elephant bank—which is \$2.25 postpaid, and the animals shown holding cigarettes, which are \$5.75 postpaid—all are priced at \$5.25 postpaid anywhere in North America.

The decanter animals seated in Figure 4 are not the common garden variety



FIGURE 5

made in Europe of bottle glass and nickel plate for tourist consumption. They are Viennese, with the finest crystal bases and sterling heads. The heads hinge neatly. On the lock-type items with key, they snap open when the catch is turned, and average close to a fifth in capacity. They are to be found in one smart shop and have just come through the customs. The owl, Dobermann pinscher, and bull pup are all priced at \$30 with lock, and \$25 without lock. The Peke, being larger, is \$35 and \$30, respectively; all postpaid.

The clever little brass cigarette stumbers and seals in Figure 5 form a joyful group. They are hand worked and brightly polished. Each has an individual charm and action. The whole menagerie would make a nice collection; they are priced at \$2.50, and reading from left to right they are: horse, donkey, duck, penguin, kangaroo, elephant, dancing hare, and rabbit.

Samovars are usually resurrected from the darkest junk shops, battle-scarred and with tarnished interiors. Their operation is always an adventurous risking of life and limb. In Figure 6 we show hand-wrought samovars direct from the land of the Cossack, and which have been electrified to meet American needs for convenience and safety. Each one has a slightly different design, and has its own distinctive Russian symbols upon the polished brass. In ten or twelve quart capacity the one at the left is \$60; at the right \$75. The brass tray is \$5; brass bowl \$3.50. An American miniature reproduction in one quart size is \$20. Charges are express collect outside of a fifty-mile radius.

Crystal trees are decidedly "in" this autumn season. Such delightful hobbies usually cause acute pain to the exchequer—but not here! In one of Madison Avenue's smartest decoration shops I discovered the pair shown in Figure 7. Their design and execution are exquisite. The bases are solid crystal, overall height is eight inches, and the price is \$25 each, transportation collect.

There are pillows and pillows, but it remained for another Madison Avenue studio to utilize various historical designs faithfully reproduced from original prints or other embroideries. The ship pillow is embroidered in a mixture of tapestry and crewel yarn upon a tan sunfast linen background. The flag is red and blue, the waves are in shades of blue, and there is in one corner a little



FIGURE 6

**A New Price On this Authentic Pot Firelighter**

Because of the large demand for them, we have been able to again reduce the price on this authentic English Pot Firelighter.



Interesting, quaint, old-fashioned and truly realistic, this type is entirely different from any other and makes a practical and useful, yet striking ornament on the hearth.

An English style cast iron pot, rust finished, 5" high, 6" top, forms the container.

New price is only \$5.50 THE TREASURE CHEST Asheville, N. C.



**AUNT NANCY HAND HOOKED RUGS**

**Metal Window Cornices**



"Give a selective, artistic value, as well as an atmosphere of distinction and individuality."

DRAPERY · · · HOLDBACKS



**HICKS GALLERY, Inc.**  
16-18 Fayette St., Boston, Mass.

**The Distinctive Weathervane**



Delightful Dog Bookends of Setters, Scotties, Wires, Airedales and Sealyhams. In Antique Silver or Natural Colors—\$3.00 per pair.

Weathervanes and Signs of Individuality

Catalogue sent on request

**The Distinctive Weathervane**  
932 S. Beaver Street York, Pa.

**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.

**ARTCRAFT CHRISTMAS GREETINGS**

(Made from your own photographs or negatives)

If you could secure a card with a picture and text thereon of your own choosing; and you could have the text and your signature appear in a facsimile of your dear familiar scrawl; or, if your fancy so runs in hand illuminated text; and if you could have folder or card style; and the whole ensemble bore the unmistakable character of the finest of hand work throughout, at a price no higher than you usually pay, wouldn't you be moved to act?

Write to-day for samples, book of verses, and simple instructions for ordering.

**THE ARTCRAFT CO.**  
Room 205 228 W. Fifth St.  
St. Paul, Minn.

SHOP WINDOWS OF MAYFAIR

Shopping Service



A FIRE SCREEN

Specially designed & signed  
by John Held Jr

WEATHERVANES DOOR KNOCKERS FOOT SCRAPERS AND HINGES

GRINDSTONE HILL.  
FORGE ASK MRS HELD FOR THE BOOKLETS  
FAIRFIELD CONNECTICUT



Garden Furniture

of the better sort Pompeian Stone, Lead Terra Cotta and Marble

An illustrated catalogue sent on request

The Erkins Studios

257 Lexington Ave., at 35th St., New York

"POSSUM CREEK" CHAIRS

Split bottom chairs made in the Tennessee mountains.

For Tiny Tots

Seats 9" from floor. Straight or rocker.

\$2.50 each

Half-way Chairs

Seat 12 1/2" from floor. Straight or rocker.

\$4.00 each

By express pre-paid east of Mississippi.

Quaint Split Baskets for Magazines, Possum Creek Chairs, \$5.00 each.

MARY A. SWEENEY

216 E. Market St., Johnson City, Tenn.

Jewel Electric Fountains

Catalog of new and beautiful styles of JEWEL ELECTRIC FOUNTAINS & ELECTRIC SPECIALTIES FOR THE HOME now ready. We make many styles of portable illuminated Electric Fountains—for homes, offices, and stores. A beautiful decoration for living rooms and parlors. Are portable and can be moved to any room. Do not require any water connection. Art Glass Splash Ring reflects the light. Top container removable, so fountain can be used on table. An excellent humidifier, cools the atmosphere in summer. Largest manufacturers of Electric Fountains in the world. Send 10 cents for illustrated catalog to-day. Reliable dealers wanted. New York Show Room, 200 Fifth Ave., New York City.



JEWEL ELECTRIC and MFG. CO.  
4505 Ravenswood Avenue

Dept. F Chicago, Ill.

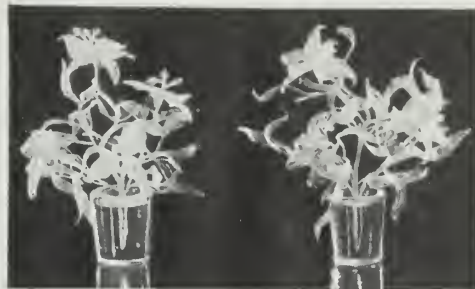


FIGURE 7

red fish. The filling is pure down, the size 15 x 20 inches. The subject was taken from the Essex Museum in Salem; the good ship *Rome*, 1829, Pickering Dodge, owner; Sam'l. Kennedy, master. The whole thing is beautifully done. These are particularly striking when used in pairs, and will make a welcome



FIGURE 8

addition to the living room equipment on these early fireside evenings. The price is \$15 each, postage collect.

Here is something to delight the youngest lady in the family—a doll's bathroom, no less, very handsomely furnished, as shown in Figure 9. The length of

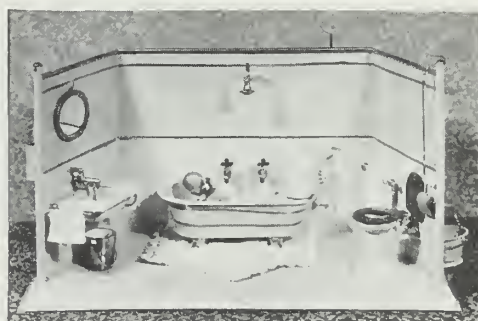


FIGURE 9

the room is fifteen inches. There is complete running water service to each fixture, from a cleverly concealed tank; and the layout would do credit to any mansion. This entertaining champion of cleaner and shinier dolls is only \$8, transportation collect.



DUDENSING

EVERY ASPECT OF ART



Descriptive comment of past exhibitions sent free on request.

GALLERIES  
5 EAST 57<sup>TH</sup> ST.  
NEW YORK



Mirror No. 1169

Hand made Mahogany and Gold Mirror of Chippendale period.

Overall size 53 x 21" } Price \$90.00

Mirror plate 26 x 16" }

We make other Colonial Mirrors Correspondence Solicited.

FOSTER BROTHERS

Mail Order Dept.

Arlington, Mass.

and

4 Park Square, Boston



*These charming dining room chairs authenticated to the transition period of Louis XV-Louis XVI, are part of a set of six side chairs and two arm chairs. They are wrought in carved walnut with rush seats, covered with cushions of creme linen embroidered in a leaf design of blue-green with grapes in yellow.*

## ELSIE DE WOLFE

677 FIFTH AVENUE , NEW YORK

## CRICHTON & CO. LTD.

EXPERTS IN OLD ENGLISH SILVER  
636 Fifth Ave. NEW YORK. at 51<sup>st</sup> Street



*ONE* of a pair of Old Sheffield Plate Candelabra made in 1770 probably by Matthew Boulton. These Candelabra stand nineteen inches high and an additional candle may be added at the top. Pieces like these Candelabra, by their very existence bear witness to the approval of generations. Recent acquisitions to the Crichton Collection are now on display.

*Write for the Crichton Portfolio of Distinctive Gifts in Old English Silver & Reproductions.*



## Case #644B

from drawing  
made in 1922

Constance M., brunette, motive type. Born, Chicago, 1896. Graduated high school with highest marks June 1912. Also voted class beauty. Special course in business college, 1912-13. Few mild romances at college. September 1914 secretary to president of Chicago real estate company. Left 1916 to become personnel manager for large manufacturing firm. Engaged to general manager, but they drifted apart and he married a St. Louis widow. Left position to take up war work. Became director of one hundred Liberty Loan workers. Several men paid her attentions of short duration. Something wrong. After Armistice took up former position with real estate company; stayed three months only. Here followed a period when she went from one good position to another, performing her work well, yet seeming not to please. Began to worry; had nervous breakdown. During 1925 in Red Wing, Minn., doing work of ordinary typist (salary \$18).

*Now (1927) married to Chicago realtor and active with him in the business of developing North Shore properties . . .*

### REMEMBER

Nothing exceeds halitosis (unpleasant breath) as a social offense. Nothing equals Listerine as a remedy

Chris-Craft Leads the Field in Performance



Chris-Craft winning the stock runabout race at Detroit, September 4th, 1927

CHRIS-CRAFT owners have consistently won at every important regatta held in this country and abroad. Miami, Boston, Lake George, Toledo, Burlington, Greenwich, Algonac, Lake Hopatcong, Westport, The Thousand Islands, Philadelphia, Newport, Detroit, Baltimore, Cowes, England—unconditionally give the honors to Chris-Craft. Such records have never been duplicated in the history of standardized design. No other runabout has furnished such proof of staunchness, balanced construction, stamina, speed and perfect running performance. Chris-Craft owners know the pride and thrill that comes from owning a consistent winner!

22-foot 35-mile Cadet \$2395

26-foot 30-mile Chris-Craft \$3200

26-foot 40-mile Chris-Craft \$4000

**Chris-Craft**

Direct Factory Branches  
153 West 31st Street, at 7th Avenue, New York City  
3107 East Jefferson Avenue, Detroit

Chris Smith & Sons Boat Co. \* \* \* Algonac, Mich.

SOME VALUABLE DISTRIBUTOR TERRITORIES AVAILABLE

# Complete Equipment Complete Enjoyment

NOTED architects, engineers and decorators, with Q.C.C. resources at their command, have removed every possibility of concern about the style, seaworthiness and equipment of Q.C.C. cruisers.

Also beyond question, to yachting sophisticates, is the brilliant performance, dependability and economy of the Q.C.C. Hall-Scott power plants.

Months of personal exertion and far more expense could not produce any craft more thoroughly thought out; more complete in execution. A visit to the fascinating Q.C.C. Salon is an education in the most modern, practical possibilities of aquatic recreation.

Q.C.C. SALON, 217 WEST 57th ST., NEW YORK  
AMERICAN CAR AND FOUNDRY COMPANY

Q.C.C. DISTRICT REPRESENTATIVES

- Boston—Noyes Marine Sales Co., 1037 Commonwealth Ave.
- Chicago—Ward A. Robinson, 58 East Washington Street
- Cleveland, Ohio (Lakewood)—N. J. Shea
- Detroit, Mich.—Chenevert & Company, 324 Ford Building
- Miami, Fla.—C. T. Chenevert, 615 First National Bank Building
- New Orleans, La.—P. W. Wood, 1113 New Orleans Bk. Bldg.
- San Francisco, Calif.—S. Clyde Kyle, 427 Rialto Building
- West Palm Beach—C. P. Whitney, care of Bryant & Gray
- Washington, D. C.—J. R. Emory, Cairo Hotel



Q.C.C.

## THE NEW YORK YACHT CLUB'S ANNUAL CRUISE



LEVICK PHOTOGRAPH

As a part of the annual cruise of the New York Yacht Club, contests are held off Newport for many important trophies. This year the King's Cup, open to none but the larger yachts, was won by Mr. Henry L. Maxwell's *Barbara*, a 50-foot sloop designed and built by Herreshoff in 1913. As the illustration (at right below) shows, she still carries the gaff-headed mainsail and club topsail characteristic of pre-war days, a detail that has not been overlooked by those who are not yet completely won over to the racing effectiveness of the newer, jib-headed mainsail with its Marconi mast.

The Astor Cups for schooners and sloops were won, respectively, by *Vanitie* and by *Prestige*. The former is Harry Payne Whitney's one-time contender for cup defense honors and the latter is former Commodore Harold S. Vanderbilt's new racing sloop.

Other cups were won by the following yachts: Vice-Commodore's Cups; *Seven Seas*, schooner, *Alice*, sloop; Rear-Commodore's Cups; *Resolute*, schooner, *Alice*, sloop; Navy Challenge Cups; *Lynx*, schooner, *Andiamo*, sloop; Navy Alumni Cups; *Vanitie*, schooner, *Prestige*, sloop.

In the several racing classes, winning yachts include: *Resolute*, *Lynx*, *Queen Mab*, *Mary Rose*, and *Seven Seas*, schooners, and *Barbara*, *Pampero*, *Prestige*, *Narcissus*, and *Alice*, sloops. Of the foregoing, *Alice*, Mr. Gherardi Davis's Herreshoff 30-foot sloop, built in 1905, was the only yacht to turn in a perfect score, her record being five firsts for five races sailed.

The largest class in point of numbers was that of the International Ten-Meters, sloops of identical design that are 36-foot water-line length. There were twelve or thirteen of these one-design craft in evidence on all but one of the port-to-port races, and a stirring sight they presented when charging for the starting line in close array. So evenly matched are they that the winning of races is largely a matter of superior skill or, at times perhaps, fortuitous circumstance. Mr. Francis S. Page's *Narcissus* won twice, and one class victory each was scored by Mr. Floyd L. Carlisle's *Revenge*, Mr. Harold Wesson's *Shawara*, and Mr. J. B. Dunbaugh's *Synthetic*.

At the head of the column is a racing view of Mr. Walter K. Shaw's *Andiamo*, winner of the Navy Challenge cup for sloops; and the column ends with an interesting view of Mr. Nathaniel F. Ayer's schooner, *Lynx*, which won the same cup for schooners.



ROSENFIELD PHOTOGRAPH



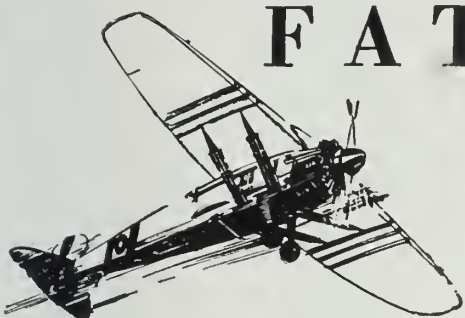
LEVICK PHOTOGRAPH



# "ACE HIGH" WITH THE YOUNGER CROWD!

ORDINARILY, this modern generation scorns precedent. History is nevertheless repeating—in a way which we find interesting and gratifying. Something about Fatima—its greater delicacy, its more skillful blending of flavors—has made it, as in other days, an outstanding favorite with the younger set.

## FATIMA



QUALITY that makes friends everywhere!

LIGGETT & MYERS TOBACCO CO.



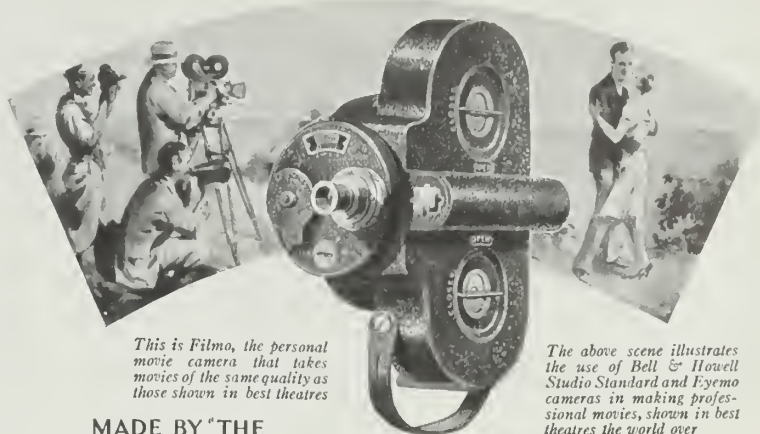
## CANTRELL

### Suburban Body

COMFORT, convenience, and smart appearance combine to make this an ideal car for the country estate or suburban home. Its many exclusive, patented features have given it distinction, and added to its ever-growing popularity.

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

J.T. CANTRELL & COMPANY  
Makers of Suburban Bodies  
HUNTINGTON, N.Y.



This is Filmo, the personal movie camera that takes movies of the same quality as those shown in best theatres

The above scene illustrates the use of Bell & Howell Studio Standard and Eyemo cameras in making professional movies, shown in best theatres the world over

MADE BY "THE MOVIE PEOPLE"

# For making better movies of your own

"Action! Camera!" On the leading movie lots of the world, Bell & Howell cameras have hummed into action at this signal for over twenty years. Your favorite movie stars—all of them—have risen to ascendancy through the lenses of Bell & Howell cameras.

That is why you can expect the very finest amateur results from Filmo, the movie camera designed by Bell & Howell expressly for you.

### Two ideals

Twenty years of moving picture experience is in the designing of Filmo camera, built to fulfill two ideals in amateur use. The first: *personal movies of theatre quality*. Second: extreme *simplicity*.

Both ideals have been achieved. Thousands of Filmo users today so testify. No camera can be simpler to operate than Filmo. And no movies, even those made by professionals, can be better than the movies anyone can take with Filmo on the first try.

### How easy

Taking Filmo movies is easier than taking snapshots. Just think—only two single operations. No focusing for distance, no setting for time, no complicated viewfinding, no turning films to next exposure. You simply look through the spy-glass viewfinder and press the button. "What you see, you get"—in movies of theatre quality. Filmo does the rest. Nothing can be simpler.

As you become more fa-



"What you see, you get!"

miliar with the possibilities of personal movie taking, your movies will become progressively better, more varied and interesting, through using the extra, patented features Filmo provides. With Filmo you can vary the speed. Or take s-l-o-w movies. You can use any one of fourteen different lenses for taking pictures under all conditions of light, speed and distance. None of these patented features change Filmo simplicity. They do justify Filmo's higher cost and result in better pictures.

### Who uses Filmo

Hundreds of world-famous people are among the thousands who now take personal movies with Filmo. Prince of Wales, Duke of York, Lady Astor, J. P. Morgan, Jay Gould, J. M. Packard, Galli Curci, Zane Grey, Fannie Hurst, Al Jolson—a few names chosen at random from the long list. If you would own the distinctive personal movie equipment, choose Filmo.

Eastman Safety Film (16mm.), in the yellow box, used in Filmo camera, is obtained at practically all stores handling cameras and supplies. First cost covers developing and return postage to your door.

Then settle back in your most comfortable chair at home and see your movies shown with Filmo Automatic Projector. The Projector so extraordinarily simple, compact and precise that it is used industrially by many leading manufacturers, for showing their own sales or goodwill motion pictures.

See your Filmo dealer for complete descriptions and demonstration.

Write us for the new booklet "Filmo — Home Movies of the Better Kind."



BELL & HOWELL CO., 1813 Larchmont Ave., Chicago, Ill.  
New York, Hollywood, London [B & H Co., Ltd.] Established 1907



## BONWIT TELLER & CO.

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK



### presenting the new cardigan sports ensemble

*chanel's incomparable fashion makes its appearance in the fall mode in the smartest weave of fashion . . . english tweed. the cardigan with notched revers and belt is worn over a striped knitted jumper. in tones of beige or blue. 75.00*

sports attire—fourth floor

## FASHIONS IN FUR

BY ANNE SHIRLEY MOLLOY

The purpose of this department, conducted by COUNTRY LIFE's Readers' Service, is to give information of any sort regarding country clothes. It will gladly furnish the names and addresses of establishments where correct country clothes may be found. Write, telephone, or consult Miss Molloy personally on country clothes problems at COUNTRY LIFE's New York office, 285 Madison Avenue.

THERE was a time, not so long ago, when the fur coat or wrap was a thing of considerable bulk, its outline stiff and unyielding. As all fabrics employed in the making of women's clothes have increased in suppleness and lost in weight, as the emphasis on the defined silhouette necessitated, so have furs. They are so cleverly handled and treated that all the beauty of the fur remains but all the stiffness of the pelts is gone. Even the pony skin, which lost prestige entirely for several seasons, has reappeared during the past season



*Two natural furs combined—shaded caracul with wolverine. From Franklin Simon & Co.*


*Sable collared broadtail from Henri Bendel. The straight sleeve is narrowed and fastened with crocheted buttons to form a long cuff*



as one of the smart furs for sports coats and is enjoying considerable vogue in its more pliable form, especially with the younger set.

Another fur that has a wider range of appeal, for it will do service both for sports and town wear, is caracul. This fur has splendid wearing qualities and is generally becoming. This season several of the houses are showing it in natural tones, the fur shading from beige to brown, or from gray to a slate color, each coat a little different in tone. One is pictured above in shades of brown, with a collar of wolverine, the latter a very smart, long-haired fur which, used in its natural color as it is here, is also shaded. It is a little like skunk in texture, only coarser and longer. Skunk too appears in its natural color and seems much smarter and more youthful. The wearing qualities of the fur have always been appreciated and it is most becoming, but it lacked the smartness that it seems to have achieved minus the dye.

While many furs that have previously been dyed are appearing in their nat-



Now Showing  
 THE ADVANCE  
**FALL MODES**  
 The Original Creations of  
 Sally Milgrim  
 "America's Foremost Fashion Creator"

GOWNS  
 FROCKS  
 SUITS  
 WRAPS  
 HATS  
 FURS  
 " "

Made to Order  
 Ready to Wear  
 " "

**MILGRIM**  
 Broadway at 74th St. New York  
 CHICAGO — CLEVELAND —



Exclusive Gunther Model of Broadtail  
 and Silver Fox.

\$4500

**Gunther**  
**FURS**

FIFTH AVENUE at 36th STREET  
 FOUNDED 1820



Johnston's Cavalier Package

*Interpreting the Correct Thing  
 in Chocolates*

HERE'S candy glorified! Wondrous assortments by Johnston—which by its social correctness befits whatever occasion it graces . . . You will find Johnston's on sale at a special agency at one of the better class stores in your neighbourhood.

*Johnston's*  
 CHOCOLATES

NEW YORK CHICAGO MILWAUKEE MINNEAPOLIS OAKLAND

ESTABLISHED 1818

*Brooks Brothers,*  
**CLOTHING,**  
 Gentlemen's Furnishing Goods,

MADISON AVENUE COR. FORTY-FOURTH STREET  
 NEW YORK

Telephone Murray Hill 8800



© BROOKS BROTHERS

# Clothes for the Horseman

Complete and Correct Equipment  
 for HUNTING, etc.

Send for HUNTING HINTS for the  
 NOVICE

|                                                           |                                                    |                                                           |
|-----------------------------------------------------------|----------------------------------------------------|-----------------------------------------------------------|
| <b>BOSTON</b><br>LITTLE BUILDING<br>TREMONT COR. BOYLSTON | <b>PALM BEACH</b><br>PLAZA BUILDING<br>COUNTY ROAD | <b>NEWPORT</b><br>AUDRAIN BUILDING<br>220 BELLEVUE AVENUE |
|-----------------------------------------------------------|----------------------------------------------------|-----------------------------------------------------------|



*Black caracul makes an unusual model,  
 from Gunther. Russian fit collar and cuffs*

ural state, others are bleached, depriving them of much of their color, and still others are dyed with a depth of color that could never be anything but artificial in its intent. Mole seems to be the fur chosen for the most colorful dyeing; I have seen it dyed a deep red brown and again almost a purple. In its own natural color it is not popular this season.

The prevalence of the beige and gray tones in fashion's color chart is responsible for the bleaching of many of the pelts, and insures the renewed popularity of the sheared furs in those tones. American broadtail in the blond and gray tones is very smart for a town coat, and these shades have the added advantage of looking well with frocks of almost any color. It is interesting to note that in the opinion of one of the foremost French designers the fur coat of brown or gray should be the choice of a woman who can afford but one coat. In her opinion black is smartest when worn with all black.

As the accompanying photographs will show, there is little deviation from



*Natural summer ermine, the deep collar  
 and the cuffs of baum marten. From Gunther*



**Tappen & Pierson**  
*Tailors*

607-609 FIFTH AVENUE NEW YORK

Where the selection of one's wardrobe becomes a refreshing experience



**HOLIDAY GIFTS TO BE MONOGRAMMED**

It is not too early to order Holiday Gifts to be Monogrammed, thus insuring Prompt Delivery. Above French Silk Mufflers, \$25.00 each; French Silk Crepe Handkerchiefs, \$4.00 each. Monograms additional.

*Illustrated Brochure sent upon request*

**H. Sulka & Company**

512 FIFTH AVENUE  
NEW YORK

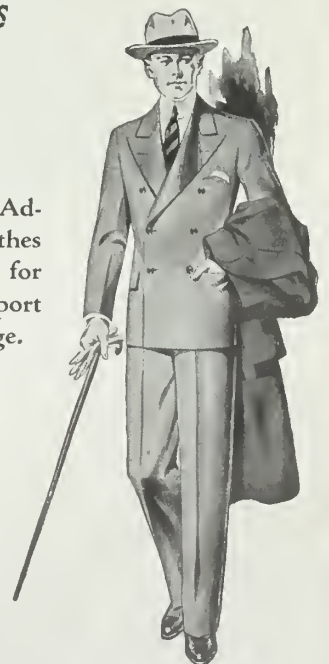
LONDON 27 OLD BOND STREET      PARIS 2 RUE DE CASTIGLIONE

*James W. Bell, Son & Co.*

*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 the Principal Cities in the Middle West—dates sent on application*

*522 Fifth Avenue at 44<sup>th</sup> Street  
New York*



Edward Thayer Mowbray

**BERGDORF  
GOODMAN**  
616 FIFTH AVENUE  
NEW YORK

*Bergdorf-Goodman designs an afternoon dress of charm in red crepe with embroidered border of black and gold brocade.*

the straight line and when any elaboration in cut does occur the emphasis is on the long line. Generally speaking, the straight line is most becoming, most youthful and slenderizing, and undoubtedly a contributing factor in its popularity is the certainty that it will remain in vogue for a longer period. For the woman who does not have to consider these problems, and who demands something a bit different, some interesting models are shown.

A coat straight in line that has an attractive and becoming cut at the side is pictured from Gunther on page 108. It is of black caracul and emphasises the popular diagonal line in its trimming with a striking Russian fitch collar. A luxurious summer ermine is also shown from this house, the beige tones of the ermine blending with the deep brown of the baum marten collar and cuffs. For some of their sports models this house is using a South American otter called arrahna, a pelt that has all the attributes of the more common otter but does not have the recurring white hairs that detract from its beauty. Chinchilla rabbit is another smart sports fur sponsored here.

A simple and youthful treatment is accorded the black korova (photographed on page 106) from Franklin Simon & Co. It is a copy of an import and gives a semblance of the tunic, which was particularly stressed in the French openings. At this house considerable importance is given the shaded caraculs and they are shown in all their various colorings.

Leopard, always a becoming fur, is starting the season with many sponsors. One of the loveliest of leo-



*Above. Henri Bendel uses cross fox for the deep collar on this leopard model*



*Left. Black korova (calfskin) is used with Hudson Bay sable for this copy of an import from Franklin Simon & Co. Note the interesting sleeve*

pard coats is pictured here from Henri Bendel. While this fur is essentially a sports fur, the addition of the cross fox collar would, I am sure, tempt the owner to an even wider interpretation of the term "sports" than it now enjoys. Extreme simplicity of line marks the coats shown here, and it may be of interest to add that a lining of satin or crêpe blending or matching the fur in tone is usual.

A model that deserves particular mention, for it appears in most of the furs, is the straight line coat with the upstanding self collar. Sometimes in the sports models the collar and the front of the coat are faced with a soft contrasting or blending fur. This particular model is frequently shown in broadtail too and in the calf, that when well handled is so like the broadtail. In the former it is a truly luxurious wrap, for it seems to demand a scarf of silver fox, or a sable piece at least.



# Protect it with CORK

*No other single feature of your home will give you more genuine satisfaction*

**A**BOVE everything else, you want your new home to be comfortable, especially in winter, easy to heat without "forcing" the furnace, uniformly warm upstairs and down, free from drafts.

Such comfort need not be a matter of chance. You can make it certain by lining your home with Armstrong's Corkboard. Then instead of walls and roof that leak heat in winter, as they are bound to when built of ordinary materials, you will have a home that holds most of the furnace heat inside. By thus saving what is usually wasted, you will be comfortable with a smaller heating plant and burn less fuel—economies that soon pay for the insulation.

But more important even than fuel economy is heating comfort—*uniform* heating in all parts of the house, *quick* heating in the morning when you fire up, and the freedom from drafts that results from having all rooms heated evenly.

You will have a more comfortable home in summer, too, for Armstrong's Corkboard keeps out much of the heat of the sun. Second floor rooms are as cool as those on the first floor and even those right under the roof are quite liveable on hot days when the house is lined with cork.

To realize the full value of insulation in your home, be sure to use enough. Experience has proved that Armstrong's Corkboard, 1½ inches thick, on the walls and 2 inches thick on the roof, or top-floor ceiling, affords the largest return in comfort and economy per dollar of insulation cost.

Mail the coupon for the book, "The Cork Lined House Makes a Comfortable Home." It contains full information and will be of interest to all who plan to build or remodel a home. Armstrong Cork & Insulation Company, 143 Twenty-fourth St., Pittsburgh, Pa.



*Armstrong's Corkboard is easily erected in any type of construction—brick, stone, tile or frame. It is furnished in boards 12 by 32 or 36 inches from 1 to 3 inches thick.*



# Armstrong's Corkboard Insulation

*A Heatproof Lining for Walls and Roof*

Armstrong Cork & Insulation Co.  
143 TWENTY-FOURTH ST., PITTSBURGH, PA.  
or MCGILL BLDG., MONTREAL, QUEBEC

GENTLEMEN—You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.

Name \_\_\_\_\_

Address \_\_\_\_\_

OCTOBER

# 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.

**W**ITH the first chill autumn days, the annual fall question is driven home with renewed force—how to keep the house warm during the winter with least expenditure of labor, time, and fuel. With the departure of servants and the neighborhood handy-man from the land, the heating plant of the average home must require as little attention as possible. The oil burner fills this need; there is no coal to shovel, no ashes to remove, automatic thermostatic control valves making it all but independent of human supervision.

Convenience is not the only desideratum, however. There are other questions to be considered: Is the oil burner safe? What are its operating costs? Will it really heat the house? The answer to the first is an absolute "Yes." Modern science and engineers have made of the oil burner a reliable, dependable servant. As to its operating cost, a safe estimate is that it will cost about the same as for hard coal. Best of all, these burners can be installed in your present heating plant, there being sizes and types for every size and type of house, from the smallest bungalow to the largest mansion; also for every heating system, whether hot-water, steam, or hot-air.

Another factor that must be considered as part of the cost question is the absolute cleanliness of an oil-heater. There is no coal dust as the bins are filled; no soot and dust and smoke through the house, all of which lessens cleaning and redecorating bills; and no coal trucks to cut up drives or lawn. With the oil tank out in the yard, the basement may be as clean as the kitchen and quite as usable.

As to its dependability, there is no question at all. It maintains uniformly the desired temperature regardless of the weather, a comfort that means health, since an even temperature helps to prevent some of the many winter illnesses. The electric

## Oil Burners for the Home

automatic control thermostat makes this service absolutely automatic, as claimed, so that at every hour of the day or night the house is always warm. On cold days the heater is speeded up; on warm days it is checked off, no fuel at all being used. If one wishes at night to reduce the temperature of the house, one turn of the thermostat switch and the heater will do the rest.

Many of the earlier oil burners were so noisy as to affect the family nerves and tempers. This was due entirely to devices that have been absolutely eliminated in the modern heaters, which are practically noiseless.

With the best oil burners there are many especially designed and patented devices to make for absolute safety, such as automatic shut-offs if the oil drains back from the firepot, etc. In fact, every point of operation has been covered with safety devices. These first class oil burners have proved so safe, in fact, that of 500 fires in zero weather recently surveyed, not one was found due to an oil burner.

In buying an oil burner, consult an expert and select a system that has proved itself by usage. Get an adequate heater fitted to the needs of your special house, large enough yet not too large. The expert will advise you on this. As to its actual installation, whether in your old furnace or in a complete new unit, the work is done only by factory-trained crews who know every angle of the work, thus insuring proper operation and satisfaction, satisfaction being guaranteed by the leading makers, and, moreover not for a period of years but for the life of the furnace itself.

Some of the best oil burners may be purchased on a liberal time-payment plan, so that it is indeed easy to secure "clean, even, automatic, reliable heat for your home, when you want it and as you want it, without waste, worry, or trouble."

### Bathroom Booklets

31. MAKING BATHROOMS MORE ATTRACTIVE  
C. F. Church Mfg. Co.
32. BATHROOM ARRANGEMENT  
Crane Co.
196. THE INSTALLATION COST OF PIPE  
The A. M. Byers Co.
104. PLUMBING FOR THE HOME  
Kohler Co.
138. BEAUTIFUL BATHROOMS,  
Standard Sanitary Mfg. Co.
217. TEN YEARS HENCE  
The American Brass Co.
304. INDIVIDUAL WATER SYSTEMS  
Milwaukee Air Pump Power Co.

### Building Materials

1. AMERICAN WALNUT  
American Walnut Mfrs. Assn.
2. BEAUTIFUL TILES  
Associated Tile Mfrs.
12. BEAUTIFUL AMERICAN GUMWOOD  
Hardwood Mfrs. Institute
14. COLOR IN ASBESTOS SHINGLES  
Johns-Manville, Inc.
15. DISTINCTIVE HARWARE  
Russell Erwin Mfg. Co.
18. A NEW HOUSE FOR THE OLD  
American Face Brick Assn.
20. COPPER STEEL ROOFING TIN  
American Sheet & Tin Plate Co.
21. POSSIBILITIES OF CONCRETE  
Atlas Portland Cement Co.
23. THE WINDOW ARTISTIC  
International Casement Co., Inc.
25. PORTABLE HOUSES  
E. F. Hodgson Co.
26. RADIATOR VALVES LOCKING THE DOOR  
AGAINST THE HEAT THIEF  
Hoffman Valve Co.
28. HELPFUL HINTS ON CHOOSING HEATERS  
The Thatcher Co.
29. THE COLONIAL BOOK (HARWARE)  
Sargent & Co.
84. THE CONSTRUCTION OF THATCHED ROOFS  
Weatherbest Stained Shingle Co.
105. MAGIC TOUCH OF PRESTON SHINGLES  
Keystone Roofing Co.
106. TAPERED SHINGLES  
Asbestos Shingle Co.
111. DISTINCTIVE HOUSES  
Indiana Limestone Co.
117. PINE HOMES  
California White & Sugar Pine Assn.
125. OAK FLOORS  
Win. Ritter Lumber Co.
140. SUGGESTIONS FOR INTERIOR TRIM  
Arkansas Soft Pine Bureau
148. THROUGH THE HOME OF TAPESTRY BRICK  
Fiske & Company
161. A REAL HOME  
Copper & Brass Research Assn.
166. WHEN WHITE IS WHITE  
New Jersey Zinc Co.
168. TUOROR STONE FLAGGING AND ROOFS  
Rising & Nelson Slate Co.
216. BEAUTIFUL HOMES OF STONE TILE  
National Stone Tile Corp.
219. DURABLE DOUGLAS FIR  
West Coast Lumber Extension Bureau
311. GOOD HARWARE  
P. & F. Corbin
250. EDUCATING THE BASEMENT  
The Home Incinerator Co.
280. THATCH SLATE ROOFS  
John D. Emack Co.
307. BEAUTIFUL FLOORS THE ELECTRIC WAY  
Finnell System Co.
318. THE ROOF  
Ludowici-Celadon Co.
321. PORTABLE HOUSES  
Kolh Bldg. Co., Inc.
325. THE ROOF EVERLASTING  
Mohawk Asbestos Slate Co.

### Helpful Booklets for the Asking

#### ORDER BY NUMBER ONLY, USING COUPON BELOW

335. WEATHER STRIPS  
The D. W. Bosley Co.
362. HAND WROUGHT TILES  
Batchelder-Wilson Co.
275. HOME SWEET HOME  
The Edham Co., Inc.
376. SLATE ROOFS, FLOORS AND WALKS  
National Slate Assn.
387. FIREPLACES OF TRUE VIRGINIA BRICK  
Old Virginia Brick Co.

### Equipment

27. SCREENING YOUR HOME  
The Higgin Mfg. Co.
37. RADIATOR FURNITURE  
Schleicher, Inc.
38. KELVINATOR & KELVINATED FOOD  
Kelvinator Corporation
39. INCINERATOR INFORMATION  
Kerner Incinerator Co.
40. COPPER SCREENS  
New Jersey Wire Cloth Co.
41. ELECTRIC REFRIGERATION (FRIGIDAIRE)  
Delco-Light Co.
102. WOVEN WOOD FENCING  
Robert C. Reeves Co.
123. FURNACE HEATING  
Hess Warming & Ventilating Co.
141. FENCES FOR PROTECTION AND BEAUTY  
Page Fence & Wire Products Assn.
171. WARM AIR HEATING  
Kelsey Heating Company
183. MANTEL AND FIREPLACE FITTINGS  
Edwin A. Jackson & Bros. Inc.
185. OIL-O-MATIC  
Williams Oil-O-Matic Heating Corp.
186. ENGLISH AND COLONIAL HARDWARE  
P. & F. Corbin
190. MANTELS IN CRETAN STONE  
Win. H. Jackson Co.
225. WARMTH AND COMFORT CONVENIENTLY  
The Bryant Heater & Mfg. Co.
236. HOME FENCES  
American Fence Construction Co.
237. ANCHOR FENCES  
Anchor Post Iron Works
252. CASEMENT WINDOWS  
Crittall Casement Window Co.
259. TOWER CHIMES FOR COUNTRY ESTATES  
J. C. Deagan
269. LOCKS & TRIM  
Yale & Towne Mfg. Co.
281. COMFORT HEAT  
Burnham Boiler Co.

282. GLASS GARDENS  
Lird & Burnham Co.
283. GREENHOUSES AND CONSERVATORIES  
Hitchings & Co.
293. OUR FOURTH HOUSE  
The Insulite Co.
294. HOME COMFORT WITH KLEEN HEAT  
Winslow Boiler & Eng. Co.
298. A NEW GUIDE TO OIL HEAT  
The American Nokol Co.
306. HOLLOW WALLS OF BRICK  
The Common Brick Mfrs. Assn.
315. SERVEL COLDERY  
The Servel Corp.
316. BUYING A HEATING SYSTEM  
Spencer Heater Co.
317. FRESH WATER  
National Utilities Corp.
326. PRESERVATION OF FOOD & HEALTH  
Iroquois Electric Co.
327. WHAT EVERY HOUSEWIFE SHOULD KNOW  
Copeland Sales Corp.
332. ELECTRIC REFRIGERATORS  
General Electric Co.
339. RUSTLESS SCREENS  
The E. T. Burrows Co.
350. CORRECT PROTECTION AGAINST FIRE  
Foamite-Childs Corp.
352. JOEAL SCREENS FOR CASEMENT WINDOWS  
Rolscreen Co.
353. WIRE CLOTH SCREENS  
The Gilbert & Bennett Mfg. Co.
378. THE MASTER FURNACE MAN  
Electrol, Inc.
380. CONCEALED WALL SAFES  
In-a-Wall Safe Co.
381. GASOLINE AND OIL EQUIPMENT FOR THE HOME GARAGE  
S. F. Bowset & Co., Inc.
382. KITCHEN & PANTRY EQUIPMENT  
Coppes Bros. & Zook

### Decoration and Furnishings

44. YOUR HOME & THE INTERIOR DECORATOR  
F. Schumacher & Co.
45. SILVER FOR THE YOUNG BRIDE  
Rogers, Lunt & Bowlen Co.
47. HOME FURNISHING  
Elgin A. Simonds Co.
66. THE ADVENTURE OF HOME FURNISHING  
S. Karpen & Bros.
73. ABOUT RUGS  
James M. Shoemaker Co., Inc.
75. THE IMPORTANCE OF COLOR IN CURTAINS  
Orinoka Mills

78. WALL COVERING (SANITAS)  
Standard Textile Products Co.
79. LINOLEUM FLOORS  
Congoleum-Nairn Inc.
81. WHAT MAKES A HOUSE A HOME  
Wallpaper Guild of America
82. PERIOD MAHOGANY FURNITURE  
Mahogany Assn.
89. THE SIMPLE ART OF WALL DECORATION  
Baack Wallpaper Co.
101. BEAUTY THAT ENOURES  
L. C. Chase & Co.
126. BETTER PORCHES  
The Aeroshade Co.
133. THE LITTLE BOOK ABOUT GLASSWARE  
The Fostoria Glass Co.
149. THE NEW VOGUE IN AWNINGS  
Andrew Swanfeldt
151. COLONIAL HARWARE & MANTELS  
Arthur Todhunter
153. THE ETIQUETTE OF ENTERTAINING  
R. Wallace & Sons Mfg. Co.
154. FORGED IRON HARDWARE  
McKinney Mfg. Co.
177. HOW TO USE VALSPAR ENAMELS  
Valentine & Co.
198. ETIQUETTE AND GOOD SENSE  
International Silver Co.
199. THE CORRECTLY SET TABLE  
Wm. A. Rogers Co., Ltd.
200. CORRECT SERVICE  
Oneida Community, Ltd.
201. THE BOOK OF SOLID SILVER  
Towle Mfg. Co.
202. CANDLE GLOW  
The Atlantic Refining Co.
207. CORRECT CARE OF HOME FURNISHINGS  
Peck & Hills Furn. Co.
208. THE FLOOR FOR THE MODERN HOME  
The George W. Blabon Co.
209. FITTINGS FOR YOUR FIREPLACE  
S. M. Howes Co.
238. SOME INTERIORS  
J. C. Demarest & Co. Inc.
239. FURNITURE  
Palmer & Embury
240. THE FASCINATION OF OLD FURNITURE  
Kensington Mfg. Company
243. WEDGWOOD  
Josiah Wedgwood & Sons, Inc.
244. PATTERNS IN SILVER TABLE WARE  
Reed & Barton
271. NEW OUTLOOKS FOR EVERY HOME  
The Scranton Lace Co.
272. THE WINNOR BEAUTIFUL  
W. F. Whitney Co., Inc.
290. HOW TO KNOW A GOOD PIANO  
The Baldwin Piano Co.
291. THE VOICE OF MUSIC  
Wurlitzer Co.
343. THE VOGUE OF PLAIN, WIDE CARPETS  
C. W. Poulson & Sons Carpet Co., Inc.
309. DAMASK FOR DIGNITY  
Wm. Liddell & Co.
312. MAKING THE WINDOWS BEAUTIFUL YOUR HOME  
The Chas. W. Breneman Co.
320. INSIDE THE DOOR  
Imperial Furniture Co.
323. THE LURE OF FURNITURE  
Hampton Shops
324. GIFTS OF GLASSWARE  
A. H. Heisey & Co.
331. THE CARE AND RESTORATION OF FURNITURE AND WOODS  
Arthur S. Vemay, Inc.
333. EARLY AMERICAN FURNITURE  
L. & J. G. Stickley Inc.
334. A NEW STANDARD OF HOME LIGHTING  
Edison Lamp Works
336. INSECT PESTS INDOORS AND OUT  
Antrol Laboratories, Inc.
337. GREENHOUSES FOR THE HOME  
King Construction Co.
359. ON FURNISHING YOUR HOME  
John A. Colby & Sons.

BUILDING SERVICE EDITOR:  
COUNTRY LIFE, GARDEN CITY, N. Y.

Please send, without expense or obligation to me, the following booklets.  
(Insert numbers from list)

Name .....

P. O. Address .....

State .....

OCTOBER



(Concluded from opposite page)

LAND TRIPS—Foreign (Continued)

French Line\*

- 136 France
137 Paris of Splend and Towers
138 North African Motor Tours
139 Across North Africa
140 The Magic of Islam—Algeria, Tunisia, Morocco (French), The Desert
141 Across the Desert
142 Morocco—Sunlit-Exotic-Oriental

Hamburg-American Line\*

- 149 Ireland
150 Germany
151 France
152 British Isles

Raymond & Whitcomb\*

- 193 Europe
233 Guide to European Travel

Red Star Line\*

- 153 Belgium

UNITED STATES TERRITORIES

HAWAII

Hawaii Tourist Bureau\*

- 154 Tourfax
155 The Story of Hawaii
156 Hawaii National Park
157 Rules and Regulations—Descriptive

HOTELS and RESORTS—American

The All Year Club of Southern California\*

- 159 Southern California Year Round Vacation Land Supreme
Del Monte Co.\*
205 Del Monte Hotel, Del Monte, Calif.

Glen Springs Hotel Co.

- 253 Glen Springs Hotel, Watkins Glen, N. Y.

Monterey Peninsula Communities

- 217 The Circle of Enchantment
267 The Savoy-Plaza,\* New York City
268 French Lick,\* French Lick, Indiana

United Hotels Company\*

- 189 The Roosevelt, New York City
170 The Benjamin Franklin, Philadelphia, Pa.
171 The Olympic, Seattle, Wash.
172 The Utica, Utica, N. Y.
173 The Bancroft, Worcester, Mass.
174 The Ten Eyck, Albany, N. Y.
175 The Onondaga, Syracuse, N. Y.
176 The Rochester, Rochester, N. Y.
177 The Seneca, Rochester, N. Y.
178 The Niagara, Niagara Falls, N. Y.
179 The Lawrence, Erie, Pa.
180 The Portage, Akron, Ohio
181 The Durant, Flint, Mich.
182 The Robert Treat, Newark, N. J.
183 The Alexander Hamilton, Paterson, N. J.
184 The Stacy Trent, Trenton, N. J.
185 The Pen Harris, Harrisburg, Pa.
186 The Mountroyal, Montreal, Canada
187 King Edward, Toronto, Canada
188 Royal Connaught, Hamilton, Canada
189 The Clifton, Niagara Falls, Canada
190 Prince Edward, Windsor, Canada
191 The Admiral Beatty, St. John, N. B.

HOTELS and RESORTS—Foreign

German Railways Information Office\*

- 172 Germany—Cassel
173 Germany—Baden, Black Forest and the Lake of Constance
174 Germany, the Towns of Northern Bavaria
175 German Spas and Watering Places

TRAVEL ACCESSORIES

Abercrombie & Fitch

- 206 Luggage
Bankers' Trust Company
223 A. B. A. Travelers Checks
Bell & Howell\*
207 Film Cameras
Benson & Hedges
208 Cigarettes, Cigars, and Smoking Accessories
Dean's
209 Week-end Boxes of Cake
210 Bon Voyage Boxes
Eastman Kodak Co.\*
211 Cine Kodaks
212 List of Eastman Kodak Branches throughout the World
Hartmann\*
213 Trunks
Revelation Suitcase Co.
214 Revelation Suitcases
W. W. Winship\*
215 Winship Wardrobe Trunks

Department of Travel and Resort Information

Country Life, 285 Madison Ave., New York City

Please send, without obligation on my part, the following booklets. (Insert numbers from list.)

Name
P. O. Address
State
\*Country Life Advertiser

ADVENTURE - EXPLORATION
CURRENT EVENTS - SCIENCE
BIOGRAPHY - PERSONALITIES
BUSINESS - EDITORIALS

The BEST of all these in

WORLD'S WORK.

Send \$1 for the next 4 issues to

WORLD'S WORK - Garden City, New York

WHERE TO GO

CRUISES-TOURS

4TH ANNUAL SOUTH AMERICAN Cruise Tour, including the MARDI GRAS at BUENOS AIRES

You visit Rio de Janeiro, world's most beautiful city. Fascinating days, sightseeing in "B. A."—the Paris of South America. Excursion to world's largest Coffee Plantations at Campinas. A delightful voyage of recreation and entertainment, with stops at Montevideo, Buenos Aires, Santos, Sao Paulo, Pernambuco, Trinidad, Barbados.

S.S. VANDYCK Built for Tropical Voyaging

JAN. 21, 1928

\$995 and up

Special 60-Day Conducted Cruise Tour

Inclusive of Hotels and Sightseeing Ashore

LAMPOR & HOLT LINE

26 Broadway, New York, or your local travel agent

Fall Travel

A 60 DAY CRUISE of the Mediterranean and North African shores on H. M. ROYAL YACHT, PRINCE OLAV.

Pre-arranged MOTOR TRIPS on the Continent and in Northern Africa with English speaking chauffeur-guides.

HUNTING TOURS in the best fish and game sections of Canada.

PREFERRED RESERVATIONS on all trans-Atlantic ships may be purchased through our offices.

Write for booklets, "The Cruise of the Royal Yacht," "Europe by Motor," "The Call of the Wild."

Franco-Belgique Tours Co., Inc.

Drawer A

551 Fifth Avenue, New York, N.Y.

Where-To-Go advice is not of the casual variety from any one's say-so, but is vital to your satisfaction. It costs you only the postage.

Ask Where-to-go Bureau, 8 Beacon Street, Boston, for space & rates in our department

South America 18 to 81 Day Tours \$250 and up

GRACE LINE

10 Hanover Sq. New York City

CRUISES-TOURS

Fastest Time Finest Ships South America

The new vacation land of those who are tired of the beaten path—Latin America, with its marvelous scenery and ideal climate, its gaiety and charm and enchanting social life. Rio de Janeiro, Montevideo and Buenos Aires are crammed with fascination and interest, and offer luxurious hotel accommodations at surprisingly low rates.

The voyage on a magnificent 21,000 ton Munson liner is twelve days of sheer delight. Ample deck space for promenade—tennis and all deck sports—outdoor swimming pool—luxuriously appointed smoking rooms and lounges.

Fortnightly sailings from New York Pan America American Legion Western World Southern Cross

MUNSON STEAMSHIP LINES

67 Wall Street New York

CRUISES-TOURS

Europe's Charm in the Autumn

The European Autumn is a season of great enchantments. Social life resumes its natural spirit and color. New paintings, sculptures, operas, plays are all to be seen and heard for the first time.

Cook's year-round service is at your disposal. Over 160 offices in the World—100 Cook service stations in Europe alone.

We provide travellers with the most competent plans for comprehensive escorted or individual independent trips.

Consult us freely

Thos. Cook & Son

New York Philadelphia Boston Chicago St. Louis San Francisco Los Angeles Portland, Ore. Toronto Montreal Vancouver

VIRGINIA

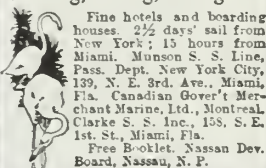
THE POCAHONTAS

Virginia Beach, Va. Ocean front. Modern. Open all year.

NASSAU BAHAMAS

Nassau Bahamas

Southward in eternal spring, bathed in golden sunshine where trade winds blow lies Nassau, the jewel-city. This British colony offers freedom, rest, golf, tennis, surf-bathing, fishing, sailing.



"Isle of June"

CRUISES-TOURS

Find adventure

beyond tropical horizons

ON THE NINTH ANNUAL CRUISE-TOUR TO THE

WEST INDIES and SOUTH AMERICA

67 matchless days of pleasure—a procession of wonderful seaports—a varied array of shore excursions into intriguing lands—Cuba! Panama! Peru! Chile! Argentine! Uruguay! Brazil! Trinidad! Barbados! Martinique! American Express Tour Managers smooth the way en route and ashore. Long auto drives!—intensely interesting side journeys by launch and train!—All expenses are included in the cruise fare. No additional extra-expense optional trips.

FARE (67 days) \$1895 minimum Sailing from New York January 26, 1928 All outside, roomy cabins and modern comforts on splendid, spacious ships. Write for complete, descriptive booklet "E"—or apply to the nearest American Express office for further details, reservations, etc.

AMERICAN EXPRESS

Travel Department

65 BROADWAY, NEW YORK

Always Carry American Express Travelers Cheques

CRUISES-TOURS

CALIFORNIA via HAVANA and PANAMA CANAL

Panama Pacific Line

INTERNATIONAL MERCANTILE MARINE COMPANY

15-Day Voyages on a large ocean liner. Sight seeing en route. Check your auto as baggage.

Reduced Rates Now:

\$250 (up) First Class, one way, \$550 (up) First Class round trip, one way water and one way rail. Lower rates in other classes. Authorized S.S. or R.R. agents, our offices in principal cities or No. 1 Broadway, N.Y.C.

Where-To-Go blankets U. S. income tax payers

FOREIGN TRAVEL

MANCHURIA

A new-old land of alluring travel and world-wide trade importance. For information, write AMERICAN OFFICE, 342 Madison Ave., N.Y.

SOUTH MANCHURIA RAILWAY

CRUISES-TOURS

MEDITERRANEAN LANDS Cruise and Tour de Luxe

January 14th to May 8th

The trip for the lover of life as well as for the student and scholar.

40 Days Luxurious Cruising over sunny seas with stimulating shore excursions at eleven famous ports.

24 Days in Egypt experiencing this age-old Land of Charm, Romance, Toil and undying Monuments in modern comfort of Desert Camp De Luxe, finest hotels and Chartered Nile Steamer all the way to the Second Cataract.

22 Days in Palestine, most significant country in World history and one of great natural beauty; Syria including the famed Cedars of Lebanon and Arabia for the first time offered to Americans, with the wonders of rock-cut Petra—all this mostly by automobile.

Best travel facilities—small group—inspiring, companionable leadership.

Optimal stopover and extensions in Europe

Other Tours Europe Spring Europe Summer

Send for Booklet Desired

TEMPLE TOURS, Inc.

447-B Park Sq. Bldg., Boston

CRUISES-TOURS

Luxury Liners Direct From

Los Angeles

to Hawaii

Sailings 3 Saturdays out of 4

Over the Popular Southern Route

One Way—\$90 up

3-WEEKS INCLUSIVE TOURS

\$278.50—up

Los Angeles Steamship Co.

730 So. Broadway, Los Angeles

505 Fifth Ave. 140 S. Dearborn

New York 60-10 Chicago

PACIFIC LINE

TO SOUTH AMERICA via HAVANA

Calling at Cristobal,

Balboa, Callao, Mollendo, Arica, Iquique, Antofagasta, Valparaiso

EBRO and ESSEQUIBO

Designed and built for tropical voyaging. All outside staterooms. Cabins de-luxe...rooms with private bath...broad promenade decks...orchestra...dancing.

Tours around South America arranged

The Pacific Steam Navigation Co.

26 Broadway, N.Y., or your local travel agent

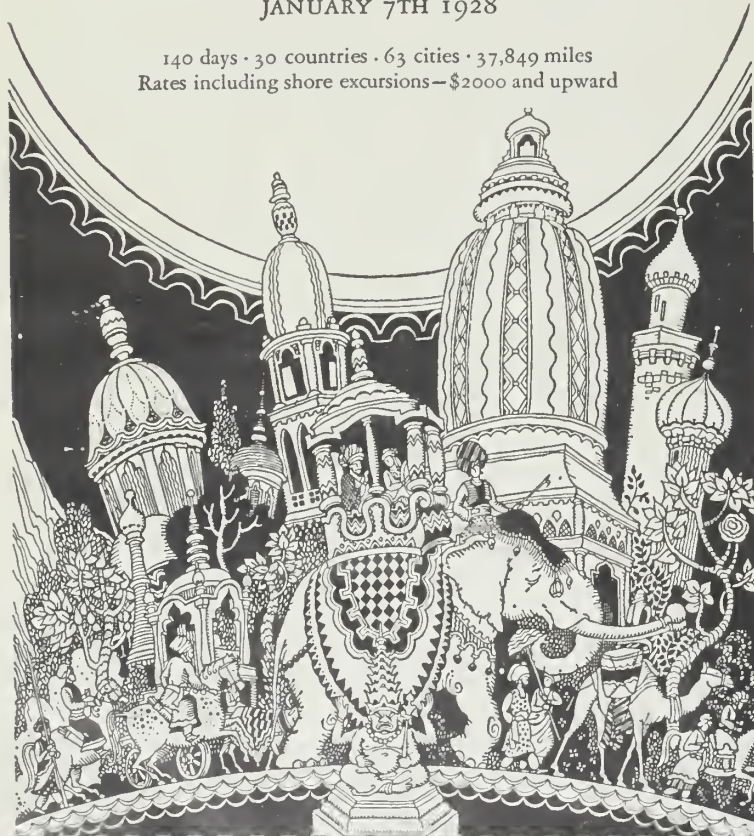
The VOYAGE OF YOUR DREAMS AROUND the WORLD

Far lands—strange peoples—beauty and magnificence of infinite variety—eternal romance of Egypt, The Holy Land, East Africa, India, Borneo, the Orient, Hawaii, A cruise of dreams-come-true, amidst luxurious comfort, endless delight of renowned cuisine and service

5th World Cruise of the S. S. RESOLUTE "Queen of Cruising Steamers"

SAILING EASTWARD FROM NEW YORK JANUARY 7TH 1928

140 days · 30 countries · 63 cities · 37,849 miles Rates including shore excursions—\$2000 and upward



Descriptive literature will be sent at your request  
HAMBURG-AMERICAN LINE  
UNITED AMERICAN LINES, INC., GENERAL AGENTS  
28 BROADWAY · NEW YORK

Branches in Boston, Chicago, Philadelphia, San Francisco or local Steamship and Tourist Agents

The CRUISE OF 1928 SOUTH AMERICA AFRICA MEDITERRANEAN · EUROPE

97 Days of Magnificent Travel Experience By the Luxurious Oil-Burning Turbine Steamer "VOLENDAM"

Feb. 4, 1928 from New York

The great adventure-cruise, unsurpassed in genuine interest and fascination of the unusual; visiting 23 ports and numerous inland points in 14 different countries.

West Indies, Brazil, Uruguay, Argentine, Wonder-lands of South and East Africa, Egypt, Italy, the Riviera, Gibraltar, France, England, Holland.

Greatest cruising comfort, incomparable cuisine and service. Delightful diversion; comprehensive shore excursions.

Entire charge of the shore arrangements for the Cruise has been placed in the hands of Thos. Cook & Son, the only Travel Agency having a complete chain of permanent offices in South Africa.

For choice selection of accommodations, early reservations are suggested. Illustrated booklet "I-K" giving full particulars will be sent on request.

**HOLLAND-AMERICA LINE**  
21-24 State Street, New York  
**THOS. COOK & SON**  
585 Fifth Ave., or 253 Broadway, New York  
offices and agencies in all principal cities

IN its charming Colonial appointments—its gracious service and distinguished cuisine—THE ROOSEVELT offers to people of taste the standard of living to which they are accustomed.

1100 Rooms—Single or En Suite  
BEN BERNIE and his Roosevelt Orchestra

Travel Bureau  
Garage Facilities  
Health Baths

The ROOSEVELT  
Madison Avenue at 45th Street  
NEW YORK  
EDWARD CLINTON FOGG  
Managing Director

RUDYARD KIPLING

A set of KIPLING in the home is read by every member of the family. Buy KIPLING'S books.  
AT ALL BOOK STORES

MEDITERRANEAN by the famous liners CONTE ROSSO (Red Count) Sept. 27—Nov. 1—Dec. 10 CONTE BIANCAMANO (White Count) Oct. 15—Nov. 23

Last word in beauty, comfort and safety  
Gibraltar—Naples—Cenoa

By stopping at Gibraltar on all their Eastbound voyages the "Counts" offer the fastest and most convenient route to Spain and Morocco. Connections also to Egypt, Near East and Far East via Naples.

LLOYD SABAUDO LINE  
3 State St., N. Y.

*Handwritten notes:*  
H. 17113-1  
1-27









SAN MATEO COUNTY  
FREE LIBRARY  
REDWOOD CITY, CAL.

