

HOUSE & GARDEN

A Condé Nast Publication



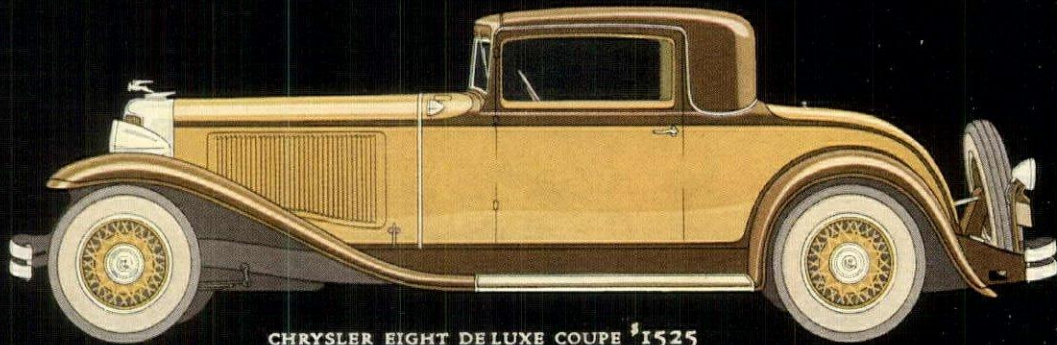
Fall Planting Number

October 1931 Price 35¢

CHRYSLER



CHRYSLER SIX ROADSTER \$885



CHRYSLER EIGHT DE LUXE COUPE \$1525



CHRYSLER IMPERIAL SEDAN (7-PASS.) \$2945

Only Chrysler Engineering Gets Chrysler Results

CHRYSLERS at every price are *Chryslers*—and therefore joyously different from other cars. More alive, more responsive, smoother in action.

All Chrysler cars are definitely related to each other by the same general design, by the same general basis of quality, by the same general excellence of engineering, by the same general spirit of performance.

Today there is a Chrysler for practically every purse—each outstanding in value.

The Chrysler Six. A fine, big Six of sterling ability. 116-inch wheelbase. Quiet 78-horsepower engine. Quick, quiet gear shift. Staunch, rigid double-drop frame. Low center of gravity. Safety bodies of steel rigidly welded into one piece. Internal self-equalizing hydraulic brakes. And with Chrysler's perfected free wheeling optional at slight extra cost.

Or the new Chrysler Eight DeLuxe—*de luxe* in everything, inside and outside. Divided windshield. Unusually roomy bodies. Unusually deep, soft cushions. An easy-riding 124-inch wheelbase. Unusually long springs. A smooth 95-horsepower straight eight engine that gives you eighty miles an hour if you want it—with the safety of low-slung balance of weight and the positive, easy control of internal hydraulic brakes . . .

Or the magnificent Chrysler Imperial Eight—Chrysler's very finest—a motor car for connoisseurs of motor cars. An ultra-fine car of 145-inch wheelbase and 125-horsepower—winner of 12 official A. A. A. Contest Board stock car speed records.

Both the DeLuxe Eight and the Imperial Eight have the exclusive Chrysler Dual High gear transmission. TWO high gears, and you can shift from either to the other *instantly*—at any car speed—without dashing. One high gear is for flashing action in traffic. Another still higher gear gives faster car speeds at *slower* engine speeds.

Drive a Chrysler—*any* Chrysler—and enjoy the difference. Enjoy the brilliant zest of Chrysler pick-up, the smoothness of Chrysler speed. Learn why Chrysler value is better value.

CHRYSLER SIX \$885 to \$935

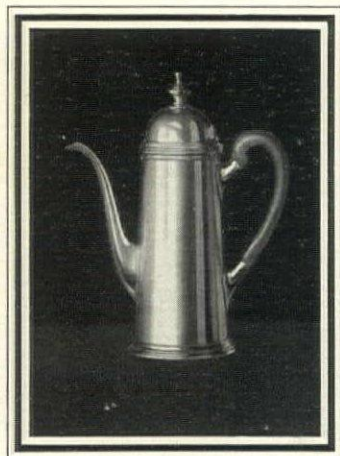
CHRYSLER EIGHT DE LUXE \$1525 to \$1585
(Five wire wheels standard; six wire wheels \$35 extra)

CHRYSLER IMPERIAL EIGHT \$2745 to \$3145
(CUSTOM MODELS \$3150 to \$3575)

All prices f. o. b. factory; special equipment extra

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

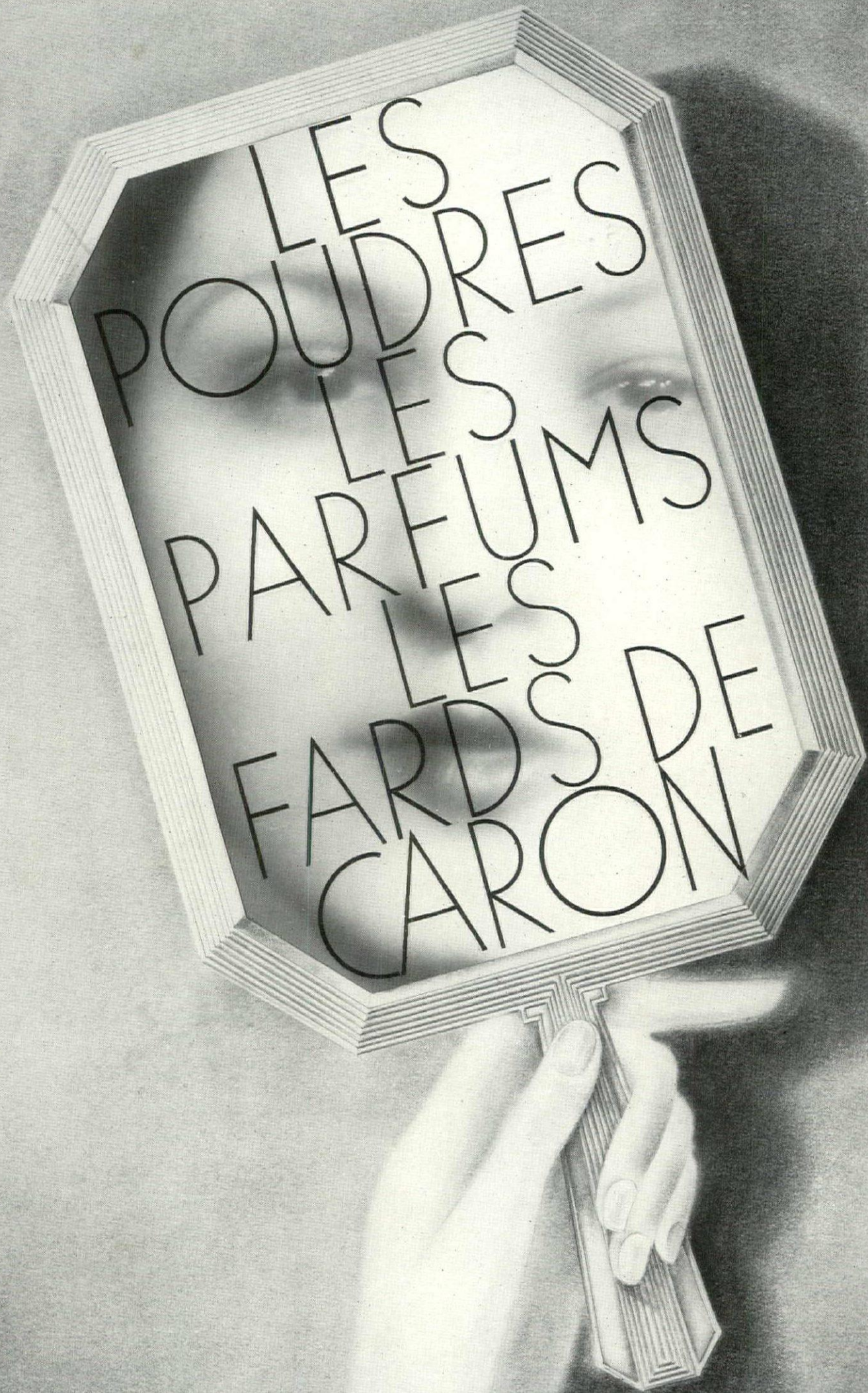


Silverware
Designs of Lasting Merit

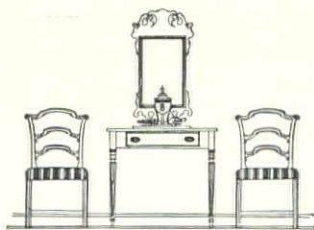
MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS LONDON



POUR TOUTES LES BEAUTES
BRUNES OU BLONDES



The Imprints of Four Great 18th Century Designers . . . In One Dining Room

The charm of this room lies in the harmonizing of the immortal types created by Duncan Phyfe, Heppelwhite, Sheraton and Chippendale. Elements of all four are ingeniously blended into a dining group which is distinctive for its feeling of graciousness and hospitality. Although Solid Honduras Mahogany is used throughout, production economies have made it possible to price this group somewhat lower than Kittinger workmanship generally commands.

It is one of the newest in our collection of over 700 distinctive pieces . . . all of which are authentic period reproductions or skillful adaptations in either Solid American Walnut, Solid Honduras Mahogany or Solid Oak. A folder describing this group, the "Mount Vernon", may be had at any of our Showrooms, located in New York at 385 Madison Ave., in Buffalo at factory, North Elmwood Ave., in Chicago at 433 East Erie St., and in Los Angeles at factory, 1500 S. Goodrich Blvd. . . . or by addressing Kittinger Company, 1906 Elmwood Avenue., Buffalo, N. Y. It is yours for the asking!

Sold by Leading Dealers and Decorators . . . and Displayed in Our Showrooms



© 1931, Kittinger Company

KITTINGER

Distinctive Furniture



THIS IS THE NEW *Symphony* PATTERN BY TOWLE

We hope you will like its quiet simplicity, and will ask to see your own initial on a spoon

THE design of SYMPHONY is a modern expression of Early American ideas and forms—simplicity, character, poise. It blends beautifully with the various table linens of today.

Be sure to see the completely new and delightful knife and fork for luncheon or salad. They are made only in this pattern.

SYMPHONY also has a new and gracefully proportioned knife blade—imbedded in solid solder within the knife handle, so that it can never rattle or loosen even in boiling water.

SYMPHONY is beautifully balanced, flawless in finish. It is in the slender style of today, but is of ample strength and full weight of silver.

It is priced lower than the price at which we have

introduced any new Towle pattern for 15 years. It is not, however, in the lowest or cheapest price class. Its style and fine workmanship are built up to a standard, not down to a price!

You can choose SYMPHONY with confidence, for it is made by the same Towle Silversmiths who created the well-known Lady Diana and Louis XIV patterns. Our craft traditions trace back to William Moulton, silversmith of 1690. Today we are the largest silversmiths who make Sterling only.

We do hope that you will ask a good jeweler to show you your own initial on a piece of this winsome new Sterling pattern.

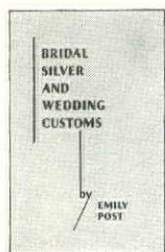
THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

DEPT. F-10 I enclose \$1.50 for a "BRIDE'S PRE-VIEW SHOWING" of SYMPHONY—to include a copy of Emily Post's "BRIDAL SILVER AND WEDDING CUSTOMS," a folder with engraving suggestions, and a SYMPHONY teaspoon engraved with my own initial.

Name _____

Address _____

My jeweler is _____



Let EMILY POST help you plan your wedding. The famous author of "Etiquette, the Blue Book of Social Usage," answers many questions for you in her little booklet, "Bridal Silver and Wedding Customs." Don't get married until you have a copy!

If you do not find this new SYMPHONY pattern on display at your jeweler's, please let us send you a helpful and lovely "Bride's Pre-view Showing."

PLASTERED WALLS INVITE VARIED TREATMENTS

A rough, antiqued wall with unusual cornice of classic line provides a lovely background of modulated light and shade for Venetian pieces. Rich tones of walnut, colorful upholstery and decorative objects are grouped in charming relief. Consult Altman Decorators about such important details in the development of your home . . . Interior Decorators — Seventh Floor

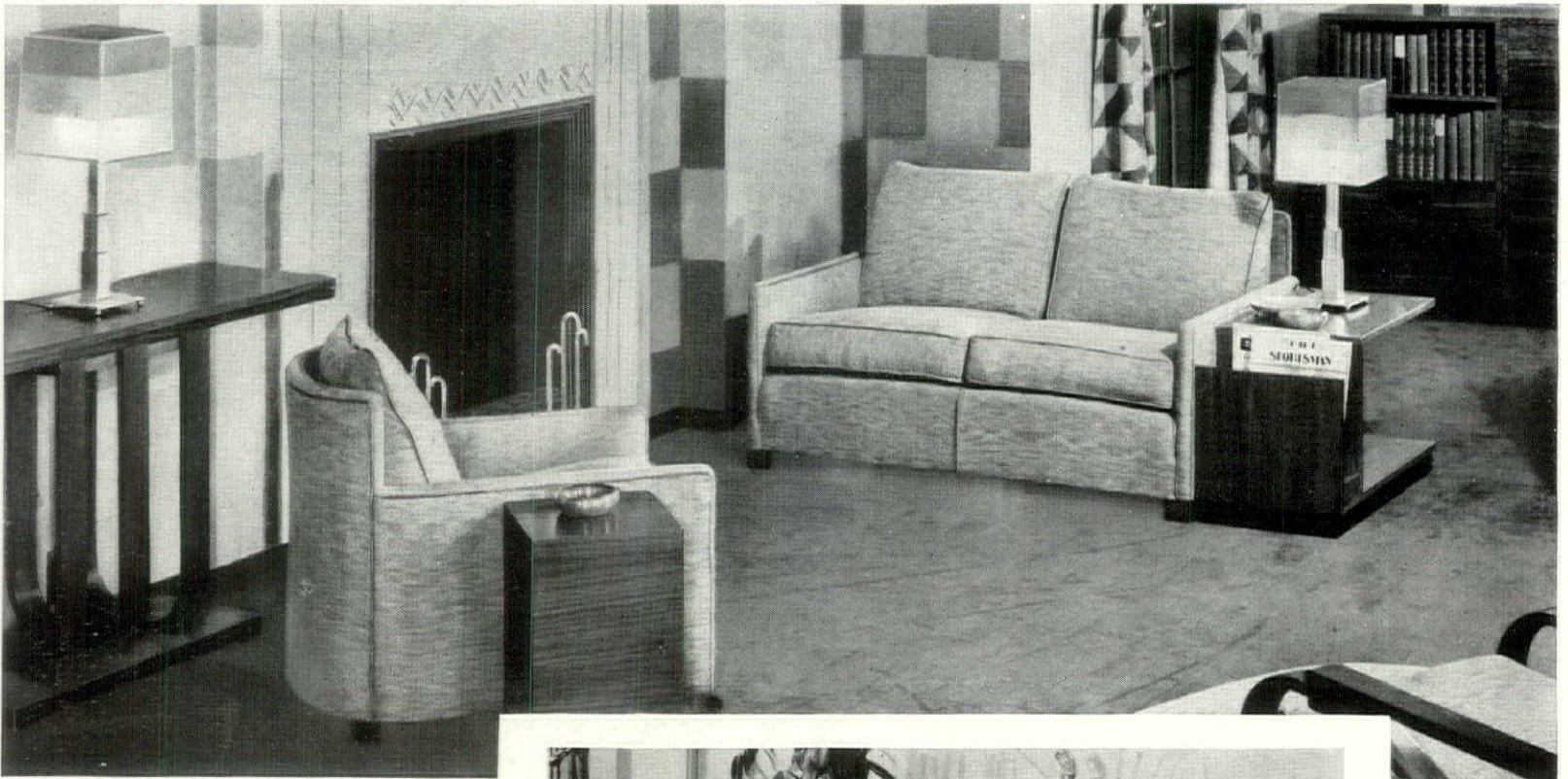


B. ALTMAN & CO.

FIFTH AVENUE at 34th STREET, NEW YORK

CONTEMPORARY

a new contribution to the art of gracious living



Gilbert Rohde, distinguished member of the American Union of Decorative Artists and Craftsmen, creates another furniture innovation for the house of Heywood-Wakefield.



1 1 1

IT is new—quite new—to America. And quite sensible! It combines living, dining, and sleeping room furniture in one compact, well-styled ensemble.

We call it "Contemporary." You'll call it "comfortable," "smart" . . . oh, there are lots of nice things you'll say when you see how simple it is to make the smallest apartment livable, dinable, sleepable with Heywood-Wakefield Contemporary groups.

Please don't worry about wall-space. Desk, bookcase, and radio cabinet (one you can live with) are friendly pieces alone or together. The same with silver and linen chests. And



Contemporary—the new Heywood-Wakefield furniture—is ready for any mood. Even occasional tables do extra duty. There is a full convertible sleeping sofa, too, with wedge-back cushions. That's just the best bedtime boat to dreamland.

Quite proper to dine in the living room! Sensible too, for presto, and the console becomes a banquet board! Note combinations of compact chests which might house desk, books, linen, silver, and radio.

the dining table, the console table—sh-sh! They're really *one!* Did we mention comfort? Just *sit* on the sofa. Wedge-back cushions! *Ingenious* comfort . . . The kapok-filled cushions seem almost to sing lullabies.

Fabrics are dreams trimly tailored.

Wood is finished in straight-grained American walnut. Lacquer-sealed, of course. There *will* be accidents!

These ensembles are distributed through the better furniture stores near your home. Prices? To please even just-married budgets.

HEYWOOD-WAKEFIELD

174 PORTLAND STREET . . . BOSTON, MASSACHUSETTS

We've brought from England and France, their loveliest chintzes

We've acquired quite a reputation for marvelous chintzes at low prices but we're not resting on our laurels. This year's importation of exclusive patterns is more exciting, more amazing than ever. We've illustrated two of the newest. They are the same as in former years, in that they are printed on fine semi-glazed percales—they are quite different inasmuch as they express even more vividly the richly decorative periods from which they were culled. A glorious collection at

98¢
a yd.
31 INCHES WIDE

THE CHINTZ ROOM

MACY'S

34th Street and Broadway, New York

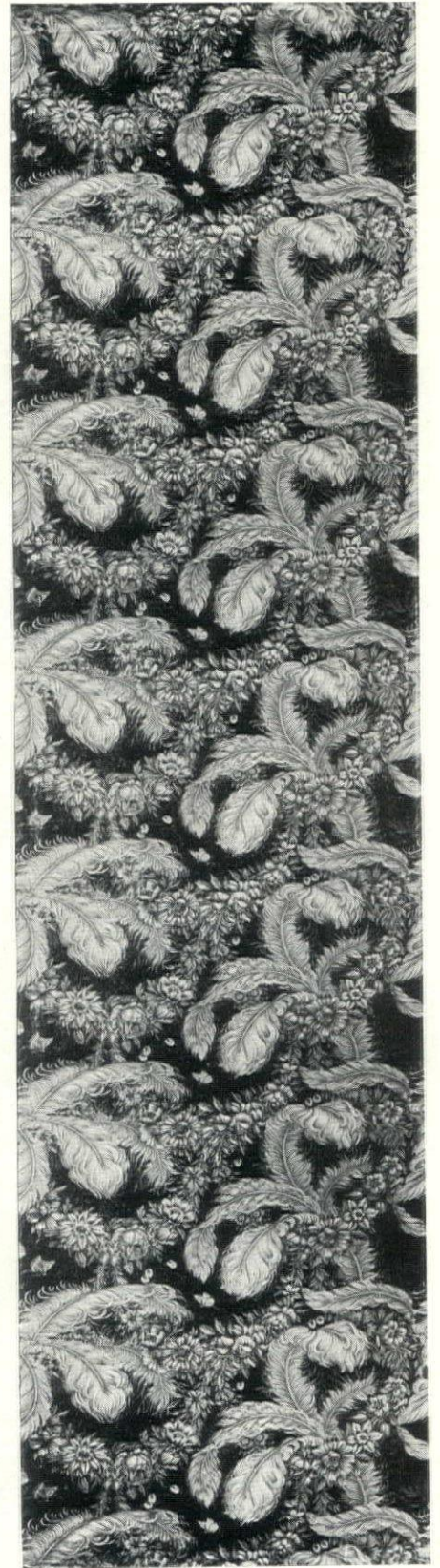
L. BAMBERGER & CO.

Newark, N. J.

"THE DRAPERIES"



"THE PLUMES"



❧
A Charming Biedermeier Manner
❧
Forms a Decorative Alliance with Celanese

Following the trend of decorative preference, the modern interpretation of a Biedermeier setting seeks its inspiration in the luxurious textures and vibrant colors of Celanese Fabrics. Keyed to the modern tempo of living, which ranks serviceability on a par with beauty, weaves of Celanese occupy a definite place in every decorative scheme. Their full, rich hand is

achieved without loading, insuring lasting quality and beauty. And they possess these extremely practical features, unique to fabrics of Celanese: they shed dust readily . . . are not injured by rain or dampness . . . do not shrink or stretch . . . never mold . . . and dry-clean perfectly.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City.

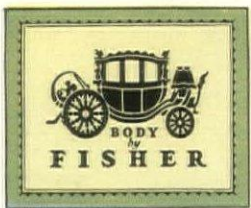


Draperies of Celanese Permanent Moire in a soft lake blue, over curtains of white Celanese Taffeta, add a note of rich formality to this Biedermeier group. Diane Tate & Marian Hall, Decorators.

CELANESE ★

TRADE MARK REG. U. S. PAT. OFF.

Decorative Fabrics



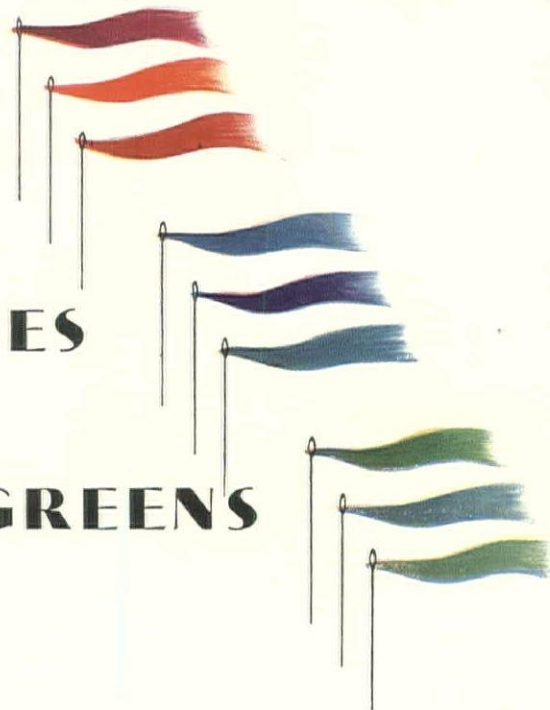
Style, and its correct interpretation, are as much a study with Fisher artists and craftsmen as is the continued development of comfort, safety, durability and value. Universal acceptance of this fact is leading increasing thousands of people to choose General Motors cars, the only cars with Body by Fisher.

Cadillac · La Salle · Buick · Oakland · Oldsmobile · Pontiac · Chevrolet

Radiant **REDS**

stately **BLUES**

placid **GREENS**



*Over 2,000 different colors
to choose from in weaving
your rug*

RUGS (FOR 9 x 12 SIZE)

\$20 to \$180

Carpets (sq. yard) \$2.15 to \$10

Whatever elusive colors you may have in mind for your decorative plan, you're sure to find them in some Bigelow-Sanford rug. The colors we weave into rugs and carpets come from a palette of wools, rich with the glory of over 2000 different shades. The color of old wine . . . the mist-blue of the far hills . . . the red of a grenadier's breast. Colors to dream with . . . scheme with . . .

Behind the beauty of a Bigelow-Sanford rug are years of wear. Wool, from round the world, is specially selected for its resiliency, its ability to spring back under the boisterous scuffle of young feet.

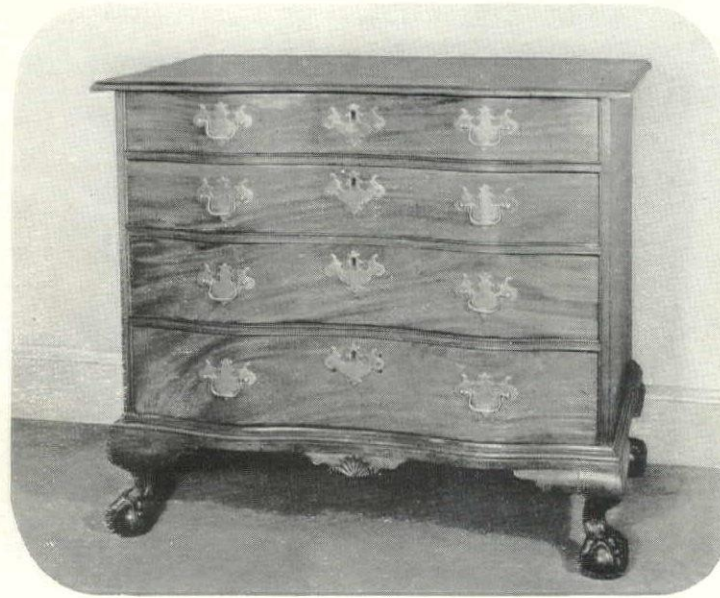
Somewhere in the price range noted above you'll find just the rug you want at just the price you want to pay.

*A complete color scheme for the charming bedroom, shown here, has been worked out. For a free copy write us at 385 Madison Avenue, New York. Also for a real book, helpful and stimulating, *Decorating Your Home* — price one dollar.*



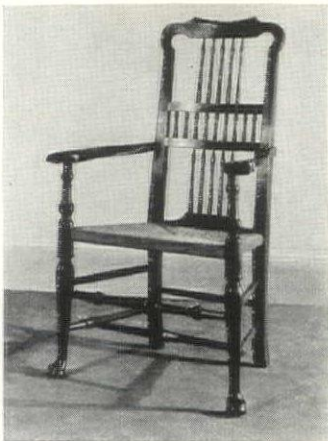
LOOK FOR THIS NAME ALWAYS

**BIGELOW-
SANFORD**



SALEM SERPENTINE BUREAU.
Exact copy of a priceless original made by Samuel MacIntyre, Salem, Mass. It is a splendid example of Early American interpretation of Chippendale. The exquisite carving of the claw and ball feet and simple serpentine front are particularly satisfying features. This perfect Danersk reproduction is offered at the lowest possible price for the essential craftsmanship involved.

Fashioned to outlive your descendants —yet *you* can enjoy them *now* with no twinge of extravagance



YORKSHIRE ARM-CHAIR. Typical of a large and interesting family of dining room furniture of the 1690-1720 period, reproduced from an original found in rural north-eastern England. They are built of elm and English yew, with handwoven rush seats. Chairs of this type can not be built for less than Danersk prices.



LYRE SOFA TABLE. Copied from an English original. In San Domingo and Cuban mahogany, with rosewood and ebony inlays and lyre shaped pedestals of peculiar grace. Danersk has improved on the structure of the original antique, for old lyre tables are notoriously flimsy. Without affecting a single line of its delicate grace we have, by clever interior bracing, made it as sturdy and firm as a heavily built table. No modern maker can offer this table for less than Danersk prices without cheapening its structure.

NEVER mind the future generations that will use and admire these examples of Danersk craftsmanship. Consider them not as heirlooms of tomorrow, which they assuredly are, but as the means of your *own* present enjoyment. The beauty, comfort and satisfaction which their ownership brings far outweigh their modest cost.

For Danersk Furniture assures enhanced comfort and pleasure for every home hour of your life. And it is a sound economy, too, for *it costs less in the long run*. All Danersk Furniture mellows and improves the longer it is owned. Mass-made furniture depreciates heavily with use.

Each Danersk piece is fashioned with the same integrity, artistry and craftsmanship as were the masterpieces of Chippendale and MacIntyre and Phyfe. In fact, Danersk Furniture is more lastingly constructed—even *better* built—than were the pieces of the great masters of the past who, with all their genius, worked without the aid of the improved tools and scientific knowledge of today.

When shoddy, ephemeral furniture tempts you with bargain prices remember that every piece of Danersk Furniture is a true and *lasting* bargain.

"How," experts ask, "can such pieces be priced so modestly?" The answer is that they are built in a furniture workshop the like of which was never known before.

In our workshop a colony of 300 Scotch and English craftsmen—many the sons and

grandsons of furniture craftsmen—work with a hasteless deliberateness that is amazingly efficient.

Every process that machines can do as well as men is done by machines. Handwork is not stinted, but is used only for those things which hands can do more skilfully and perfectly than machines. Only by hand, however, can these conscientious craftsmen achieve the amazing perfection of joinery, carving, inlaying and finishing seen in every Danersk piece. Perfection that will stand the physical wear of time and use and will ever remain a joy to live with.

We know all the detours and shortcuts of easy-going methods—know them to abhor them. Our craftsmen build the painstaking, honest, enduring way with surprising deftness and speed. As a result we offer these heirlooms of tomorrow at the lowest prices ever achieved for furniture built to these standards.

"Cheap" furniture is always really an extravagance. Start collecting Danersk Furniture now for your permanent pleasure, comfort and satisfaction. Never have prices been so low.

Danersk Furniture can be seen only in our own salesrooms. As designers and makers of choice furniture the Erskine-Danforth Corporation invite you to purchase direct or through your decorator or dealer or by consultation with your architect.

All possible savings in present costs of labor and materials are passed on to the purchaser in our prices.

DANERSK FURNITURE

NEW YORK: 383 Madison Avenue CHICAGO: 620 North Michigan Avenue LOS ANGELES: 2869 West 7th Street

JOHNSON & FAULKNER



ESTABLISHED
1823

45 EAST 53RD STREET
NEW YORK CITY



DECORATORS and their clients who visit the Johnson & Faulkner Building are impressed with the wide range of choice offered in high class imported decorative fabrics, and with the many conveniences of the show-room for the handling and display of these materials.

PHILADELPHIA
BOSTON

CHICAGO
PARIS

SAN FRANCISCO
LOS ANGELES



**THE RUDDY GLEAM OF COPPER
AGAINST OAK AND WALNUT**

The ruddy gleam of copper against oak and walnut—what a warm rich grouping of tones one finds in this modern suite for a bedroom.

Each piece is shaped and turned in the exquisite clean outlines of modernity

. . . each piece is designed with an eye to personal comfort at no sacrifice of beauty. As in all DYNAMIQUE, it is furniture that has grown out of modern living.

JOHNSON FURNITURE COMPANY
JOHNSON-HANDLEY-JOHNSON CO.
GRAND RAPIDS, . . MICHIGAN
Creators of fine period and modern furniture.

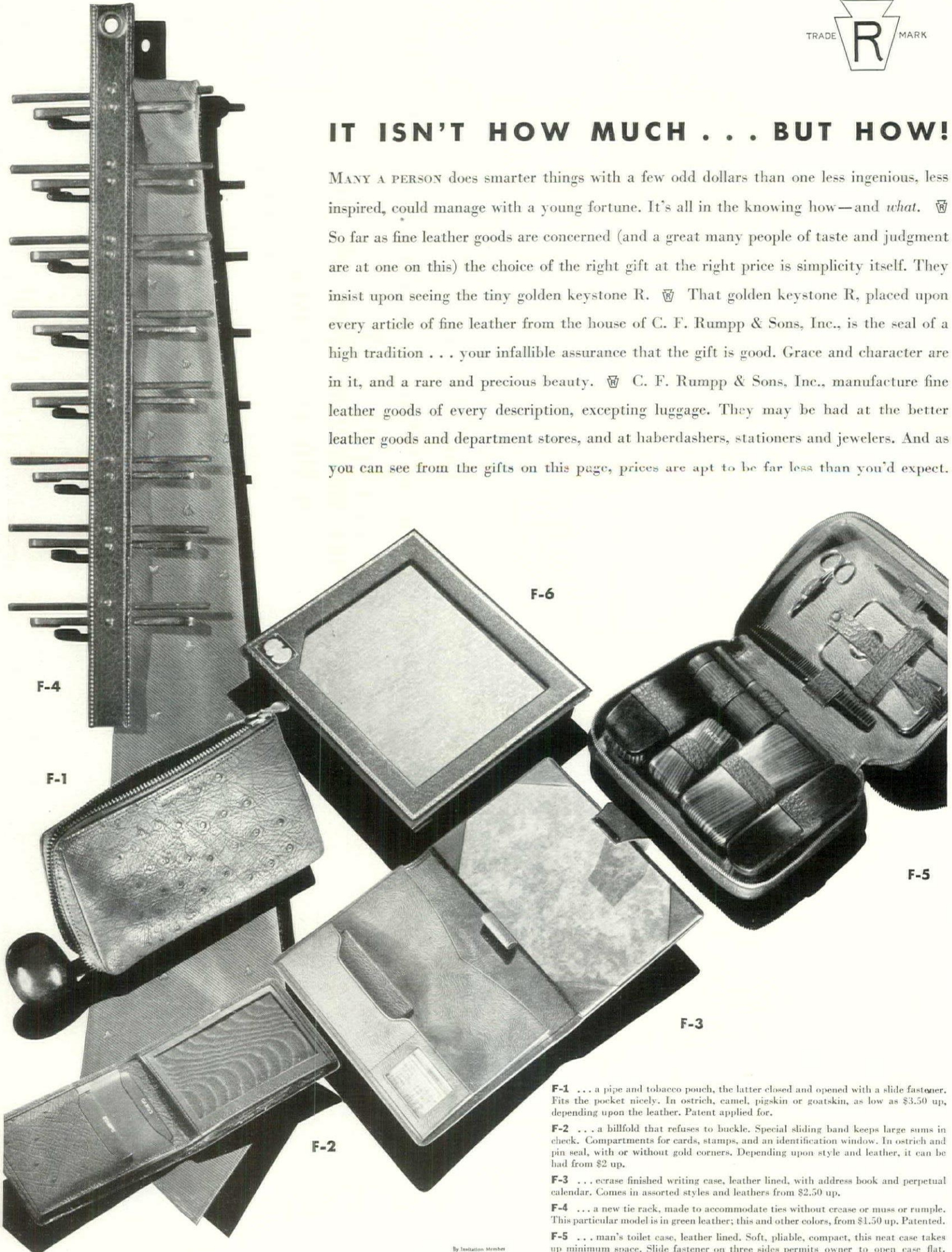
DYNAMIQUE
CREATIONS





IT ISN'T HOW MUCH . . . BUT HOW!

MANY A PERSON does smarter things with a few odd dollars than one less ingenious, less inspired, could manage with a young fortune. It's all in the knowing how—and *what*. So far as fine leather goods are concerned (and a great many people of taste and judgment are at one on this) the choice of the right gift at the right price is simplicity itself. They insist upon seeing the tiny golden keystone R. That golden keystone R, placed upon every article of fine leather from the house of C. F. Rumpp & Sons, Inc., is the seal of a high tradition . . . your infallible assurance that the gift is good. Grace and character are in it, and a rare and precious beauty. C. F. Rumpp & Sons, Inc., manufacture fine leather goods of every description, excepting luggage. They may be had at the better leather goods and department stores, and at haberdashers, stationers and jewelers. And as you can see from the gifts on this page, prices are apt to be far less than you'd expect.



F-1 . . . a pipe and tobacco pouch, the latter closed and opened with a slide fastener. Fits the pocket nicely. In ostrich, camel, pigskin or goatskin, as low as \$3.50 up, depending upon the leather. Patent applied for.

F-2 . . . a billfold that refuses to buckle. Special sliding band keeps large sums in check. Compartments for cards, stamps, and an identification window. In ostrich and pin seal, with or without gold corners. Depending upon style and leather, it can be had from \$2 up.

F-3 . . . ecrase finished writing case, leather lined, with address book and perpetual calendar. Comes in assorted styles and leathers from \$2.50 up.

F-4 . . . a new tie rack, made to accommodate ties without crease or muss or rumple. This particular model is in green leather; this and other colors, from \$1.50 up. Patented.

F-5 . . . man's toilet case, leather lined. Soft, pliable, compact, this neat case takes up minimum space. Slide fastener on three sides permits owner to open case flat. In pigskin, ostrich, and black and brown cowhide, with black or brown fittings. A large assortment of cases are made in this type from \$7.50 up.

F-6 . . . an easel picture frame, in green morocco grained leather with gold hand tooling and a small cameo medallion for decoration. Prices from \$2 up, depending upon size and style.

C. F. RUMPP & SONS, INC.

ESTABLISHED 1850 • PHILADELPHIA NEW YORK CHICAGO



New SURFACE EFFECTS , *New* COLORS , *New* CHARM

IN THESE "New 3"
COLONIAL
Drapery Fabrics



Take off your gloves when you go drapery-shopping these days. Because you'll want to FEEL as well as see these "New 3" drapery fabrics whose lustre and beauty have been accentuated by *CELANESE YARN.

... Your fingers will find the DAMASK weave unusual—with its ground, satiny-smooth, and the raised design in ratine, dull and rough.

... Slip your hand along the caressing softness of SATIN STRIA. Want a surprise? Turn it over. Did you think that the "wrong side" could be so usable, so pebbly-rough and good-looking?

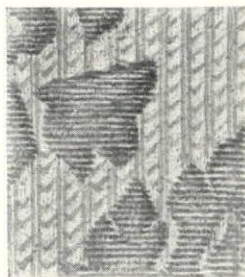
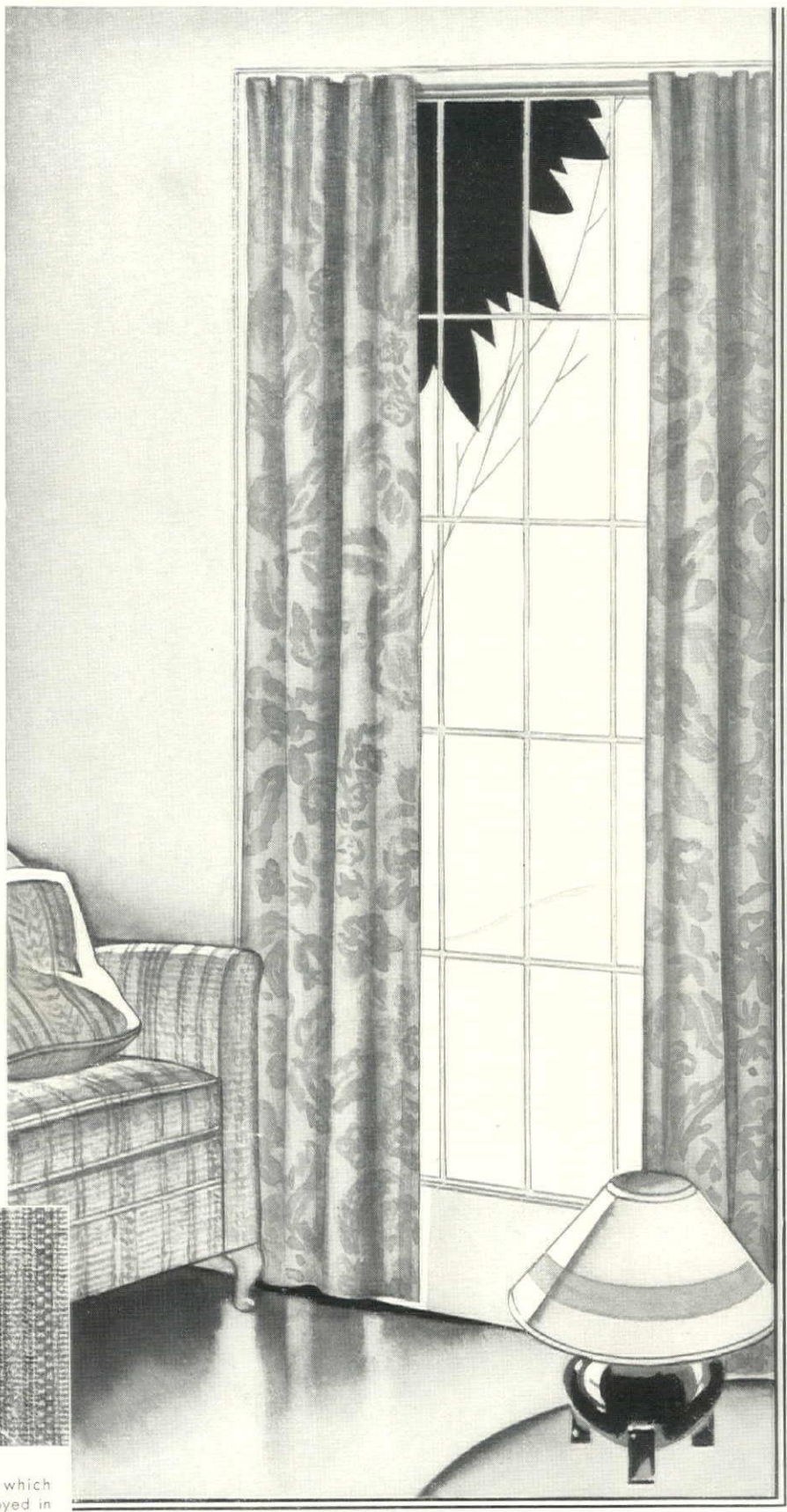
... TABBY CRASH, ribbed and smart-looking. Try pulling it. It won't budge a thread. Firmly and sturdily woven, you can use it even for upholstery.

Don't decide on new Fall draperies until...

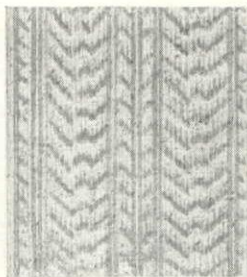
FIRST: you feel these "New 3" Colonial fabrics;

SECOND: you SEE their rich color-tones and the graceful way they hang. The clarity of their colors and soft draping are due to a great extent to the CELANESE and novelty yarns in these weaves.

NOW ON DISPLAY IN UP-TO-DATE DRAPERY DEPARTMENTS



Colonial Damask containing CELANESE in blue-green, mustard, wine, sea-blue, salmon, and in combination of rust and green. Used in drapery illustrated.



Satin Stria with its contents of CELANESE in same range of colors to match background tones of the Damask. Used on pillow.



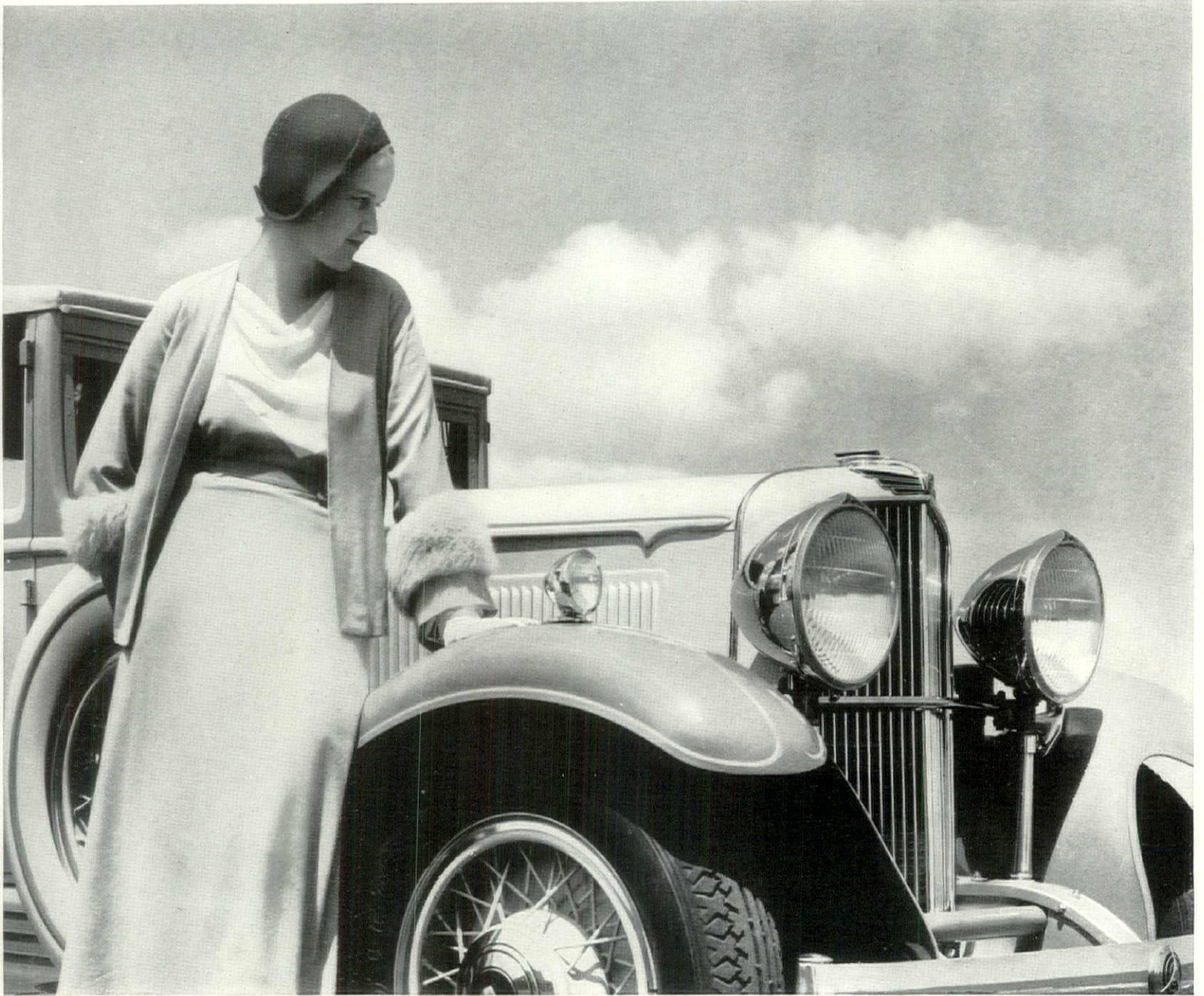
Tabby Crash in which CELANESE is employed in wine, blue-green, autumn-brown and leaf-green matching tones of Damask. Used as upholstery on chair.

The Damask, illustrated at the window, is likewise available in several attractive styles of Redi-Made Draperies.

*Trade-mark Reg. U. S. Pat. Off.

EXCLUSIVE PRODUCTS OF
MARSHALL FIELD & COMPANY, Wholesale
 CHICAGO NEW YORK

---"NEW 3" SWATCHES---
 MARSHALL FIELD & COMPANY, Wholesale
 222 North Bank Drive, Chicago, Illinois
 Please send me GRATIS swatches of the "New 3" COLONIAL Drapery Fabrics together with suggestions for their use.
 Name.....
 Street.....
 City.....



Take your first SOUND-PROOFED RIDE

Nash now invites you to try Sound-proofed motoring—the latest in luxury. Every Nash model is completely and scientifically sound-proofed in body, in chassis and in its new Synchro-Safety-Shift, Silent Second transmission. Nash also offers, in these great new cars, something brand new in free wheeling—Synchro-Shift Free Wheeling—as an optional choice at only \$20 to \$35 extra.

PRICES
\$795
TO
\$2025
f. o. b. factory

NEW SYNCHRO-SHIFT **NASH**
FREE WHEELING

Furniture designed by Elsie de Wolfe



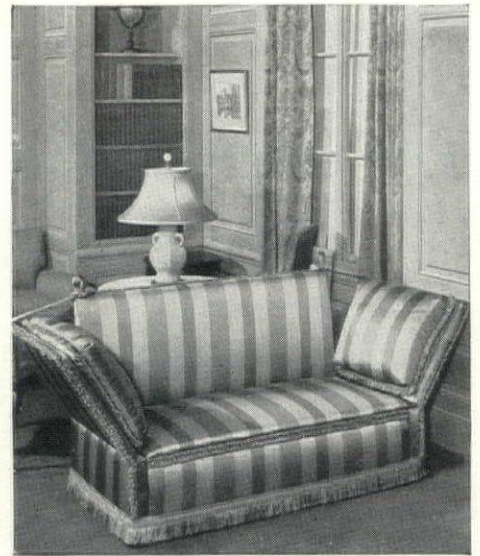
• Craftsmanship by Karpen

Elsie de Wolfe, the internationally famous interior decorator, has designed and styled a variety of groups and separate pieces for Karpen

THE FRENCH ROOM. Not only the furniture, but the entire room was designed by Miss de Wolfe

WHAT fascinating things Miss de Wolfe does with furniture! No wonder it's a distinction to have one's town or country home "done" by her. No wonder you yourself want to have an Elsie de Wolfe living room. Certainly you will want to see the new pieces she has designed and styled for Karpen.

You'll lose your heart to this furniture to which Elsie de Wolfe's genius has given so much charm and to which Karpen has added such deep, lasting comfort. There are dozens of highly individ-



This Knole sofa, from THE ENGLISH ROOM, is of striped damask, with adjustable arms



PHOTOGRAPH BY CECIL BEATON, ENGLAND



THE ENGLISH ROOM, by ELSIE DE WOLFE
Miss de Wolfe is partial to a soft, delicate background and to designs of simple elegance

ual designs and fabrics to choose from. Karpen economy production brings them to you at prices that are most unusual for furniture of this character. Ask your dealer or interior decorator to show you these lovely pieces or write for the name of the nearest dealer from whom you can purchase. Also displayed at Karpen's showrooms, Chicago, New York and San Francisco.

✦ WRITE FOR FREE ILLUSTRATED BOOKLETS ✦

S. KARPEN & BROS., 801 S. Wabash Avenue, Chicago, Ill.
37th and Broadway, New York City; or P. O. Box 604, Huntington Park, Calif.
Please send me the following checked booklets: Elsie de Wolfe furniture
"Healthful Sleep," illustrating Karpen mattresses "Rooms of Color," showing Karpen ensembles

Name.....City.....

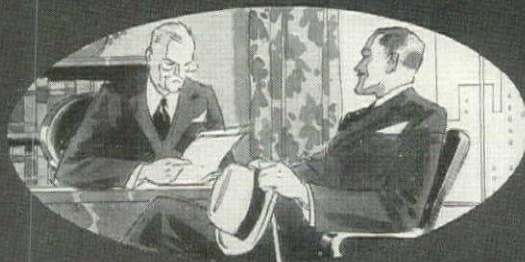
Address.....State.....

KARPEN FURNITURE

Every home should have



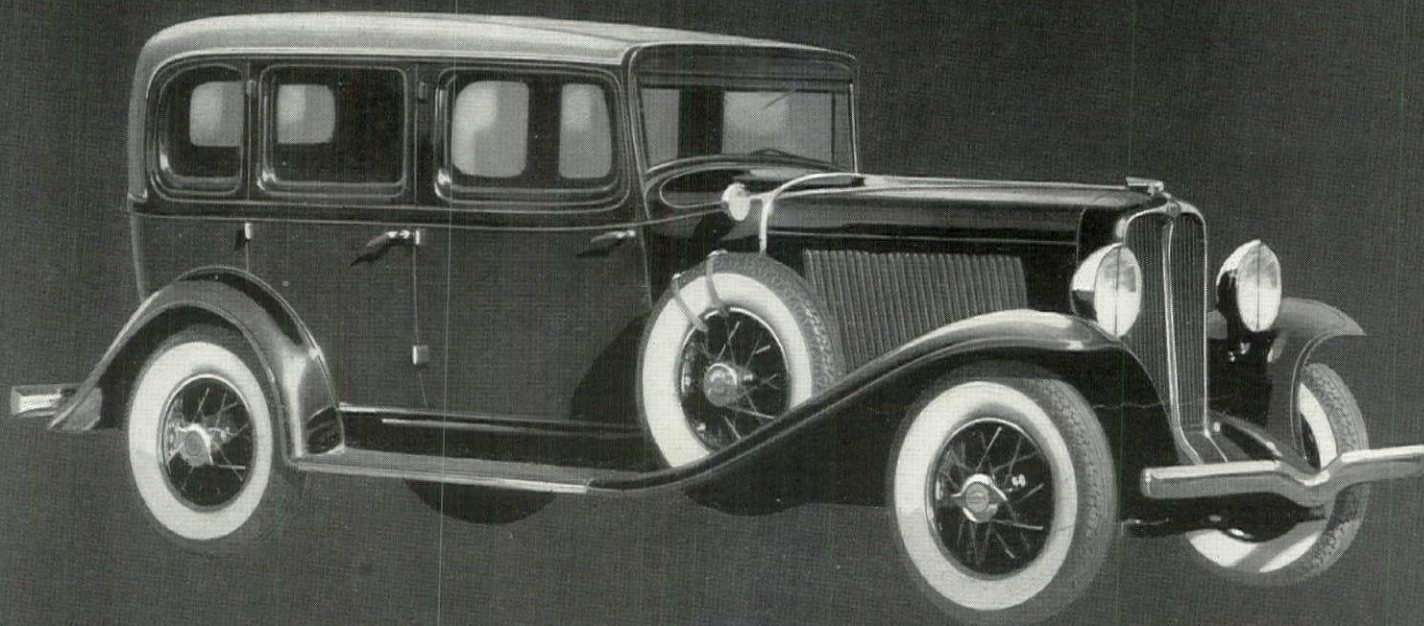
Karpen Guaranteed Furniture



The secret of Auburn's success is very simple. It lies in building a better automobile and then selling it for less money. Anyone can verify this claim by making comparisons. That is why many thousands more Auburn cars have been sold this year than during all of last year. As a result of the enthusiasm of Auburn owners, the world has learned to expect more from Auburn. To prove worthy of its position of leadership Auburn's vigilance is never relaxed.

AUBURN

POWERED BY LYCOMING



The car illustrated above is the 5-passenger Sedan. Silent-Constant Mesh in Standard Models. All Custom Models include Free Wheeling. Custom models 8-98A: 5-passenger, 2-door Brougham \$1145; Business Man's Coupe \$1195; Convertible Cabriolet \$1245; 4-door Full Sedan \$1195; Convertible Phaeton Sedan \$1345; 7-passenger Sedan \$1395. All Custom Models include Free Wheeling. Standard models 8-98: 5-passenger, 2-door Brougham \$945; 4-door Full Sedan \$995; Convertible Cabriolet \$1045; Convertible Phaeton Sedan \$1145; Business Man's Coupe \$995; 7-passenger Sedan \$1195. All prices f. o. b. factory. Equipment other than standard, and wire wheels, at extra cost. Prices subject to change without notice.

AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA



When you modernize...

Begin with the Kitchen Sink

IT'S time to bring your kitchen up-to-date—time to discover what a difference a Monel Metal sink can make in the appearance and convenience of your kitchen.

With the silvery Monel Metal surfaces brightening up corners as they were never brightened before...with the rich lustrous gleam of this Nickel alloy harmonizing with and complementing other kitchen colors... you'll see for the first time what a pleasant place your kitchen can be.

You'll also discover that a standardized Monel Metal sink is a sound investment. If you ever want to sell or rent your house, a Monel Metal sink will make it easier. And if you continue to live in it yourself, your

busy hours will be much more productive and pleasant.

The new standardized Monel Metal sinks offer advantages never before available in any sink, regardless of price. Silvery beauty... solid metal with no coating to wear off... noise-deadening construction... protection against dish breakage... easily cleaned metal... no seams or joints... immunity to rust... resistance to corrosion... 31% more work space... there are so many reasons why you will want a Monel Metal sink that you should ask your local plumber for more information. He can also give you prices, sizes, models, etc. Don't forget to tear off and mail the coupon below for the booklets offered without cost or obligation.

THE INTERNATIONAL NICKEL COMPANY, INC., 73 WALL STREET, NEW YORK, N. Y.



A HIGH NICKEL ALLOY
MONEL METAL
MODERN AS TOMORROW



Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



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

Gentlemen: Please send me booklets checked below:

- "A New Sink for the Kitchen Beautiful"
- "Nickel's Worth"—a booklet on Nickel by Floyd Gibbons.

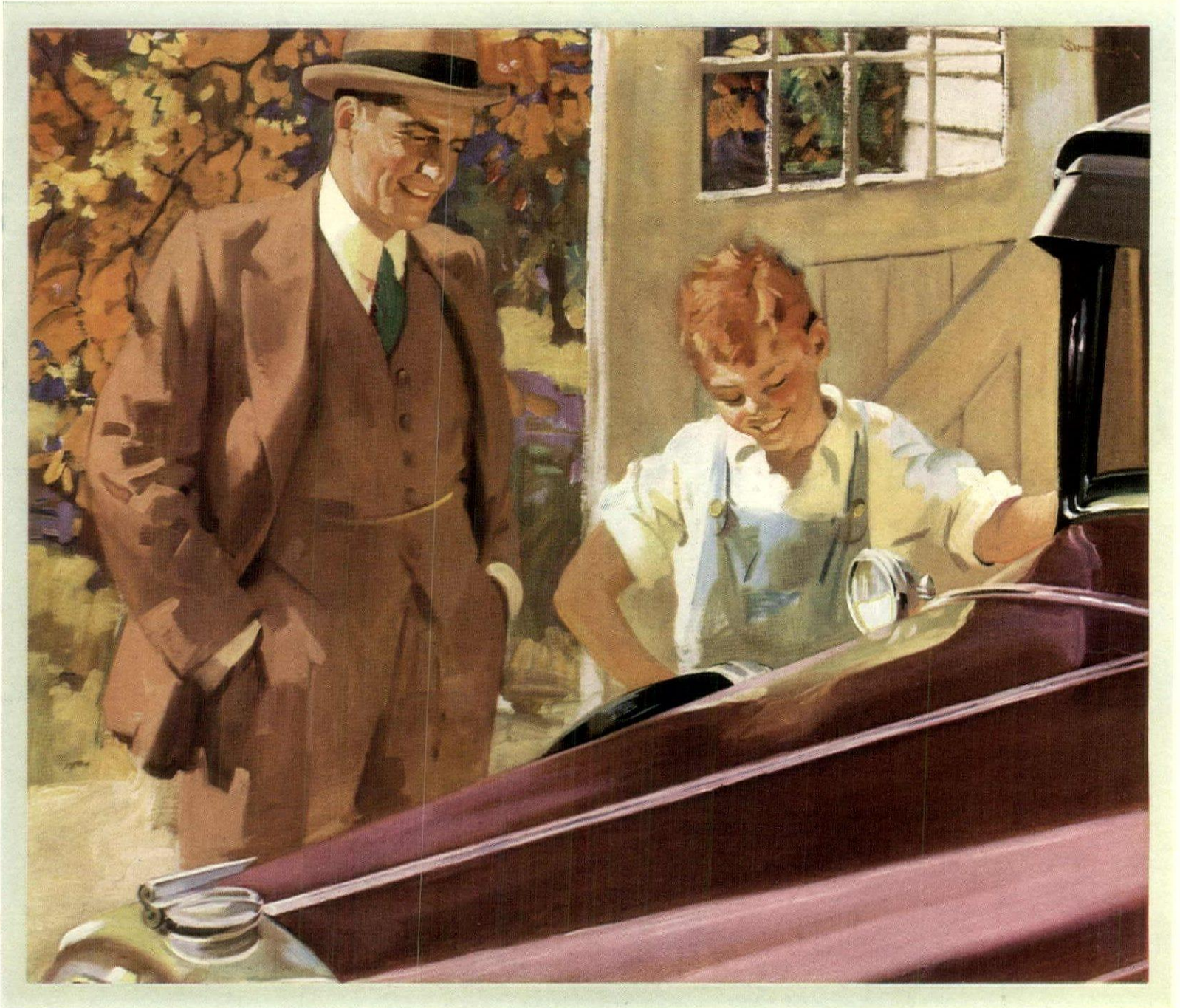
Name _____

Address _____

Occupation _____

H. & G. 10-31

THE EIGHT AS BUICK BUILDS IT



**“Mister, I’m going to own a Buick, too,
when I grow up.”**

“That’s what I said, sonny, when I was a boy.”

Buick has kept faith with the boys of America for almost three decades, and will continue to keep faith with them through the years, by building better and better and steadily maintaining Buick’s position as the standard of value. Buick Eights, winning twice as many buyers as any other car in their field, are offered in four series with 22 luxurious models priced from \$1025 to \$2035 at factory. All models have Valve-in-Head Straight Eight Engines, Silent-Shift Synchro-Mesh Transmissions, Torque Tube Drives and Insulated Bodies by Fisher.



NEW YORK'S UNOFFICIAL PALACE

by George S. Chappell

FORTY years ago the dominant citizens of New York recognized that their city had no adequate background against which the progress of its fashionable life could effectively be displayed; no setting in which its society could, as it were, hold court.

Rome, London, St. Petersburg, Vienna, Madrid and Berlin all boasted of palaces in which the social progress of the people could be unfolded. But the geographical position of Washington; the fact that it was not our social capital, and the democratic limitations set upon our Presidents in respect to entertaining left us, in this country, without an adequate social *mise en scène*.

In the early nineties the astonishing growth of our country's wealth and our rapid advances in the arts, in sophistication and in taste, clearly indicated the need for such an arena.

Two men arose to supply that need—William Waldorf Astor, later, Baron Astor of Cliveden, and his cousin, John Jacob Astor. These men had inherited from their respective fathers two mansions on Fifth Avenue between 33rd and 34th Streets. As a result of their energy and vision the Waldorf-Astoria reared itself on the site of those ancient mansions.

It was in 1893, while the World's Fair in Chicago was astonishing the country that the Waldorf—the most imposing and costly hotel in America—opened its doors.

Our social leaders in those days, the Astors, Vanderbilts, Schermerhorns, Rhinelanders, Gerrys and Belmonts, managed to make of the Waldorf something very like a Court. It was they, for instance, who planned the hotel's opening ball and brought to it such famous subscription dances as "The Assemblies" and "The Patriarchs," then the smartest dances in America. While it was Mrs. William Astor who hovered benignly, as a presiding genius, over these affairs it was Mr. Ward McAllister who actually *ran* them, and Elisha Dyer, Worthington Whitehouse and Harry Lehr who led the cotillions that made the dances so famous.

Four years later, when the Waldorf had entrenched itself as a social institution in America, the Astoria was completed and joined hands with the Waldorf. The enlarged hotel at once became the background, not only for Society, but for bankers, statesmen, diplomats, and the avowed captains in every branch of industry. It was there, virtually, that the billion dollar United States Steel Company was formed; there that Gates, Widener, Schwab, Gary, Reid, Leeds, Vanderbilt and other pedigrees of American finance foregathered and held sway.

The Astoria itself opened its doors in 1897 with the most elaborate and ambitious entertainment ever seen in America, the memorable and widely discussed Bradley-Martin Ball. For more than three decades after that event the combined hotel continued to serve, in America, as a synonym for "smartness" and for refinements in the then little-understood art of living. Finally, after thirty-five years, when the hotel had apparently achieved permanence in American life, the country was astounded to hear that the institution would soon be no more; that it was to be demolished and utterly erased from memory. It was announced, at the same time, that the Empire Building, that incredible temple to modernity, with Al Smith as its *genius loci*—would rise majestically from the Waldorf's grave.

Hearing these announcements, the World of Fashion, a good deal alarmed, leaned back and said, "Well, where can we go *now*?"

But, fortunately for America and its social traditions, history is today repeating itself. For, just as the citizenry of New York were feeling the need of a greater and still more expansive arena against which to reflect its kaleidoscopic life, a group of representative men had gathered together and created for them the New Waldorf-Astoria which, like the fabled phoenix of old, has risen, new-born, from the ashes of its own demise.

And now, on October 1, at Park Avenue and Fiftieth Street, the new Waldorf-Astoria will open its doors.

It is a relief to think that the era of the great hotels is not ended and that this new enterprise (on which twenty-eight million dollars has been spent—without counting the value of its land) will carry on its old traditions. As New York's new and unofficial palace it will continue to serve as a gauge by which to measure the country's progress in taste, sophistication and good living. It is pleasant, too, to note that the architectural setting of the hotel conforms in distinction and taste with its location which, for more years than we can prophesy, is certain to remain the center of New York's social life. With the completion of the Waldorf-Astoria there is certain to begin a new and fascinating chapter, not only in the social history of New York, but in that of the country at large.

And, with the opening of its doors, the World of Fashion, no longer alarmed, may lean back and say, "Well, *now* we know where we can go!"

✱
OPEN

✱
 O C T O B E R F I R S T



PARK TO LEXINGTON ≡ 49TH TO 50TH ≡ NEW YORK

FINE LIVING... *à la carte***THE NEW WALDORF**

gives vital modern expression to a distinguished tradition. Its twin towers rise dominant above Park Avenue. In equipment and appointments, it is far beyond anything hitherto attempted in the hotel-world. In hospitality and personal service, it will carry on the famed tradition of the old Waldorf.

THE RESIDENCE APARTMENTS

comprise a series of private town dwellings. Each is individual in color scheme and furnishings. Most of these residence apartments are in The Towers.

PRIVACY

is assured by the arrangement of elevators, by individual foyers, by sound-proofing and other modern innovations. The Towers have the further privacy of separate under-cover motor entrance and separate elevators. Tower residents also have their own concierge bureau.

FREEDOM FROM RESPONSIBILITY.

All these luxuries of private-home living may be enjoyed with complete freedom from household cares, maintenance, or investment. Apartments are also available unfurnished.

FAMOUS DECORATORS

have treated each apartment individ-

ually. English, French, Swedish and American decorators are represented. Eighteenth-century English and French taste predominates. The color harmonies are sophisticated and sure; the furniture is in the best private-house taste.

MODERN CONVENIENCES

abound in the transient apartments also. Each apartment has an electric clock...reflected lighting...double the usual number of electric outlets...radio...circulating ice-water...immediate mail and message delivery.

PRIVATE ENTERTAINING.

Numerous private dining-rooms and suites are available for dinner parties, dances, wedding receptions and other social occasions. In these rooms, arrangements can be made for portable movietone apparatus.

PUBLIC FUNCTIONS.

Every form of entertainment, from the small party to the mammoth ball, can be handled with efficiency at the Waldorf-Astoria. The Grand Ballroom has an orchestral organ and full theatre-size stage, movietone and technicolor apparatus. It is wired for television.

COMMENDATORE GIULIO GELARDI,

of Claridge's, London, is Director of The Towers of the Waldorf. The same

punctilious service which characterizes Claridge's will be created in The Towers under his direction.

"OSCAR OF THE WALDORF".

The famous Oscar Tschirky, who has been associated with The Waldorf since its beginning, is in charge of the banqueting and entertainment facilities.

ALEXANDRE GASTAUD,

internationally renowned chef, is the Director of Waldorf-Astoria kitchens. Food has always been the Waldorf's pride. It will continue to be so. A specialty of the house will be American cookery, following famous recipes.

DOMESTICS

provided at call...maids, valets, butlers, chauffeurs, messengers... Social Secretary Service. Entertainment Bureau. Shopping Bureau. Personal servants may also be retained; there are pleasant quarters and special recreation rooms for them.

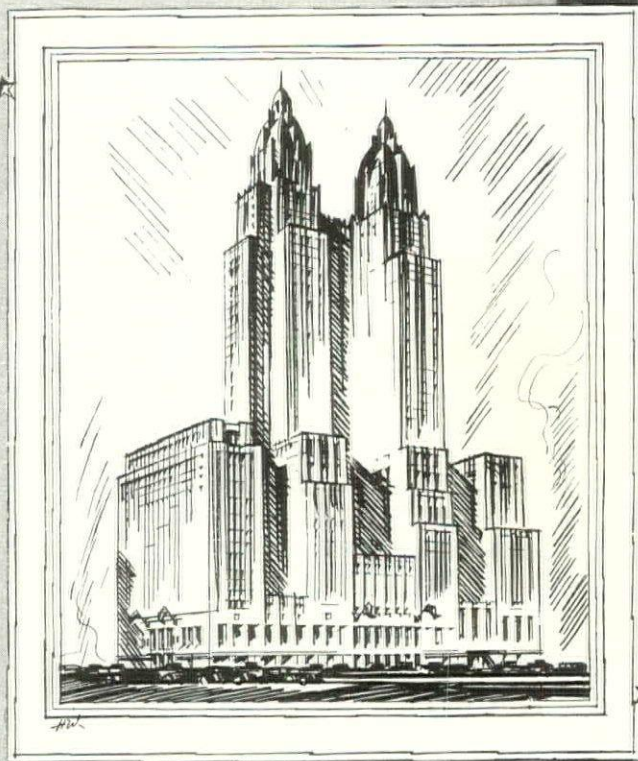
NOW RENTING.

Completely furnished floors are open for inspection. Rentals are in scale with modern ideas of economy. No financial investment or personal responsibility. A lease if you prefer; or an arrangement terminable at will. Telephone ELdorado 5-3000.

RATES...AS AT THE OLD WALDORF...FROM SIX DOLLARS

THE WALDORF - ASTORIA





THE WALDORF-ASTORIA

LUCIUS M. BOOMER, *President*



*A Living Room in the Waldorf-Astoria,
decorated by W & J Sloane*



*An attractive Bedroom in the Waldorf-
Astoria, decorated by W & J Sloane*

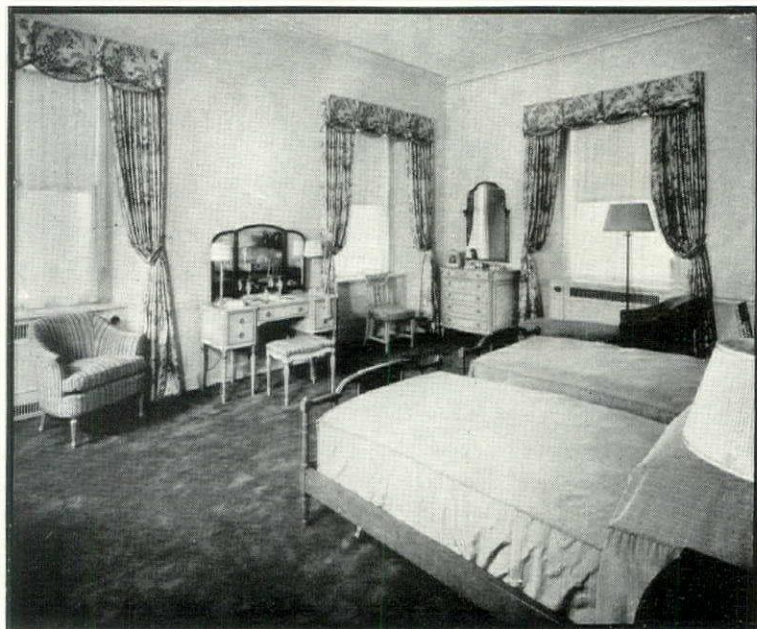
The WALDORF-

EIGHTY-EIGHT years of experience in furnishing the finest homes of the United States, and our unique facilities for providing FURNITURE and FLOOR COVERINGS of unusual merit, were the determining factors in the selection of our organization as general furnishing contractors to carry through this—the largest contract of the sort ever placed.

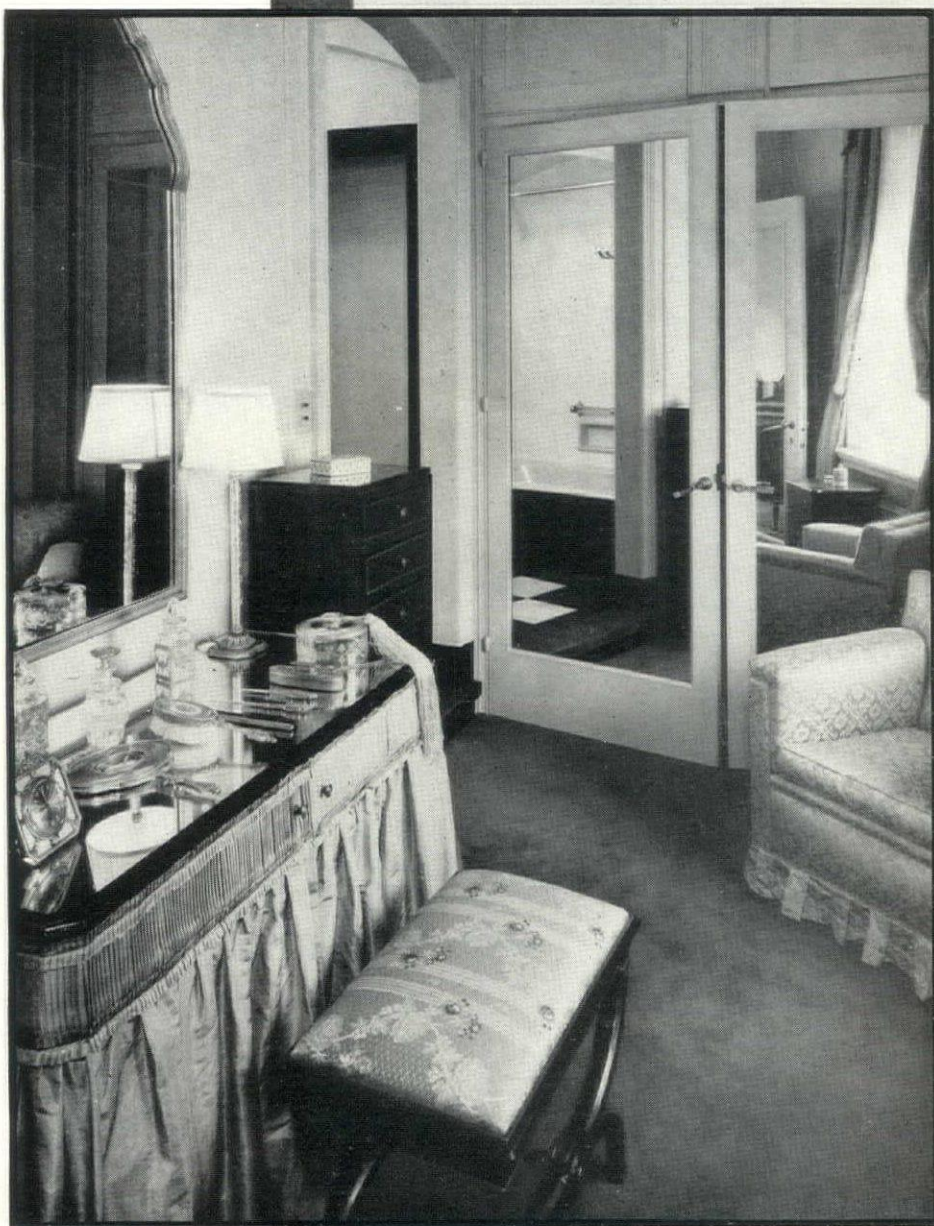
The opening of this latest and most luxurious hotel will provide an opportunity to inspect the result of the careful planning which has produced the comfortable and homelike atmosphere of its rooms and apartments.

We are confident that a visit to this most modern hotel will prove most pleasing to all interested in correct home furnishings.

★ ★ ★ **W & J**



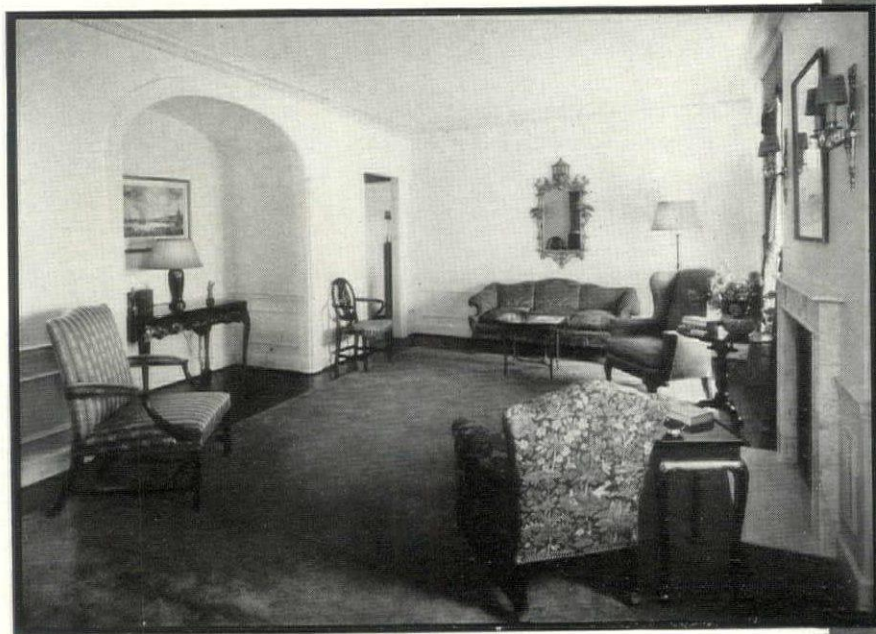
ASTORIA



Whether your problem be the furnishing of a simple room, a cottage, a palatial residence or a vast hotel, all our experience, knowledge and resources are enlisted in behalf of a correct and satisfactory solution.

SLOANE

575 FIFTH AVENUE AT 47TH STREET, N. Y. C.



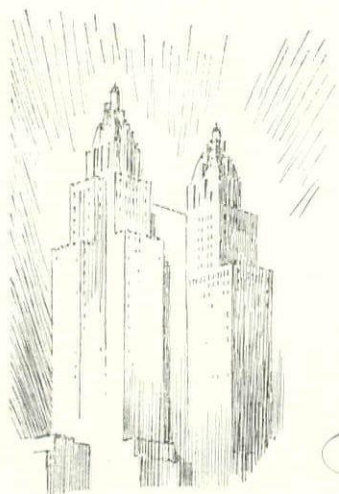
A charming Boudoir adjoining a Bedroom in the Waldorf-Astoria, decorated by W & J Sloane



A Living Room in the Waldorf-Astoria, decorated by W & J Sloane



Still another Tribute to



IN planning the new and finer Waldorf-Astoria, which has just opened its doors, the management decided to include in the twin towers, with their glorious prospect, suites done in the exquisite manner of the French 18th century. ✦ The possibilities of both Europe and America were investigated carefully by the representatives of the Waldorf-Astoria, with the desire to have utter purity of style, artistic merit and durability from the standpoint of construction. ✦ It was realized, further, that to retain its true character, French furniture must be *made in France*. ✦ Hence, after exhaustive study, Jacques Bodart was chosen as truly able to adapt a highly individualized artistry to present-day American living conditions. ✦ Its Jacques Bodart furnishings accordingly enable the Waldorf-Astoria to offer in these suites the charming atmosphere of the home of the connoisseur.

Jacques Bodart, Inc.
 RUBY S. CHAPMAN, *Pres.*
 ANTIQUES & REPRODUCTIONS

New York: 385 Madison Avenue

Los Angeles: 5514 Wilshire Blvd.

In Paris: 11, Rue Payenne

JACQUES BODART, Inc.

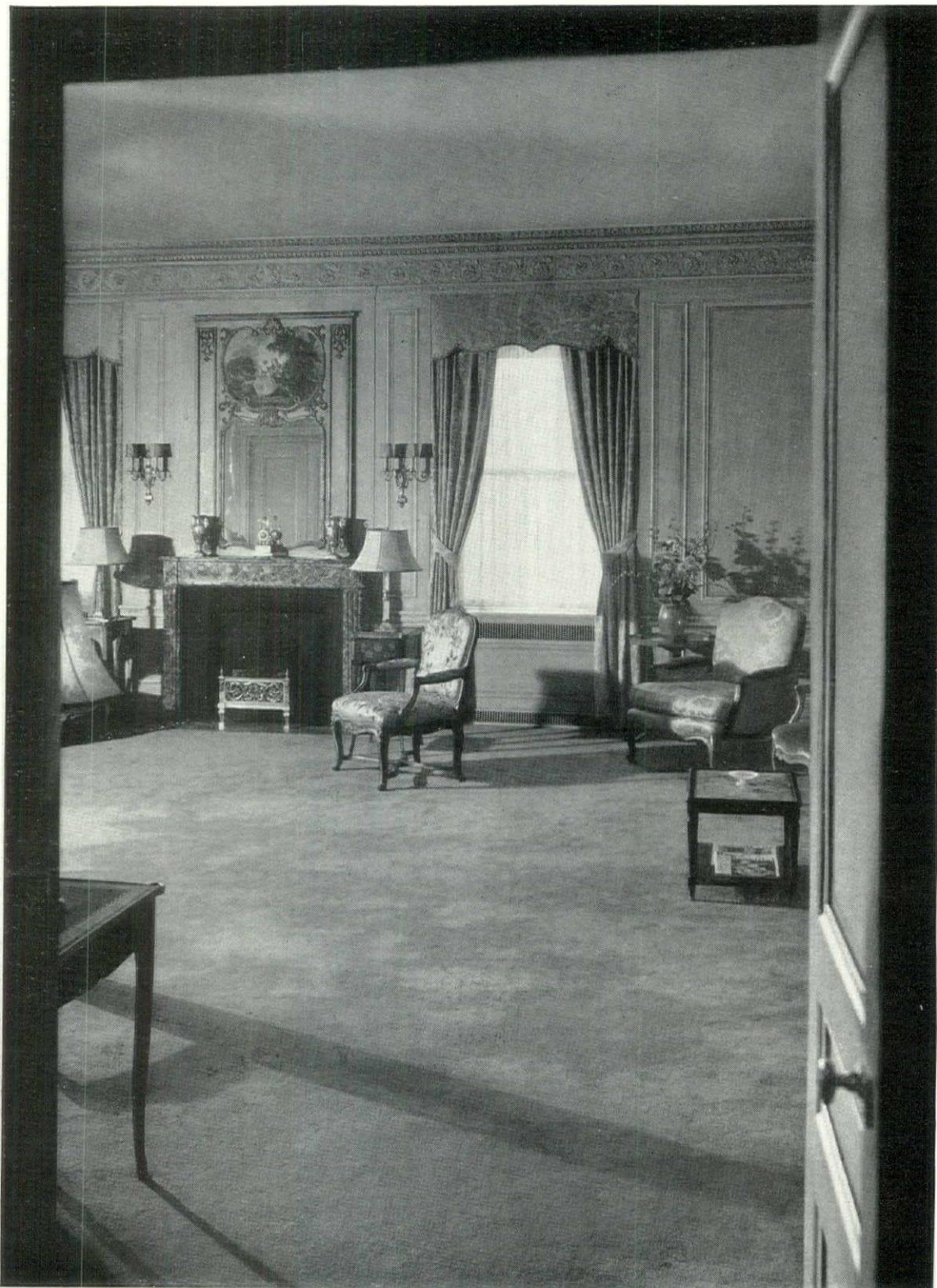


B

You are cordially invited to our Madison Avenue showrooms. Purchases may be made through your decorator or dealer.

Jacques Bodart reproductions, exclusively the product of skilled hand-workers in France, are certain to grow rarer as the men capable of such consummate artistry grow fewer. Hence, in the truest sense, the ownership of a Jacques Bodart piece becomes an investment.

This is a camera study of a living room in one of the tower suites, with furniture in the French 18th century manner by Jacques Bodart, Inc. The carpet, in a specially-woven toast color, is Mohawk Chenille.



The

WALDORF-ASTORIA.

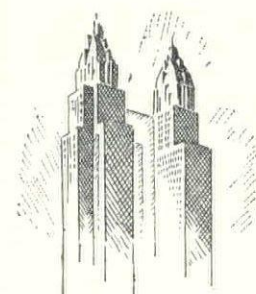
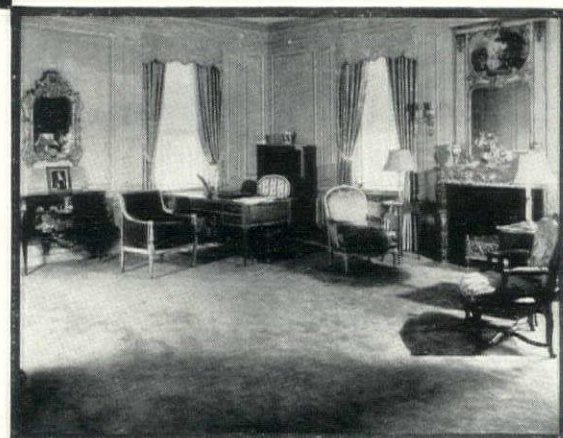
Where, amid a luxury of appointment and a mellowing tradition, living is transformed from a practical business into a fine and an immensely satisfying art.



Other views of a room in the twin tower suites, laid with specially-woven, deep-piled Mohawk Chenille carpeting.

NEVER before has the opening of a new hotel been so informed with a sense of the historic as is the case with The Waldorf-Astoria, which on October 1 commenced its official existence. The country at large had long regarded the older Waldorf-Astoria as the nation's host to the visiting great of all the world. This national feeling, of course, the new Waldorf-Astoria now inherits.

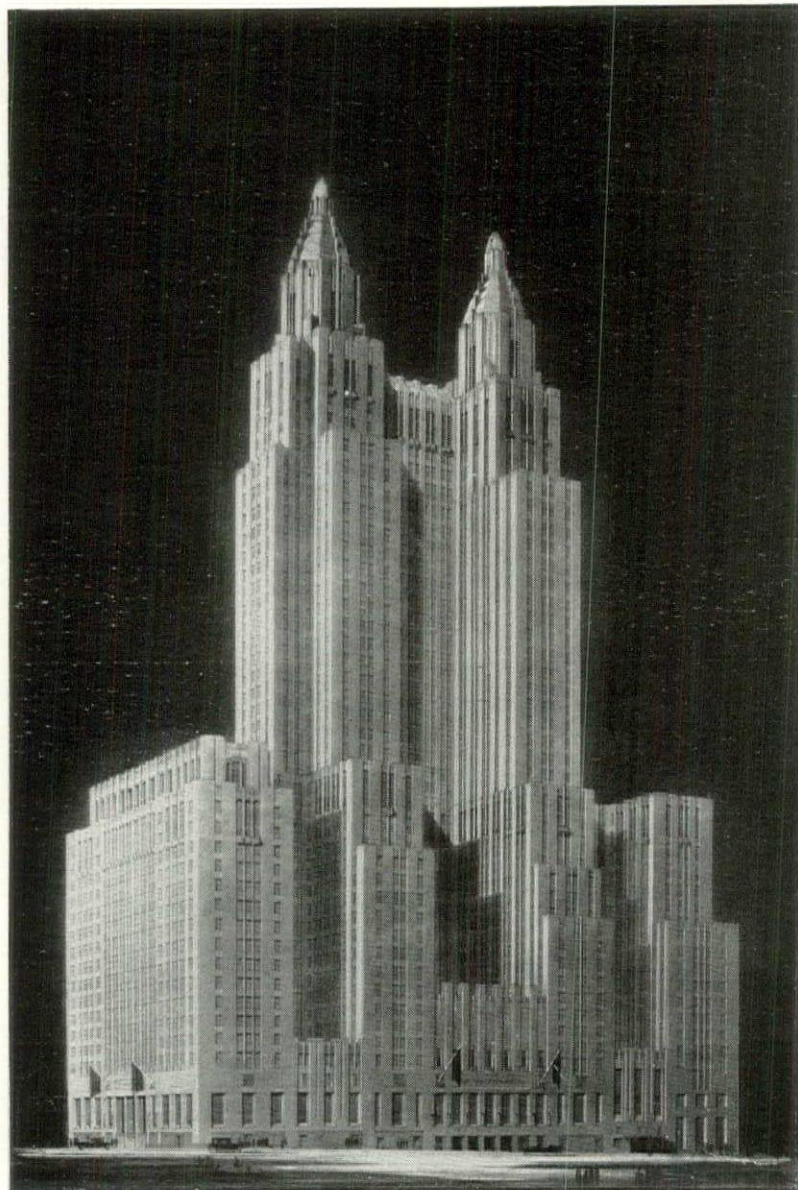
• Apart from providing a new home for an old tradition, however, this latest arrival among distinguished hotels carries tasteful luxury of appointment and equipment to new heights. • Naturally, all equipment was selected by the officials of the Waldorf-Astoria with exacting care. That Mohawk carpets should have been chosen for many spaces—suites in the twin towers, the Park Avenue foyers, dining rooms, lounges and other prominent locations—is one more proof of Mohawk's capacity to weave floor coverings of harmonious beauty and exceptional durability.



For the name of your nearest dealer in Mohawk Rugs and Carpets write to:
Contract Department, MOHAWK CARPET MILLS, 295 Fifth Avenue, New York.

• MOHAWK *Rugs & Carpets*

Beauty and Quality created the demand



The new Waldorf-Astoria, Park Avenue and 50th Street, offers the world the last word in modern and luxurious appointments.
Architects: Schultze & Weaver. Builders: Thompson-Starrett Company, Inc. Both of New York City.

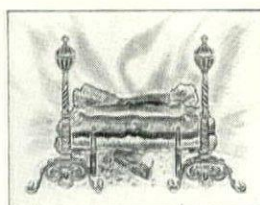
Some of the Buildings for which the Wm. H. Jackson Company has recently executed contracts:

- The Empire State Building New York
- Bank of Manhattan Building New York
- R. C. A. Building New York
- New York Life Building New York
- Stone & Webster Building New York
- New York Times Building Brooklyn
- The Fisher Building Detroit
- Canal Bank & Trust Co. Bldg. New Orleans
- Folger Shakespeare Library Washington, D.C.
- Bank of Hawaii Honolulu, T. H.
- Residence of H. F. Dupont Winterthur, Del.

Jackson Products were chosen for the old Waldorf and the new Waldorf.

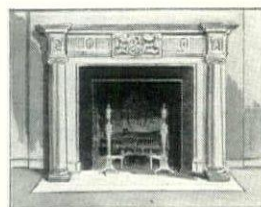
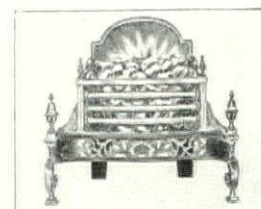
Jackson Products will also add signal charm and distinction to your home.

FOR more than 100 years the Wm. H. Jackson Company has specialized in the importation and creation of fixtures and furnishings for America's finest private and public buildings. Jackson products are many and varied. They include all types of Architectural Metal Work as well as a great variety of decorative accessories



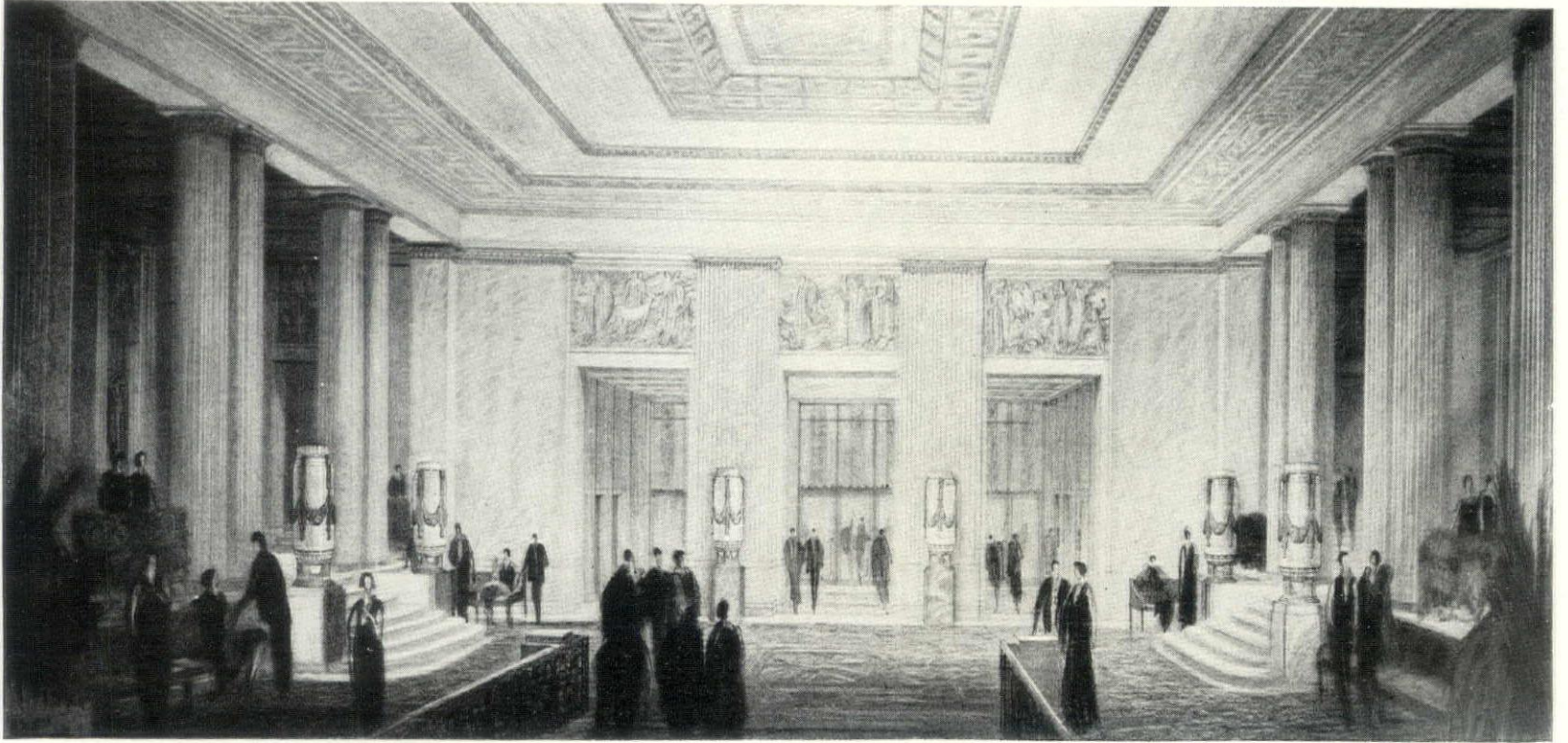
for the hearth and home—in marble, bronze and other metals. Back in 1893, when the old Waldorf was built, the Wm. H. Jackson Company was called upon to create and install the Ornamental Bronze Work, which long distinguished this famous and

luxurious hotel. In the new Waldorf-Astoria Jackson has been awarded contracts for the interior Architectural Metal Work and is also supplying Electric Log Fires or Electric Coal Grates of their design and manufacture in over 200 rooms. You will find these attractive modern "fires" highly desirable for your home or apartment. They are equally inviting the year round for they contain Electric Heating Elements which may be turned on and off at will. Another phase of this organization's service to the public is in the field of Mantels and Fireplace Fixtures. Jackson imports rare antique Chimney Pieces and authentic reproductions of Period Mantels from England, France and Italy . . . Jackson also duplicates many of these models in Cretan Stone (a product of exclusive Jackson manufacture) . . . and designs, and produces in their own foundries Andirons, Grates, Screens and similar Fireplace Fixtures styled



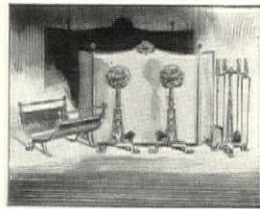
Wm. H.

for these products . . . Value sustains it!



Main Foyer, Park Avenue Entrance, of the new Waldorf-Astoria. Interior Architectural Metal Work, here and elsewhere in the building, executed and installed by Wm. H. Jackson Company.

in accordance with the various decorative Periods and made from the finest materials. ∞ Further evidence of Jackson's skill in the casting and modeling of metals is found in their Bronze Lamps, Smoking Stands and Book Ends, which are available in both original and Period designs. ∞ You who seek to add charm and distinction to your home, will find that Jackson products make their first and strongest appeal through their unsurpassed beauty and quality. ∞ And you could be offered no more convincing evidence of value than the record of growth and success achieved by this century-old House. ∞ Piece-by-piece and price-for-price comparison with other products will make this clear to you. ∞ Jackson Mantels, Fireplace Fixtures,



Lamps and similar objects of art and utility for the home may be purchased at the Jackson Galleries in New York, Chicago and Los Angeles, and in other cities at the well-known establishments listed at the right.

Exclusive Representatives of the Wm. H. Jackson Company

Baltimore J. G. VALIANT COMPANY	Detroit THE MARTIN-GIBSON COMPANY
Boston PETTINGELL-ANDREWS COMPANY	Philadelphia J. G. VALIANT COMPANY
Cincinnati THE A. B. CLOSSON JR. COMPANY	Pittsburgh BEAUX ARTS
Cleveland THE STERLING & WELCH COMPANY	Providence TILDEN-THURBER CORPORATION
Dayton THE A. B. CLOSSON JR. COMPANY	St. Louis SCRUGGS-VANDERVOORT-BARNEY
Denver DENVER DRY GOODS COMPANY	Washington J. G. VALIANT COMPANY

JACKSON COMPANY

2 West 47th Street, New York City

318 No. Michigan Avenue, Chicago

5514 Wilshire Boulevard, Los Angeles
(Supervision W. Jay Saylor)

❖ OVER A HUNDRED YEARS OF SERVICE ❖

The Hardware
for the new
Waldorf-Astoria
is
RUSSWIN

•
42 SPECIAL DESIGNS

•
ORIGINATED BY SCHULTZ & WEAVER • ARCHITECTS
FABRICATED BY RUSSWIN

•
RUSSELL & ERWIN MANUFACTURING COMPANY (THE AMERICAN HARDWARE CORP., SUCCESSOR)
New Britain, Connecticut New York Chicago London

MEDUSA White Portland Cement



THE WALDORF - ASTORIA

MEDUSA WHITE WAS USED

FOR NON-STAINING MORTAR

● Over 20,000 sacks of Medusa White Portland Cement were used for non-staining mortar in setting the stone in the new Waldorf-Astoria. Schulze & Weaver, architects; Thompson-Starrett Co., contractors; Dickson & Turnbull, stone masons; John A. McCarthy and Co., supply dealers.

MEDUSA PORTLAND CEMENT COMPANY
1002 Engineers Building, Dept. E, Cleveland, Ohio
Manufacturer of Medusa Gray Portland Cement (Plain and Waterproofed); Medusa Waterproofing (Powder or Paste); Medusa White Portland Cement (Plain and Waterproofed); Medusa Portland Cement Paint; Medusa-Mix, the Masonry Cement; and Medusa Stone-T Cement.

MEDUSA

WHITE PORTLAND CEMENT

Plain and Waterproofed

Naturally . . .

the furniture for the main floor
public rooms of the

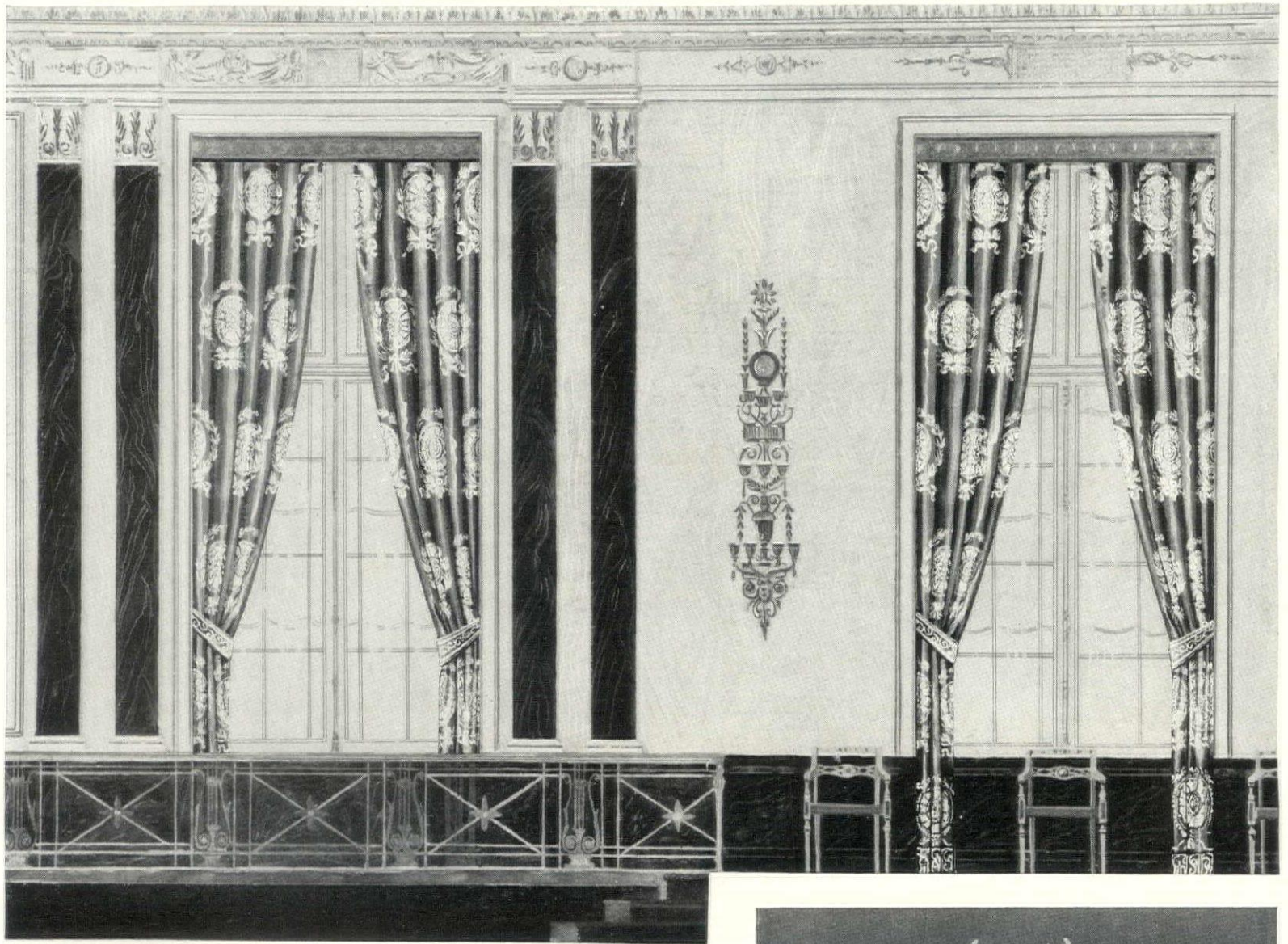
WALDORF-ASTORIA

was designed
and manufactured by

SCHMIEG

HUNGATE

KOTZIAN



Empire Dining Room—from a sketch by the Architects, Schultze & Weaver

The New WALDORF - ASTORIA

CHOOSES SCHUMACHER FABRICS . . .

In this magnificent new hotel—designed by the best twentieth century architectural talent, furnished by decorators of note—Schumacher Fabrics have been given the place of honor . . . being chosen for both draperies and upholstery in the most important rooms. It is significant that once again Schumacher Fabrics have been selected to complete one of the most distinguished interiors of this century . . . Sold exclusively through decorators, upholsterers and the decorative departments of department stores . . . Offices at 60 West 40th Street, New York. Other offices located in Boston, Chicago, San Francisco, Los Angeles, Grand Rapids, Philadelphia and Detroit.



**F. SCHUMACHER
& Company**



From all the world of wallpaper Thibaut was chosen

AWARE that wallpaper is the correct wall covering for up-to-date, cultured homes, and aiming to give their guests the individuality and charm of such homes, the new Waldorf-Astoria decided to use wallpaper from Thibaut in 1,000 of the magnificent rooms of the hotel.

The advantages of coming to Thibaut for wallpaper apply with equal force when decorating a modest home.

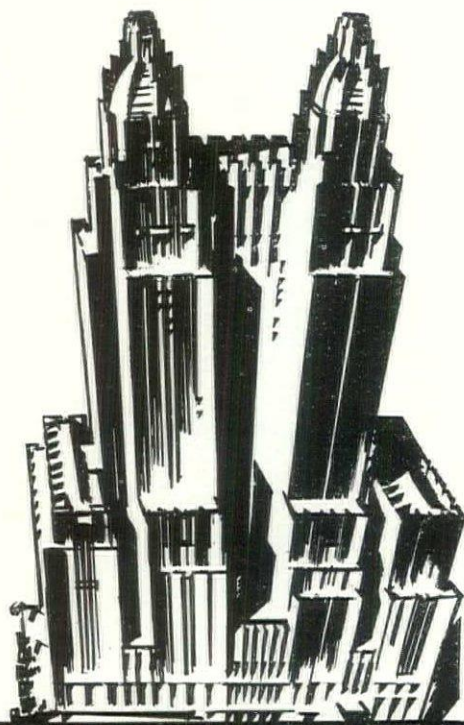
First, Thibaut offers the largest collection of wallpapers in the world to choose from . . . period designs of Colonial America . . . old French and English patterns . . . creations of important living artists . . . as well as the famous Endural washable papers used in the Waldorf-Astoria. Whatever the spirit you wish your walls to express . . . the keynote

in wallpaper may be found at Thibaut.

Secondly, despite the range and variety, no time is wasted at the Thibaut show-rooms in searching through mediocre papers. Every Thibaut pattern is authentically correct and sound in taste.

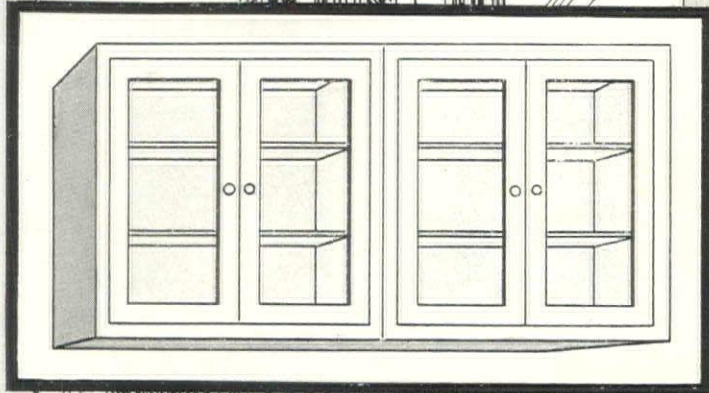
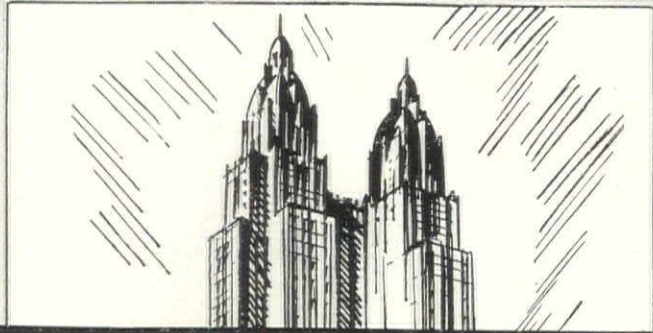
Thirdly, it is an important fact that many of Thibaut's choicest patterns are among those of moderate price.

Ask your decorator to show you Thibaut's light-proof papers, washable papers . . . and Thibaut's beautiful selection of Decorative Fabrics. If you prefer, write and tell us the character you would like to give the room and we will send you a selection of cuttings to choose from. Address, Richard E. Thibaut, Inc., Dept. K-7, 24 West 40th Street, New York City.



THIBAUT

WALLPAPERS AND DECORATIVE FABRICS



WHITE HOUSE CABINETS

*are the choice of
the owners of the*

New WALDORF-ASTORIA

Another tribute to the sterling worth and beauty of the WHITE HOUSE Line is the installation of WHITE HOUSE Cabinets in serving pantries of the residential tower suites of the Waldorf-Astoria.

WHITE HOUSE Units are made entirely of steel in white or color. Beautiful, efficient, permanent, sanitary. Moisture-proof, insect-proof, fire-resisting. Quality construction throughout.

Other well-known New York hotels and apartments equipped with WHITE HOUSE Kitchens and Pantries are: Ritz Tower; 1 Sutton Pl.; 4 Sutton Pl.; 277 Park Ave.; 623 Park Ave.; 660 Park Ave.; 820 Park Ave.; 825 Fifth Ave.; 993 Fifth Ave.; The Beresford; San Remo Towers.

The names of owners of residences having WHITE HOUSE installations is a veritable list of Who's Who in America.

The **WHITE HOUSE** *Line*
TRADE MARK
is made of Steel!

JANES & KIRTLAND, INC.

Established 1840

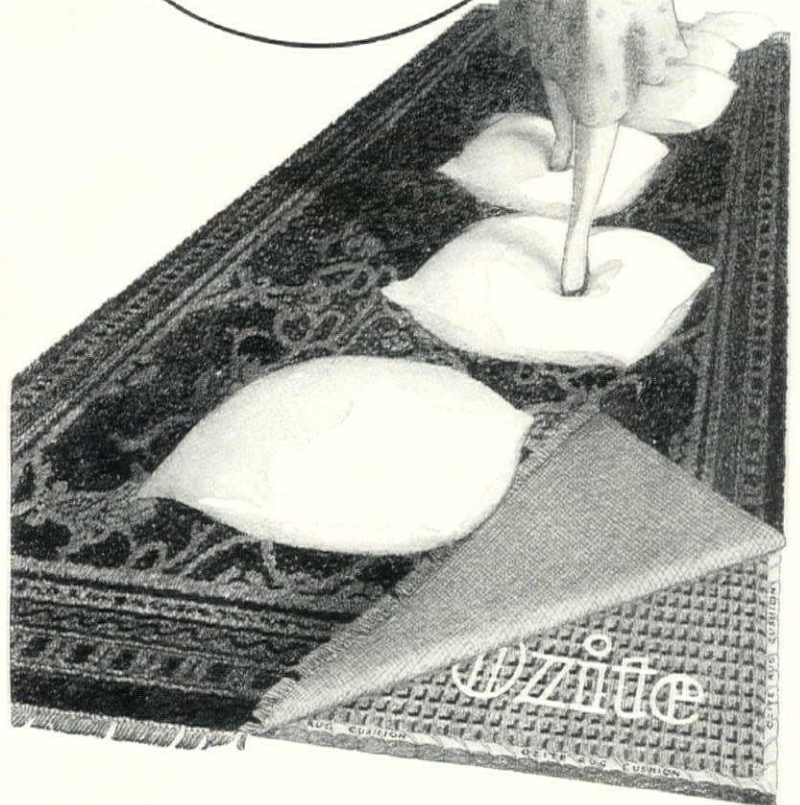
101 Park Avenue

New York City

Like
billowy pillows
under your feet

*... when you
lay your rugs over*

Ozite
Rug Cushion



Do this favor for yourself: Step into any store selling floor coverings and ask to *walk on Ozite!* Feel its thrilling softness—"like billowy pillows." Notice how it makes even inexpensive rugs seem as deep and "cushiony" as priceless orientals.

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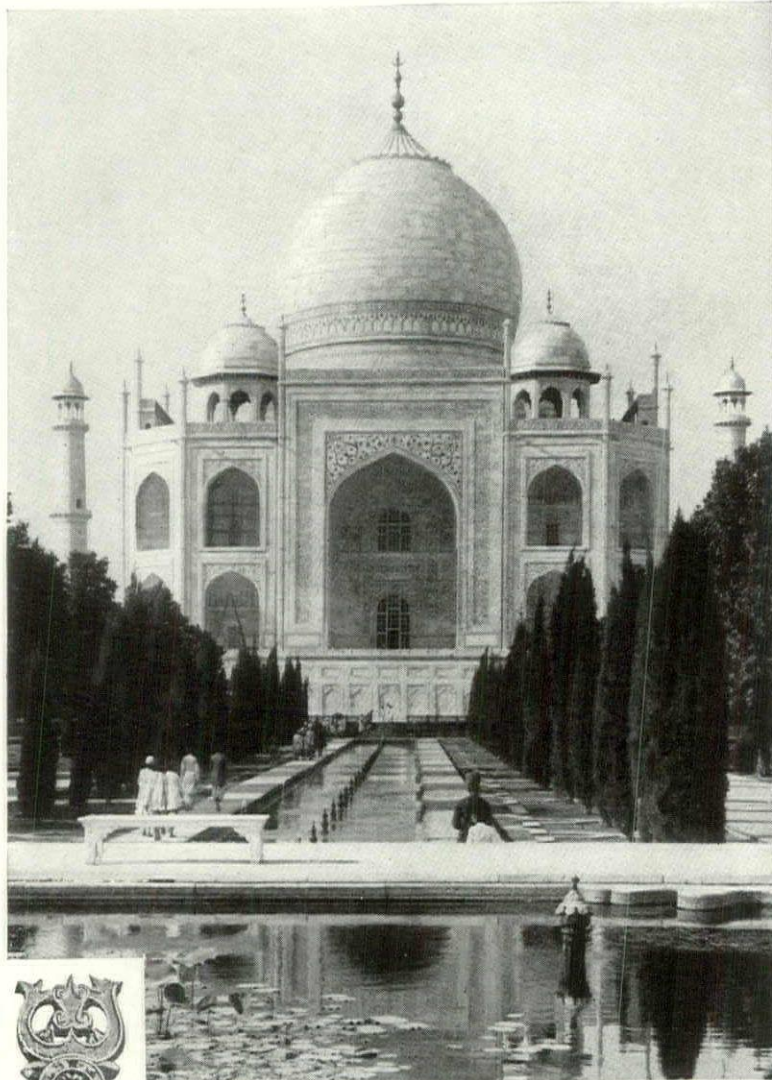
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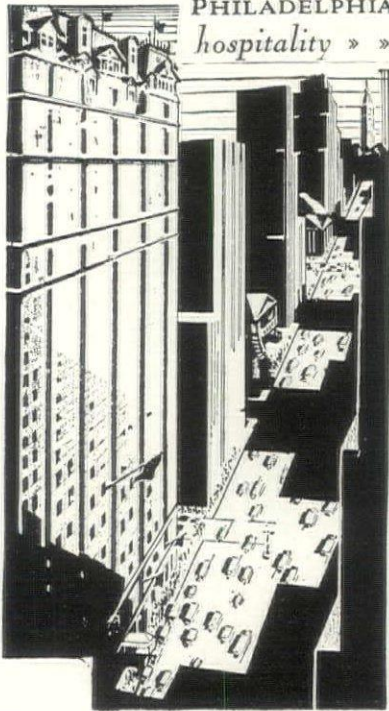
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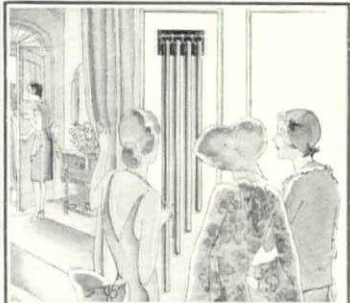


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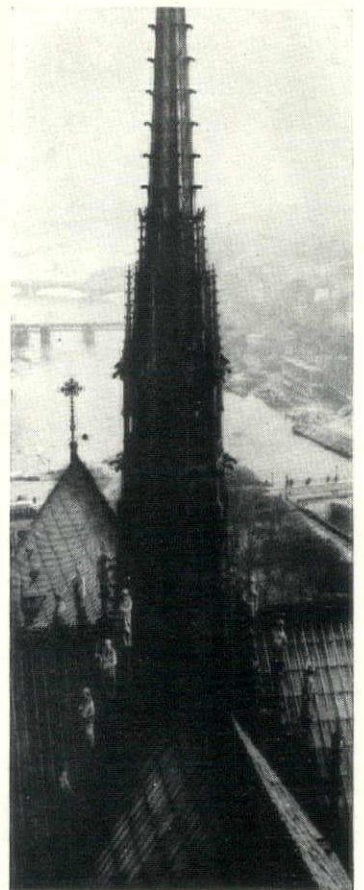
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France

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The shutters are down in the great houses on the Avenue Foch...the theatres are opening...the chic Parisiennes are choosing their clothes...the smart clubs are gay...people are riding in the crisp cool mornings, glorious tanned creatures, back from the country...The jewellers, the antique dealers, the little restaurants are ready for connoisseurs and gourmets...Ciro's on Sunday night is an event...the races are on at Longchamps and Auteuil...They're playing golf at a score of courses convenient to the center of the world...the roads flash with cars spinning out to Fontainebleau, Barbizon, Montigny, Senlis, Compiègne, dozens of pet places within easy reach...The Paris Automobile Show with the advance European and American models for next season...winter fashions are being shown and worn...The hunting season is on...but some still linger on the golden Basque coast, loving Biarritz the more because the crowd has streamed northward...and some are in the Pyrenees, the Alps, the Jura, sitting on top of the world to watch the last flame of those Autumn sunsets...and some, who pride themselves on knowing more than most, have slipped across the sea to Corsica...aren't you homesick?



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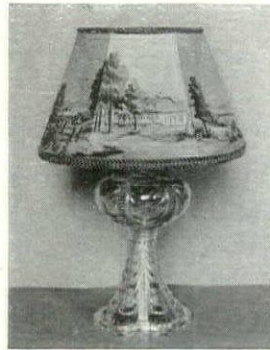
This attractive piece may be had in either walnut or mahogany. Designed as a useful complement to a chair, where it becomes a handy book rack.

Price \$95.00

VALERIA O'CONNOR
Interior Decorator

64 East 55th St. New York City

MANY new and charming accessories for the Early American interior are constantly to be found in the shops where one is told that the interest in this long popular type of decoration is undiminished. The enthusiasm for Colonial furniture which has survived the birth of Modernism and the revival of Victorianism is still strong despite the present trend toward Neo-Classic decoration. Perhaps the surest indication of this fact is found in the large number of Colonial hooked rug patterns shown by manufacturers this fall along with the floor coverings for Directoire and Georgian settings.



Helen Woods, Northampton, Mass.

THE Strahan wallpaper, of which a section has been illustrated in the center of this page, likewise boasts an unusual history. When General Knox of the American Revolutionary Forces was decorating his mansion in Maine he prevailed upon his friend and companion-in-arms, the Marquis de Lafayette, to assist him in choosing the accessories. This paper is a copy of

AMONG the most interesting accessories for the Early American room is the lamp illustrated above, an historic association giving added significance to its graceful lines. This is a faithful reproduction of the oil-burning lamp which lighted the Vermont parlor where Calvin Coolidge took the oath of office as President. The design that is etched on the crystal surface of the lamp base appears like festoons of some fanciful drapery caught up in rows of graceful folds. The base has been cast in a three-piece mold just as was the glass of the original.



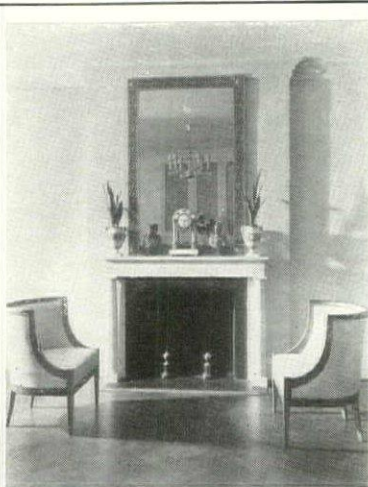
one which was selected by the Marquis. Especially appropriate for either dining or breakfast room, it is patterned with clusters of luscious-looking grapes and peaches in tones of orange and burnt orange softened with lavender shadows. Brown branches and deep green leaves are other color notes. The background is pale gray, tinged with green or a more striking version may be had with a black ground. In a room which received plenty of light the latter could be used with unusual effect. \$1.55 per roll. From Bostwick & Treman, 694 Madison Ave., New York City.

Brownell-Lambertson Galleries, Inc.



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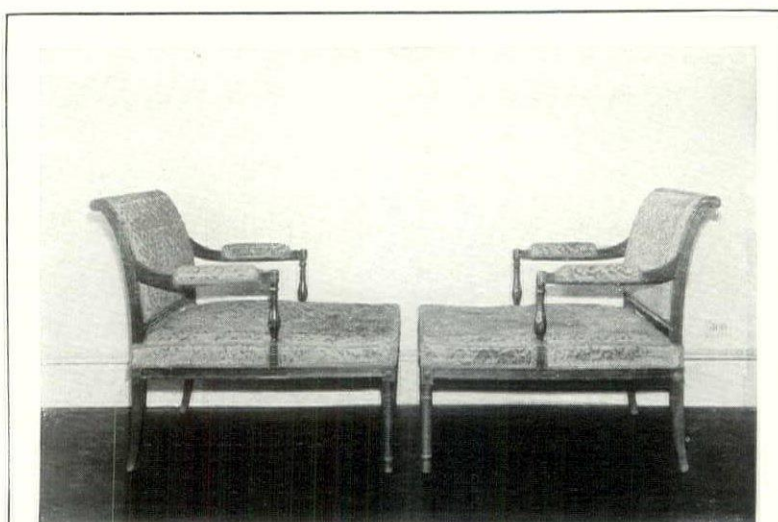
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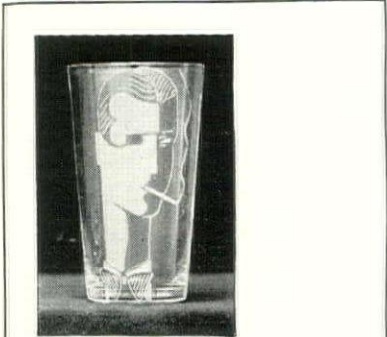
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DECORATIONS
21 WEST 8TH ST.—N. Y.



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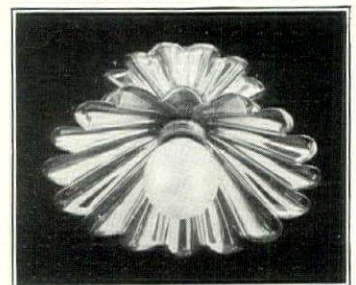


● Crystal Highball
Glasses 6"—\$2.15 each

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New York City

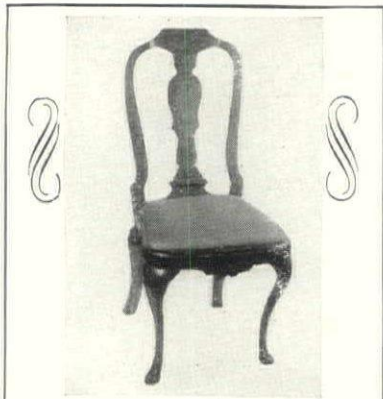
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Display Rooms at 65 Beacon Street at Charles
50J No. Bennet St., Boston, Mass.

DIRECTORY OF DECORATION & FINE ARTS



QUITE ENGLISH

in feeling this chair suggests the best of the Queen Anne period. Stoutly made of Italian walnut, it has the soft patina of old wood. A set of 6—\$900.00. Selected from our stock of over 1000 pieces of English and Continental furniture—largely 18th Century. Sold only through interior decorators; furniture shops.

CHARLES HALL, INC.

16 East 38th Street • New York
CHICAGO LOS ANGELES

ILLUSTRATED at the right is a copy of a Colonial rush-bottomed chair in a charmingly graceful design. The severity which usually characterized the work of Early American craftsmen has been somewhat relieved in this case by fashioning the slats of the back like elongated bows. Hence its designation—the ribbon-backed chair. At the same time none of the practical features for which this period of design is famous are sacrificed, and the extreme sturdiness of this chair is another of its desirable characteristics. As can be seen in the illustration, the seat is very hardily reinforced and the legs gain extra support from the wooden stretcher. Useable in either living room or bedroom of Early American affiliations, its durability recommends it also for the nursery or playroom. This reproduction is the product of a guild of workmen whose aim it is to construct furniture that not only has the appearance of the Colonial originals, but resembles them also in the fine, enduring quality of the workmanship. Made both in walnut and maple; \$40 and \$38 respectively, express collect. The Val-Kill Shop, 331 Madison Avenue, New York.



Here, with ease and dispatch, a perfect twin of your chair will be turned out, hiding its newness beneath an antique finish almost more convincing than that of the original. On the other hand, should you feel that any part of the interior decorations of your home is in need of face-lifting, these workmen will rejuvenate it with skill and imagination. For example, on a recent visit to this studio, there was a bed shown to us whose tall and unlovely head and foot boards had been cut down to a graceful height, painted a new color, and finally decorated by hand with a delightful copy of a French miniature. The Adleon Studios are at 365 West 34th St., New York.

OLD ENGLISH SUGAR BASKET and 100 other tokens

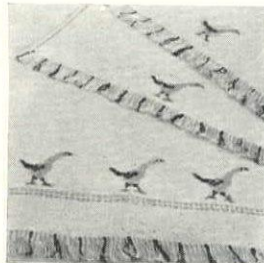


BLUE GLASS and perforated Sterling silver sugar basket, an original Watson-mark creation after the old English tradition, \$12 each. Order from your jeweler or write to us. Ask for free illustrated Gift-list, 100 Watson-mark gifts at \$2.75 to \$100. THE WATSON CO., 6 Watson Park, Attleboro, Mass.



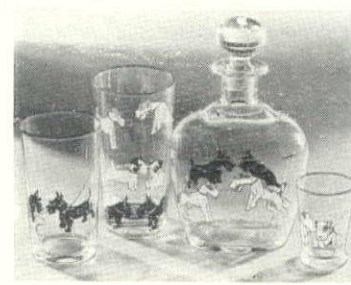
Watson Sterling

If you possess an antique chair for which you have been unable to find a mate, the thing to do is to submit your problem to the Adleon Studios.



THE chickens strutting across the illustration at the left are an embroidered decoration on a linen breakfast set. The feathers of these fine birds are yellow and black to match the fringed border, and their beaks and feet are bright red. Besides forming a gay background for poached eggs at breakfast, this set would be delightful on a child's table, where the barnyard theme might be carried further in the china and decorations. The napkins measure 9 inches square, the cloth, 14 by 22 inches. The cross-stitched design is executed by hand, this set having been imported from Italy. The price is \$3.50. Alma Needlecraft, 225 Fifth Ave., New York.

three trick terriers



extra large glass (16 oz.) decorated in permanent enamels with all three types of terriers on each glass, 22.00 doz. highballs with scotty, sealyham and wirehairs, assorted four of each in dozen, 15.00. cocktails assorted 12.00 doz. bottle 5.50. red and green leads, dogs in natural colors

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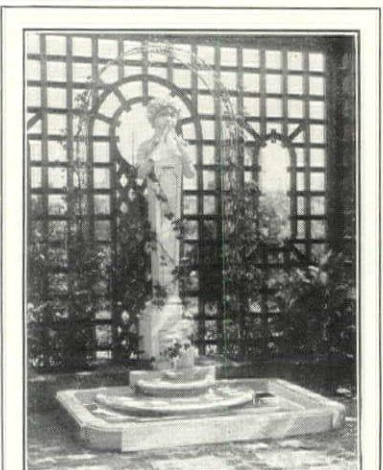
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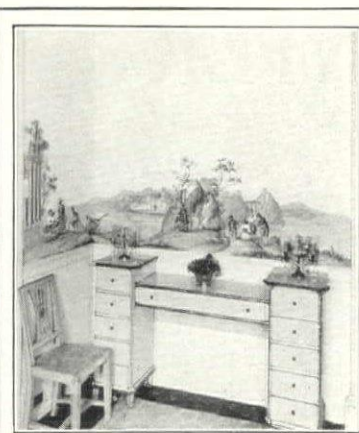


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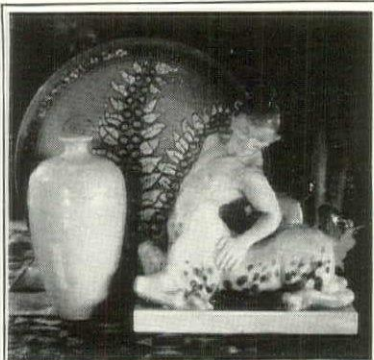
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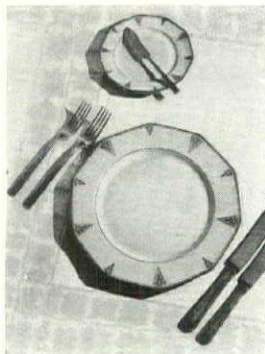
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Write for Catalogue III

The Boulevard Shop

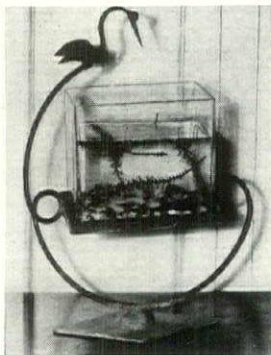
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HAVING enhanced the style of our dining tables with linens woven especially to match our favorite china we may now complete the smart ensembling of our dining rooms by using china whose design has been inspired by the silver with which we use it. This idea, which was originated by Oneida Community Ltd., has been developed by them in connection with three of their most effective silver patterns—the Deauville, the Noblesse and the Grosvenor. For each of these an individual set of china has been designed, similar to the particular set with which it is to be used in pattern and general outline. In the table setting illustrated above, a motif of triangle shapes done in silver forms the border on pure white china, echoes the triangle design that is etched on the silver with which it is used.



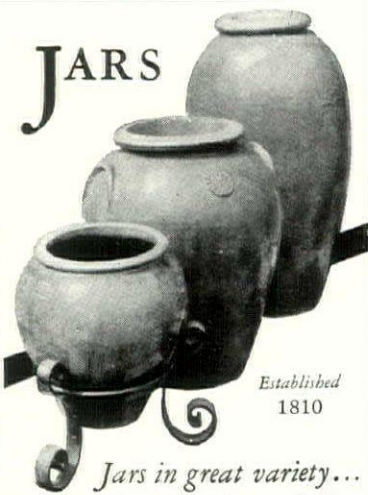
device does not have to be stressed. This material, which is of a nice, soft consistency, comes in an attractive dark brown shade and is made up in numerous sizes of both bags and rolls to take care of any amount or type of silverware with the utmost efficiency.

THE design of the aquarium shown at the left is more than a little reminiscent of the work of Japanese artists, throughout which one is apt to find the flamingo motif quite frequently used. Since this bird is accustomed to feed on fish, its use here as a decoration for this aquarium is especially appropriate and its graceful lines lend themselves well to design. Both the bird and the base are constructed of wrought iron that has been painted a cool Pompeian green. The bowl itself, which is made of crystal, is 7 inches long, 5 inches wide and 6 inches tall. With the stand, the measurements are 12 inches wide and 16 inches high. This fish dwelling looks especially well standing upon a sunny window-sill where the light clearly defines the silhouette of the wrought iron and shimmers through the water. In the sunroom it would be a harmonious addition to a floral setting. \$5.95, express collect. The Boulevard Shop, Inc., 220 Northern Boulevard, Flushing, Long Island, New York.



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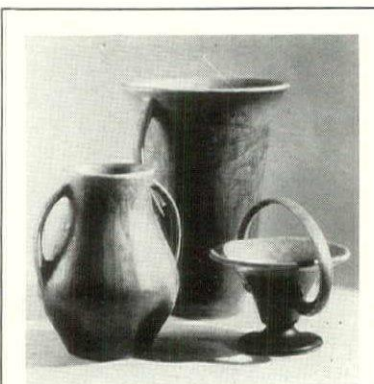
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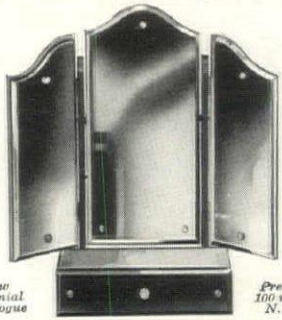
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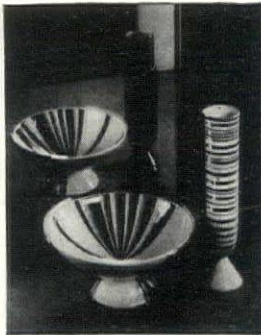


Now a division of Hammacher, Schlemmer

In the foreground of the picture to the right is a tiny calendar that was made in Japan. Measuring only 2 5/8 inches tall, it has a base that is made of milky, gray-green jade. The mounting and calendar frame are of silver. The dog that sits before the calendar watching the days go by has been carved out of carnelian. In the opposite corner of the same illustration is a charming Japanese snuff bottle that would be an interesting addition to a collection of curios; or it might possibly be used as a perfume bottle. Blown in two layers of glass—the inner one white, the outer, red—the design which has been carved upon the surface leaves the white glass as the background for the red figures which are raised in relief. This effect is known as cameo glass. The design is an amusing one of grasshopper, butterfly and spider. The stand is of teakwood. The height, over-all, is 3 inches. Price of calendar, \$35; of snuff-bottle, \$20. Both express collect. Yamanaka & Co., 680 Fifth Avenue, New York.



One of the most interesting departments of the shop in which these articles were found is that in which old examples of Eastern art are converted into accessories for the contemporary interior. In this group is a novel inkwell, that once was a tiny teapot, made of carved gray agate.



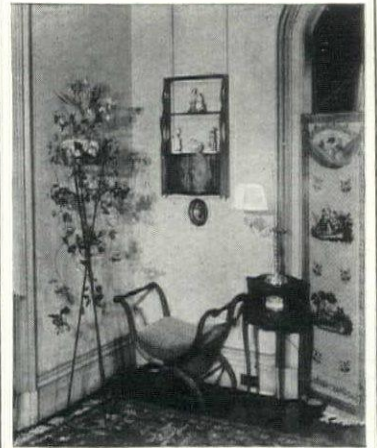
Some very unusual desk blotters have handles made from carved white jade belt buckles taken from antique costumes. Exceptionally lovely is a willow female figure, whose draperies, that seem to float in the wind, support a small clock. The figure is of white jade, exquisitely carved; the base, of rose quartz. Another clock is mounted in an old agate vase. The tambourine shape of the latter makes it ideal for this purpose, the rounded portion becoming the face of the clock.

In a very different tempo from that of the articles pictured above is the set of bowl and vase pictured below—completely modern in spirit and design. Made of white Primavera china, they are boldly decorated with brilliant touches of pinkish orange, silver and black. The low bowl has uneven rays of silver streaking out from its center, and a broad band of orange is splashed on opposite sides of the exterior. This piece is 9 3/4 inches across and 4 3/4 inches tall.

The slender vase which looks for all the world like a delectable peppermint candy stick has narrow silver and orange stripes running dizzily about it and, from top to bottom, on one side, a black and orange panel. The height is 11 7/8 inches; the diameter, 2 1/4 inches. The bowl costs \$32, the vase, \$16. From L'Elan, Inc., 50 East 52nd Street, New York City.

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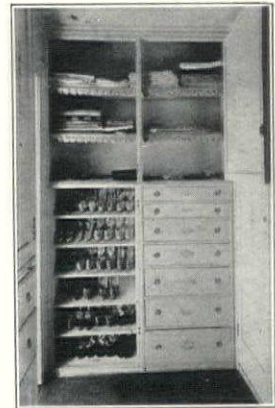
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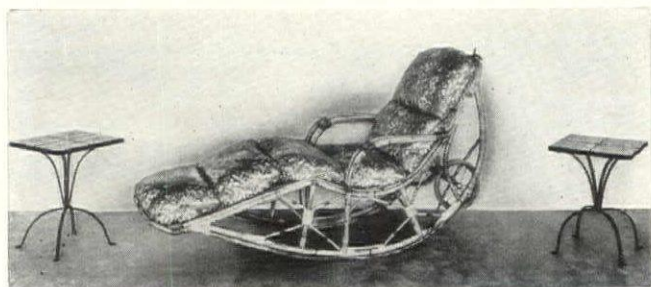
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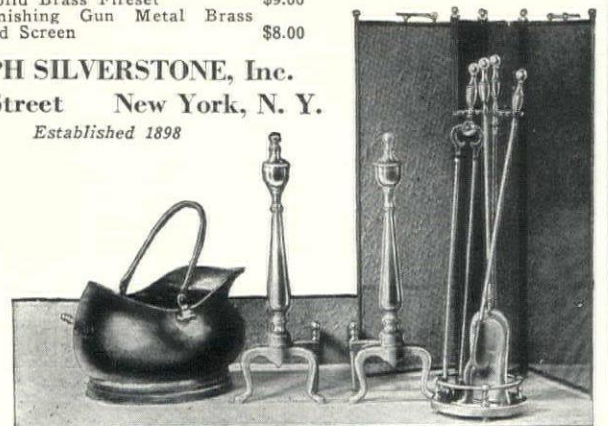
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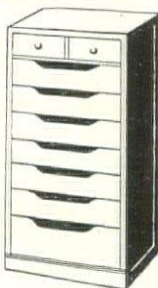
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It is easy to avoid the annoyance and expense that rust causes. Have your plumbing contractor install Anaconda Brass Pipe . . . *cannot* rust. While it costs a little more than rustable pipe (about \$75 in the average eight-room house) it is far cheaper in the end.

Anaconda Brass Pipe is a product of the largest and most experienced manufacturers of Copper, Brass and Bronze. For your protection "Anaconda" is stamped in the metal every foot. Leading plumbing contractors in every locality specialize in the installation of this quality pipe.

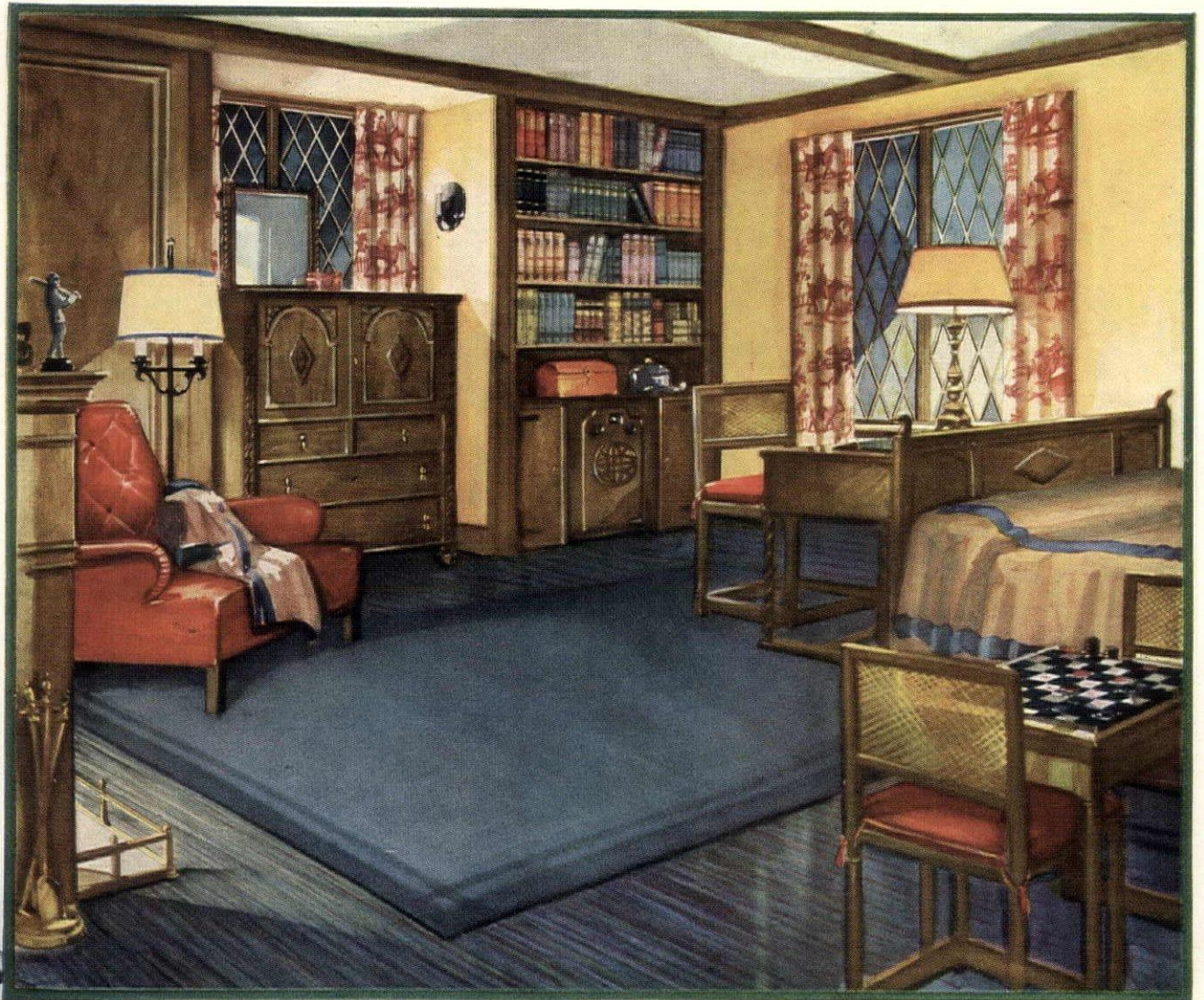


Other building uses where Anaconda metals save upkeep costs are described in the booklet "Copper, Brass and

Bronze in the Home." Address The American Brass Company, General Offices, Waterbury, Connecticut.

ANACONDA BRASS PIPE

Can't Rust  *Saves Money*



One way to win a husband's approval of doing something about the floors in your home is to take him to a linoleum, furniture, or department store. Let him see the new designs in Armstrong's Linoleum. Let the merchant show him how these colorful, care-free floors are trimly tailored and cemented in place for permanence. Perhaps he'll prefer this Heather Jaspé No. 012. It's a man's color.

MEN WANT SOLID COMFORT

that's why they'll like this heather Jaspé Floor

BREATHES there a man who hasn't longed for a room as comfortable and complete as this quiet retreat? One in which he could work, study, or just pipe-dream of deeds to be done?

With all such men in mind, the details of this very masculine interior were planned. Particularly such a room—in club, home, or college dormitory—should be designed for lounging robe and slipper time. And that

certainly calls for cozy comfort underfoot.

Heather is a man's color. So Armstrong's Heather Jaspé naturally formed the floor. Note how the tones of red, brown, and blue are picked up by the rest of the decoration. (Getting the right start with the floor *does* make color-scheming easy!)

One happy thing about this Armstrong Floor that men will like is that it isn't a kill-joy. If ashes spill, or a careless elbow tips a bottle of ink, there's no stain to tell the tale. The Accolac-Processed surface is the reason. Just wax and polish or relacquer occasionally, and it keeps its bright smile for years of wear.

All Armstrong Floors are like that. Foot-easy and quiet, too.

This suggestion for a man's room is but one of many interiors shown in full color in the new "Home Decorator's Idea Book," a working guide that takes guesswork out of room-planning. You'll find its pocket-kit a handy place to keep clippings and samples. It offers you free decorating service. Just send 10¢ to cover mailing. (In Canada, 20¢.) Address Armstrong Cork Company, 946 Mulberry St., Floor Division, Lancaster, Penn-
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Two other Armstrong Floors, guaranteed to win any man's heart. Left, a new shaded Embossed Design, No. 6260. Right, No. 0390. Both Accolac-Processed, of course.

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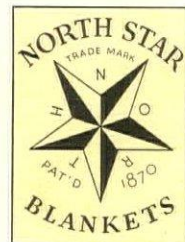
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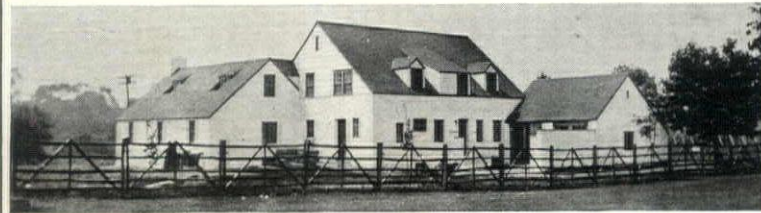
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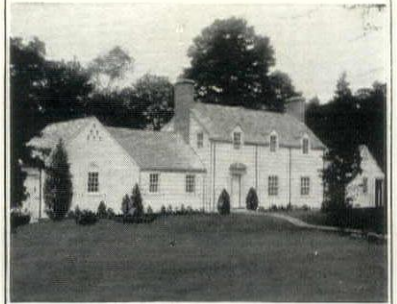
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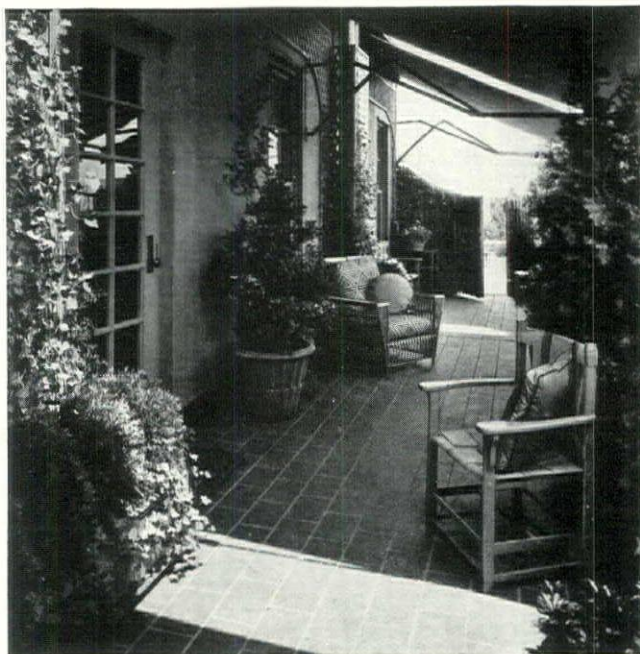
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The agents advertising on these pages are all reliable firms of good standing. You are assured of getting through them the best properties and prices.

THIS IS YOUR COPY

A booklet of practical interest to both gardeners and travelers is this handy little reprint from the May issue of House & Garden, "Gardens to see in Travels Abroad", by Helen Morgenthau Fox. We have received so many requests for copies of this article that we have reprinted it in booklet form. We'll gladly send you a complimentary copy.



The article takes you from Kew Gardens (London, not Long Island) through an array of English, French, Dutch, Belgian and Spanish Gardens, ending with the famous gardens of the Escorial, in Madrid, which last, by the way, recently lost its head gardener.

"Gardens to see in Travels Abroad" leaves you with the refreshing knowledge that a world seemingly so full of prose is also enlivened by a tremendous acreage devoted to the poetry of natural beauty and bloom. Address: House & Garden Readers' Service Department, Greenwich, Conn., for copy.

Probably no one could do more justice to the subject than Helen Morgenthau Fox, who, in addition to being a much-traveled woman, is also an amateur gardener of the highest standing. She is a daughter of Henry Morgenthau, whom oldsters will recall as being much in the public eye when he was United States Ambassador to the Sublime Porte, at Constantinople.

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Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden



READER QUESTIONS AND OUR ANSWERS

I am anxious to procure a dog for my children. Would you consider a Norwegian Elkhound suitable for the purpose?—A. S. I.

The answer is yes. You could not procure a better pet for your children. These dogs have an exceptional disposition, and while they are new to American dogdom, their popularity is increasing by leaps and bounds, because of their absolute dependability in every respect as a house pet. They are not large, they do not take up much room in the house, and are quiet, do not do much barking, and are especially clean in their habits. If handled with sympathetic understanding by you and your children, you would never regret the purchase of one of these dogs.

Like most breeds of dogs that come from the Arctic Circle this dog has a fur-like coat, prick ears, and a curled tail. They are attractive in appearance, are of sturdy build, and stout limbs. They have a quick intelligence, keen sight and hearing, and their color is gray, in various shades. The chief points to look for in a puppy are a longish head, small ears, plenty of bone, a dense coat, and a compact body. Like a number of other breeds, they come near to being the ideal dog.

How often should a dog be fed?—P. A.

A definite answer to your question depends on the following points—the age of the dog, its size, its condition, and how much work it does, or, to put it differently, how much exercise it gets. Dogs other than the toy breeds at the age of three months should be fed four, or at least three, times a day. A dog from six months to a year should be fed two or three times a day, and after a dog is a year and a half, it should be fed, generally speaking, once a day. Dogs that have a voracious appetite and gulp their food should have one-third of the amount of the ordinary evening meal fed in the morning to appease their appetites, and the other two-thirds at night.

Why is it that so many dogs look cute, smart, and healthy when they are puppies, and then turn out to be such horrible-looking mutts when they are about a year and a half or two years old?—J. P. H.

Much of it depends on the indiscriminate handling of dogs when they are puppies. A lot of it depends on the over-playfulness and mauling many

(Continued on page 44)



"HITOFA" SCOTTISH TERRIERS

Hitofa Scotties are bred for outstanding character and personality. Their friendly dispositions make them wonderful companions for children.

Int. Ch. Bookery Repeater of Hitofa —at stud.

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Terriers of this breed are remarkable for their reserve and distinctive manner. They are ideal for town or country—grown-ups or children.




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To own one of these charming little dogs is to appreciate their sweet manner and their natural appealing qualities. They have everything that character implies.

All puppies registered in American Kennel Club

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COCKER SPANIELS

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Puppies for sale. Eligible American Kennel Club registration.

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From Dogs of Reputation

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Free Dog Book

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Dept. H-G : Bound Brook, New Jersey

House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made

READER QUESTIONS AND OUR ANSWERS

(Continued from page 43)

dogs receive during puppyhood from children. It has always been the feeling of this writer that dogs during puppyhood, like children during infancy, should be handled as little as possible. The bones are soft, not fully formed, and too much handling does a lot of injury, interfering with the dog's proper growth and development.

What in your estimation causes a young Shepherd to have hiccoughs in the early part of the day, followed by vomiting its food?—S. M.

If you are feeding this dog too much sloppy food, that probably is the cause. Still another cause might be that it bolts its food, and I might suggest that you have the dog examined to determine whether or not it has worms.

All things considered, would you advise the spaying of a female?—C. M. O.

All things considered, no. But if it is done, it should be done before the dog's first season. But it is my humble opinion that spaying does a dog more harm than good—it is not a natural thing to do.

Do you consider it harmful to feed potatoes to a dog?—M. V.

Dogs can with impunity be fed potatoes once in a great while, but they are a slow poison to dogs, and should not be included in the daily diet. In all breeds, but more so in some of the Terrier breeds, they cause skin trouble. The average dog is better off if it is not fed potatoes at all.

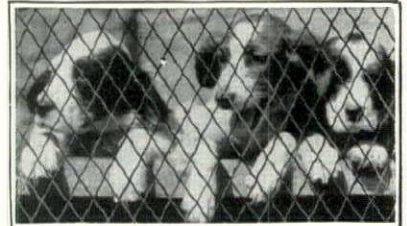
My dog, a German Shepherd four years old, while quiet with children and in and around the house, if permitted off the leash in traffic attacks strange dogs and rather seems to lose its head. What suggestions have you to offer?—B. McL.

I would say that the dog was im-

properly trained at the time when proper training would have done the most for him. A well-mannered German Shepherd while walking through the congested sections of the city, on or off the leash, should walk at heel and should be under the constant control of the accompanying person, and his voice. Possibly an inherited nervousness has something to do with it. However, at the age of four years the practice you speak of is a confirmed habit, and the dog has probably gone too far in life to correct it. Therefore, I would recommend that the dog be not allowed off lead, in traffic and if the ordinary choke chain collar cannot hold him, what is known as a training collar should be used. Besides, with a dog of this sort there is always the danger of its being run over by motors.

A recent discussion involved the running speed of dogs. What have you to say concerning this subject?—E. R. K.

The Greyhound has been known to run from 50 to 75 feet a second. The Whippet, considered the fastest of the canine race, can run 200 yards in less than 12 seconds. The record seems to be 11½. Eskimo dogs have travelled 45 miles in five hours, and one made 7 miles in half an hour. The average domesticated dog can run from 30 to 45 feet a second. Sporting dogs, such as the Setter and Pointer, can travel from 17 to 20 or 21 miles an hour, and maintain this pace for from two to three hours. The Foxhound is especially fast. They have been known to defeat even a thoroughbred horse, covering about four miles in a little less than seven minutes.

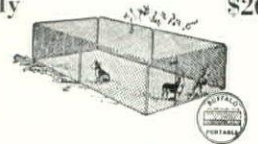


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The face of our dog, a Samoyede, is stained badly from tears. This dog is a constant companion of ours on automobile trips and rides with his head out of the window. Would you say that this practice is irritating enough to the dog's eyes to cause the tears?
—E. M.

Frankly, the dog will be better off by not letting him ride with his head out of the car and exposed to the wind. The practice is generally injurious to the eyes, and undoubtedly sets up the irritation which causes the tears. A lotion consisting of witch hazel, boric acid solution and camphor water in equal parts, applied to the eyes every morning and evening, will possibly relieve the irritation. Have your druggist recommend some eye ointment which can be applied to the lids.

What do you consider a good breed of dog to help rid a farm of rats?
—C. M. T.

There are a good many breeds that will help you to accomplish this purpose, but you will find the Kerry Blue, the Foxterrier, the Airedale and the Scottish Terriers particularly adept at this work.

How do you account for the fact that now, at eight months, the roof of my Chow puppy's palate is red with a few black spots, while earlier in life it was black?—T. P.

Your Chow puppy is probably anaemic and does not have enough iron in his blood. Consult your veterinarian as to a good tonic. The principal part of the dog's daily diet should be fresh raw meat.



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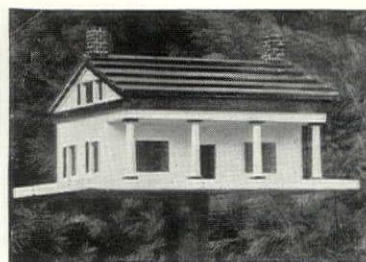
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This new insulation is offered by Armstrong, famous for fine linoleum and long known as the leading manufacturer of high quality corkboard insulation. Named Armstrong's Temlok, this new product is presented after five years of research and study of the problem of efficient home insulation. It is a golden tan board of pleasing texture, one full inch or full half-inch in thickness, fabricated from the heartwood of southern yellow pine.

Armstrong's Temlok is a definite improvement in fibreboard insulation. Why? First, because Temlok locks temperatures where they belong. Effectively retarding the passage of heat, this new insulation

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On the average, \$150 is the added cost of insulating a \$15,000 house with Temlok. This is a very small sum to pay when you consider the lower fuel bills, and the increased home comfort you'll get. Right from the start, your \$150 Temlok investment will be paying you cash dividends in the form of lower fuel bills. In fact, the fuel saved in four years will more than pay for all the Temlok used. If you are buying a house that costs more or less than \$15,000, 1% of that cost will approximate the slight expense of Temlok.

materially reduces fuel bills and insures greater comfort inside the home—protection against the icy temperatures of winter and the burning heat of the summer sun.

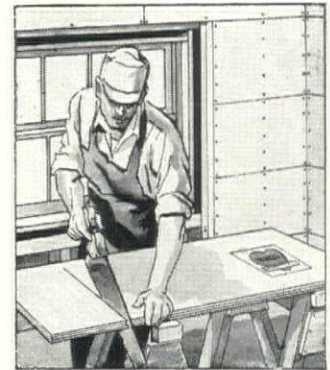
Second, Temlok has a high resistance to moisture and so does not lose its insulating efficiency. The unseen moisture always present in the air is a deadly enemy of insulation. Because moisture conducts heat rapidly, any insulating material which absorbs moisture quickly becomes "short-circuited" and loses much of its efficiency as a nonconductor.

For many decades Nature has been storing up resin in the pine wood from which Temlok is made. The fibres of the pine are so supercharged with this natural resin that they have become highly moisture-

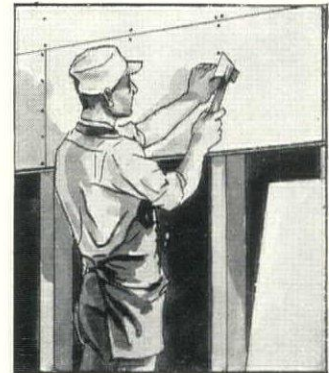
resistant. This inherent property of the raw material gives Temlok its unusually low moisture absorption and makes it permanently efficient.

Before you decide on insulation for your new home or for any remodeling work, you should learn the whole story of Armstrong's Temlok. It may be used as a plaster base, or to replace sheathing, or as wallboard for finishing attics, basements, garages, and farm buildings. Your local lumber dealer can supply it at low cost in the form of insulating lath or insulating board.

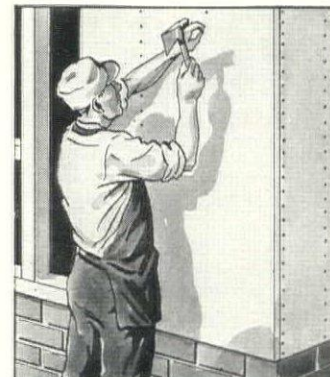
Clip and mail the convenient coupon below. It will bring you a sample and a booklet telling how you can save fuel and make your home permanently comfortable with Armstrong's Temlok. Address Armstrong Cork & Insulation Company, 968 Concord Street, Lancaster, Pennsylvania.



Temlok is strong, but light and quick to handle. It saws and nails easily.



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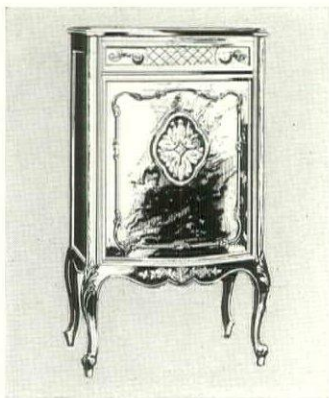
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OCTOBER
1931

OF ALL the year's twelve months, October is unique in its quality of fulfilment linked with preparation. Now is the season of Nature's ripeness; now, being a lady of forethought and experience, is she also building her walls strong against the stress and storms to come.

So, too, with the owner of a home. Another spring and summer have gone, leaving rich store of memories for the autumn fireside. Only the hardiest of the garden's flowers remain, yet already plans are forward for another season. The cooling days restimulate the imagination, stir again the slumbering ambition. We face the future with renewed faith, stronger in the health and vigor of autumn.



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For quick service at a distance, you may order Whitman's sent by wire at any telegraph office.



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The idea of offering selections from eleven favorite packages of Whitman's chocolates and confections was a service to candy lovers. The idea of working an old-time "Sampler" to give a name and distinction to the assortment was a happy thought. The name and fame of the Sampler have gone 'round the world.

Following an annual custom, the more than twenty thousand retail stores that sell the Sampler will this year celebrate

Sampler Week, beginning October 4th

The thought is to bring the Sampler to the attention of those candy lovers who have not made its acquaintance. Which, also, is a service.

STEPHEN F. WHITMAN & SON, INC., Philadelphia
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THE BULLETIN BOARD

HERBS AND DAFFIES. We venture to prophesy that the next few years will see discerning gardeners taking up two groups of plant material with intelligence and avidity—herbs and Daffodils. Not just the ordinary herbs nor just the ordinary Narcissus. Collecting herb seeds from the four corners of the world would be a fascinating diversion, and equally fascinating (did we have the money) to make a really good collection of the best Narcissus already on the market and the new ones as they come from the hybridizer's hands.

From various parts of the country there come reports of an increased interest in the Narcissus. A few patient gardeners are making crosses and sowing seed in hopes of finding some new improvements on existing varieties. Indeed, the interest has reached the point where we can expect to see an American Narcissus Society formed.

GARDEN CLUBS IN OCTOBER. A practical paper for the garden club program in October would be Winter Mulching and Protection. Since each locality has its own climatic problems, this paper should be the recording of local experiences.

If a garden personality is to be discussed, why not undertake an outline of the life and work of Alphonse de Candolle, who wrote, among other books, *The Origin of Cultivated Plants*?

For the month's book we would suggest the late Ernest H. Wilson's last work—*If I Were To Make A Garden*.

HOUSES THAT GROW. In this issue we finish picturing the "House That Grows." This began in the June number and has continued on—exterior architecture, garden development and the decoration and furnishing of rooms—until the house is now complete. But the "House That Grows" idea is far from complete. In the November issue we shall be showing more examples of this progressive home building. Leigh French, Jr., architect of the "House That Grows," also designed these new ones.

ONE-FIFTH LESS. Apropos of HOUSE & GARDEN'S Build Now urgings, we learned recently of a case very much in point. It is summarized herewith in the earnest hope that he who reads may run—and do likewise.

A large construction firm in the New York region, in January of 1928, estimated the cost of building a certain home. The prospective owner looked at the figures submitted to him and decided to defer construction. In June 1931 he asked the same firm to figure again on the job, and this time he learned that the cost of such major factors as concrete walls and floors, excavation, brick work, timber framing and wood sheathing had come down about 21%. Being a man of good sense, he then decided that a saving of more than one-fifth in the cost of building his house was certainly worth taking advantage

of, so now the actual work is well under way.

With slight variations this one-fifth decrease in construction costs holds good for the entire country. It is just one of the cold, definite, specific, logical reasons why the time to build a house is Now.

THE CONSUMER'S CHANCE. Not alone in building, but in all forms of merchandise as well, is the consumer finding prices coming closer to the size of his purse. It is well in these days to keep one eye on the middleman, however, and to see that excess charges are not heaped up unawares. We have arrived at a bargaining era. Those of us who inherit the quick wit of Yankee traders may now well thank our stars for it.

NEW ENGLAND CONSCIENCE

Logs of spruce-wood laid to the embers,
Chatter with sparks and the sweet smoke after,
Fragrance a country heart remembers
Clouding the air to the top-most rafter;
Round, blue plate with its chilly apples,
Cold from the cellar . . . and steep stairs
creaking,
Wind in a rage as he roars and grapples
With joist and timber, forever seeking
Ways against safety.

Am I pretender

Claiming the excellent warmth and wonder
Of bitter nights with a foot on the fender,
Guarded, secure from the wind's wild thunder?

Perhaps I've earned as much as the kitten
Who's hardly disturbed a mouse's yawning,
I've darned some socks and the thumb of a mitten
Stout for the work of a winter's morning;

Do I deserve the ease of fire?
(Wind at the door and the shutters rattle)
This room and the sleepy cat conspire
To give me peace, when I've known no battle.

—MARTHA BANNING THOMAS

ARBORETA. The American Association of Nurserymen in its recent convention at Detroit not alone made a pleasing gesture in giving the Distinguished Service Award to the august editor of this publication, but also presented a splendid paper on the arboreta in this country. The first of these was founded in Pennsylvania in 1728. Today those that are in existence or projected number eighty-five.

To a gardener and nurseryman an arboretum and botanical garden serve the same purpose that a library does to the student of books. There plant and tree families can be studied, there laboratory experiments are made, there rare treasures are preserved and from them often come new and worthwhile varieties that take their place in our gardens after undergoing the test of actual growing conditions.

FRANKLIN THE ELECTRICIAN. Lest, with our completely electrified homes, we should count ourselves very advanced, it would be well to glance back at Benjamin Franklin, the first American electrician. In 1750 he proposed giving an electrical banquet on the shores of the Schuylkill. "A turkey is to be killed for our dinner," he told them, "by the electrical shock and roasted by the electrical jack before a fire kindled by the electrical bottle, when the healths of all the famous electricians in England, Holland, France and Germany are to be drunk in electrified bumpers, under the discharge of guns fired from the electrical battery."

What, we wonder, would Franklin think if he stepped into a modern kitchen, with its electric stove, electric ice box, electric clock and its multitude of egg-beaters, orange juice extractors and other current-run gadgets.

SWEET CORN ABROAD. Sweet Corn on the cob, one of the favorite items in the diet of Americans, has always been an object of wonder to foreigners. Russians scorn it as a food fit only for hogs. The French cannot quite be convinced of its succulence and the British look upon our method of eating it as a form of barbarism. Most of this criticism is based, of course, on the fact that until recently Sweet Corn did not mature properly in the climates of these countries. It has now been found that Golden Bantam Corn seed raised in Connecticut ripens quicker than that from the Middle West and this variety is being sent abroad to satisfy the demands of Americans living on the Continent and in England. One New York seedsman exports over 200 pounds annually to American garden owners resident abroad. It will mature in the southern part of England; it is being raised successfully along the Riviera; around Paris the Americans have had so much luck with it that they now hold Corn Contests in August.

CORN IN THE POT. We hope that these American Corn growers at their contests will also include a course of instruction on how to cook Corn. We still feel sorry for that kindly French hostess who, knowing of our impending visit to her place, had taken the trouble to raise a row of American Sweet Corn in her garden. She showed it to us at our arrival on an August morning. It was to be the *pièce de résistance* at dinner that night. Sure enough, at the middle of the meal, the Corn was brought in solemnly, wrapped as we had told her in a napkin to keep it hot. But such Corn! The poor dear had kept it boiling furiously on the stove for four mortal hours. "Otherwise," said she, "how could we have ever eaten those tough cobs?"

AMERICAN AUBUSSONS. In addition to making excellent copies of traditional Oriental rugs, our manufacturers are now creating good copies of Aubussons. We may expect to see this type of rug swing into popular demand. Hitherto original Aubussons have fetched such high prices that only the affluent could afford them. Both the colors and the designs of these new reproductions warrant serious consideration by those looking for new rugs.

THE PLANT'S THE THING. Many fond and hopeful exhibitors at flower shows labor under the impression that when award is made by the judges, the honor goes to the exhibitor alone. In most classes it is the plant that receives the award, not the man or woman who grows it. Would that this might be understood by those who submit "artistic displays." The lives of the judges would be happier and, perhaps, safer.



G. W. Harting

**Invitation to the home—a medley in
brick, stone and white-painted trim**

HIGH-LIGHTED by sun and backgrounded with shadow, this entrance detail of a wood doorway set in a brick wall, photographed at an angle from above, presents an unusual architectural composition. The residence of Dr. John M. Wheeler at Fieldston, N. Y. Julius Gregory was the architect



Harry G. Healy

Wedding companionate flowers • By six good gardeners

IN EVERY hardy garden planting there are two important considerations which vitally affect the beauty of the whole: the selection of individual plants, and the manner in which those of different colors and types are grouped. There are those which clash and those which naturally harmonize and supplement each other. To the latter we might apply the term companionate flowers, significant of their mutual fitness for each other and the pleasant ways in which their association leads.

To point the way to success in such horticultural weddings House & Garden has asked six noted gardening specialists to prescribe their favorite combinations: Mrs. Claude C. Hopkins on Iris; Mr. J. H. Nicolas, Roses; Mrs. Helen M. Fox, Lilies; Mr. Roy V. Ashley, Oriental Poppies; Mr. John T. Scheepers, Tulips; and Mr. Donald Wyman, Phlox. The opinions and suggestions of these authorities are set forth in the paragraphs which follow.

MRS. CLAUDE C. HOPKINS, whose garden of aristocrats at Fruitport, Michigan, is especially famous for its color arrangements both in the border and indoors, has undertaken for us the difficult problem of brown Iris combinations:

"I do not admire those brown Iris," remarked a visitor to my gardens at Iris time last spring. "They look as if they needed to have their faces washed."

"That unkind remark about a favorite of mine set me thinking. I loved the brown Iris so well that they never looked dirty to me. But I recognized a basis for the

criticism, and I saw where the reason lay. The brown Iris was planted among blues and pinks and various delicate Iris shades. I awoke to the fact that in those surroundings their subtle beauty was lost. They need some special treatment to bring out their rare and lovely coloring.

"My remaining June days were spent in experimenting with colors for a background. The procedure was as follows: I made a small garden of cut flowers, putting them in the ground as though growing, and comparing the groupings in all lights, morning, afternoon and evening. Colors change in different lights, as we all know. Much bloom was sacrificed, for these experiments required days of hard work. But the eventual result was worth while. I feel that I have evolved a combination which will be a delight to connoisseur and true colorist, and bring to brown Iris the glory it deserves. To me the result was enchanting. Each Iris and Peony seemed to enhance the beauty of the rest. But I must add that this is not a planting for the timid.

"My final arrangement was this: Iris Rosalba, reddish color; Shekinah, pale lemon. Then into the deeper browns and yellowish shades, such as Coppersmith, Achracea Coerulea, Grace Sturtevant, King Carl, Ambassadeur, Vesper Gold, Glowing Embers, Ophelia, Bruno, Mme. Chobout, Valerie West, and ending with more reddish shades. Delilah presents an invaluable color, Evadue, Medrans and Tenebrae.

"In my section, brown Iris, being late, bloom with Peonies. So I plant the Peonies

IN THE garden of Mrs. Harold I. Pratt at Glen Cove, New York, a prevailing green background of shrubbery and small trees is utilized as a foil for plantings of German Iris. The latter are carefully chosen for color harmony

back and beyond the brown Iris. Moon-Yen-Claire—a single Jap—is good near Bruno, Flora McDonald single, Torpilleur Jap and Gypsy Jap. Attraction, a tall Jap, should be used near Delilah. Cathedral, an exquisite Jap too little used, is good near anything. No pink or white. There is something about the various Peony shades I use and mention which helps to bring out the exquisite color tones existing in the brown Iris.

"For lightness and delicacy I use plenty of the blue and yellow Columbine, blue Lupins (no pink), and the lemon *Hemerocallis flava*. One may add such shrubs as Paul's Scarlet Thorn and Lilac Roth in the background.

"In some sections Tulips carry over into Iris blooms. There one may plant with the brown Iris Heloise, Media, Fawn, and the old-fashioned Tulip Noire. If these carry over into the Iris blooming period the colors are harmonious. They have none of the rose-pink that is so disastrous to brown Iris.

"I have not included in above suggestions the lovely King Midas, for this kingly Iris is too well placed in a group of yellows. Planted with Rialgar, it has



J. Horace McParland

attracted more attention than any other Iris in my garden this spring.

"All this to help place my favorite Iris in color surroundings which will bring out its glories at their best. To this purpose I devoted many of the golden days of June."

MR. J. H. NICOLAS. Rose specialist and hybridizer of many years' experience, abroad as well as in this country. Author of many articles on Roses and Rose growing, and of that excellent volume, *The Rose Manual*. He is now associated with one of the great Rose growers at Newark, N. Y.:

"Polyantha Roses are the border material of Rosedom and eminently suited for color combinations with other flowers, mainly perennials and some annuals. However, the average height of both genera has to be taken into consideration insofar as the Rose border should not be higher and obstruct the full view of its backing. Since Polyanthas are fairly continuous the flowering season of the backing plants is of little importance.

"Usually the desired effect is contrast. The border must frame, intensify and bring out the color scheme of the flowers behind it, although it is sometimes advisable to have the border blend with the mass into a nearly uniform *tout ensemble*.

MAUVE PANSIES and Clusiana Tulips are lovely companions in the spring, enhancing each other's beauty with effective differences in the form and color of both blossom and foliage. To the left is another suggestion for May Tulips



"A combination of Chatillon Rose, light salmon pink, medium height; Echo, light flesh paling with age; Gruss an Aachen, flesh and cream paling to white, low height; and Yvonne Rabier, pure white, medium height, would be strikingly beautiful in front of a bed of dark colors, as for instance Heliotropes. These would also liven up beds of early flowering perennials which have but their foliage to offer the rest of season, such as Iris, Peonies, etc.

"If yellow or white predominates in the bed, then red or deep pink Polyanthas would be recommended:

"Ideal, maroon red, medium height; Lafayette, cherry red, low to medium; Miss Edith Cavell, dark red, medium; Superba, deepest maroon, medium; Eblouissant, scarlet crimson, very low; Ellen Poulsen, deep pink.

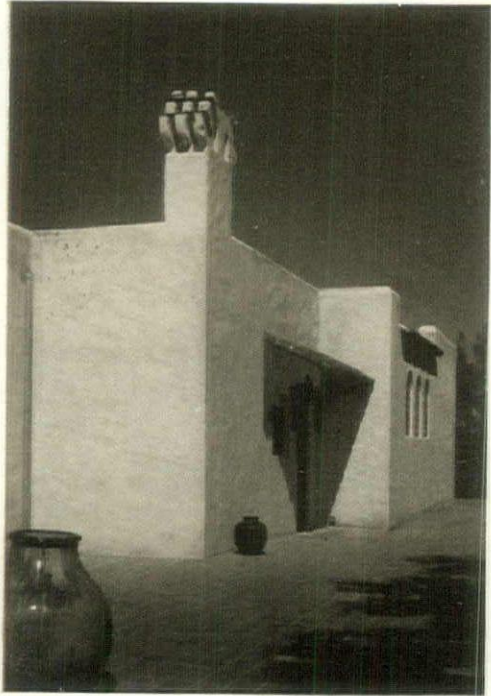
"A blue garden would call for yellow or orange salmon such as Edgar Elger, lemon yellow, low growing; Golden Salmon, orange salmon, medium height.

"Salmon is the predominating color in Phloxes (although there are purple and magenta varieties) and the orange Polyanthas seem in order as companionate flowers. They will also go well with the purple varieties:

"Golden Salmon, above named; Gloria Mundi, deep (Continued on page 108)

IN THE photograph directly below four flower types are happily grouped: Iris and Lupines are in flower, with Sweet William and Oriental Poppies hurrying to join them. The larger picture suggests blended effects possible with Tulips





Delphic Studios



AT GUADALAJARA is a group of houses designed by a young architect, Luis Barragan, which interpret local requirements and traditions in the modern manner. They are constructed of thick adobe walls coated yellow and red tile roofs. Native wooden screens and gratings painted in bright colors have been successfully applied to create rooms in the interiors and to divide gardens and courts into small apartments

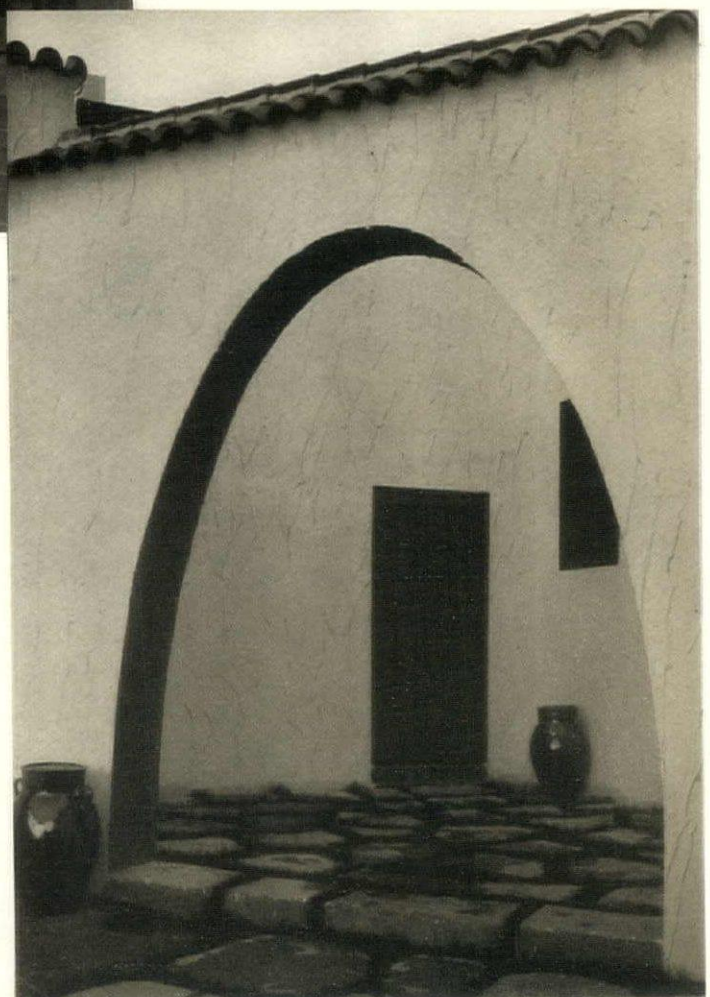
THE ROOF terrace of the home of Sr. E. Aguilar is shown at the upper left. Projecting beams which support the roof tiles are of Arabic design and the chimney top is from Italy. (Above) These arches in the same house are built around a large tree and give entrance to the garden. (Left) A small patio in the home of Lic. E. Gonzalez Luna showing a bright red and blue turned wooden screen used as a door

Modernist houses in Mexico

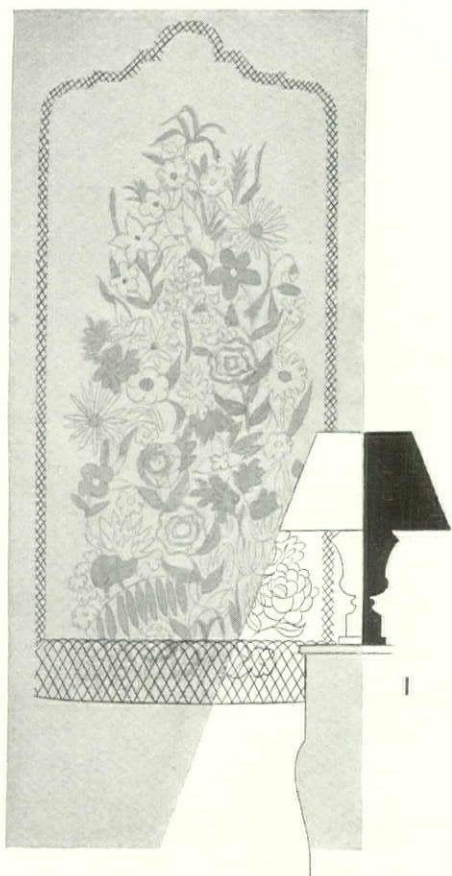


IN THE gratings and wooden screens logically placed, the architect has found a chance to use bright colors and make the screens an element of decoration in themselves besides serving for protection. Such are the grilles used on a stairway set between two patios in the home of Lic. E. Robles Leon, which are painted bright red and blue, and the green and blue-tinted garage gates in the upper right corner

THE FLAT surfaces of these interestingly patterned wood automobile entrance gates at the home of Sr. I. Franco, are painted green and the edges are picked out in strong blue. The paving is of cement blocks in orange and red. To the right is a parabolic arch joining two corners of the house of Senator Lic. G. R. Cristo. The residence has white plaster walls, red roof tiles and the interior of the arch is red



Designed by Luis Barragan



1



2

Fresh ideas to try

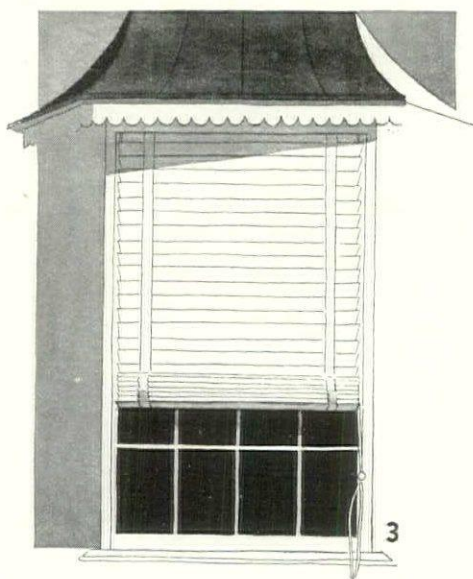
1. Wall panels of flower prints from old books arranged as bouquets were shown at the Grand Rapids exhibition. Mounted on white paper framed with gold wire. Beverly and Valentine, decorators

2. This festive idea was seen in an elevator hall not large enough for furniture. A mirrored panel is enhanced by potted plants held in wire rings fastened to the walls at the sides of the glass

3. In Holland, Sweden and Denmark, Venetian blinds are frequently used outside the windows, painted the color of trim and topped by a wood or metal valance. An extremely practical idea

4. A thought for winter windows from Jones & Erwin, consists of brown ropes and tassels looped over white satin curtains to form a valance. Loops, ropes and tassels are among the new notes

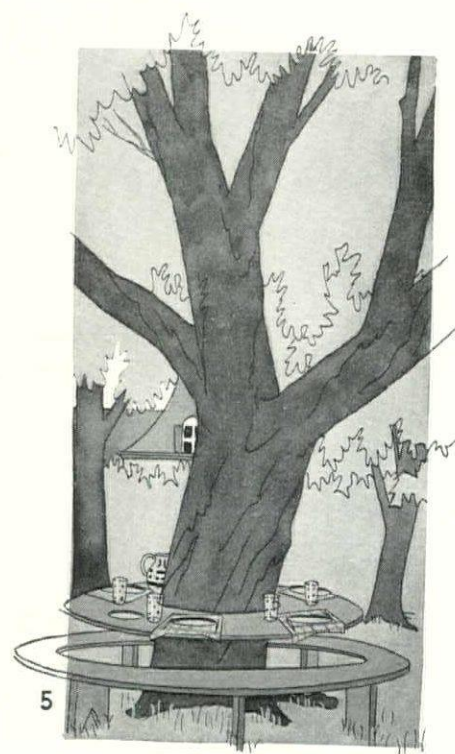
5. Not a ring-around-a-rosie but a table and seat built around a giant Elm for al fresco lunching. This sturdy table in the garden of Mrs. Preston Rice, Grand Rapids, Mich., is finished in green



3



4



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Indoors and out

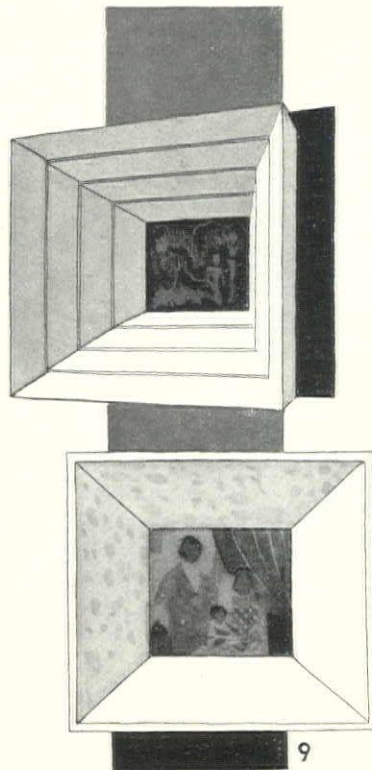
6. Flowers on floors are a pleasant change from stars and the block and diamond linoleum designs. With all the colors available in linoleum and rubber, charming bouquet effects can be inlaid

7. In the same room with the cut-out flower panels shown opposite is this window treatment of eggshell taffeta curtains hung from a convex valance of twisted wire in antique gold color

8. A cool window treatment for California or Florida houses consists of Italian tiles set in the wall around the casement in place of the conventional curtains. Tiles have a drapery design

9. In Paris miniatures are framed in shadow boxes. The upper picture shows a frame made of narrow bands of beautifully grained walnut; in the lower illustration, the frame is cork

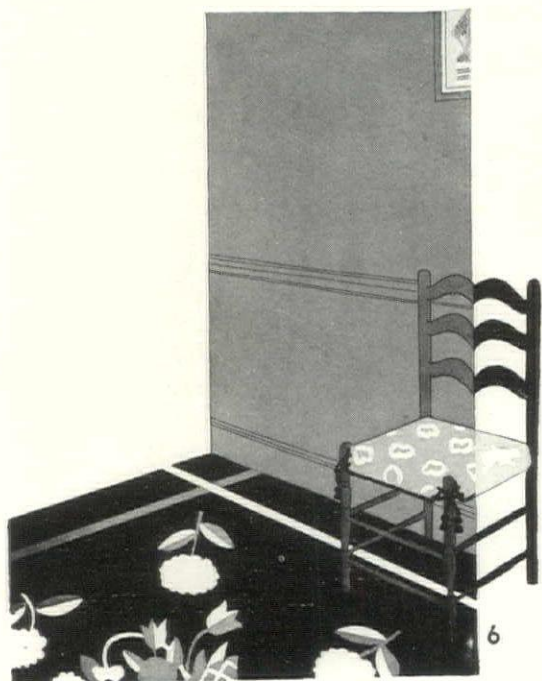
10. From the Paris Colonial Exposition come these garden lights. A series of inverted bells in creamy opaque glass form a radiant column of light, suspended from a gracefully curved standard



9



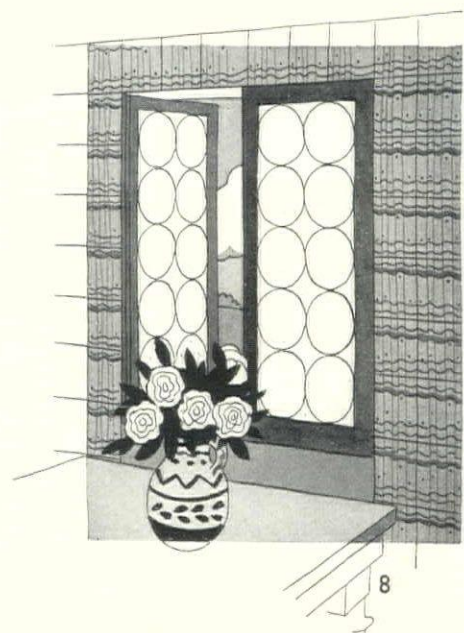
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Beginning with these pages, House & Garden will devote regular space each month to a presentation of ingenious ideas in decoration. The features will not be limited to any particular department of the home, but will range from basement to garret, and touch on garden and terrace, as well.

We urge our readers to send us appropriate ideas they have worked out successfully and care to pass along to others

A tussie-mussie for these times



JOHN PARKINSON, who in his day was a godfather of English gardening, once wrote (the year was 1629) a delightful book that met the public eye under the name of *A Garden of All Sorts of Pleasant Flowers*. In it he uttered, among other aphorisms, the words, "There be some flowers make a delicious Tussie-Mussie or Nosegay both for sight and smell."

That word "Tussie-Mussie" has long since entered into the parlance of gardeners. Though nosegays seem little worn these days, and flower shows almost never suggest them as competitive subjects, there is scarcely a gardener but finds his experiences becoming a Tussie-Mussie—and both for sight and smell. We are constantly gathering these nosegays, we gardeners, and from them our lives are measurably enriched.

There was that old climbing Rose which has spilled its prodigality of bloom each June over the top garden wall. This spring it appeared to be ailing. The combination of old age, profuse flowering and a touch of canker had written its doom. I routed it out and put a newly-created climber in its place and that night went indoors to write the ending and beginning of these Roses. The search for the date of the planting of this Rose sent me chasing back into the yellowing pages of my garden notes. Finally I found it—for thirteen Junes it had spilled that scarlet wave over the wall. In that search I also gathered a poignant Tussie-Mussie, one that all gardeners eventually collect—I realized how many Roses and dozens of other kinds of plants in those thirteen years I had set out and never saw again.

NATURE is prodigal—and so are most gardeners. We plant far more than we ever bring to successful blooming. In these days of careful spending, perhaps it might be well for us to question the wisdom of this prodigality. Were it not better to have few plants and grow them well, than an unending variety and bring only a few to successful fruition?

Another Tussie-Mussie I have been gathering in these days of economy is the enjoyment of the plants I have. We all suffer the temptation to buy more and more plants, to bite deeper and deeper into the frontiers of our gardens. More gardens and more plants exact more work and more care. The end of the day finds us so exhausted that we are too tired to enjoy the beauty surrounding us.

Lest I should miss this enjoyment, I have made a practice each week of going around the garden and collecting a Tussie-Mussie of everything in bloom. These make a jumbled bouquet that is set on my desk to study as I write. First come the Crocus and the other harbingers of spring, then the varieties of fruit trees and early flowering shrubs—the gamut that runs from *Forsythia ovata* in March, to the full orchestra of the fruit trees, the flowering Crabs and Plums and Japanese Cherries and Bush Honeysuckles of

May, commingled with an abundance of Narcissus. So on, week by week, these beauties are revealed to me, and as I study their infinite variety I am determined not only to grow better the plants I already possess, but to enjoy them more.

Through this survey I find myself not only becoming better acquainted with these flowers, but growing more critical of what constitutes a good flower. My Tussie-Mussie is a nosegay of discernment, of higher standards. I am determined that whatever new flower shall henceforth enter this garden shall be possessed of superior merit.

Still another nosegay of experience that I would collect is the practice of growing more of these treasures from seed. Doubtless the majority of them could be bought somewhere, but I am determined to follow that slower course which growth from seed requires. Perhaps some of the seed will fail to germinate, perhaps some of the seedlings will damp off, perhaps some of the maturing plants will find their environment uncongenial. From each of these I hope to gather a rich Tussie-Mussie of experience.

HAVING GATHERED these three nosegays, may I have the good sense to sit still a while in my garden and extract from them the nectar of their wisdom. From the first: satisfaction with that I have. From the second: a finer discernment. From the third: the practice of patience.

During the past few years, these three excellent habits have been thrown very much into the discard. The rush of material prosperity caused many people to become discontented with what they already had. In the hectic acquiring of new and more possessions, they forgot their standards. They grew very impatient with anything that failed to prove instantly successful. The tendency of the last few months, since we felt the pressing thumb of depression, has been to slow up the tempo of living. Whereas heretofore we sped past many a thing of beauty and merit, we are now moving more slowly, we have time to enjoy the sights and smells and delicacies of our impressions and are gradually acquiring a whole new set of standards by which to judge them. Not alone are men and women now demanding real quality in goods they buy, they are requiring also that life repays them for the solicitude with which they live it.

Only the dumb and obdurate will fail to realize that the old order has changed, and that the new offers far more than the old ever did in the enjoyment of life. For the same discernment that a gardener will turn on a new flower can be turned on every other kind of pleasure—on new books, new furniture, new music, new architecture, new contacts of man with man. From our lives we shall be gathering an entirely new kind of Tussie-Mussie, gathering it with more exacting taste, with more patience. And perhaps we shall be gathering them more frequently.

—RICHARDSON WRIGHT



George W. Harting

THE DINING room in the New York apartment of Mrs. Edna M. Albert is furnished in Regency style to coincide with the paper panel picturing a house of that period. Walls and ceiling are gray-blue, with brown marbled dado and pilasters. The furniture is tête-de-nègre and gold. Mrs. Buel, decorator

Regency inside and out

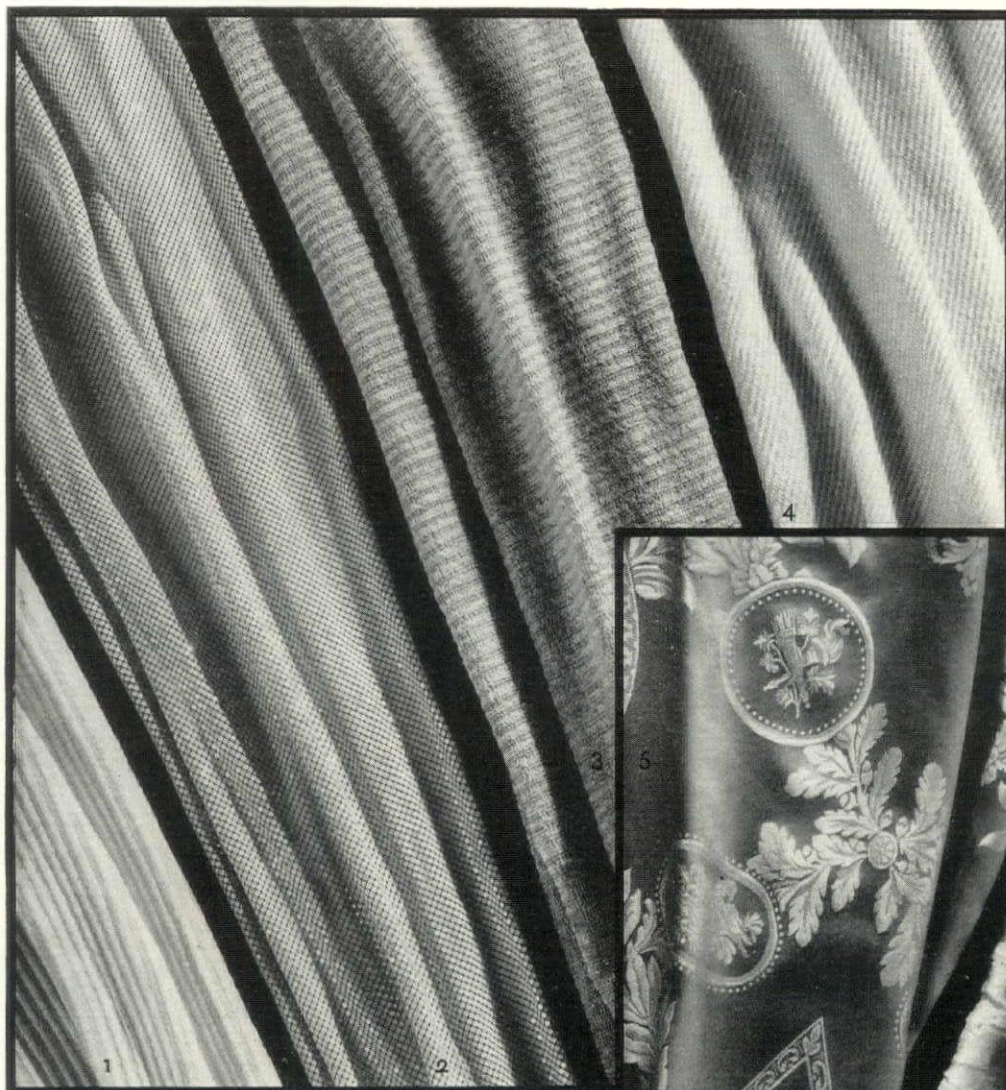


Martinus Andersen

WHITE is the theme of these distinguished rooms. Ivory velvet curtains hang against egg-shell walls in the drawing room above; furniture is in cream and palest flesh colored damask, and the lamp shade is gleaming white. (Right) A circular foyer is hung in white glazed chintz; white horsehair trimmed with brown braid covers the chairs. Jones & Erwin, decorators



Bright rooms treated in shades of white

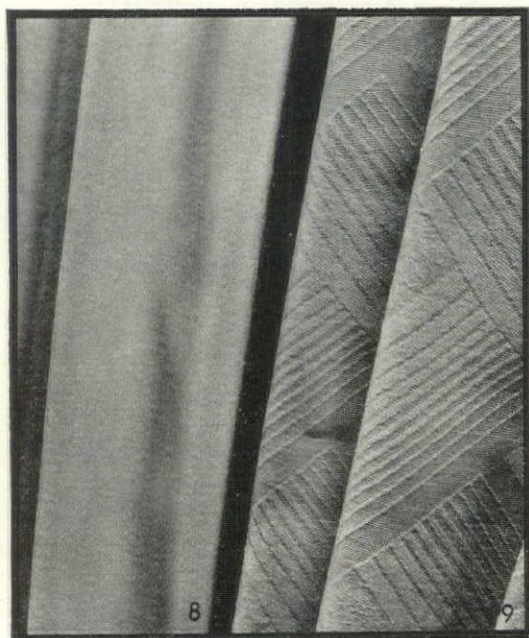


1. Canadian hand-loomed, ribbed cotton. Upholstery or draperies. 2. The newest curtain material is fine aluminum metal mesh; white, silver or colored. Jones & Erwin. 3. Beige velour with thick horizontal rib, for upholstery. Johnson & Faulkner. 4. Cheviot rayon giving appearance of heavy silk serge. Draperies. Jones & Erwin



5. Eggshell Empire damask. Schumacher. 6. Fur cloth, deep, loose pile; upholstery or high windows. Jones & Erwin. 7. Hand-tufted cotton with horizontal stripes Johnson & Faulkner

8. Synthetic haircloth made to meet the demand for smooth, cool texture. For upholstery only. Jones & Erwin. 9. Natural colored mohair damask. Johnson & Faulkner



Martinus Andersen

**White in varying subtle tones
and textures leads decoration**

Twelve excellent perennials for the border

VERBASCUMS: We are just beginning to appreciate the Mulleins. In commerce we now have a tall white variety called Miss Willmott, a tall pure yellow and the Phoeniceum, as pictured at the left top corner of the opposite page. These last grow to a modest two feet high and can be placed well to the front of the border or even in the rock garden. They come in white, pink, blue, mauve and purple, blooming from June to September.

The plants are easy to raise from seed, and make no especial demands other than for a sunny location.

JAPANESE IRIS: To grow to perfection Japanese Iris requires a sunny spot that is damp in spring and early summer and not too wet over the winter. The soil, also, should be tending toward the acid. Give these conditions and the July garden will be made glorious with their great flowers. The ideal Japanese Iris flower should hold its broad petals out flat.

So many are the varieties on the market and so confused the names that the beginner had better buy her collection from a source that has specialized in the production of these plants.

POPPIES: Pictured on page 67 is one of the newer types of deeply-cut Oriental Poppies. Blooming toward the end of May in gardens of the Middle Atlantic seaboard, they have a large number of flowers that can companion them in the border. Their colors include white, salmon and through the range of reds and scarlets. One must be quite careful in the placing of the latter lest they clash.

The planting times for Oriental Poppies are early spring and late summer when they are dormant. Set them in good soil with the top of the root an inch deep.

HEMEROCALLIS: We cannot recommend too highly the new varieties of Day-lily or Hemerocallis which hybridizers have produced in the past few years. Sulphurs, golds, oranges and reds, in both large and small types, with and without markings, some with trumpet-shaped flowers, some curled and reflexed, some double, the Hemerocallis bloom from May till frost. Their particular hours of glory are in late July and early August.

The Hemerocallis thrives even in partial shade and increases so rapidly that the garden soon has an abundance.

SPURIA IRIS: In addition to growing the newer varieties of Tall Bearded Iris, discerning gardeners are extending their interest to other Iris groups, of which the Spurias form an important part. They have fibrous roots, like the Siberians, and a flower that resembles Spanish bulbous Iris. At the upper right corner of the facing page is illustrated Lord Wolsely, one of the most beautiful of the group, that grows to 40 inches high. Other kinds worth growing are Monspur, Shelford Giant, A. J. Balfour and Dorothea K. Williamson. Spurias prefer a non-lime and damp soil.

DELPHINIUM: At the upper right corner of page 66 is shown one of the types of large-flowered modern perennial Larkspur or Delphinium. The color range is through the mauves, purples and blues and even white is available. Start with good seed. Keep only those plants with the sturdiest growth and best flower stalks, and, if they deserve increase, root side shoots, since the Delphinium does not come true to seed.

In winter, Delphinium clumps should be covered with sifted coal ashes, and from first appearance of the plant be dusted with Bordeaux against blight.

LUPINS: Blue, pink and white are the commoner colors of perennial Lupins, although English hybridizers have recently introduced copper and brown shades. They make an excellent middle-border plant accompanied by harmonizing Iris and Peonies. Their foliage is always decorative.

While Lupins seem satisfied with poor soil, some authorities hold it best to feed them heavily with bone meal or a fertilizer rich in nitrogen. Aphids which attack young sprouts can be controlled with a nicotine spray. Lupins are easy, though often slow, to grow from seed.

POGOCYCLUS IRIS: Many of us have admired that strangely beautiful Iris called Susiana or Mourning Bride. This is an Oncocyclus Iris, a tender native of Asia Minor that requires special care. Cross this type with the Tall Bearded Iris and the resulting hybrid is called a Pogocyclus. Of this kind an easily-raised type is Zwanenburg, which blooms with the Intermediate Iris in mid-May. Its colors are cream flushed pale violet with old gold falls splashed soft maroon. The crest is yellow and the beard bright orange. It is shown in color on page 68.

PEONY LE CYGNE: Since the American Peony Society has made such an excellent study of the Peony varieties in commerce, the wise gardener buys them according to their rating. At the top, with 9.9 points out of a possible 10, stands Le Cygne. The color, at first milky white, later fades to a pearl white, and the fragrance is pleasing. A light grower this, but amply paying with its beauty for both its initial cost and its subsequent care.

Next below it in rating comes Kelway's Glorious, with 9.8 points, a large, creamy white flower with fringed petals.

COLUMBINES: The third flower portrait on page 66 shows the familiar Aquilegia or Columbine, an essential in any border. The long-spurred varieties, although not as long-lived as the others, come in an abundance of colors and are easily raised from seed. Nor does the plant require any especial soil save the Rocky Mountain type or Aquilegia coerulea, which seems to thrive when set out in an acid soil.

Always raise a fresh batch of Columbines each year and always buy the best seed; self-sown seedlings are apt to revert to the common short-spurred types.

SINGLE PEONIES: Large loose petals of delicate colors or finely feathered edges characterize most of the single Peonies, and the Japanese varieties are further marked by an inflorescence that in some varieties is as richly colored as a big Chrysanthemum. At present there is an increasing interest in these types.

The culture they require includes setting the roots so that the eyes are not more than three inches, and not less than two, below the level of the soil. They respond to rich loam, require a fair amount of sun, and should be carefully staked.

TORCH LILIES: Various common names are given the Tritomas—Torch Lilies, Red Hot Pokers and such. They are better known in England than here, but given intelligent care they can become a feature of the border. Easily raised from seed. From New York north lift the plants in fall and store them in a frost-proof cellar.

The colors vary from pale lemon yellow to the most vivid scarlets and in size there is an ample range from the dainty little Gracilis types suitable for rock gardens to five-foot bold kinds that can range down the middle of the border.

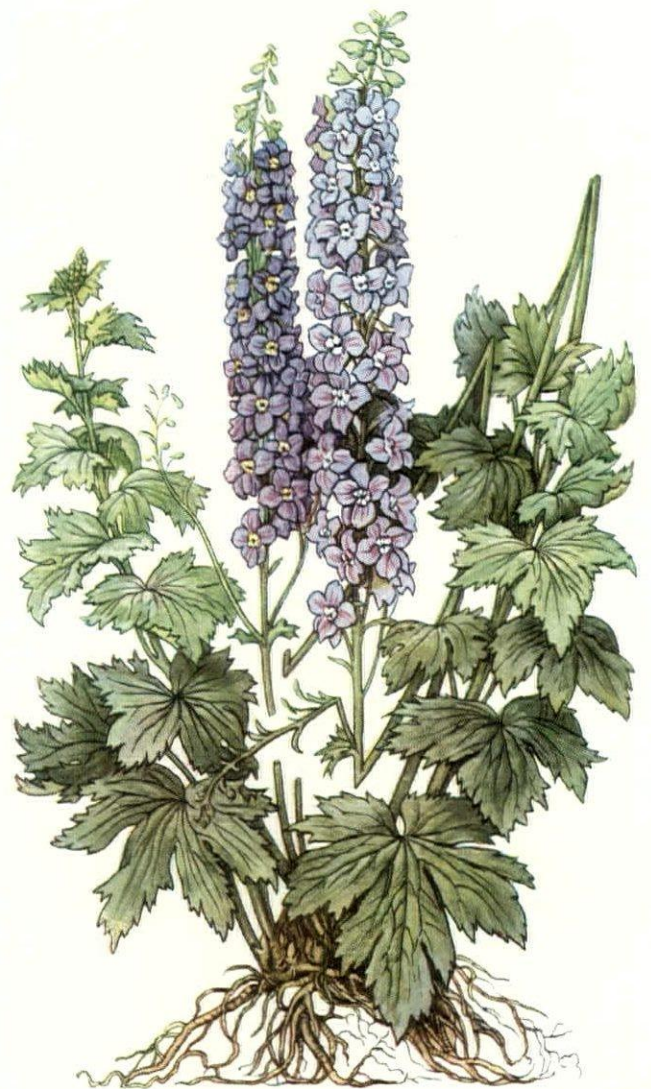


IN THE old herbals the drawings are always circumscribed in a square or oblong. In presenting these studies, Miss Louise Mansfield has followed the ancient style, lopping stems or bending them to fit the imaginary frame. On this page are Mulleins, Spuria Iris and Peony

Modern flowers shown after the style of the old herbals



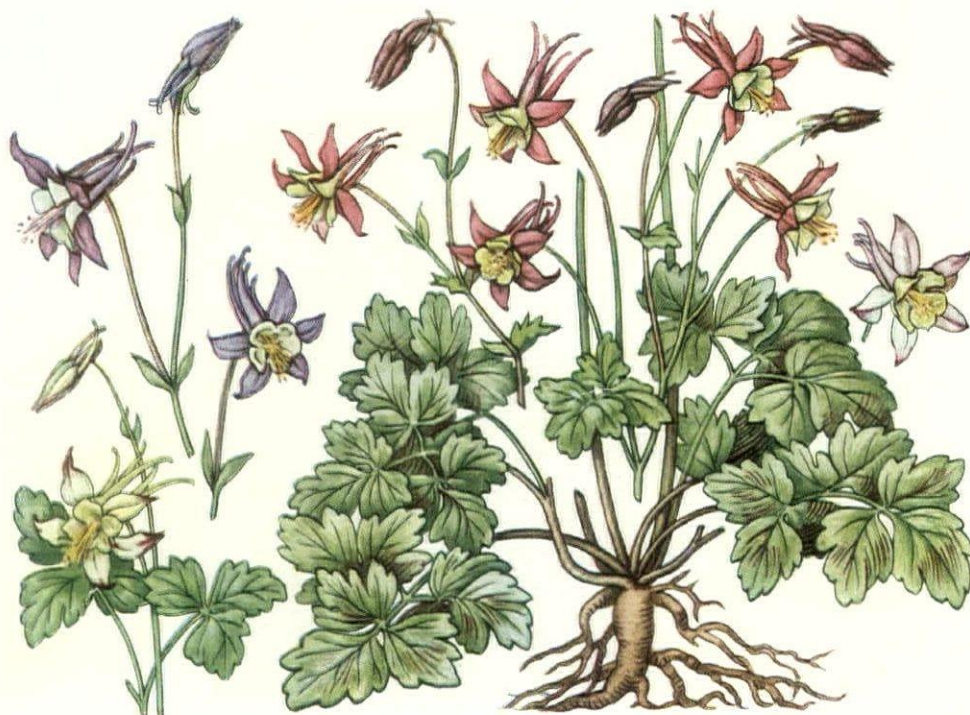
Drawings by Louise Mansfield



NOT ALONE do these flowers vary in the shape and character of foliage, but each bears a flower of pronounced individuality—the flat discs of Japanese Iris, the purple spires of Delphiniums and the airy grace of Columbines. Of those diversities is the successful perennial border composed

Japanese Iris beside Delphinium

with Columbines below





**New Lupins, an Oriental Poppy
and a Peony from Japan**

ON PAGE 64 are directions for growing the perennials pictured on this page. Here we would point out the variations in form that help these plants give interest—the pinnate leaves of Poppy Lord Lambourne, the flower spires of new Lupins, and the bushy growth of a Peony





SOME FLOWER colors are soft—such as most of the Iris—and can be blended in drifts in the border. Others are quite strong and should be used for sharp contrasts or accents. Of the latter, most of the Daylilies and the varying Tritomas are adaptable types

Among the Daylilies, especially, there are available several new hybrid types in which the colors have been intensified and the form and size of the blossoms considerably improved



Daylilies, a sturdy Iris for middle May flowers and Tritomas in August

What to know about tapestries

TAPESTRY making is much more than mere weaving, it is an interpretative art. The weaver must be an artist-craftsman, not a mere copyist, for to him falls the part of interpreting in his medium of woven threads the full sized colored cartoon prepared for his use from the small original picture or design of the artist. This transition of flat paint into a repped textile requires as much native art talent as technical skill, and it is small wonder that the best weavers have made a practice of signing their masterpieces by initials or names in the margin (galloon) of their tapestries, just as the painter signs his picture.

IN European woolen tapestries the pattern is composed of the weft, or cross threads, which completely covers the warp, or lengthwise threads; but the piece is woven sidewise on the loom, that is, the height of the tapestry is stretched across the width of the loom, which is limited in breadth, and the "length," or width of the piece, may be extended to any dimension.

The rep, or ribbing, is horizontal as a piece is hung. The coarseness of the weave is regulated by the spacing of the warp threads. When these are stretched vertically on the loom, the work is known as high-warp—*haute-lisse*, anciently *haute-lice*. On the *basse-lisse*, or *basse-lice* loom, the warp threads are stretched horizontally so the work lies flat before the weaver and not upright, and is called low-warp weaving. The texture of the weave is identical in both. The spindle, or bobbin, holding such colored weft thread as is needed for the design, is passed by hand over and under the warp threads and pressed into a strong fabric by a comb-like implement.

The bobbin for a high-warp loom is called a *broche*, and for the low-warp is a *flute*. The weaver works on the back of the tapestry, where the loose ends of the threads are left hanging, as one color ends and another is inserted to form the pattern, and he does not see the general effect of his work in the process of his weaving.

Tapestries can be as well made to-day as six hundred years ago, but the softening of colors by age and use, as in Oriental rugs, is achieved only by time and is one of the points of value in an antique. Tapestries have long been called "woven pictures," but when it is considered that the average accomplishment of a weaver of

First of two articles telling the story

of this craft - By Mr. & Mrs. G. Glen Gould

woolen tapestry in a medium coarse weave is one square yard a month, while an equally expert painter can fill his canvas of the same dimensions with a completed work in a few hours, the divergence of the two methods becomes striking. Because of its pictorial possibilities, tapestry follows very closely after the painting of each period.

The term tapestry, by the common consent of the Western World, means a decorative hanging made of wool, often on a linen or hemp warp, perhaps with the enrichment of silver and gold threads, and the addition of silk. But the word includes any fabric similarly woven, so that an all-silk, all-cotton, or linen fabric may be a tapestry. Tapestry uses, too, have been many. Ancient and primitive tapestry pieces usually ornamented fine garments, were used for tent adornment, for blankets and for rugs.

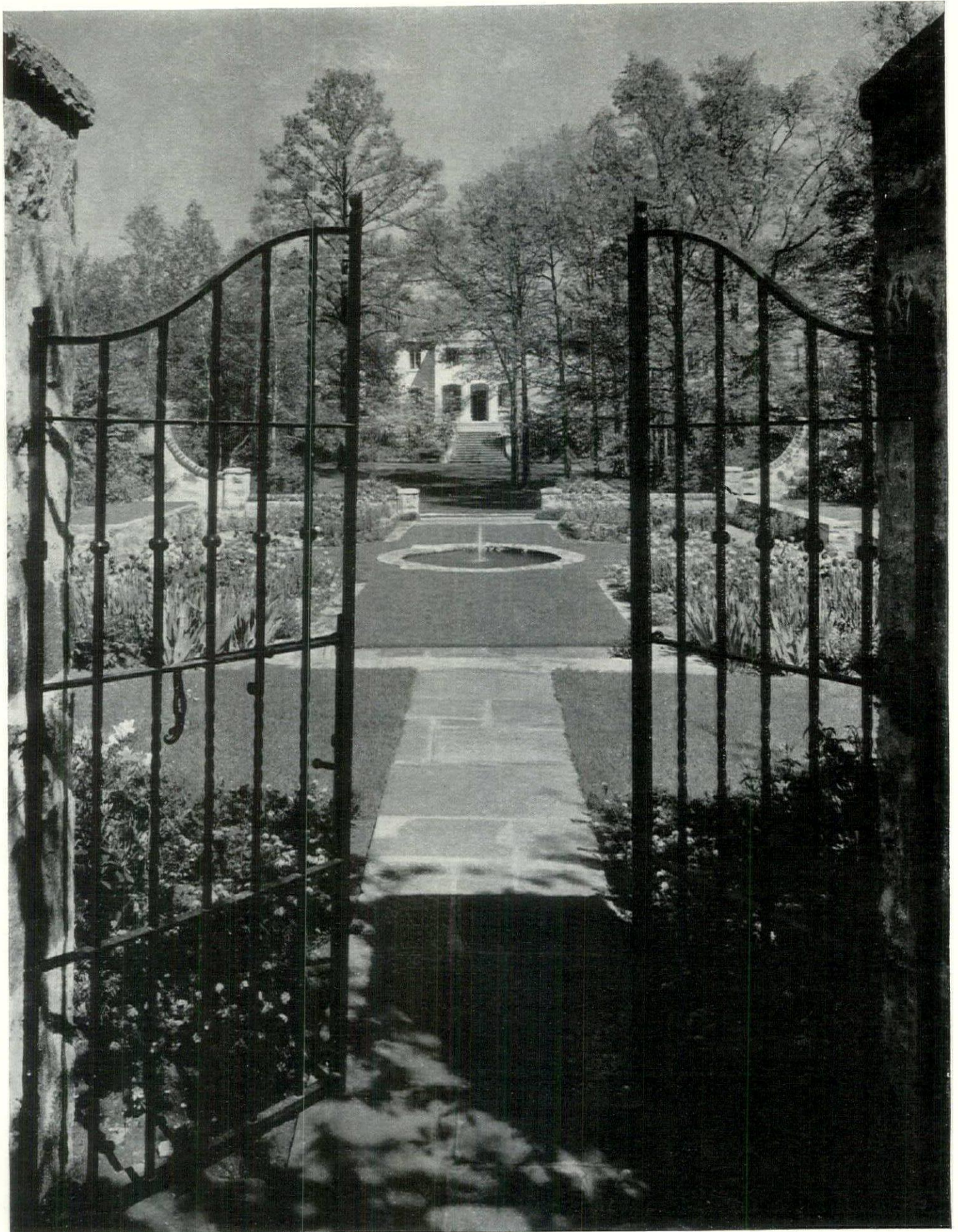
The history of European tapestry making from Medieval times is inextricably bound up with the adventures of heroes and the vicissitudes of kings, so that a romantic setting for the story of its development from city to village, palace to factory, is inescapable and is one of its most delightful aspects.

BECAUSE France so long dominated the art world, French terms persist in any consideration of tapestry. The *tapissier* is the weaver, the *chef d'atelier* is the artist weaver in charge of any great work. The workshop is the *atelier*; the *artiste*, the designer. He makes the *petit patron*, or small color sketch; selects the colors and designates the materials—wool, silk, gold thread, etc. The *grand patron* is the colored cartoon, as large or nearly as large as the finished tapestry. It is made from the *petit patron*, early on linen but later on paper. The *ornementiste* is the specialist who is responsible for the borders and other ornaments which add appreciably to the beauty of the finished product.

Design, color, and texture vie with each other for supremacy in the accomplished result. While texture catches the eye of the

expert, and color engrosses the connoisseur, design appeals to everyone. There are three classes: *verdures*, *personnages*, and *verdures des personnages*—verdures with human figures. Tapestries follow quite closely the development of painting, in their designs, from the Gothic period to the 19th Century.

Gothic: Flat drawing and color—strong and brilliant; distinct outlining of figures, little perspective; decorative and pictorial; effects produced by contrasts in texture as well as color. Early pictorial tapestries all wool, or woolen, linen or hemp warp; later, superb with gold and silver enrichment. Generally oblong. Sumptuous sets rich with silk, gold, and silver. Verdures, or *millefleurs*, foliage with flowers amid curling leaves; forest and foliage with birds, dog, rabbit, fox, lion, monkey, unicorn, etc. *Verdures des personnages*—forest trees with human figures, flowers, birds and animals; dog or squirrel casually introduced in any foreground; simple woodland flowers—lilies, primroses, blue bells, and daisies. Armorial—blazon, the shield with coat-of-arms, on ground with detached flowering plants, scattered or patterned *millefleurs*; square or *espalier*—in horizontal or frieze form. *Personnages*—Medieval impassiveness of face and form. Center of interest placed high on design; furniture all in foreground. Compartment designs, framed architecturally or with foliage; triptych—three compartments; sometimes in tiers; each compartment often crowded with figures. Religious and allegorical scenes. "Credo" tapestries, based on the Apostles' Creed, with an Apostle and his allotted Prophet, which by common ecclesiastical belief was thought to prefigure the Apostle; these prefigurations persisted throughout the Gothic period, with appropriate texts and prophecies, the "*divisio symboli*." The nine "*Preux*"—heroes of old Biblical, pagan and Christian times, three of each. "Salvation" tapestries—Creation, Redemption, Baptism, etc. Allegorical—Virtues and Vices, Prodigal Son, etc. The "*Cerf Fragile*"—(Continued on page 100)



Samuel H. Gottscho

Two levels in a garden near New York

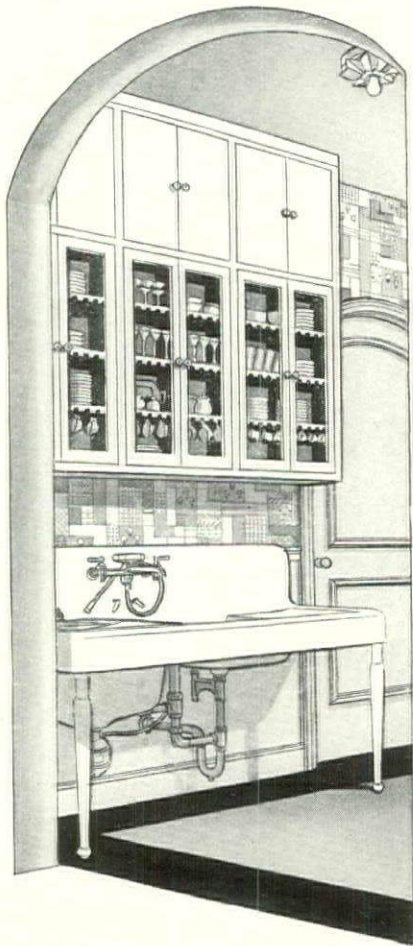


PERFECT balance and a sense of repose mark the outlook from the rear gates into the garden of Louis Wilputte at New Rochelle, N. Y., of which three views appear on these pages. Clarence Fowler was the landscape architect and Julius Gregory the designer of the house

At the top of this page is the springtime view of the garden from the terrace, with flanking Dogwoods at their best. In front of the wall in the foreground low-growing Yews are planted, and next to them Azaleas in deep salmon and orange shades

On the lower garden level each bed contains an intermingling of pink Clara Butt, lavender Dream and the dark red Zulu Tulips, with borders of blue Phlox divaricata. The upper level carries a herbaceous and shrubby border

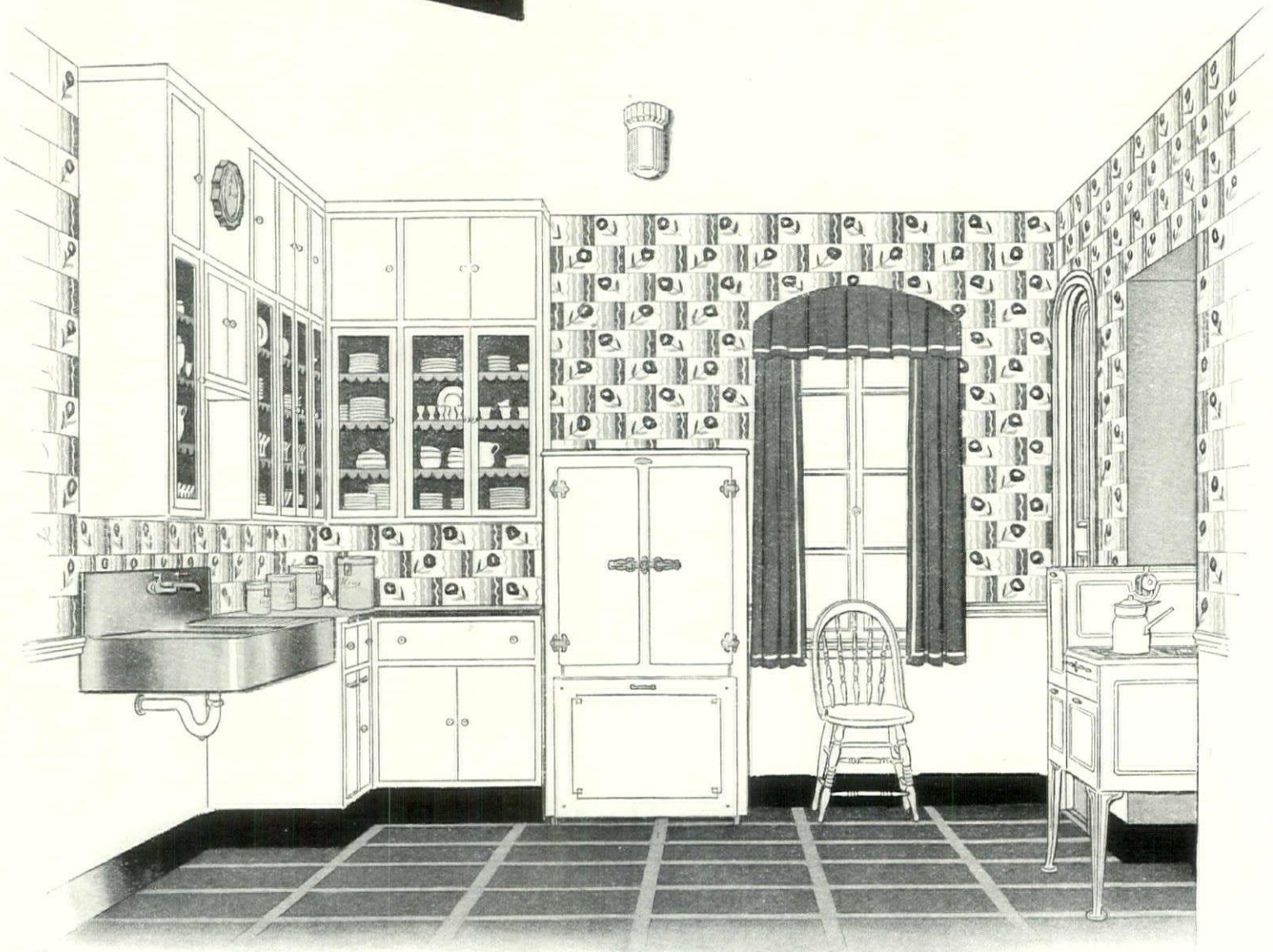


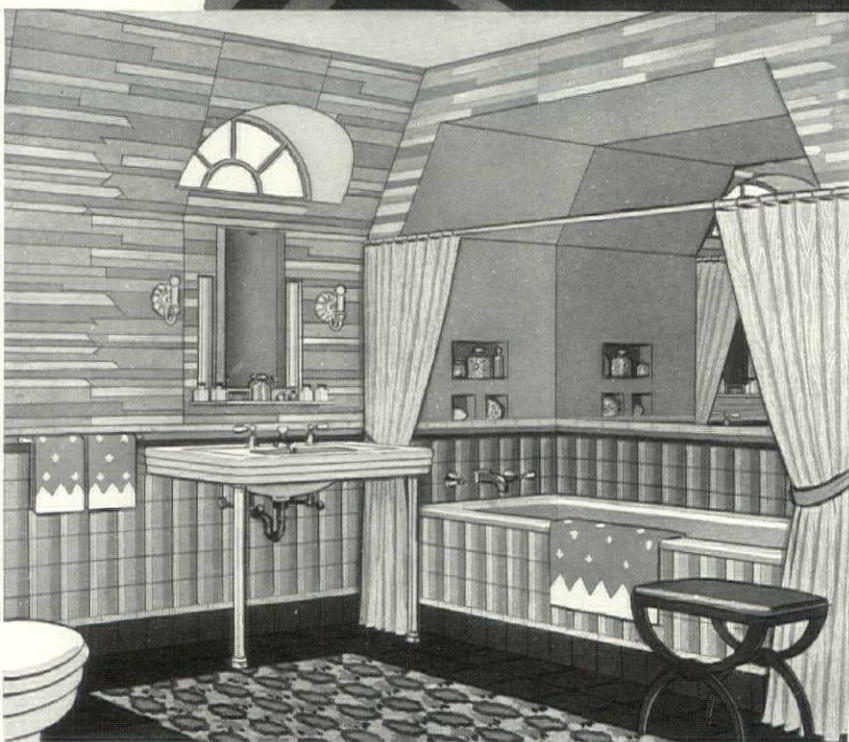


**The house that grows is completed
by its baths, kitchen and pantry**

WASHABLE wall covering, green, yellow, rose and orchid, makes gay pantry walls. Standard Textile Products. White enameled steel cabinets, Janes & Kirtland. The sink, from Kohler, includes an electric dishwasher. Yellow linoleum, green border, from Congoleum-Nairn

Kitchen: white steel cabinets, Janes & Kirtland; monel metal sink, International Nickel Co.; automatic refrigerator, Frigidaire Corp.; and gas range, Glenwood Range Co. Red and blue linoleum, Armstrong Cork, combines with red, white and blue washable wall covering, Standard Textile Products. Electric clock from Warren Telechron

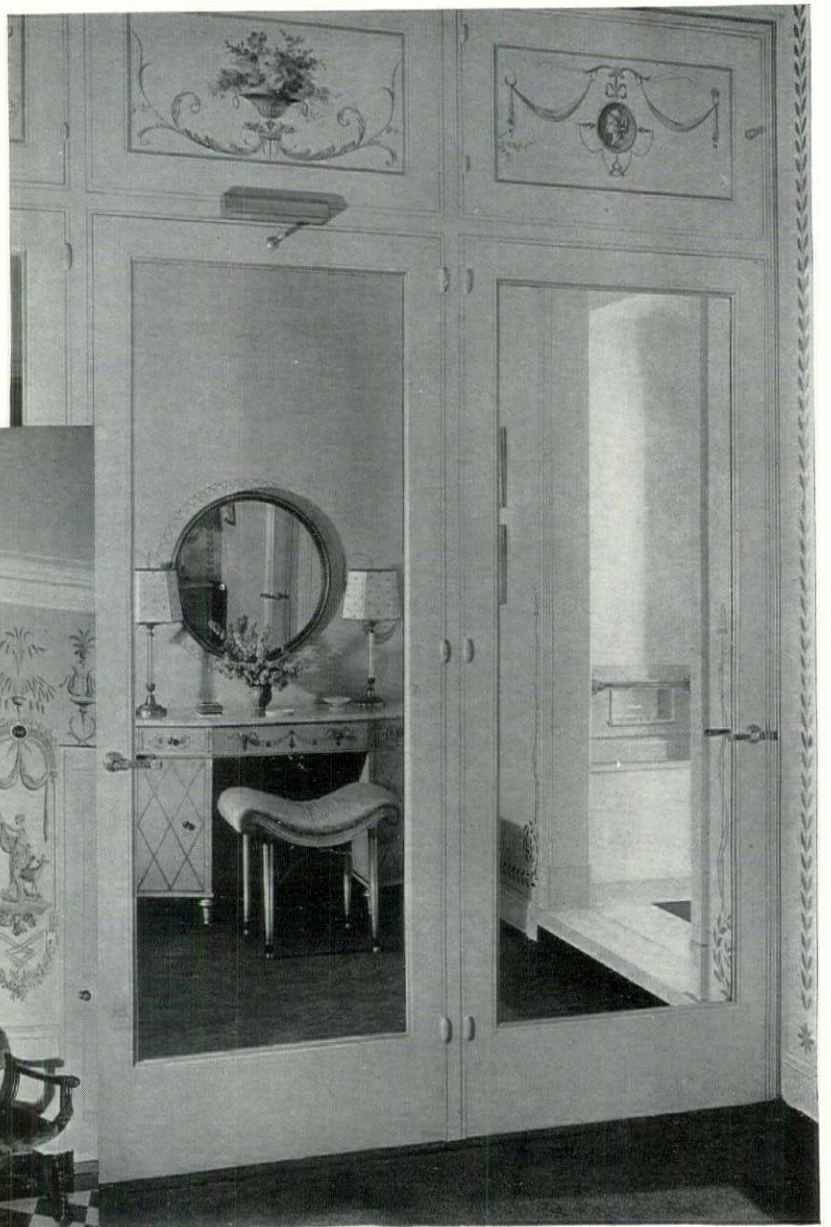




DESIGNED by George Sakier for the Standard Sanitary Co., the bath above was selected for the "House That Grows" because of its charming decoration. Green walls, green marbled pilasters with gold glass capitals and gold Directoire frieze; linoleum two shades of blue. Fixtures are green porcelain with gold plated and black glass handles

The second bath has washable wall covering, ivory and silver on green, Frederic Blank Co., combined with silvery gray tiles. American Encaustic Tiling. Fixtures are ivory; the lavatory has glass legs and crystal handles. Crane. Silver finish lights, Cassidy; mirror, Salmon-Treitl. Hooked rug in green, beige and black, de Quintal

Distinguished living suites
of New York's newest hotel



At the upper left a wall paper in sienna tones, on which classical figures symbolize the five senses of Man, gives style and interest to a foyer. The floor is black and white tiled rubber. Gilded, marble-topped table flanked by red velvet upholstered chairs. Arthur S. Vernay, Inc., decorator

(Above) A wall of mirrored closet doors reflects a charming small Directoire dressing room. Peach walls and upholstery; gray-green carpet and curtains. Accents of gold are found in the olive leaf border on wall. Barton, Price & Willson, decorators

(Lower left) Brown satin curtains edged with wooden ball fringe give emphasis to a scheme of beige and brown in a sitting room of 18th Century English influence. Pictorial panels on the beige walls are mainly in sepia tones with accents of blue, red and green. Barton, Price & Willson, decorators. Furniture by W. & J. Sloane



G. W. Harting

RESIDENTIAL suites of the new Waldorf-Astoria display the discriminating taste usually confined to private homes. Here is a grouping of fine French pieces in a living room executed by Jacques Bodart, Inc.

Smart decoration in the new Waldorf

Among the building gadgets

COMFORT HEATER. A thermostatically controlled portable electric heater has a heating element, thoroughly tested by long use in the industrial field, that is entirely new to residential heating.

This element, consisting of a flat ribbon of strong, non-rusting metal arc-welded to the terminals and held permanently rigid by a heavy molded insulator top and bottom, and molded insulating end frames, heats almost instantly, but never gets red hot. It is mounted in a well-designed metal cabinet, joints of which are welded.

To generate safe, comfortable and dustless heat it is necessary only to plug into an electric outlet and set the thermostat to the degree of temperature desired. The cabinet, which comes in mahogany, walnut, jade green and ivory heat resisting lacquer finishes, stands on rubber cushioned legs that will not scratch the floor.

The cabinet never gets so hot it cannot be handled. Open grille work covers the entire bottom of the heater and prevents accidental contact with the heating element. Should a child knock over or fall on this heater he could not be burned or shocked, a fire would not be started nor would the heater be injured.

Cool air is drawn off the floor, quickly warmed as it passes through the ribbon coil and is returned to the room through louvres at the top of the cabinet at a rate of 120 feet per minute. This heater is made in two sizes: 660-watt for average rooms, and 1250-watt for large rooms. Humidifiers may be had with the heaters.

STEEL CASEMENT WEATHERSTRIP. An excellent way to make steel windows draftproof, particularly the out-swinging type of steel casements so much used in homes today, has now been developed. The equipment takes the form of a spring bronze and felt weatherstrip that is just going into distribution.

This bronze-felt strip, of simple and ingenious construction, is purchased by the foot and cut into lengths to fit the window; it is installed, from the inside, by being slipped onto the edges of the window frame. It absolutely stops the infiltration of air and dust. The casement leaf, when closed, presses against the felt without any "chewing" action. As the felt is not submitted to any abrasion and as it is fully protected from exposure to the weather, the strip is very durable.

Due to simplicity of manufacture, the

New developments in residence equipment

and construction · By Gayne T. K. Norton

cost of this equipment is very reasonable. A handy man can easily install it. It is self-locking when attached. When in place, the half-inch band of the bronze strip which is visible may be finished to match the color of the window frame, if desired. During the summer, the strips may be removed entirely from the windows.

GARAGE DOOR CONTROL. A New England manufacturer of an overhead type garage door now announces a remote control for operating the doors. This consists of a key switch on the driveway approaching the garage, a push button located within the garage and the necessary accessory apparatus.

The key switch is so positioned as to be easily reached from the car seat, enabling the driver to operate the door by merely reaching out of the car window. The switch is an all-metal housing containing a standard cylinder lock; it is waterproof and cannot be taken apart except with tools made for the specific purpose. When the door is closed by means of the key switch, it is locked and cannot be opened from the outside.

As the garage is entered from the house a button is pressed and the door opens. The car is backed out to the key switch located on a wall or post; with the key the door is closed and locked. Upon returning, the car is stopped at the switch, from which point the door is opened. The key should hang in some convenient place in the car, and special precaution should be taken to prevent its loss or removal.

PLYWOOD FLOORING. Plywood flooring, strip, parquet or plank, is now an established fact. Furniture and interior trim plants have long recognized the advantages of plywood which, with its alternate cross laminations, reduces to a minimum shrinkage, swelling, twisting and warping.

Aircraft research during the Great War demonstrated that, pound for pound, well designed plywood is stronger than steel. Government specifications have encouraged the use of wood adhesives that are

stronger than the wood itself, and tests have proven that properly constructed plywood tears in the wood rather than separates in the glue joint.

Plywood flooring overcomes unsanitary cracks and squeaks caused by split tongue and grooves; it will lay quicker and at lower cost due to its standard six-inch widths and six-foot lengths.

Until the development of plywood, parquet flooring came in individual unit blocks and the excessive cost prevented its use except in costly mansions. Plywood flooring permits manufacturing parquet in the above standard widths and lengths, as easily laid as strip flooring, and makes possible the adoption of parquet in modest homes. Prefinished parquet affords an opportunity to see in advance how a new floor will harmonize in its setting and with furniture and draperies.

Prefinished plywood flooring, in almost any style or pattern, can be laid in a day, with little or no inconvenience or disturbance to home comfort. It is equally appealing for the new house, the house to be remodeled or re-floored. This product, recently placed on the market, is accurately tongued and grooved, carefully graded and conveniently bundled.

READY FORMED PLASTERING ARCH. A metal arch just introduced solves the problem of the plastered arched opening in a most satisfactory manner. These arches, in six sizes, are galvanized steel forms which provide a unit plaster base. They are nailed to the rough bucks over the lath. In one operation the plastering base and the corner bead are in place, providing perfect curves for any opening up to 72 inches.

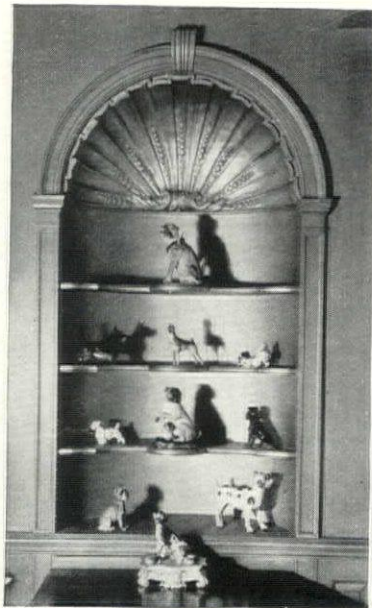
The architect likes this product because it assures truly symmetrical arches. Using it, the builder saves time on each arched opening. The owner benefits by the low cost of the unit and the freedom with which arched openings may be used.

In remodeling work, this item is of special appeal, for by its use an old house, built before (*Continued on page 106*)

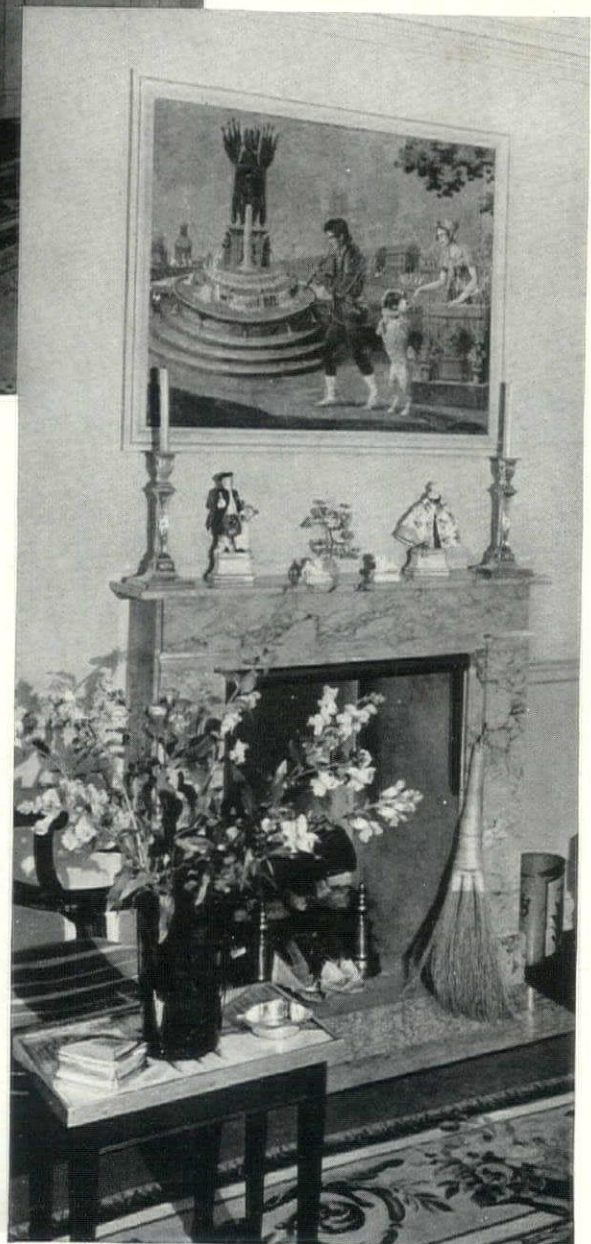


COLLECTING china dogs of all breeds has long been a favorite pastime of Rose Cumming, the decorator. Part of her extensive kennels is shown in the small illustration at the lower left. Here, a gay assortment of dogs of many nationalities is imposingly housed in recessed shelves in the living room of her New York apartment. Woodwork and surrounding wall are painted turquoise blue, with touches of gold in the moldings

THE MORNING room above and at the extreme right was planned around a collection of Staffordshire dogs which form a gallant decoration along one side wall. A wise poodle dances beside his master in the 18th Century over-mantel panel, and more china puppies disport on the mantel shelf. Paneled walls are a delicate gray shade; the curtains of fuchsia colored taffeta harmonize with the fuchsia, gold, gray and white of the Aubusson rug. In the home of Mrs. Pomeroy Francis, Morristown, N. J. Mrs. Kenneth Torrance, decorator



Dana B. Merrill

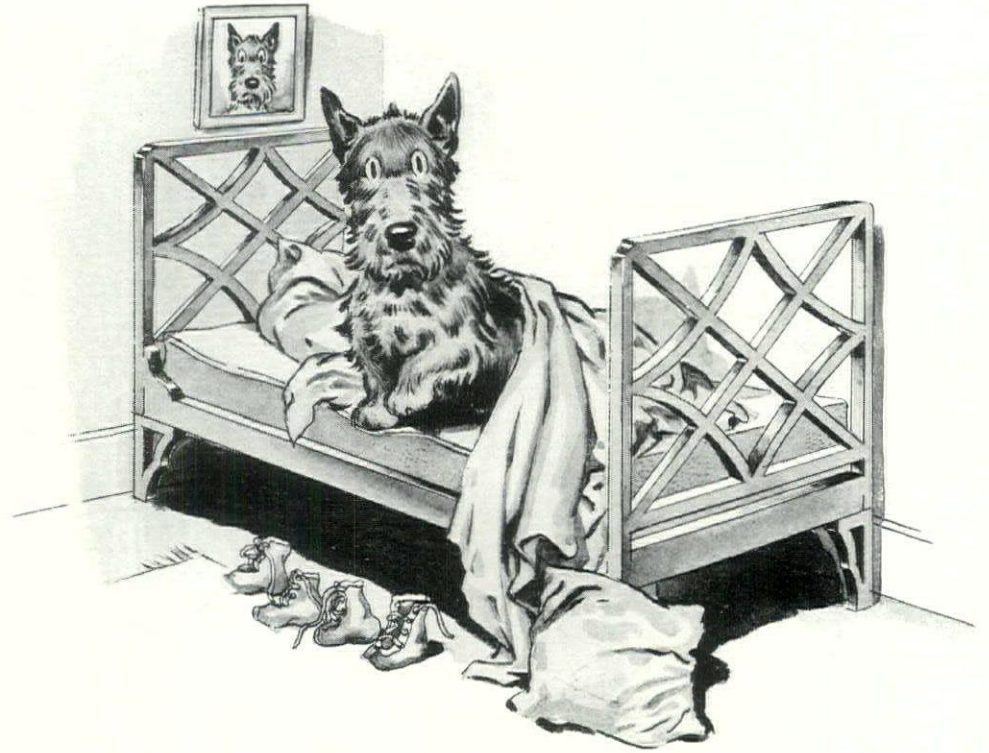


Drix Duryea

Collectors show their china kennels

A day in the life of a well-dressed dog

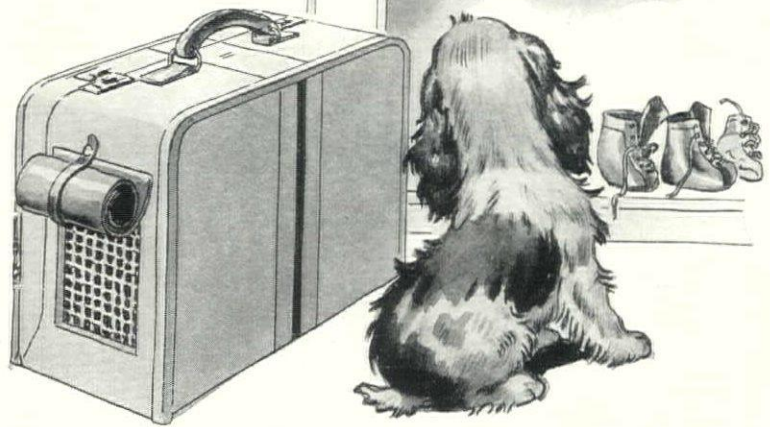
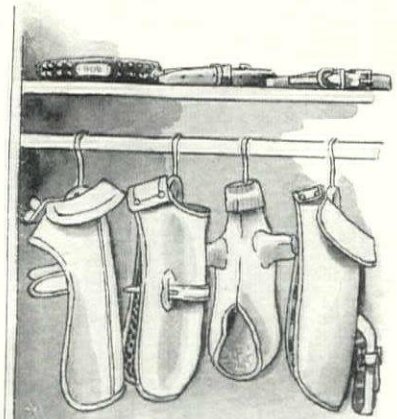
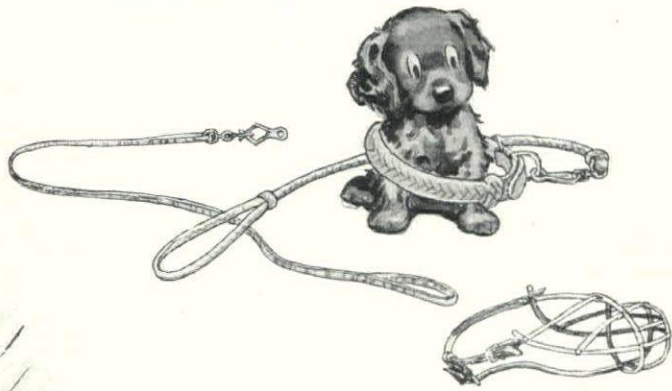
ANDREW MCTAVISEH, awaking at dawn, makes sure his chamois shoes (Saks-Fifth Ave.) are still under his hair-mattressed, mahogany finish bed (Harry Meyers), and scuttles to his morning tub. Emerging, he dons a rose colored bathrobe lined with white (Saks-Fifth Ave.) and dries himself in the time-honored way, heedless of the effect on his fitted week-end case (B. Altman).



Meanwhile The Boy Friend makes merry with a bottle-green broadcloth coat, force collar, muzzle and greenish blue brush (any breed decoration), all from Abercrombie & Fitch.

Later, in blue and yellow woven collar and leash (Saks-Fifth Ave.), black rubber, flannel lined raincoat and black waterproofed shoes (B. Altman), Andrew sets forth to acquire appetite and thirst, which he soothes from an enameled tin feeding dish (Altman) and Swedish pottery water pan (Saks-Fifth Ave.) under the speculative eye of Philomel in her red harness and leash (Altman).



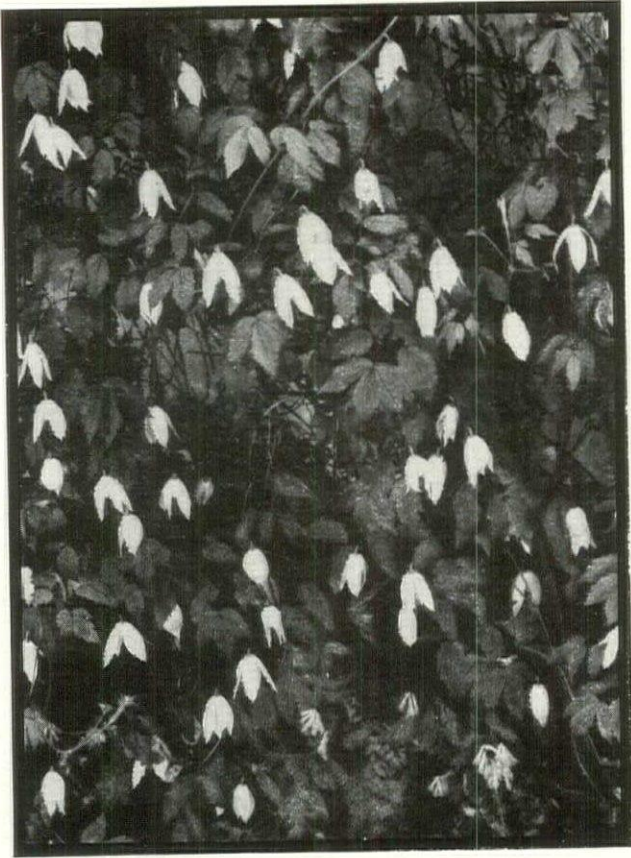


He forgets Little Ambrose, overwhelmed by the big braided calfskin collar and leash (Saks-Fifth Ave.), red, yellow, green and blue plaid leash and red muzzle (Abercrombie & Fitch).

And there is Schuyler Spaniel, too, considering his choice of collars (French blue, studded; round red; flat red—Abercrombie & Fitch); plaid lined trench coat (Saks-Fifth Ave.), navy blue worsted overcoat, red trimmed, or green jersey lined with plaid, or green and white striped sweater (Abercrombie & Fitch). He travels in tan fabric luggage, leather bound. (Saks-Fifth Ave.).



EDWINA



Grace and charm come hand in hand with Clematis

By Louise Beebe Wilder

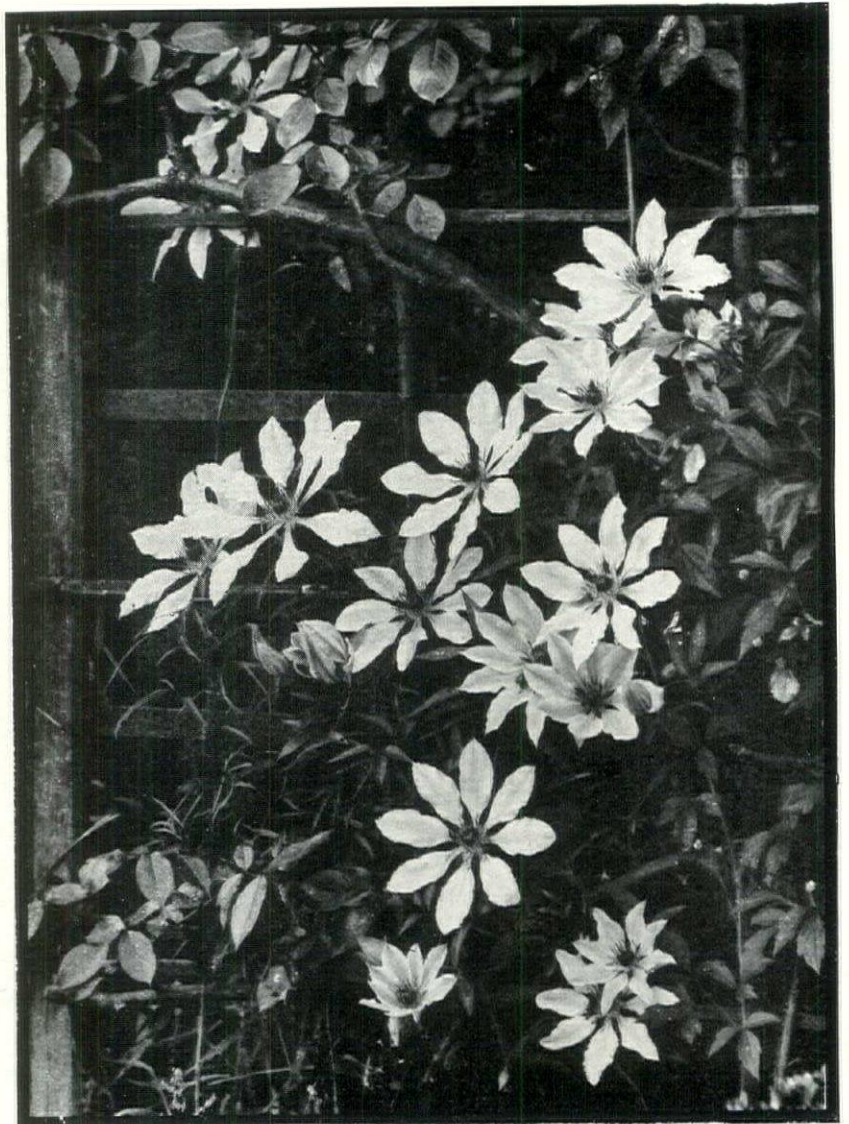
EARLIEST to bloom of the hardy species, and a good scrambler for the rock garden, is *Clematis alpina*, at the left. It is not too rampant and its fragile, nodding blossoms are colored a delicate lilac blue

THOUGH we may not obtain the great number of large-flowered varieties available abroad, certain good ones are to be had, including *Nellie Moser*, shown below. This is easily grown and very lovely

OF ALL climbers sung by poets or acclaimed by gardeners none has the invariable and beguiling grace that distinguishes the members of the *Clematis* tribe. Whatever the type or whatever the position it is called to adorn, it takes its place with a charming ease, a wayward but delicate flexuousness that unflinchingly charms the beholder. There is no situation, seemingly, in which it cannot make itself appear unstudied and perfectly at home.

Clematis is a great race belonging to the Buttercup order and widely distributed in the North Temperate Zone. It is a genus of deciduous climbing shrubs, mostly woody, and herbaceous perennials, with a few evergreen species. The blossoming of the various kinds covers almost the whole growing season, from early spring through autumn, and the way they go to seed, flying their smoky feather-tailed seed vessels, is as attractive as their extravagant and lovely blossoming. Many give truly gorgeous displays of blossoms and many possess a fine fragrance which they give off freely to the air. There are few garden situations where one or the other of them may not be used to advantage. Let them climb a trellis or be trained against a wall; let them scramble over fences with climbing *Roses*, or over old tree stumps or low shrubs, or surge riotously over rocky precipitous ground, or train them on posts at the back of the herbaceous borders (the large-flowered kinds are the best for this purpose) and the effect they produce will always be highly gratifying.

And yet they are strangely absent from the majority of American gardens. The Japanese Virgin's Bower, *Clematis paniculata*, is found in most gardens, and occasionally a good piece of the lovely old *C. jackmani*, with its splendid enveloping bloom, but certainly no general use is (Continued on page 118)

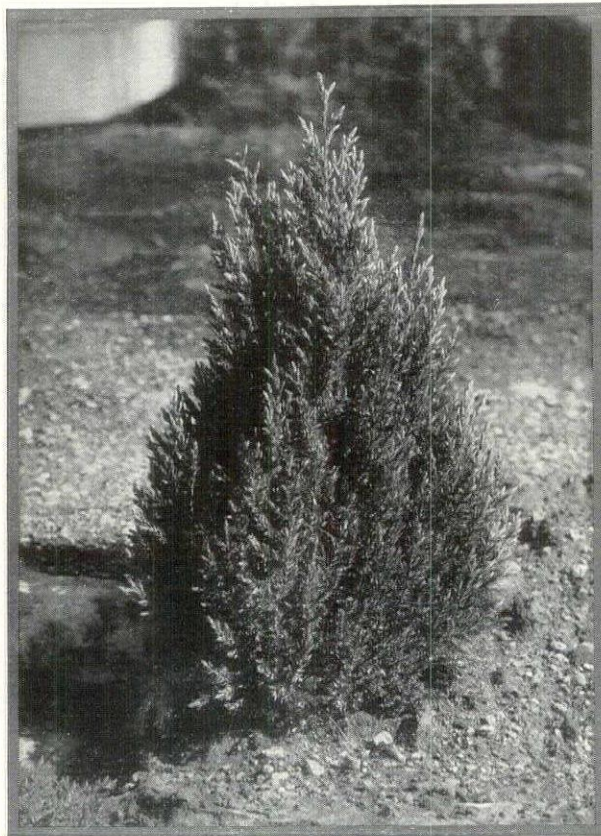
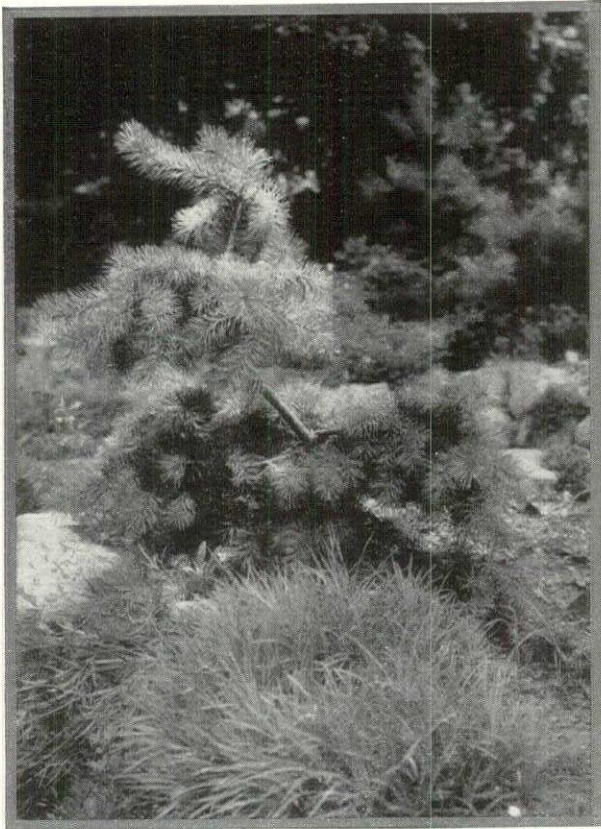


AT THE right is *Clematis spooneri rosea*, closely related to *C. montana* and of similarly strong growing habit. It is one of the late Ernest Wilson's notable plant introductions from China to western gardens

THE CLEMATIS pictured immediately below is *Miss Bateman*, a beautiful example of the large-flowered forms. Next to it hang the little flower bells of *C. nutans*, a valuable sort that blossoms in autumn



Donald F. Merrett



Two of the choicest evergreens for the rock garden are shown above. The upper one is the Swiss Mountain Pine, with shape oddly distorted as by the stress of storms. Below it stands a specimen plant of *Juniperus excelsa stricta*, a fine conical form

Among the many miniature Spruces none is more distinctive and appealing than *P. excelsa maxwelli*, shown at the right. Its low, flattened cushion of bright green grows very slowly and imparts a strong impression of antiquity and permanence

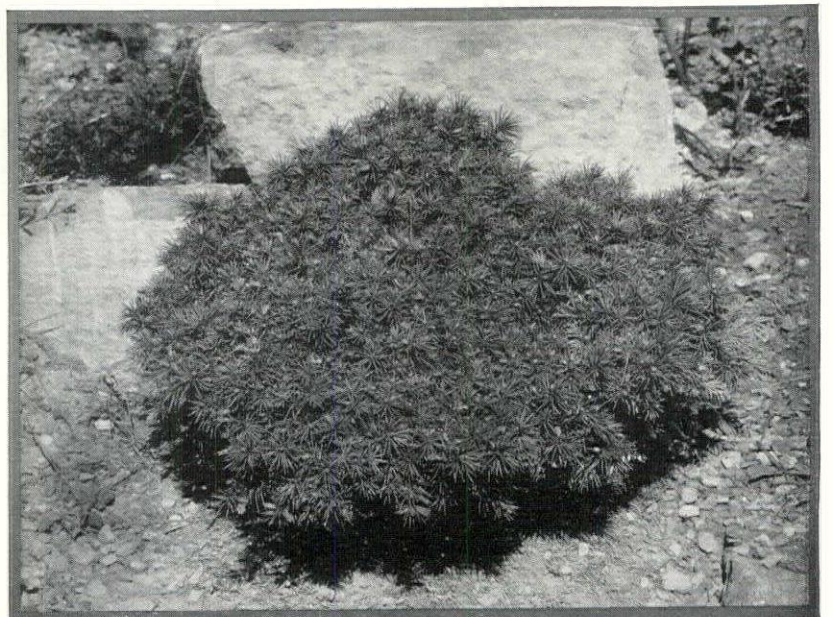
Dwarf rock garden conifers

THE ROCK garden is the gardener's Paradise, by which he attains relief from man-made flowers in the repose of the simple plants of Nature growing in natural conditions. It provides in miniature, hills, mountains and cliffs, ravines, rivulets and streams, as a setting for the tiny plants that are, for the most part, indigenous to the highlands of the world. The rock garden is thus the outlook to Nature, to satisfy a certain yearning of the garden enthusiast for Nature in the midst of the surroundings of the garden.

The rules of the garden are the rules of art whereas the rules of the rock garden are the rules of Nature herself. The ideal is to yoke Nature in her choicest bits by the introduction of miniature alpine slopes and ravines composed in effortless harmony. Consequently, the selection and placement of suitable rocks and stones and equally of miniature shrubs and trees, particularly evergreen, is of prime importance.

The placement and setting of the rock garden, too, are of great importance. If possible, it should be apart from the regular garden, an extension of a wild garden or beyond a fringe of shrubbery or upon some slope, more or less precipitous. Such conditions are not always, perhaps too infrequently, possible. When they are not, screens and specially made settings are very essential. For developing these, stunted evergreen trees and evergreen shrubs are indispensable.

Rock gardening is comparatively new in America but it is developing rapidly and in a few years' time this country will have some of the best rock gardens in the world. The supply of the most suitable trees and shrubs in America is still very limited indeed, but with the increase in demand and in knowledge of the best forms, the supply will become greater. Only those types at present obtainable in this country will be here referred to, although, as just stated, the existing commercial stock of many of these is extremely small.



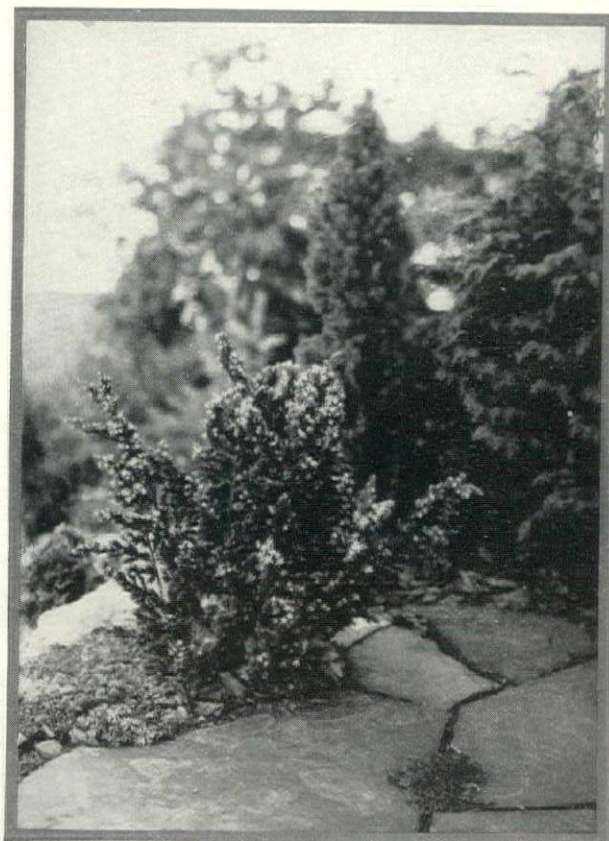
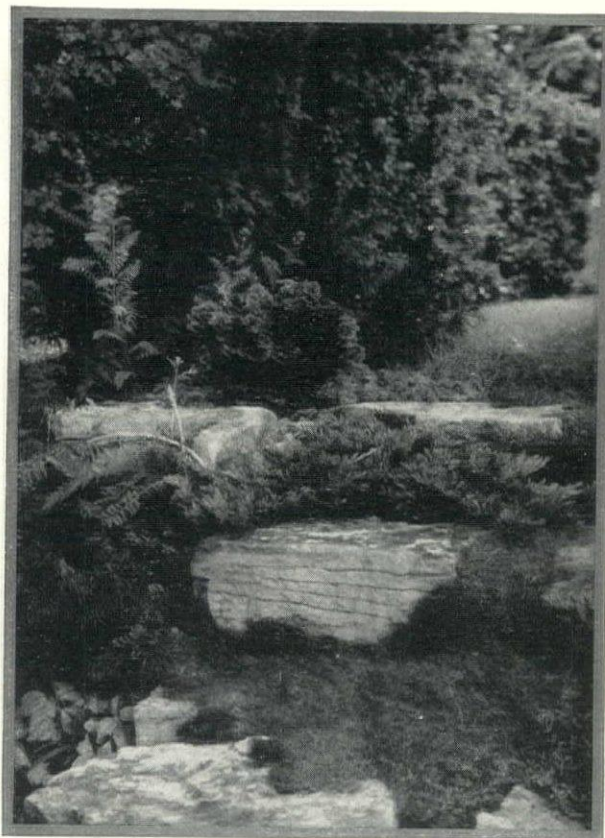
By Franklin B. Mead

While the beautiful White Pine and Hemlock may be used as screens and settings for immediate effect, especially if retarded by root pruning and the elimination of the growth of the more vigorous branches and by disbudding, other forms are generally more desirable. Although also of vigorous growth, especially is this true of the Austrian Pine as it is much more rugged and mountain-like, of more irregular habit, and by training can be made more so. It is characterized by heavy dome-shaped plumes of dark green, so dark that it is sometimes called the Black Pine. Its long, whitish winter buds are most effective through the cold weather.

It should always be borne in mind that the illusion of Nature is augmented by plants that are gnarled or look storm-tormented. Those having such character should be selected insofar as possible and that character maintained or enhanced by training. Training is necessary, for the Pine, although associated often with scenes of disorder and desolation, is primarily a tree of order and precision. We must wreak on it the sort of irregularity caused by the wrath of the storm and simulate the warping away from the prevailing wind, often lopping away the healthier limbs as if it were by the tempest or stunting cold, using particular care to avoid too unnatural grotesqueness.

Of less rapid and still more irregular and Jappy growth is *Pinus montana* or the Swiss Mountain Pine, which may be readily trained into all sorts of gnarled shapes. This is extremely variable in form and much is to be gained by personal selection of types at the nursery. It is usually low in habit, often almost prostrate in fact, and for this reason may be used to set off rocky slopes or secure the effect of growth on storm-driven heights.

Pinus montana is native to the mountains of Central Europe. Naturally those at the greater (Continued on page 114)



AT THE left is shown a very old plant of *Retinospora obtusa nana*, one of the finest dwarf evergreens suitable for rock garden use. Its fan-shaped groups of foliage, together with its irregular and twisted branches, give to it a strongly Japanese effect

IN THE angles of the rocks *Juniperus sabina tamariscifolia*, shown at the top, is at home. Above it is *Ret. obtusa nana*. The lower picture shows *Juniperus squamata meyeri* in front; *Picea albertiana conica* and *Ret. obtusa gracilis* behind, left and right



A gate lodge that serves for a home

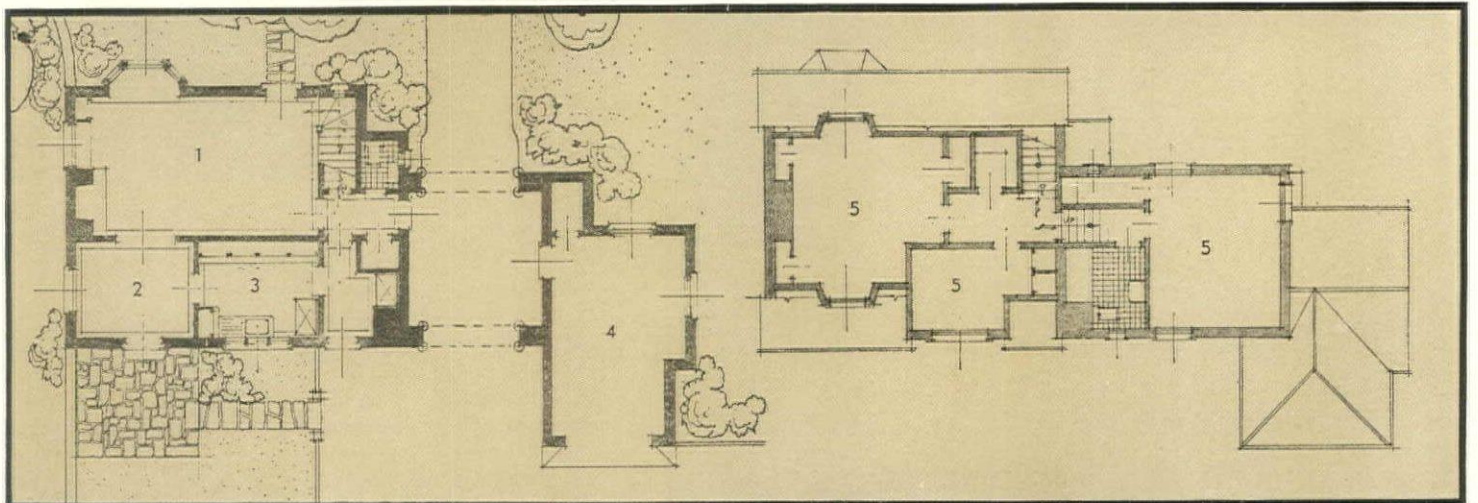


Carl F. Waite

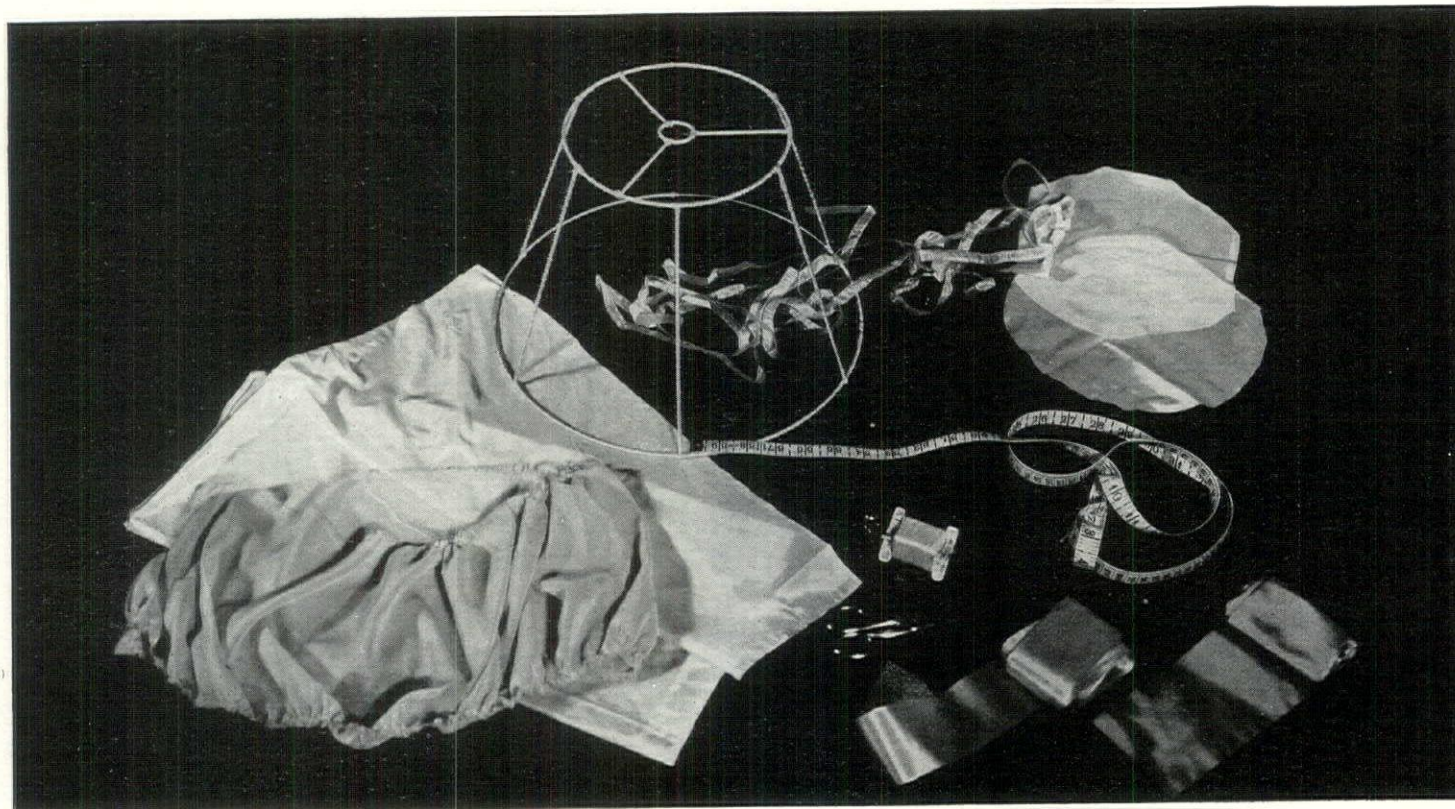
ON THE place of K. B. Wick, at Kirtland Hills Village, Ohio, the gate lodge serves for residence while the house is being built. A complete house it is in itself, its brickwork, half timber and steep roofs reminiscent of the dwellings found through the Normandy countrysides

The living room (No. 1 on the plans) has a dining alcove—2—with a kitchen adjacent. Across the entrance is the garage—4. Upstairs are three bedrooms. Following the style of the exterior architecture, French Provincial and English rustic pieces have been used for the furnishings of the lodge, as will be seen in the two views of the living room on this page

The architects of the lodge were Dunn & Copper; the landscape architects, Alexander & Strong







Nine steps in making a silk shade

THE FABRIC lampshade, which is harmonious with any type of room, may be flat or gathered. The one illustrated here, in the process of making, is of crêpe georgette shirred over a stretched silk foundation. Most lightweight silks can be used in a shade of this type—crêpe de Chine, georgette and taffeta are excellent. One may also use an amusing cretonne, organdie, lace or net. For the lining, pongee, taffeta and china silk will give good results.

Begin by covering the metal frame, which forms the body of the lampshade, with a very strong ribbon matching in color the fabric you intend to use. This first step is shown at the top of the opposite page, at the left. Use lengths of ribbon of about a yard or 40 inches at a time; if longer, they are difficult to manage. Each time that you come to the end of a length of ribbon, catch it with a few stitches and begin with a new piece, covering the seam. Next, make a paper pattern of one of the sides of the shade, as well as of the top. Cut out from the pattern the material used for the foundation, in this case taffeta, being careful to have the vertical center of each piece "with the grain" of the silk. Pin the first side to the frame all around (shown opposite in center of

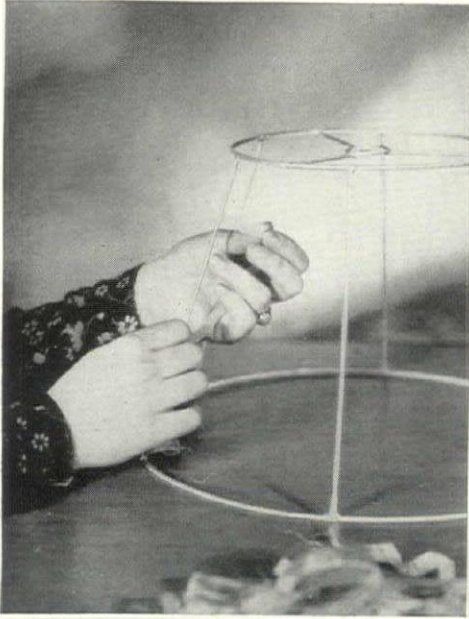
top row), then sew it very tightly. Cut it all round (opposite, top row right) keeping it taut "along the straight thread" in order to ensure accurate fitting. Finish one side entirely before going on to the next. After all the sides are in place, proceed in the same manner with the top (left in the middle row, opposite). Pin on this round piece of cloth, beginning by stretching it against and with the grain of the silk; sew it to the frame, leaving a hole in the center for the fixture which should be buttonhole stitched. Trim it off, and the lining is finished.

Now, place the outer fabric over the lining, in this case crêpe georgette. To allow for shirring, it is necessary to cut a strip having the depth of the shade, plus $\frac{1}{2}$ an inch top and bottom and, in length, about $1\frac{1}{2}$ times the circumference of the bottom of the frame. Divide this strip into four parts; shirr each quarter separately, leaving in every case threads with which to adjust the gathers. Make two rows of shirrings—top and bottom, the exterior one about $\frac{1}{4}$ inch from the edge, the inner one about $\frac{1}{8}$ inch from the preceding one. Join the two ends of the strip by a seam to form a sort of shirred ruffle. Place on the lampshade and pin first in four sections. See opposite page, center of

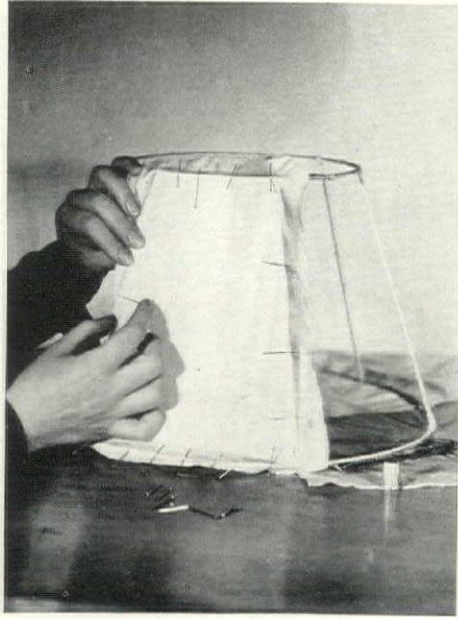
THE various steps in making a lampshade of silk and crêpe georgette are shown opposite. In the picture above are the essentials—wire frame and ribbon for the binding, the lining and outside silk, the trimming for top and bottom, and the necessary sewing equipment

middle row. Adjust and equalize the gathers, first at the bottom, then at the top. Sew to the frame at top and bottom, being careful to keep the shirring absolutely vertical. Then put on a narrow ribbon, either flat or shirred, to cover the stitches at top. See left of lower row opposite. Finish off with a flat flounce, ruffles or ruche.

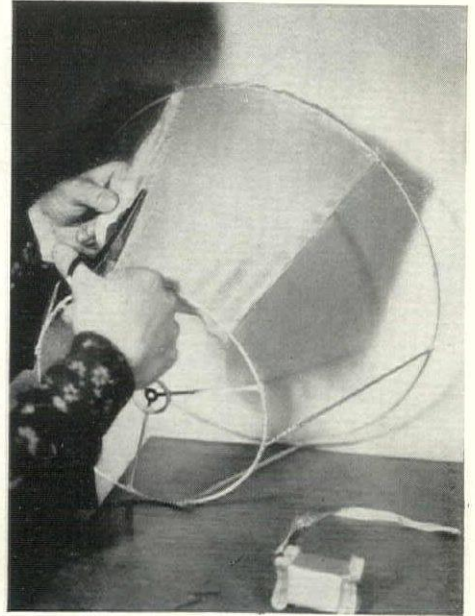
In a lampshade it is necessary to think of the silhouette—the shape and proportion of the frame in relation to the lamp base. Another important point is the matter of color. The exterior of the shade is visible in daylight and should be selected with the general scheme of the room in mind. But the tone of the lining counts for much when the lamp is lighted and this color should naturally harmonize with the outside. With an all white shade, a pink or peach lining is advisable as these colors give a soft pleasing light.



COVERING THE FRAME



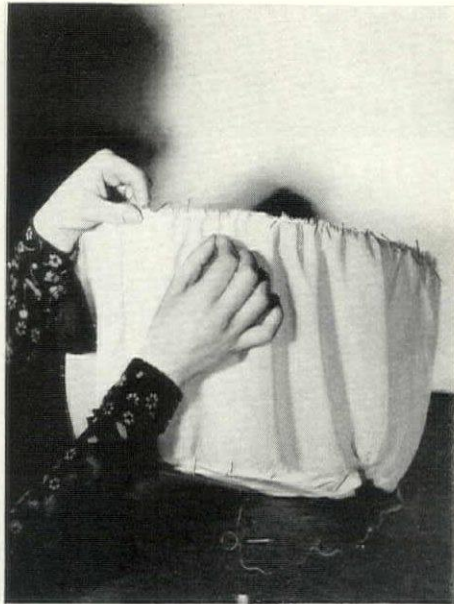
PINNING ON LINING



FINISHING LINING



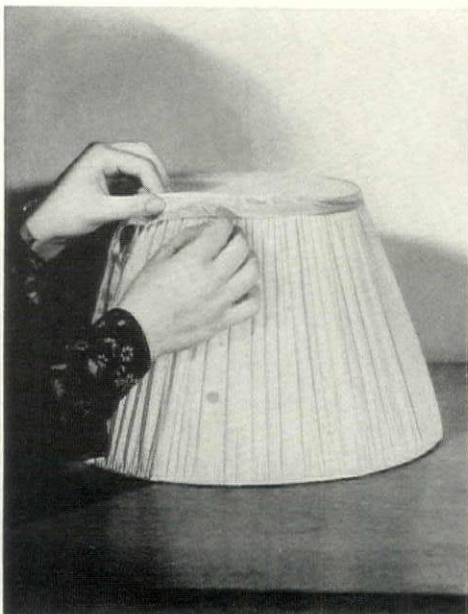
TOP ADDED TO LINING



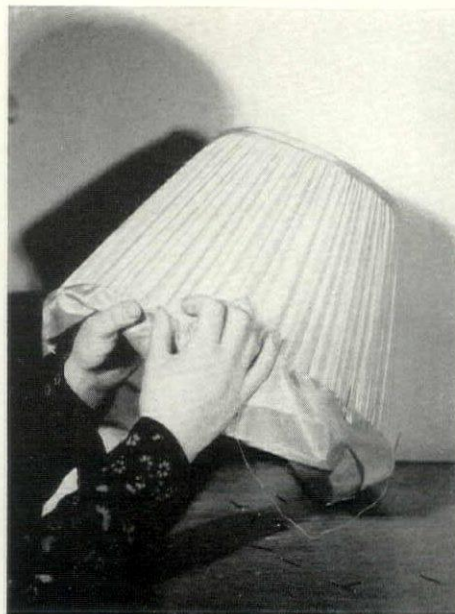
PINNING OUTSIDE SILK



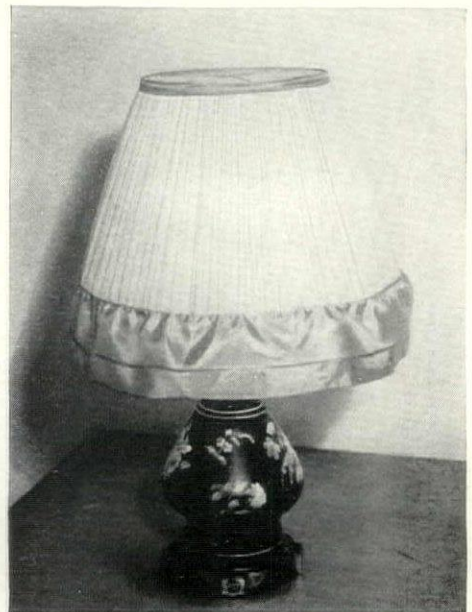
DISTRIBUTE GATHERS EVENLY



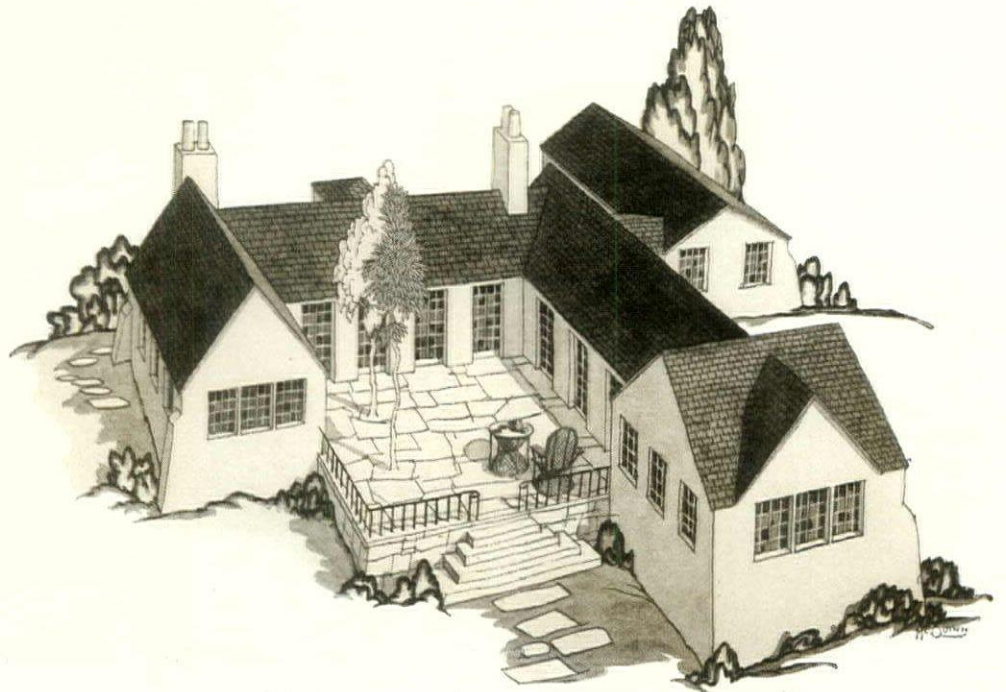
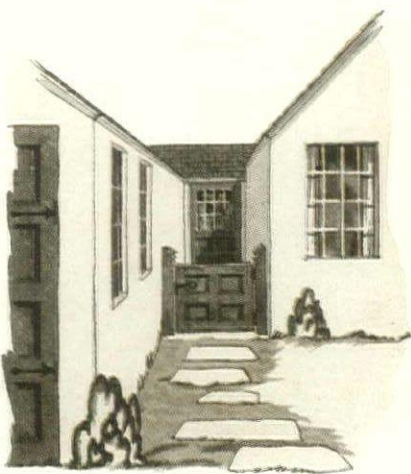
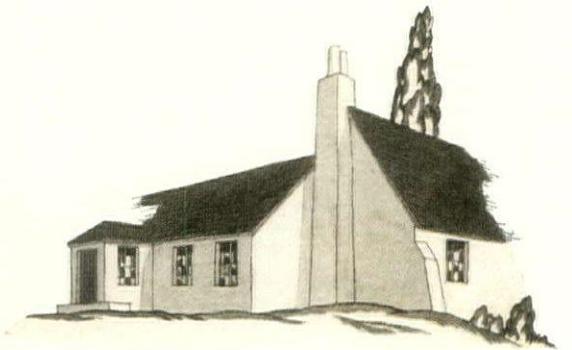
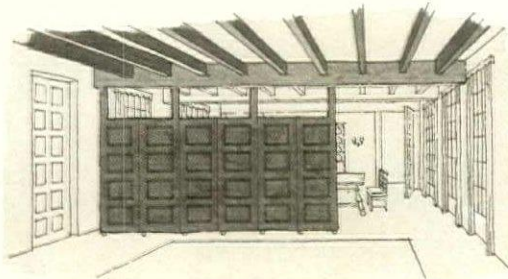
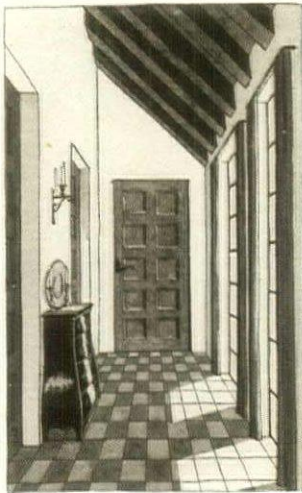
NARROW RIBBON AT TOP

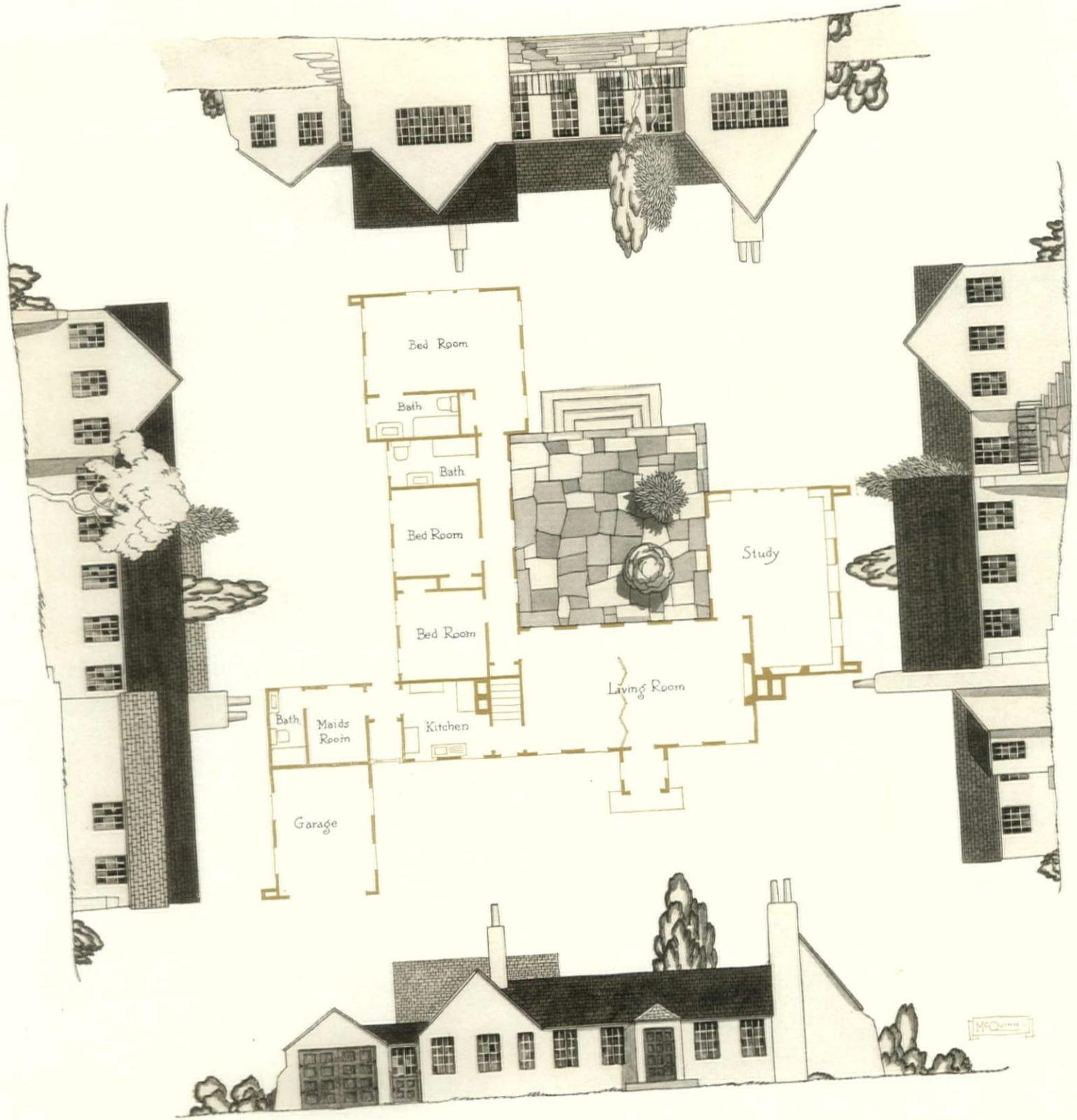


FINISHING WITH RUFFLES



THE SHADE COMPLETED

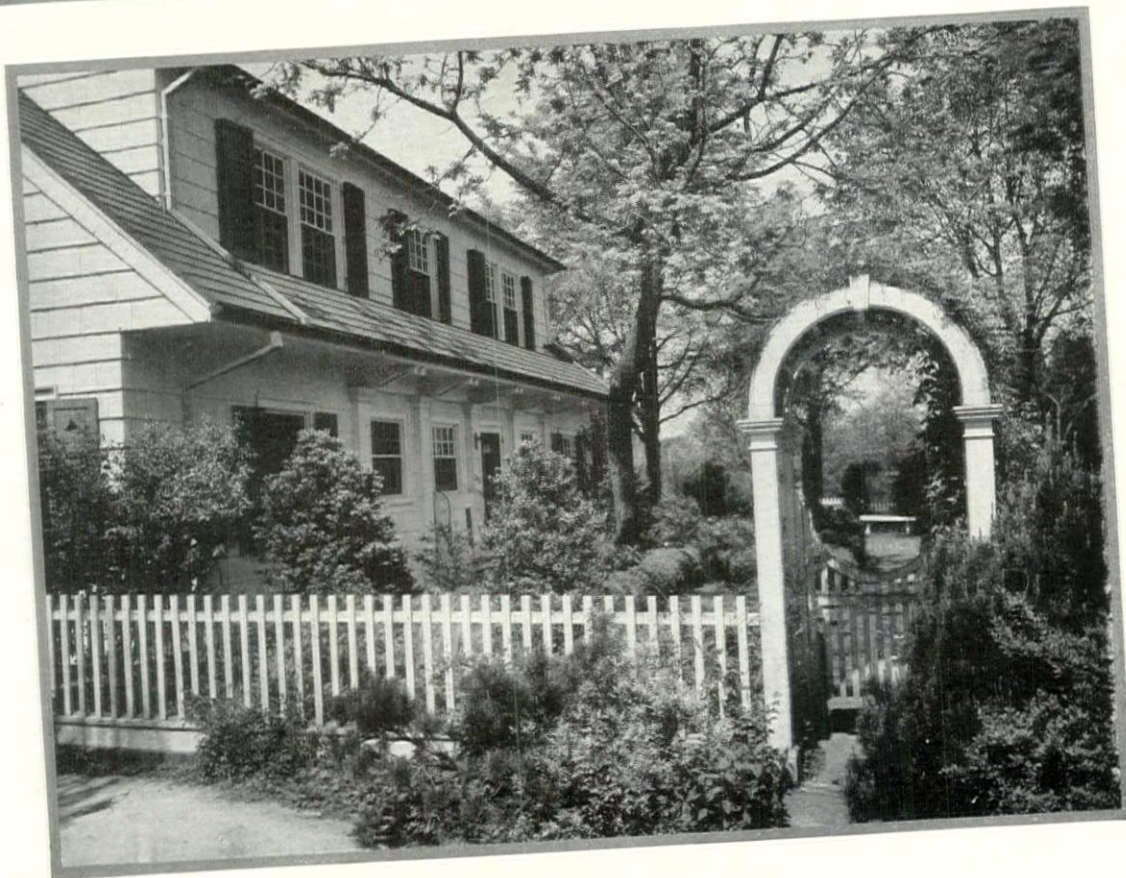




DESIGNED for a small family which prefers simplicity of living, this house has many advantages. The plan above shows three sides of a paved court surrounded by rooms—a study filling most of one side, a large living-dining room occupying one end, and the other side carrying the bed chambers and service rooms. Stucco or wood could be used for the structure, or it could be built of white-washed brick with a pan tile roof

ON this page each façade is projected from plan; on the opposite page are presented the living room and various details. In the living room a screen suspended on rollers can be folded against the wall between meals. Here are also glimpses along the glassed-in bedroom corridor, the service entrance, a bird's-eye view of the entire house and a side view of the main entrance. The house was designed by Robert McQuinn

Suggestions for a bungalow built around a paved court



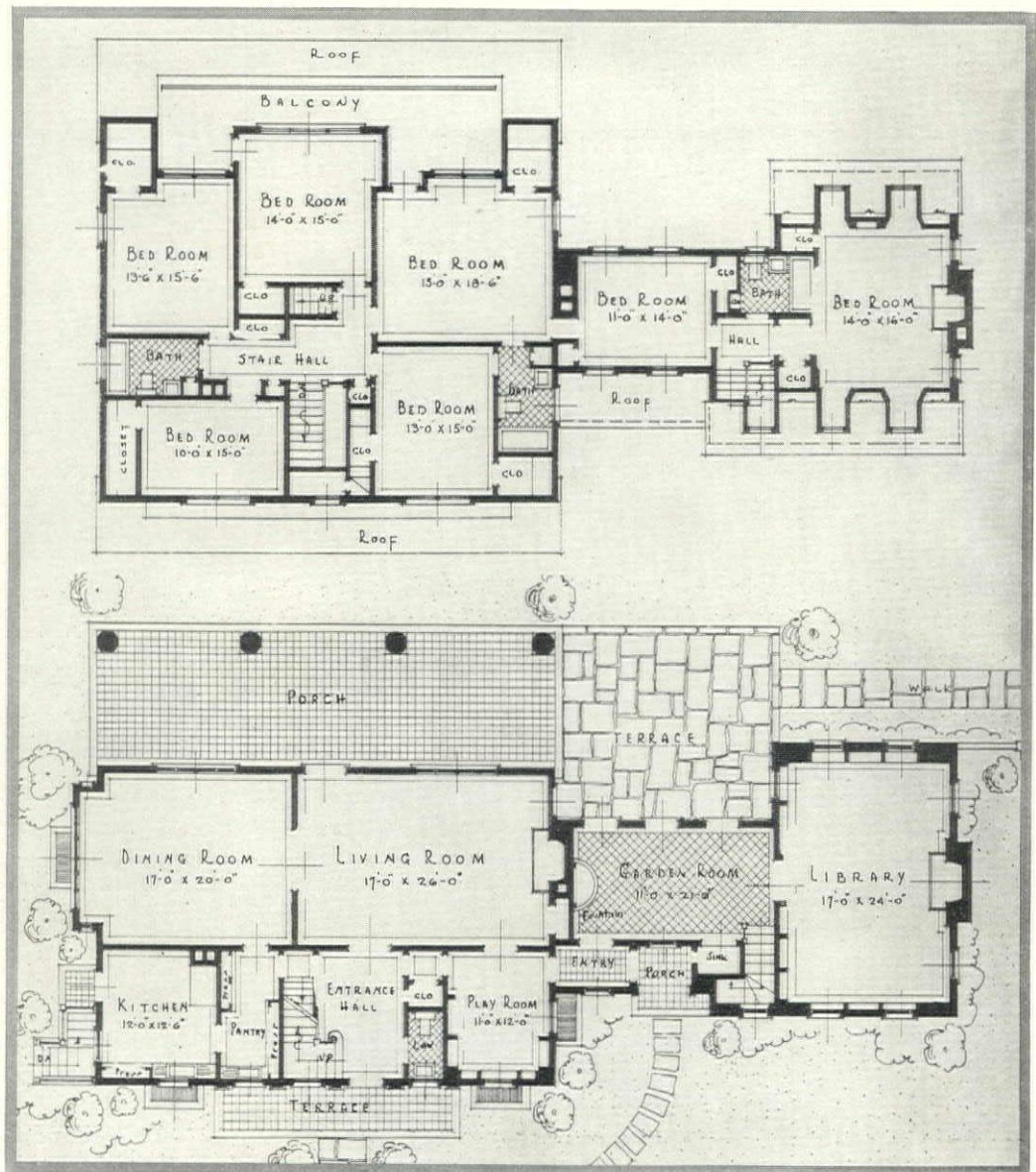
AMID luxuriant shade trees and with its fine dooryard garden enclosed by a white picket fence, this rambling Colonial house presents a perfect picture. It is the home of George L. Street, Jr., at Richmond, Va., of which W. Duncan Lee was architect and Charles F. Gillette, landscape architect

TO THE left is another view of the front of the house and the garden that prefaces it. The nearest corner of the house is occupied by kitchen and pantry. Behind these, facing the rear, is the dining room. In addition to the hall, other first floor rooms in this part of the house are living room and play room

The Colonial in a Virginia setting



SOME TIME after the main body of the house was completed, the library wing, shown in the foreground, above, was added. The garden room, open at the rear in loggia fashion, serves as a connecting unit. The children's entrance is located here and alongside it a stairway leads to their bedrooms just above



THE SIDE WALLS of Mr. Street's house are covered with wood shingles; copper shingles are used upon the roof. At the back of the residence, a broad porch extends across the outer walls of dining room and living room; stone-paved terraces and walks flank the other sections of the rear façade



Sigurd Fischer

"Raagegaarden"—a Danish country house

THE COUNTRY HOUSE of Carl F. Glad stands on a rugged cliff on the northern coast of Zealand overlooking the Kattegat at Raageleje. Behind it stretches a Spruce and Pine forest. Its reddish stucco-covered brick walls and thatched roof blend in perfectly with the surrounding landscape.

In the living room, the walls and ceiling are whitewashed, against which are set the dark beams and other woodwork and colorful pottery and china. A Spanish brazier serves for ash-tray. Fine Persian rugs are on the floor.

The dining room colors are powder blue and old rose. The ceiling sky is spattered with gold stars. Old French tapestry has been used to upholster the chairs. French windows along one side open out onto the terrace.

In the guest room, the walls and foot and headboards of the four-poster beds are all covered with a French toile in old rose. The furniture is mainly in ivory and gold.



The Gardener's Calendar for October

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>First Week: Clear and still, with summer warmth drowsing in the fields.</p> <p>Second Week: Brighter and yet brighter grow the slopes of the wooded hills.</p> <p>Third Week: Cold rain and a northeast wind; then killing frost.</p> <p>Fourth Week: Everywhere are fallen leaves, a subtle fabric of warm yellows and browns, golden buffs and reds.</p>						
<p>4. Our native Dogwood is readily propagated from berries gathered when red and slightly soft. Mash the berries in water to separate the seeds, dry a few days, and plant in deep outdoors. A fair percentage of them will germinate next spring. Keep them watered all summer.</p>	<p>5. If an early frost should kill the Tomato foliage, pick whatever fruit remains, convert the green ones into pickles, and then lay the others upon an airy shelf to ripen. If they are free from rot spots, it is surprising to what an extent these fruits will prolong the season.</p>	<p>6. Root crops such as Beets, Carrots and Radishes should be pulled before they get tough and woody. They will keep for weeks if stored in a dry outdoor trench or cool cellar. Peatmoss is one of the best packing materials for such roots as are kept in the cellar.</p>	<p>7. A Parsley plant up now in light soil and kept on a sunny window ledge indoors will supply plenty of sprigs for garnishing through the coming cold weather. Keep it watered as you would do with any ordinary house plant growing under similar conditions.</p>	<p>8. In digging the Dahlia roots, which ought to be done soon after frost has killed the tops, a broad-tined fork is the best tool. Work carefully so as not to injure the tubers. First cut off the stalks at the ground line and burn them when they have fully dried.</p>	<p>9. The mixed shrubby border, especially when it is somewhat in the background, can well include a few Hazel bushes. These are sufficiently presentable in appearance and yield delicious nuts. A number of nurseries offer a well-grown stock of selected varieties.</p>	<p>10. Slaked lime is a great sweetener and general improver of garden soil. It can be applied in the fall by merely scattering it generously on the surface and then letting the rains carry it in. Do not use it on the average lawn, for good turf prefers an acid to an alkaline soil.</p>
<p>11. It is a good plan to go through the rock garden carefully at this time and put on a final top-dressing of stone chips, especially on the slopes. This will protect the crowns of the plants and decrease washing of the soil during heavy rains. Crushed blue-stone is satisfactory.</p>	<p>12. Wherever possible, hardy bulb planting should be timed so as to allow six weeks for root formation before hard freezing begins. Tulips are an exception to this rule; they may be planted even in December, unless the ground is frozen. If necessary, apply a mulch against freezing.</p>	<p>13. Low, wet spots in the garden or grounds can be improved by under-draining with tile-pipe lines which will carry the excess water away to lower levels. Do the work now and you will probably find that the soil will be ready for cultivation and planting in the early spring.</p>	<p>14. If Eggplants, Peppers and Lettuce are still untouched by frost, it will be worth scattering a little loose hay over them on sharp nights as protection against the cold. Remove it during the day, and you will be surprised at the extent to which the crop is prolonged.</p>	<p>15. Dr. Ernest H. Wilson, famous plant hunter and Keeper of the Arnold Arboretum, died 1930. Many of the nut trees grow quite readily from fall-planted fruit. The nuts should be gathered when ripe and covered an inch or two deep in the open ground for the winter.</p>	<p>16. This is the month for planting Peonies. They do best in rich, well-drained loam in full sun. When planting, cover the crowns not less than 2" nor more than 3" deep. For soil enrichment, use thoroughly rotted manure or raw ground bone, well dug in to a good depth.</p>	<p>17. Joseph Stayman, originator of the Stayman Wine-sap Apple, born 1817. If you have a set of heated frames they can be well utilized for growing vegetables for the winter. Beans, Beets, Lettuce, Carrots and Radishes are some of the things that can be raised from fall-sown seed.</p>
<p>18. Both vegetable and flower gardens ought to be thoroughly cleaned of rubbish. The stalks of perennials should be cut off close to the ground; breaking them may injure the crowns. This sort of stuff should be burned up, as it is a harboring place for many insects and diseases.</p>	<p>19. Fallen tree leaves have great possibilities for making the finest kind of garden soil. Add them to the compost heap, or spread thickly over the vegetable garden and dig them in before the ground freezes for the winter. To avoid acidity, sprinkle lightly with slaked lime.</p>	<p>20. Wire and metal trellises that need preservation had better be thoroughly painted with good metal paint before bad weather comes. If vines are on them, do your best to paint underneath, unless it is possible to untie the vines and lay them down while the work is going on.</p>	<p>21. If a sharp frost threatens, the garden Chrysanthemums may be covered at night with sheets of newspaper or light cloth. This will save many of the blossoms. Often a light lath scaffolding to hold the cloth or other covering in place proves to be a worthwhile investment.</p>	<p>22. Flower stakes, empty flats, portable trellises—in fact, all kinds of outdoor paraphernalia that is not permanently placed—should be cleaned, repaired and stored under cover during the winter. To do otherwise is a sheer waste of perfectly good purchased materials.</p>	<p>23. Outdoor pipe-lines, faucets and other water connections that will be exposed to cold weather ought to be drained now so that a sudden freeze-up will not burst them. To be on the safe side, leave all exterior faucets wide open throughout the winter months.</p>	<p>24. Two of the great secrets in successful Sweet Pea growing are a deep trench and early spring planting. Prepare the trench now and mulch heavily to exclude the frost. This will enable you to get the seed in during March, assuring a really early start for the season.</p>
<p>25. Outdoor preparations for winter include covering Lily pools, bird-baths and other water receptacles with tight board tops to prevent their filling with water and freezing. It is important, of course, that all inlet and outlet pipes be drained and kept free of water.</p>	<p>26. A liberal sprinkling of lime will do a lot to sweeten up the compost heap. It is well to apply this before winter sets in so that the compost will be ready for use in the spring. It is also a good plan to fork over the whole pile once more before it freezes up for the winter.</p>	<p>27. Perennial flower stalks may be cut off just above the ground when dead. This will leave no encumbrance for the fresh young growth when it starts next season. A grass hook or sickle will do most of the work; for especially heavy stalks, use clippers or a large knife.</p>	<p>28. Newly planted fruit trees, or those which are not doing well, will be benefited by a mulch of rather old manure spread around them to cover the feeding root area. The best treatment, of course, is to give them a meal of good tree food, dropped into crowbar holes.</p>	<p>29. Should the new Lily plantings be inclined to dampness, it will be good insurance to bed each bulb in either an inch or two of rather coarse sand or fine gravel. This material should be around the sides of the bulbs as well as under them, to avoid standing water.</p>	<p>30. A. J. Downing, America's first great landscape architect, born 1815. You stand a good chance of raising some good Bittersweet vines if you plant seed gathered now. Cover them half an inch deep in a well-drained spot out-of-doors, put on a leaf mulch, and await spring germination.</p>	<p>31. Culverts, drains and all other places where leaves collect and water should flow had better be cleaned out before the trees are going ends. This applies to house gutters and down-pipes as well as to all sorts of locations on the grounds.</p>

Autumn Pays Its Dividends At Old Doc Lemmon's Door

"Wal, it's Fall ag'in, I guess—last night the frost shet down under a sky as clear an' sharp an' twinkly as a trout brook in the mountings, an' this mornin' when the sun come onto the tomatar vines they went limp an' black. Now, as I set on the old bench outside the kitchen door an' watch the robins flockin' down in the orchard, it seems like the hull world was just a-takin' it easy, knowin' that the year's work is purty nigh done.

"That's one o' the best things 'bout Fall—the way it feels kind o' full an' completed-like. The hay's in the barn an' the corn's all cut an' shocked up. Barr'ls of apples stand side by side in the pit under the barn floor. There ain't no more weedin' nor cultivatin' to be done. Even the hens hev kind o' quit layin' an' go moochin' 'round under the apple trees, peckin' at the windfalls like there warn't no hurry nor worry 'bout nothin'.

"An' there ain't, really. What's the use o' scrabblin' when ye can set an' watch the sky stay up, all soft an' smoky an' full o' distance? Is there any sense in pesterin' your mind with anythin' when ye can reach out an' pick a bunch o' big, dead ripe Concord grapes without so much as uncockin' one leg off'n t'other? Why would anybuddy want to sweat an' fret as long as there's 'baccy in the old corncob, an' matches handy, an' them gold an' red an' yaller hills over yonder across the River?

"Mebbe I'm wrong, or mebbe it's 'cause I'm beginnin' to git old

(eighty-one come next February, ye know), but it seems to me thet all these here quiet blessin's Fall brings to Elviry an' me are worth a lot more'n new ottermobiles an' fancy clo'es an' raddios thet look like they was built to hold the jamby silver or somethin'. I've knowed a-plenty folks thet went out to git them sort o' contraptions, an' got 'em, an' then wished they'd bought somethin' diff'rent. The way sech people go hoppin' from one idee to the next looks to me like purty good proof thet they're on the wrong tack. Unless a thing makes ye feel glad ye've got it, what earthly good is it?

"An' right there is where Fall scores so heavy; it's chuck full o' the sort o' satisfaction thet sticks by ye. Ye can't sell the misty sunshine, nor the smell of apples layin' in wet grass. Thet sugar-maple yonder with its leaves all yaller an' red an' green ain't got no market value, I s'pose, no more'n my old stone wall with the scarlet woodbine spread across it can be turned into dollars an' cents. But why would I want to sell 'em? Them and their likes don't lose none o' their worth b'cause no smart alecks start speculatin' with 'em in the market. They're one kind of investment thet no amount o' politics or Wall Street fenanglin' can bust. They're Fall's real dividends, an' the man thet hes 'em—an' knows it—hes got somethin' thet nobuddy can't take away."

A famous soup
of old Colonial days

Philadelphia

PEPPER POT!



*Enjoying the warmth of the famous Franklin Stove,
invented by Benjamin Franklin in Philadelphia—1742*

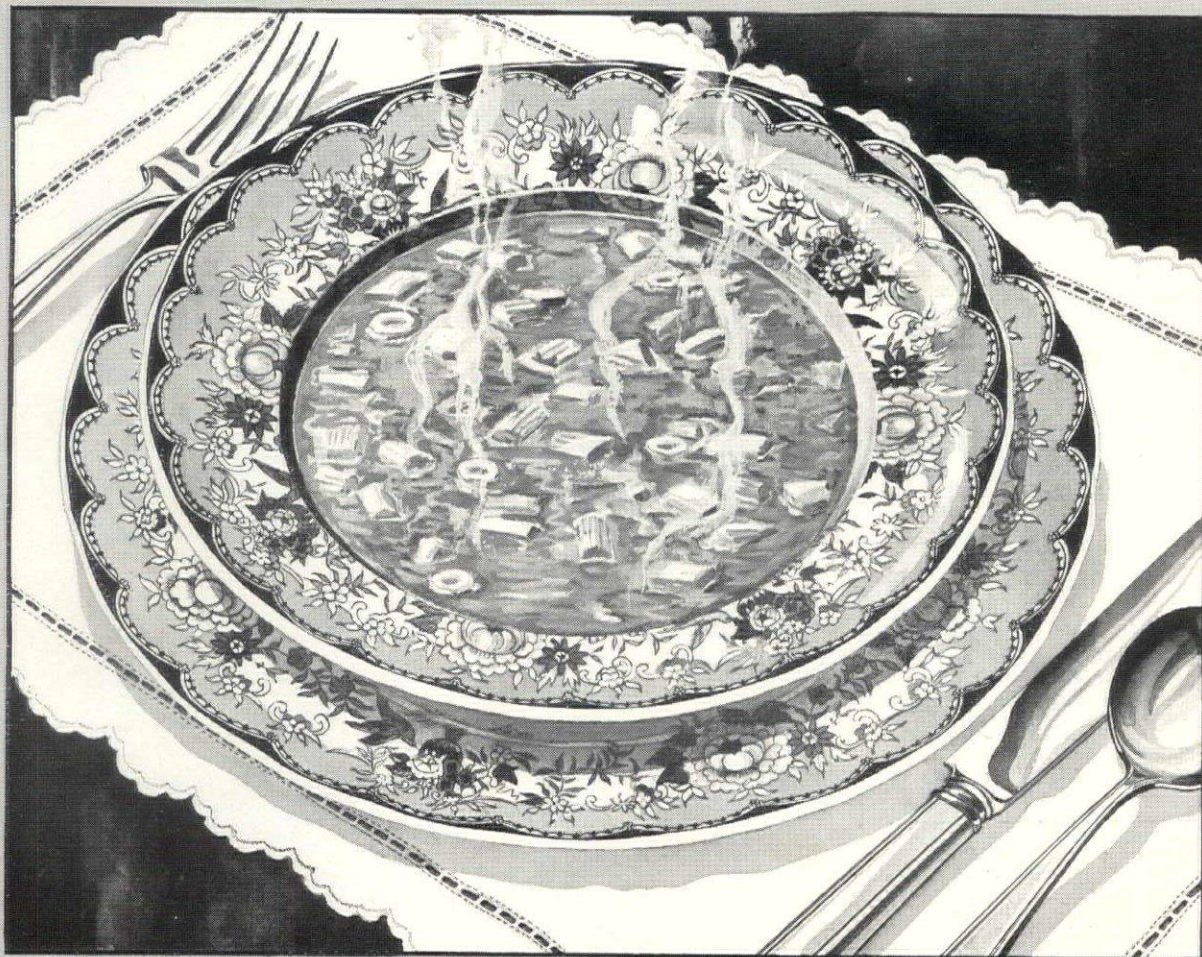
What a real discovery in savor and flavor was Philadelphia Pepper Pot, that favorite soup of the early Colonial era. Something of stout pioneer character and strength is in this famous early American soup, as original in its fine simplicity as Independence Hall itself.

You can't help enjoying its hearty, substantial qualities, blended to perfection by Campbell's special Pepper Pot cook from a favorite old Colonial recipe. To a rich, smooth stock of definite authority are added diced

potatoes and carrots, tender morsels of delicious meat and wholesome macaroni dumplings. And the seasoning whence its name — ground whole black peppercorns in combination with those fragrant old pot-herbs; marjoram, savory thyme, fresh parsley and sweet pimientos.

Here's a soup to delight the most robust appetite, yet of a delicacy and savor to entrance the most critical. Such a soup as men delight in, one your appetite gladly remembers. Serve it — again and again.

LOOK FOR THE RED-AND-WHITE LABEL



A Man's Soup



11 cents a can

Also made in our Canadian Kitchens at New Toronto, Ontario

Re-discovering

THE CHARM OF PERIOD BACKGROUNDS

EACH new season brings with it a greater interest in "period" settings. Queen Anne chairs and Duncan Phyfe sofas mean so much more than they used to mean—and whether the new dining-room furniture should be Sheraton or Chippendale is a question of vast importance!

To complete whatever decorative scheme you have in mind, from the Earliest English manner to the new Victorian revival, there is a wide choice of Strahan papers. The Strahan Company have spent more than forty-five years in re-discovering and reproducing the fine old

designs of the early craftsmen and in creating new patterns for the demands of today.

Ask your Dealer or Decorator to show you Strahan papers.



THE COLONNADE—No. 7035

This Toile de Jouy . . . with its serene and charming scene and the lady held by the tribute of music . . . is particularly well suited to an eighteenth century setting—French, English or Colonial.



STRAHAN Wallpapers

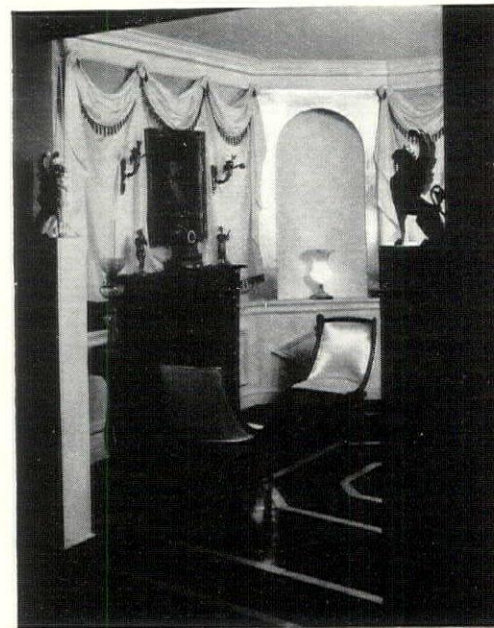
THOMAS STRAHAN COMPANY

Established 1886

Factory: CHELSEA, MASSACHUSETTS

New York Showroom: 417 FIFTH AVENUE

Chicago Showroom: 6 NO. MICHIGAN AVE.



THIS octagonal dressing room is decorated in Empire style in tones of black, white and silver, with touches of garnet red. The walls are covered in aluminum paper over which is draped white moire trimmed with red silk fringe. Pierre Dutel, decorator

Decoration in Grand Rapids

COMPLETELY and harmoniously organized and officered, the American Institute of Interior Decorators emerged from the International Conference of exponents of this art in Grand Rapids the week of July 8th to 15th.

The Institute is the first association of its type formed to function on a nationwide scale. It firmly establishes interior decorating as a profession on the high plane attaching to other organized professions.

When the Grand Rapids convention was asked to meet, it was hoped that out of it would grow such an organization as that now happily existent. Discussions and interchange of views had not proceeded far before the Institute became a certainty. The whole atmosphere was one of harmony, good taste and lofty aspiration. Grand Rapids residents extended the utmost hospitality to the interior decorators

and cooperated to the fullest extent in order to make the convention both agreeable and successful. Architects, to whom interior decorators are so closely allied, generously aided with counsel and advice.

To climax all was an exhibition of twenty-seven rooms, perfect in their appointments, arranged by leading interior decorators of the United States, the city's furniture industry providing material for the room exhibits. To this exhibition the visiting decorators went again and again, to gain new inspiration and to acquire a firmer realization of the dignity of their creative endeavors.

The rooms featured on these pages were among the outstanding exhibits at Grand Rapids. The dressing room shown at the top of page, octagonal in shape, is both gay and distinctive in treatment. The walls were covered
(Continued on page 98)

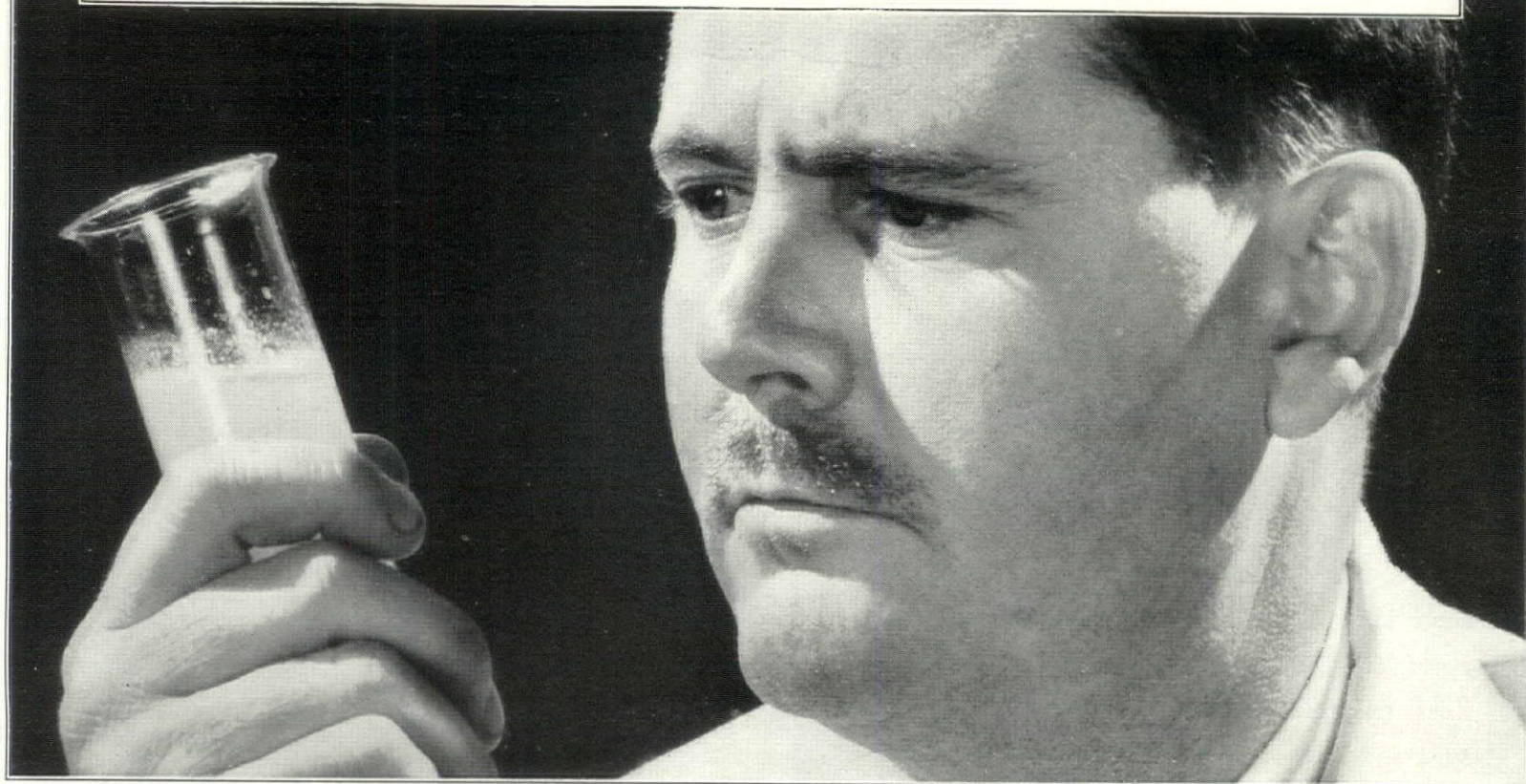


TWO SIDES of this French provincial room are paneled; end walls are blue plaster. Curtains of rose, white and blue percale and a sofa in green and white chintz are fine color accents in combination with the Alpujarra rug. J. C. Demarest Company, Inc., decorators

That Women Might Be More Charming

we gave this man

the WORLD'S WORST JOB



Henry W. Banks, III, is a consulting chemist in New York City.

We went to him and said: "Mr. Banks, we want you to investigate odors. We want you to test Listerine and other mouth washes to determine their effect against odors. We would particularly like to have you specialize on unpleasant odors—such as might arise in the human mouth, so that people afflicted with halitosis may know the best means of correcting it."

Certainly no man was ever assigned to a more unpleasant task. It was as he said, "the world's worst job." But he attacked it with the eagerness displayed by all scientists undertaking research in a new field.

Against nine odors, chosen for their resistance, he tested again and again the deodorant power of six mouth washes, among them Listerine.

LISTERINE immediately overcomes odors other mouth washes fail to mask in 4 days

The substance of Mr. Bank's conclusions is found in the headline directly above.

In every test, Listerine's superiority as a deodorant over ordinary mouth washes was clearly apparent. Thus Science corroborates a fact long known to the medical and dental professions.

Some of the harsher types of mouth washes showed little ability to overcome odors. Other milder types, showing traces of deodorant power, were lacking in germicidal effect, so important in mouth hygiene.

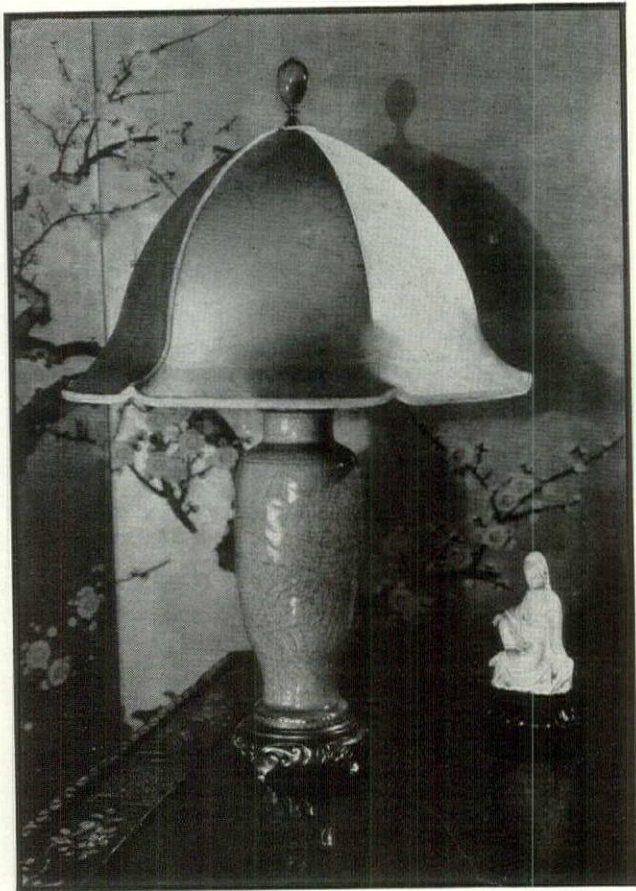
When you wish to be sure that your breath is beyond reproach, the one mouth wash to use is Listerine. It not only strikes at the cause of odors (fer-

mentation and infections), by its germicidal action, but as shown above, quickly overcomes the odors themselves. Moreover, its taste is *pleasant*.

Use full strength Listerine every morning, every night, and between times before meeting others. Recall that no one is exempt from halitosis, for the reason that every day even in normal mouths fermentation may produce a temporary halitoxic condition. You won't know when such a condition exists, but your friends will. That's the insidious thing about halitosis. It never announces itself to the victim. Lambert Pharmacal Company, St. Louis, Missouri, U. S. A.

The safe antiseptic—the *swift* deodorant

KEEPS THE BREATH BEYOND REPROACH



CELADON

Out of the dim and distant past come those famous old Chinese Celadons—potteries that represent some of the finest examples of that ancient art. The skill and science of modern times cannot approximate the smooth, translucent texture and soft, pale sea-green coloring found in these choice old pieces of the Ming and Sung dynasties. From these Celadon vases Yamanaka and Company have fashioned handsome lamps with silk shades to harmonize.

Among other features of the renowned Yamanaka Oriental art collection are jades, ivories, screens, paintings, porcelains, bronzes and lacquer ware—a veritable museum of superb treasures garnered from palaces and temples of the Far East. Illustrated booklet on request.



YAMANAKA & CO.
680 FIFTH AVENUE • NEW YORK
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AN INTERESTING scheme of white and eggshell was carried out in the morning room above. Curtains are eggshell taffeta and the floor is cream colored linoleum. Beverly & Valentine, decorators

Decoration in Grand Rapids

(CONTINUED FROM PAGE 96)

in a new aluminum paper, and to simulate the Empire period, were hung in white moire trimmed with garnet red silk fringe; chairs were upholstered in white satin. The Empire mantelpiece of grayish-black marble is an old one, and one of the most interesting features of this room was the lighting, consisting of alabaster urns fitted with indirect lights and placed in the niches painted white.

In the French provincial living room shown at the bottom of page 96, one half of which was paneled and the two end walls finished with a wainscot, was a cornice and mantel in French waxed oak of the Louis XV period. The plastered walls above the wainscot were painted pale blue. Curtains of rose, white and blue striped glazed percale—a copy of material used for banners in the Victory Hall at the time of the French Revolution in Paris—were used at the windows, with under curtains of white net trimmed with dark blue and white wool ball fringe.

The furniture shown is an assembly of pieces contemporary of the period of the room.

The decorative scheme of the morning room above was achieved by the use of white and eggshell color in the furnishings. Here the wall panels were of antique white painted paper on which old flower prints cut out of books on horticulture were arranged as bouquets.

Bright color accents were brought into the scheme of the bedroom illustrated below, where the walls were painted white. A cherry satin valance was hung over the curtains of white embroidered muslin and the bed was draped in muslin with cords and tassels of bright blue; old blue and white chintz covered the bed. The chaise longue and bench were upholstered in cherry satin and the wing chair had a covering of beige pink material. An antique needlework rug with a royal blue ground and a flower design in red, white and pink covered the floor.



BRIGHT color accents were brought into the decorative scheme of this white-walled bedroom. A cherry satin valance is hung over white muslin curtains. The antique needlework rug with blue ground and brilliant flower design. Thedlow, decorators

"Serene and competent power to arouse admiration reveals itself FIRST in personal possessions."

Lovely

LOTUS



HERE is a famous designer's latest personal creation—superb tableware of heavy Sterling silver. For Watson craftsmen he has designed an extraordinary variety of matching sets and single pieces ranging from standard luncheon, tea and dinner settings to delightful footed bowls and candlesticks and special-service pieces.

By the uncompromising richness of its worth in weight and all the "extra values" of fine craftsmanship, this ware of solid Sterling stands out as one of the finest achievements of modern American silversmiths. Lovely Lotus—it is a pattern to remember—and to recommend!

You'll enjoy the timeless simplicity of the Lotus design, the fashionable, hand-wrought originality of each piece—and above all, its serene power to arouse the admiration of all who see it on your table. The Lotus pattern is found only in Watson-mark Sterling made by Watson craftsmen for selected jewelers in each city. Your own jeweler can secure for you a complete illustrated folder showing Lotus pieces and prices or you may address your request direct to us. THE WATSON COMPANY, *fine ware in Sterling silver only*—6 WATSON PARK, ATTLEBORO, MASS., U. S. A.

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THROUGH many of America's leading jewelers, you may now engage the *personal services of a private silversmith* at Watson Park. Fine, unduplicated Sterling silver services or single pieces fashioned for you by individual craftsmen of exceptional experience and ability! Such silver becomes priceless with family traditions that always begin with you. Ask your jeweler for details of this service—or mention his name when you write.

Complete services of Watson-mark Sterling are always available in these famous standard patterns



John Alden

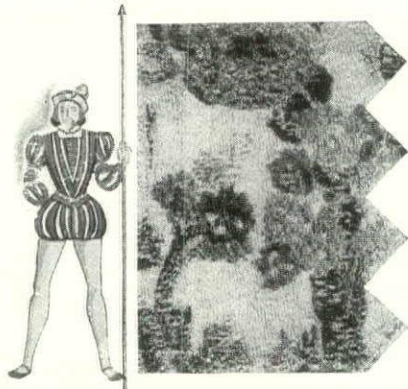
Tuscany



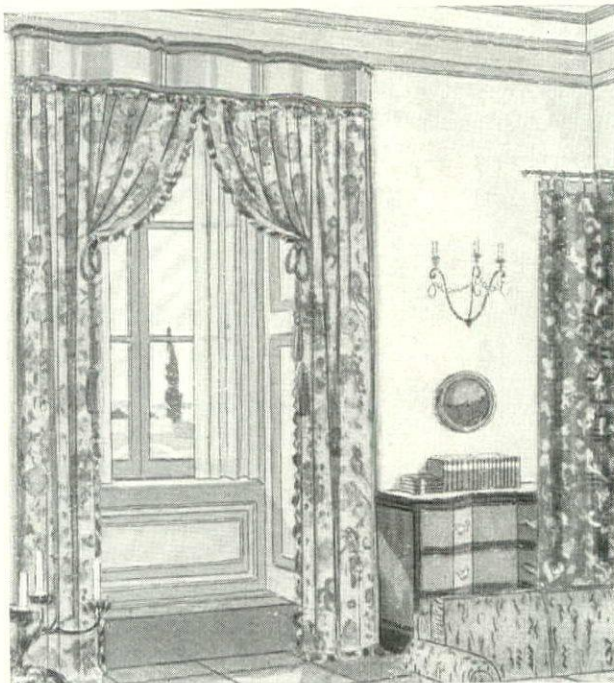
Watson Sterling



Now and for seasons
to come, your Orinoka
Sunfast Draperies will



STAND BY THEIR COLORS



Charming windows in an Italian room; from the Orinoka booklet

You decorate a lovely room, not for a season but for several years. Carefully and painstakingly you determine upon its color values. They may be subtle, or rich and vivid—the delicate pastels of Louis XVI, or the warm, sunny tones of the Southwest. But they *must* be fadeless. If sunshine or washing can change them in the least, your harmony, however exquisite, is ruined.

You run no risk with Orinoka Guaranteed Sunfast Draperies. Their colors may seem as fragile as a flower or so brilliant that they could not possibly keep their depth, *but they will not fade*. Look for the guarantee which accompanies every bolt of Orinoka Sunfast Fabrics: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

If you would like our color booklet, "Draperies and Color Harmony," mail 10 cents with the coupon. With the booklet, we will send the name of a dealer in your vicinity who can show you the *real* beauty of Orinoka Fabrics. The Orinoka Mills, 185 Madison Avenue, New York City.

ORINOKA SUNFAST
Draperies . . . colors guaranteed sun and tubfast

THE ORINOKA MILLS, 185 Madison Avenue, New York City
Gentlemen: Will you send me a copy of the Orinoka booklet, "Draperies and Color Harmony"? I am enclosing 10 cents.

Name _____
Street _____
City _____ State _____

1410

What to know about tapestries

(CONTINUED FROM PAGE 69)

man personified as a stag in a forest; subject taken from early French verse. Historical, romantic, mythological subjects—especially from the *Chanson de Geste*. Country life—the hunt, shepherds, rose garden, etc. Marriage tapestries—armorial with coat-of-arms. Inscriptions—names written across the robes, two or three lines at top and sometimes at bottom of piece.

Borders—Early Gothic, plain monotone tape or selvage outline—galloon, or narrow line with flowers and berries; later Gothic, design of larger flowers and berry clusters, with fruit in a garland bordered on either side by about two inches of plain maroon or blue weaving; late Gothic, narrow verdure border, typical of Brussels. Background—architectural or foliage for early scenes which are crowded with figures; later, fields and sky.

Gothic-Renaissance: Transitional period, design in late Gothic and early Renaissance styles. Smaller sized tapestries; frequently single pieces; narrow verdure border, especially at Brussels. Architecture usually Renaissance; frequent Gothic background. Costumes, Renaissance; attitudes more natural; details perfected. Frequent silk, silver, and gold enrichment. Faces occasionally touched up with pastels.

Renaissance: Classic subjects predominate, fewer romantic and religious. Subjects from famous artists, Raphael and his school dominant. Point of view moved to middle distance as in painting of the period. Figures grouped as in painting; early quite simple, later highly elaborated designs of Greek gods, heroes, etc., used to glorify kings and warriors; hunting scenes. Verdures—type of foliage enlarged and shaded, more realistic details, cabbage leaf—"feuille de chou," panels.

Borders—Early Renaissance, simple row of sprays; later, elaborated and coordinated into typical richly decorative Renaissance border; much wider, larger flowers and fruit spreading over the tape, or galloon. Raphael's borders typical—divided into compartments, each with a scene; sides architectural, massed flowers, fruit, vines and trellises. Raphael's followers designed borders with masses of foliage, fruit and flowers, with occasional figures. Flemish borders, finely compartmented, clusters of beautifully drawn fruit amid strap scrolling interrupted by a figure on each side. Brussels, garlands of fruit and flowers in varied succession. Late Renaissance, voluptuous border compositions.

17th Century: Early, less sensual than later. Designs over-weighted, figures exaggerated, draperies always floating in a breeze, architecture and landscape over-emphasized. Rubens', Teniers', and Lebrun's influences dominant. Designs conceived in sculptural, or Baroque style, bold and outstanding.

Borders—Early, flowered bordering in Renaissance style, trailing fruit clusters interrupted by dogs, bird-cages, bird's-nests, etc., generally three feet wide. Typical border, designed like a heavy carved picture-frame in high relief with deep shadows; cartouches and medallions with symbols, arms, etc. Grandiose borders with over-plump

amorini, heavy swags of pumpkins, melons, and big fruit, overflowing cornucopias. Rubens' borders designed in large scale with big urns, swags, *amorini*, etc., strong architectural molding, a cartouche at crown (top) with title of picture; a cartouche at foot (bottom) with miniature landscape. Brussels' borders—typically with side pilasters, rams' heads supporting winged cartouches with offerings of fruit, oblong cartouche with tiny landscape, festoons, and pendent bunches of fruit, grapes, and flowers. Italian borders—over-strong masses of blue, yellow, and red; sensuousness, even grossness. Louis XV verdure panels with plain selvages, many without borders. Lebrun's designs, classic Greek and Roman type, delicate foliated scrolls and grotesques. Aubusson—vase and flower borders. Gobelin—garden flowers and oak leaves garlanded and twined, a scrolled cartouche at crown.

18th Century: Subjects from ancient and contemporary history rendered in an attempt to rival the work of the painter. Frequent tiny picture surrounded by a very large *damassé* (damask) garlanded mat, the *dentour*, with double gilt frame effect. Borders—overweighted, tendency to become monstrous. Brussels—strap-work with trophies, vases and floral festoons. Aubusson—narrow, delicate, continuous chain of natural flowers, roses, tulips, etc. Louis XV—woven in yellow silk to imitate a gilded carved frame.

19th Century: Copies of Renaissance paintings popular. Louis Philippe—narrow borders, with shells and latticed bands, simulating carved and gilded framing like that on a picture.

20th Century: Old cartoons reproduced; modern subjects.

Tapestry sets: A series of designs illustrating a single subject.

Attributions: In the absence of makers' marks or when these marks are as yet unidentified, tapestries are attributed to certain dates from character of costume, especially head-dress, as is done in Persian art; confirmation gained by the small number of existing dated pieces. Very few tapestries are as yet assigned definitely to certain workshops. Character of border precludes the piece being of any earlier date, even when the subject it frames is an earlier design.

Colors: Marked increase in number of colors in European tapestry since Gothic period. 14th Century—12 to 15 colors. 15th Century—usually about 20, perhaps 40 in a very large piece. Louis XIV—maybe 79 colors. Modern Gobelin factory has 14,400 different tones of color; brilliant blues and reds highlighted with gold, notable. Colors shaded by running one into the other, like teeth of a comb, when few colors are used. Figures outlined in black before 17th Century. 17th-18th Century—tones of color varied in different pieces of same set; one border or one side border may be lighter. The old blues in foliage of antiques were originally greens, the yellow having gone as from old chintz; yellow still remaining in some high lights.

Marks: Town, shop, and weavers' marks used since 16th Century; woven (Continued on page 102)

Dedicated to a Great Sportsman ★★★

Gorham's new

*The sterling leading
yachtsmen are using*



To celebrate its hundredth anniversary, the house of Gorham has paid homage to Sir Thomas Lipton with its proud new pattern—Shamrock V.

Its clear grace and speed, the sweet harmony of its balance, give this pattern a swift distinction.

Its acceptance was instant. The owners of luxurious American yachts that sail the happy waters of the world are using Shamrock V. Aboard Mr. William B. Leeds' swiftly flashing "Flying Fox," so often seen off Southampton, on Mr. H. Edward Manville's "Hi-Esmaro," familiar to the gay harbors of the Riviera, Mr. Julian F. Detmer's "Florence," and Mr. A. M. Andrews' "Sialia," the Shamrock V pattern will serve distinguished guests.

Shamrock V takes its place triumphantly in the long line of aristocratic Gorham patterns. You will find them all at your jeweler's. Be sure to look, too, at the beautiful Shamrock V hollow ware as well as this distinguished new flat ware.

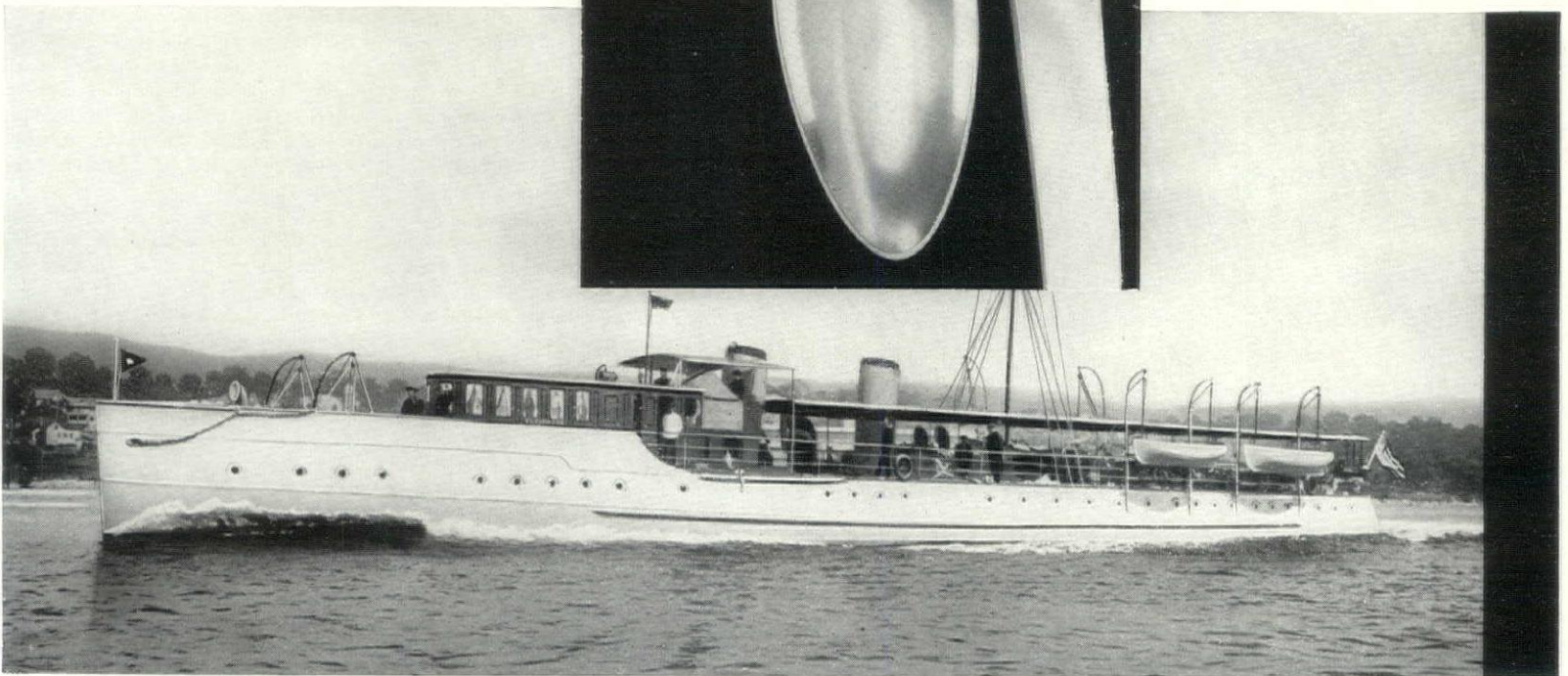


"Shamrock V"



Sir Thomas Lipton's yacht SHAMROCK V,
contender for the America's Cup

The luxury of this new pattern, so fleet of line, so precise in its exquisite balance and proportion, is as appropriate to the charming dining room of the modern bride as it is to the magnificent interiors of celebrated yachts. The dinner knife, fork and tablespoon, shown here two-thirds actual size, indicate the suavity and delicate grace of Shamrock V Sterling.



Its road leads seawards—Mr. William B. Leeds' spirited yacht, "Flying Fox." She has seen the harbors of the cool and gleaming north—the colorful ports of southern isles. Her master, noted for his daring sportsmanship and for his flair in entertaining, chose Gorham's brilliant Shamrock V Sterling for hospitality aboard his yacht.

Gorham

1831 • A CENTURY OF LEADERSHIP • 1931

★ Never has Gorham Sterling been offered at the low price of Shamrock V. For example, 6 teaspoons for \$6.00. Only the recent drop in silver bullion makes this possible, and such prices may never recur.



What to know about tapestries

(CONTINUED FROM PAGE 100)

in galloon; consisting of devices, ciphers, initials, monograms, etc. 1528, marks compulsory at Brussels, except on small tapestries. Many marks not yet identified. Brussels: B's flanking a shield on galloon, usually in lighter shade on plain blue or brown; the weaver's, merchant's or client's mark added. Bruges: B's flanking a shield, and B traversed by a crown. Eng-hien: arms of the town. Oudenarde: striped shield with horn-like scrolls. Paris: 17th Century—fleur-de-lis, initial P, and weaver's initials. Enghien weavers generally used monograms. Flemish weavers used ciphers in 16th Century; initials, separate or inter-laced, in 17th Century. Initials and names in Roman letters after 1635.

Texture: European woolen tapestries in pronounced rep weave with hatchings, slits and stepped slits, and holes formed in weaving which add character, variety, and contrast to texture. Hatchings—spires and vertical lines of one color running into another. Colors are separated from each other along the line of the warp, forming slits which are sewed after weaving, except where lock-weave is used, as in the Gothic wool tapestries, where ribs are less pronounced. Silk is used with wool for flesh in French tapestries; red silk accents lips and complexion; delicate colors are heightened by the added luster of the silk; dull and dark colorings are given neutrality and depth by wool. Gold for high light and glitter used lavishly in 14th Century; less gold and silver employed but with more brilliant effect in 15th and 16th Centuries, usually for jewels, armor, patterned costumes, lettering, columns, arches, etc. Sheen of gold in Renaissance tapestries occasionally obscures the pattern. Effective use of gold in Louis XIV pieces.

Uses: Curtains for door or window, wall hangings, wall panels, bed hangings; ecclesiastical—wall, chancel, and altar hangings; covers for bed, table, chest or bench, etc. Cushions, upholstery, mats or rugs—foot-cloths, screens. Ceremonial or festival hangings for house front, balcony, pillars, etc. Banners. Clothing—ancient, Coptic, Peruvian, etc. Bauvais and Gobelin sets popular in France, 18th Century; floral designs for upholstery, Boucher's medallion designs for wall tapestries.

Collections: Notably in Cathedrals, Churches, Royal and private residences, museums; public and private galleries, houses, dealers' collections. Gothic and Renaissance: Spanish Royal Collection and American private collections, notable. Gobelins: French National Collection, greatest.

Weavers, cartoonists and painters: There are many notable names in the history of tapestry weaving. In the 14th Century, Nicholas Bataille was weaving in Paris from cartoons by Hennequin (Jean) de Bruges.

15th Century—many Flemish weavers; among them Pierrot Féré and his son; some at work in Italy, especially Giacomo de Angelo at Ferrara; Giovanni dei Conradi and Andrea Mantegna were noted cartoonists, and Bramantino and other artists produced the designs. John Dolace was weaving at Edinburgh.

16th Century—prolific weaving;

Raphael and his pupil, Giulio Romano, made many cartoons for the Ferrara looms, and these were often reproduced. Romano's Scipio set in 22 pieces, illustrating the life of the great Roman general, was often copied with various borders. The Flemings—Nicholas and John Karcher, and John's son Louis, were weaving at Ferrara, with John Roost, also from Flanders. Roost signed himself facetiously with the mark of a roast on a turnspit, punning his own name. Later, Roost was at work in Florence from cartoons by Bachiacca. The Fleming, Jan van Straaten, or Stradano, as the Italians spelled it, was leading artist at Florence. Pieter Van Aelst and Pieter Pannemaker were the leading master weavers of Brussels, Wilhelm de Pannemaker having nine or ten different symbols which he used as his mark. Richard and Francis Hyckes were weaving in England, as well as the Dutchmen Erasmus Brownys and Anthony Rayskaert.

17th Century—list of weavers enormously increased, and works by innumerable artists were cartooned for weaving. The Leclerc family were great Brussels weavers in the 17th and 18th Centuries and excelled in producing Teniers' subjects, of peasants with a landscape background. Giovanni Francesco Romanelli was head-master at Rome with artists from the school of Pietro di Cortona; Riviera, the noted weaver. The master weaver, Pierre Lefèvre and his son, Philip, were in Florence; were recalled to work in Paris by Mazarin, but returned to Florence. Philip Lefèvre was the first famous Gobelin weaver. Marc de Comans, the Fleming, and François de la Planche from Oudenarde were noted Gobelin weavers, as were Cozette, Le Blanc, Audran, and the master weaver James Neilson. Lebrun, the Director of Gobelins, made many of its most notable designs. Toussaint Dubreuil, Simon Vouet, and other artists adding to its fame.

18th Century—J. B. Oudry was chief inspector of Gobelins, and was succeeded by Boucher. Boucher was the most brilliant artist with the popular Watteau, Vanloo, Audran, and Coypel, composing a brilliant group. Paintings by Raphael, Titian, and other Renaissance artists were cartooned and woven. At Lille, Guillaume Werniers was succeeded in weaving by his widow, who humbly or perhaps graciously signed herself *La Veuve de G. Werniers*. Francis and Thomas Poyntz were weaving in England, as were John Vanderbank, Paul Saunders, and the Frenchman, Parisot. Philip de Mascht, Flemish, was weaving at Mortlake, where Louis Dermo- moulén and Peter de Craight wove the faces and flesh parts; Paul Van den Steen and Charles Gootens were the master weavers, and in 1649 John Hollenberche was chief *tapissier*.

19th Century—Winterhalter, the Court painter of the Second Empire, was copied in many Gobelin tapestries, and the decorative panels of the artist Paul Baudry were popular. Great painters and designers have added to the importance of tapestry weaving; Goya in Spain, Perugino, Andrea del Sarto, Dürer, Rubens, etc.; even Leonardo da Vinci has added his quota.

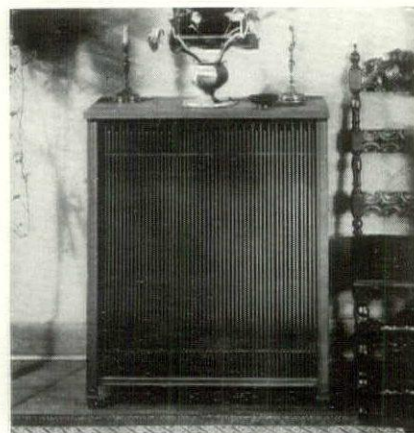
Interior Decorators approve

HART & HUTCHINSON ENCLOSURES

The artistry of Hart & Hutchinson Radiator Enclosures has met with the approval of noted Interior Decorators.

Whatever the period of your home, there is a Hart & Hutchinson Enclosure of the proper design and finish to add the touch of completeness and to conceal those unsightly, exposed radiators. These Enclosures may be had in your choice of twelve actual wood grain finishes, fifteen solid colors; or any special colors can be matched.

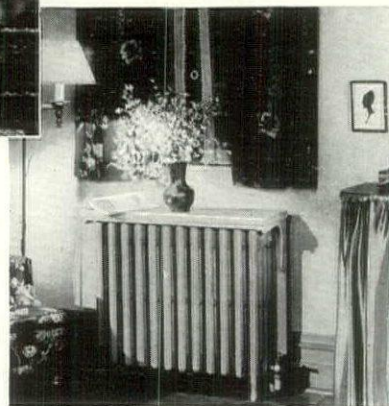
Hart & Hutchinson Radiator Enclosures also have a very practical value, as they protect your draperies and walls from sooty radiator dirt. This protection alone saves many times the moderate cost of an average installation.



Then too Hart & Hutchinson Enclosures give forth a refreshingly moist heat that is in exhilarating contrast to the irritating dry heat of exposed radiators. And this moisturized heat is directed at the "living level" where you need it. The enclosure grilles are scientifically designed to permit heat to pass freely from the radiators, carrying moisture

from the concealed humidifiers into the room. The insulated tops can be used for flowers, books or other objects.

If you desire to add this finishing touch of decorative completeness to your rooms, we invite you to send for our illustrated folder, showing the latest designs and installations.



HART & HUTCHINSON Radiator Enclosures

are made in types and designs to suit all homes—Custom-Made, Regular and Adjustable in a wide range of prices.

Radiator Shields illustrated above are used in bedrooms, bathrooms and kitchens. Convenient and economical.

The Hart & Cooley Mfg. Co., New Britain, Conn.
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Mail This Coupon

Learn how inexpensively these modernizing Enclosures can be installed.

The Hart & Hutchinson Co., Dept. B4, New Britain, Conn.

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Good-bye to Silver Tarnish!

HERE'S STERLING SILVER THAT NEED NEVER BE RUBBED OR POLISHED



IMAGINE owning sterling silver that you need never rub or polish! Imagine finding every piece of your flatware fresh—untarnished—day after day, year in and year out! Candlesticks that keep their lovely lustre, without laborious cleaning. Tea and coffee sets, dressing-table silver—always gleaming—free from tarnish.

You've wished for such a miracle, and now—here it is! By a wonderful new process called "Palladiant," International Sterling has banished silver tarnish. The beautiful sterling silver shown here needs no more cleaning than

you'd give glass or china. With ordinary care, it will stay like new—through the years!

Ask your jeweler to show you the new Palladiant-processed sterling silver in the Orchid, Minuet, and Fontaine patterns.

And remember, there never was a better time for buying sterling silver than right now! Prices of International Sterling have been reduced as much as 33½ to 50%. The Palladiant-processed sterling silver is not expensive . . . you'll pay no more for it than you formerly paid for sterling silver in the regular finish! Just look, for instance, at these low prices . . .

	<i>New low prices of Minuet in the regular finish</i>	<i>Prices of Minuet finished by the Palladiant process</i>
6 teaspoons . . .	\$ 7.50	\$10.00
6 salad forks . . .	12.00	14.50
6 dessert knives . . .	18.00	23.00
6 dessert forks . . .	17.00	20.75
6 butter spreaders . . .	11.00	13.50

For further information and complete price lists on the International Sterling patterns shown here, write for the new Palladiant booklet. It is free. Address a card to the Fine Arts Division, International Silver Company, Wallingford, Conn.



THE NEW TELECHRON TELALARM!

Self-starting Telechron electric motor. No winding or oiling. Tickless. ACCURATE. Pleasant alarm bell. Illuminated dial. Non-tarnishing metal case. Just plug it in!

\$9.95

This dependable, self-starting electric alarm clock lights its own face and never needs winding!

TELALARM is NEW . . . and easily one of the most efficient devices ever invented for drumming drowsy mortals out of bed!

Put Telalarm in your bedroom. You'll never have to crawl out of the covers to make sure it's wound. Telalarm never needs winding!

You'll never lie awake on a restless night with a loud, tinny tick beating into your brain. Telalarm is as silent as moonlight!

You'll never need to stare through the darkness and guess at the time. Telalarm's dial is lighted by a tiny Mazda lamp that burns bright or dim as you wish it!

You'll never oversleep because you forgot to wind Telalarm. Once set for your rising hour, it awakens you pleasantly on time. It can be shut off with a flick of the finger.

You'll never complain again about an alarm clock disrupting the decorative effect of your room. Telalarm's handsome "Dura-silver-alloy" case is fresh and modern in design. It won't stain or tarnish! It mirrors its surroundings and becomes a part of any color scheme!

Telalarm is self-starting, too. Most other electric clocks stop at the briefest current interruption and must be started again by hand. Telalarm runs blithely on its way and wakes you next morning!

There are many other Telechron models, designed to direct your waking hours. For wall or mantel, desk or stair. For every room in the house. Some with mellow chimes and hour strikes. All built with beauty and precision.

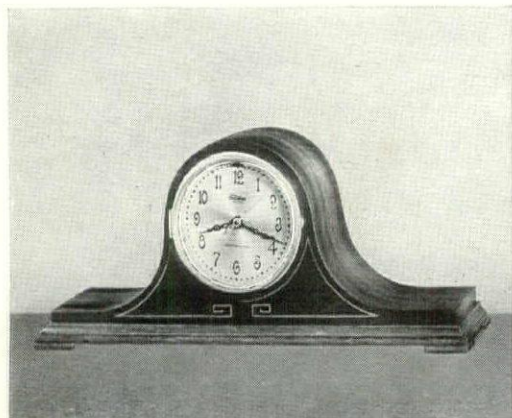
Displayed by a Telechron dealer near you, listed in the classified telephone directory.

Telechron prices range reasonably from \$9.75 to \$55. The Revere Clock Company, of Cincinnati, Ohio, manufactures strike and chime clocks with Telechron motors, priced from \$22.75 to \$650.

Telechron is the trade-mark, registered in the United States Patent Office, of the Warren Telechron Company.

WARREN TELECHRON COMPANY
ASHLAND, MASSACHUSETTS

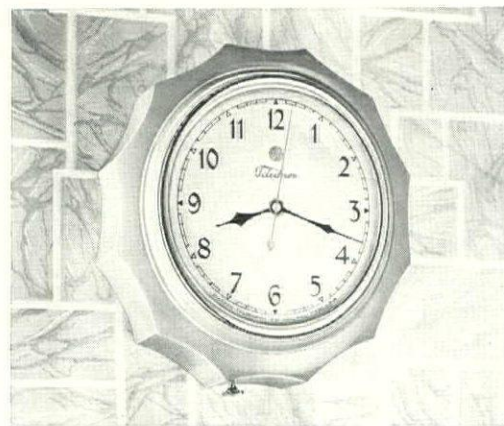
THE REVERE CLOCK COMPANY
CINCINNATI, OHIO



No. R-802—Mahogany case. Westminster chimes. \$39
Same pattern with hour and half-hour strike. \$30

Telechron

Registered U. S. Patent Office

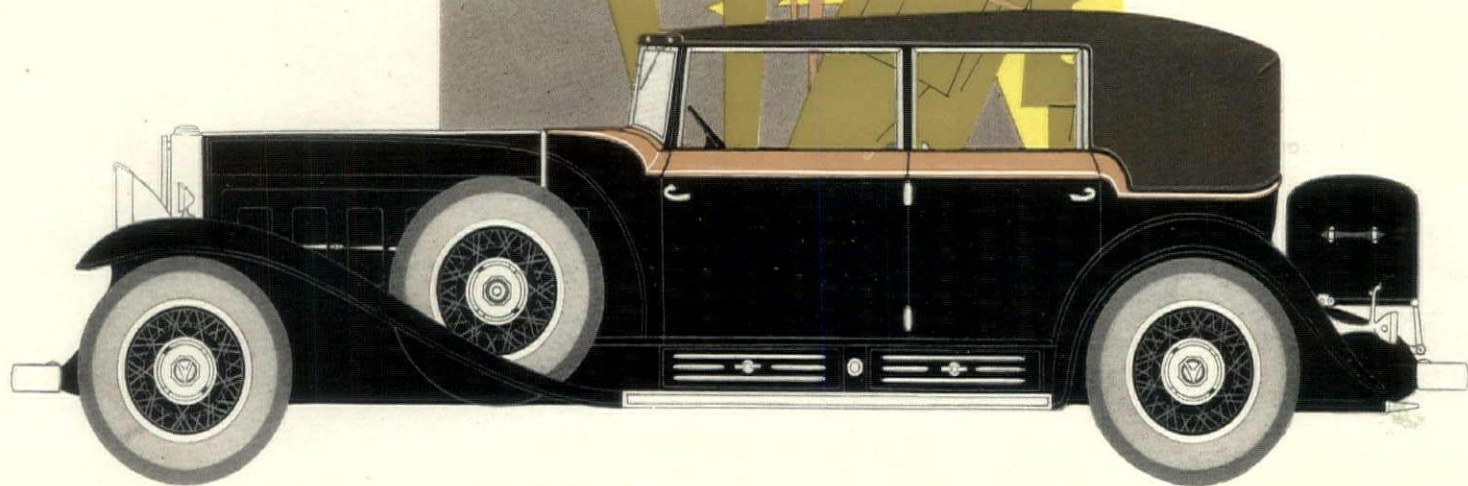


Hostess—For the kitchen. Moulded case. Choice of white, green, ivory, orange, blue, yellow and black. \$9.75

Illustrated below is the Cadillac V-16 all-weather Phaeton, created by Fleetwood especially for the V-16 chassis. Prices of the V-16 range from \$5350, f. o. b. Detroit.



Péregno 1917



To sit at the wheel of the Cadillac V-16 is really an exceptional experience—for there is no precedent at all for *what* this car does, nor for the *manner* in which it does it. The V-16 was planned, of course, as an entirely new embodiment of motoring luxury; and not a single tradition or limitation was permitted to influence its design. As a result, it is a

highly individualized creation—a car so irresistibly inviting in appearance, so superbly behaved in action that it must inevitably revolutionize your highest opinion of motoring. Lest we seem overly enthusiastic in the telling, may we suggest that your Cadillac-LaSalle dealer will gladly arrange to demonstrate the truth of these statements?

CADILLAC V⁸₁₂16

YOU CAN DO SO MANY INTERESTING THINGS WITH THIS **seemingly seamless** CARPET

YOU may have a weakness for early-American, French provincial, Empire, Georgian . . . or a preference for the Modern. It is pleasant that decorative tastes differ so widely. Imagine the monotony if every one suddenly adopted the same fashion!

But in most decorating today, one trend is beginning to stand out. So many floors are covered with all-over carpet! Certain virtues in carpet, easily recognized, help to explain why. There is the softness of it, the quiet, the springy "turf" feeling underfoot. It makes a room seem more livable, more restful, somehow more downright comfortable.

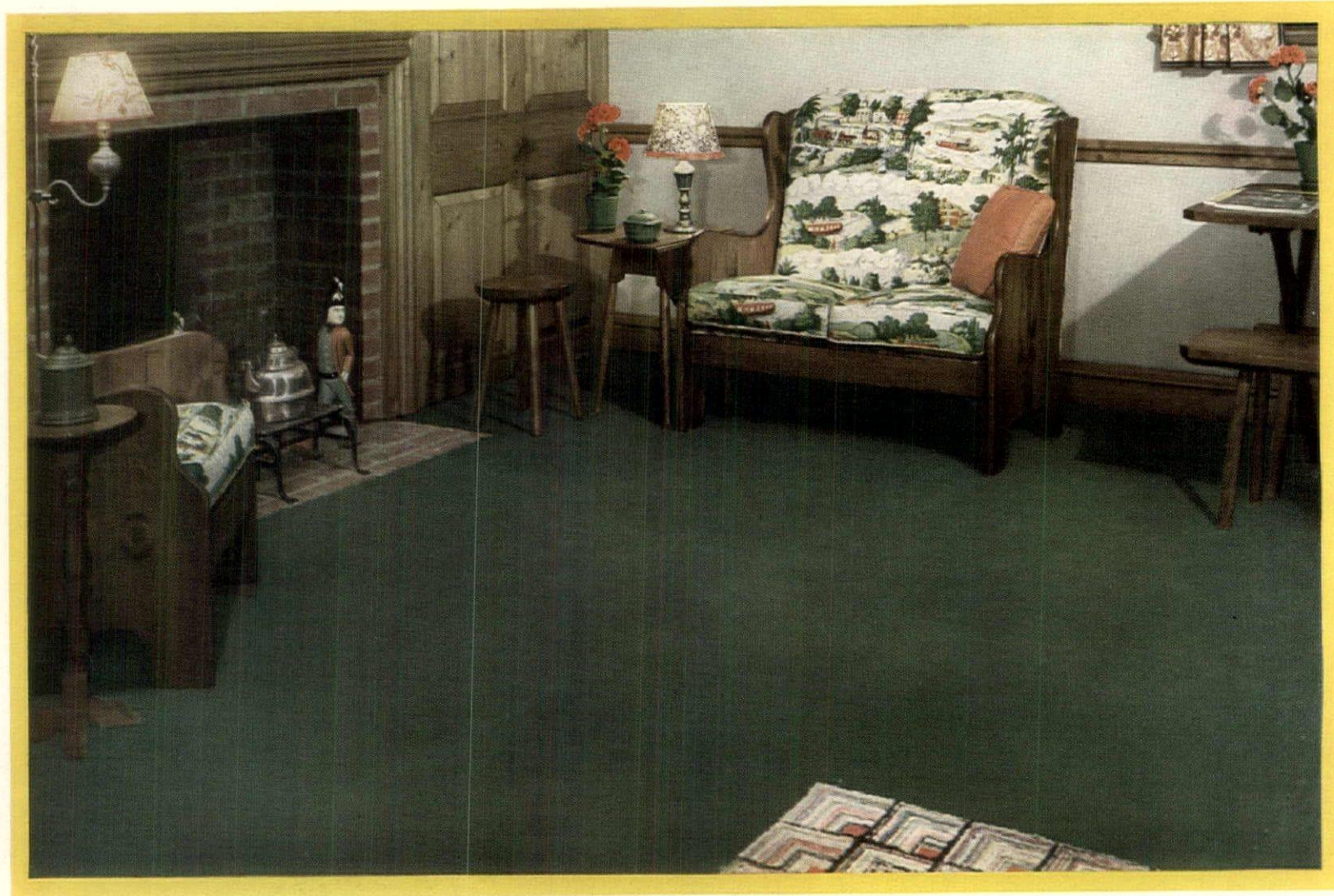
The new Collins & Aikman Carpet has all these virtues; they are common to all good carpet. But there are other things about Collins & Aikman Carpet that are unique. It is made in 54-inch widths, with a resilient back. The widths are joined by a special method which gives a *seemingly seamless* appearance in rooms of any size or shape. (*Please remember that this is true of no other carpet.*) And it sells at the price of the old-fashioned narrow-width carpet which gave you unsightly stitched seams!

This new type of construction makes Collins & Aikman Carpet the most versatile, the most adaptable of all carpets. Decorators are doing many correct and interesting things with it.

The photograph below illustrates one of the simpler and newly accepted uses. Soft, quiet, all-over carpet in a Colonial room; its surface unmarred by stitched seams; its unobtrusive color in keeping with the simplicity of the Colonial spirit. Some people like to throw small hooked rugs or rag rugs on top of the carpet for bright spots.

Then, of the many other individualistic ways to use Collins & Aikman Carpet, there are special borders, outside or inlaid, to harmonize with drapes or wall-tints . . . circles and angles of color to set off modern interiors . . . special designs to suit *your* rooms, and your decorator's original ideas. Literally, *custom-tailored* carpets, at a cost entirely within reason. Our illustrated booklet will give you a better idea of the variety of things you can do with this new decorative medium. Write to Collins & Aikman Corporation, 25 Madison Avenue, New York City.

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This actual color-photograph shows an early-American room designed by R. H. Macy & Co., New York. Note the seemingly seamless appearance of the Collins & Aikman Carpet. It costs no more than the old-fashioned type of strip carpet which had to be stitched together.

COLLINS & AIKMAN CARPET

SOLD BY LEADING STORES AND INTERIOR DECORATORS

*YOU KNOW PERCALE SHEETS
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Utica Percale Sheets

save
\$5.85
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What a smart touch these lustrous Utica Percale sheets give to your beds. So fine and soft. So silvery white. Yet so sturdy and durable. They have the feel of silk and the strength of linen.

PERHAPS you think of percale sheets only as a luxury. If so, the new Utica Percale sheets bring you a delightful surprise. For here are percale sheets that are an actual aid to thrift.

Utica Percale sheets—with all the lustrous beauty and silky smoothness found only in genuine percale—are amazingly light in weight. And that is the secret of their economy. They weigh a pound and a quarter less per pair than ordinary muslin sheets. On the basis of average pound rates, Utica Percale sheets cut your laundry bill \$5.85 a year on each bed.

Of course, if your laundry is done at home, you may not realize this saving in dollars and cents, but you will appreciate the difference in easier washing and ironing.

Ask for Utica Percale sheets at your fa-

vorite department store. At the new low prices you can now buy these most luxurious of all sheets for approximately one-third less than you would have paid a few years ago. If your regular store has not yet stocked Utica Percale, write us direct.

Utica Steam & Mohawk Valley Cotton Mills, Utica, N. Y. Also makers of the

famous Utica Heavy Duty Muslin Sheets, so widely used in hotels, hospitals and homes.

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Send for free sample—doll sheet size. To enable you to judge the lovely quality of Utica Percale, clip the coupon and we shall send you a 12x18 inch sample, daintily hemmed and suitable as a sheet for a doll's bed.

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Percale SHEETS

The feel of silk—the strength of linen

UTICA STEAM & MOHAWK VALLEY COTTON MILLS
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Please send free sample of Utica Percale, size 12 x 18 inches, suitable for use on a doll's bed.

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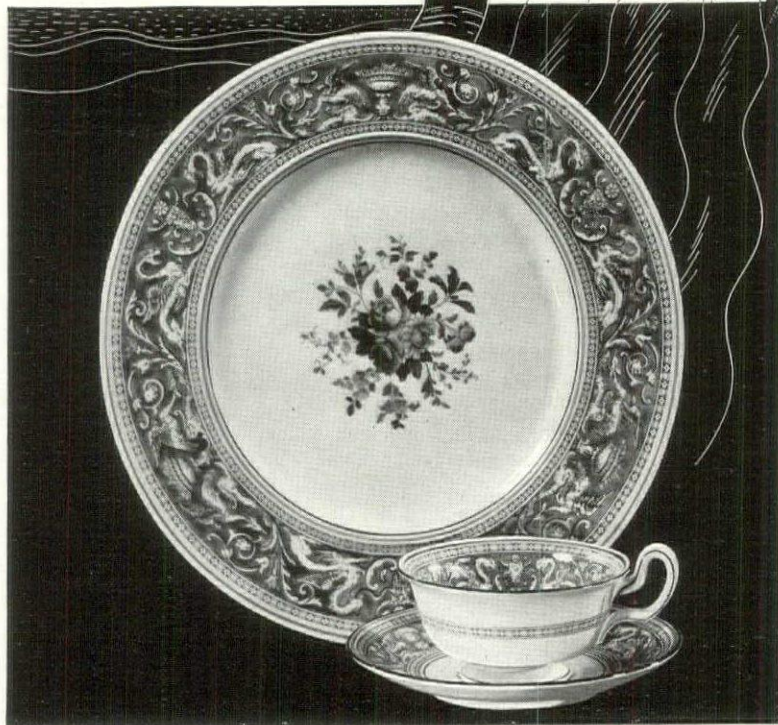
Here we are, even in these times, continuing to satisfy a most exacting, most discriminating clientele.

What must the answer then be to the question, "What is a fair price for finest china and glass today?"

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One of our most treasured possessions is our reputation for fair price!



A pattern of distinct charm, on Wedgwood China. The border is Florentine on a background of jade green (or dark blue, or yellow, if you prefer). Carried in complete open stock. Dinner Plates \$45 doz. Tea Cups and Saucers \$40 doz.

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Among the building gadgets

(CONTINUED FROM PAGE 76)

arched openings became popular, may be given one or more curve-topped doorways with little fuss or litter.

These metal forms, which eliminate the construction of curved forms and the forming of corner bead around corners—two difficult and slow operations—are easily and quickly placed over any type of lath.

Not only is the true circle arch provided by these forms, but Gothic and elliptic designs can also be had, so making available the type of plastered arch best suited to the interior architecture. Perforated flanges afford excellent keying qualities for plaster, a protection against cracking.

TRIPLE SERVICE BOILER. Of water tube type, a boiler designed and constructed for oil burning not only heats the home, but also provides domestic hot water service winter and summer and functions as an incinerator. An oil burner can be used in the boiler.

A special steel capable of withstanding the intense, intermittent heat of oil burner operation is used. Long fire travel is provided by horizontal baffles. The domestic water heater is completely enclosed within the dome of the boiler—this is possible only with the water tube boiler wherein high velocity of water reduces the volume of copper heating area required. No hot water storage tank is needed.

Incineration is provided for in the back section of the boiler. Garbage is dehydrated; then the flame of the burner ignites the dried material, we are assured, which in burning contributes a measure of heat. Unpleasant odors are avoided. Only a fine, easily removed ash remains.

Emergency coal grates are set in the incinerator chamber on which to burn coal or wood during an electric power shut-down that will prevent oil burner operation.

NEW ASBESTOS SHINGLE. A new line of asbestos cement shingles is being introduced by a well known manufacturer. These shingles, says the maker, have been built to meet the increasingly exacting demand for beauty in roofs as to color and massiveness, and to afford long life, fire resistance and strength at moderate cost.

Colonial gray, tile red, jade green and quarry blue are the colors offered; the colors are permanent and enhanced by the deep shadow lines from the extra thick butts. Because of the manner in which the shingles are punched for nails, the roof may be laid in the usual style or the butts may be staggered to produce a distinctive effect.

FAUCETS FOR LOW BACK SINKS. To make it safe and easy to wash large dishes and fill tall vases under a kitchen sink faucet and at the same time enjoy the advantages of a modern eight-inch back sink, there have been developed three new type faucets, each with a five-inch elevated swing spout which curves upward.

These faucets, designed especially for use on low back sinks, provide a total clearance of 12 inches. They are made of red brass and finished with a heavy coating of chromium. Renewable seats and eccentric union

shanks are available. A self-draining removable soap dish of vitreous china is regular equipment with two of the new faucets, while one of these has a third water supply.

FLOOR ACCESSORIES. A mid-west firm that has concentrated on bindings and nosings for floor and stair coverings is introducing several innovations. One of these is a stair angle for carpet installation without the use of tacks, teeth, rods or rings. It may be used on wood, marble or concrete stairs, whether straight run or winding. This angle is sewed to the back of the carpet and screwed to tread and riser. Its use gives a smooth, tailored appearance and decreases wear caused by shifting of the carpet under traffic.

Other accessories include interlocking threshold and sill plates for exterior door, French door and casement openings; a cove mop molding for use with linoleum and composition flooring that makes corners easily cleaned; floor plates, binder bars and parting strips for use where different floor coverings join or where coverings end as at doorways; stair nosings, one having a non-slip tread, and binding strips that protect the edges on an applied covering, keeping it from chipping or scuffing.

These accessories are made in brass and white metal, and one has considerable choice in the designs and weights offered. They are sold by the foot and can be easily worked to exact size on the job.

COLORING MIXING VALVES. Thermostatic water mixing valves in colors to match modern bathroom decoration may be had in yellow, pale blue, ivory, orchid, dark blue and green, in shades to match colored fixtures, as well as in white, gold plate and chromium. Combinations such as white with gold plated trimming are very attractive.

These valves, with easily operated temperature indicator and handle, are both anti-scalding and anti-chilling, and they are furnished for either concealed or exposed piping. If cold or hot water supply should suddenly fail, or if steam accumulates in the hot water line, the thermostat in the valve will instantly close the port.

Temperature scale reads "cold, tepid, warm, hot," and may be had in French, Spanish or other languages as well as in English. Circular and octagonal designs are offered. These valves are adapted for use with single lead showers, combination tub and shower, lavatories, bidets, baby baths and nursery installations. In connection with the last two mentioned, thermometers may be set into the lines to check temperatures and special escutcheons, used to set and lock temperatures at which infants or young children are to be bathed.

DOUBLE JOINTED CHAIN. Along with almost every other building material sash chain has been brought up to date. This humble product is now to be had in a form that prevents kinking or snarling; it is ornamental, strong and flexible as a piece of twine, it will bend at all angles and is pliable in any position. It is made in five sizes and six finishes.

Never was **STERLING** so Charming... never the **COST** so Low...

THE AMERICAN DIRECTOIRE



ALTHOUGH for centuries *fine solid silver* in the home has been a recognized emblem of taste and graceful living and the prized possession of every woman, never was there a keener interest in lovely Sterling than there is today. This new importance of Sterling Tableware cannot be attributed to its present *unusually modest cost* alone, but more especially is it due to the modern woman's increased interest in the design of her silver.



TODAY, the hostess, or hostess-to-be, is as much concerned with the correctness of her pattern as she is with selecting real solid silver. Not only must her tableware bear the stamp "Sterling" but the pattern must be correct and in harmony with the decorative scheme of her dining room. This finer discrimination of pattern is directing society's preference for "TREASURE" Solid Silver which is authoritatively and delightfully designed in all the various accepted decorative styles.



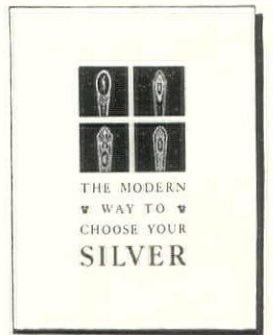
Newest of "TREASURE" patterns is the AMERICAN DIRECTOIRE, destined to win special favor with this season's leading brides. With the trend towards Federal American and other late 18th and early 19th century styles, AMERICAN DIRECTOIRE is very much in the mode. It blends nicely, too, with Modern settings because of its sophisticated simplicity. YOUR JEWELER will be glad to show you the new AMERICAN DIRECTOIRE pattern and other "TREASURE" ensemble designs—patterns which you may select with the knowledge that they are correct, with the assurance that they will always remain in unquestioned good taste throughout the years to come.

ROGERS · LUNT & BOWLEN CO. · Silversmiths · GREENFIELD, MASS.

In American Directoire flat silver, the classic proportions, the suave curve of the handle, fine reeding, the acanthus leaf motif, all express the spirit of the Directoire period



"The Modern Way to Choose Your Silver," recently prepared illustrates "TREASURE" patterns and tells the fascinating story of how they may be related to your decorative plan. We feel sure you will want to see it before you choose your silver, and we shall be very happy to send you a copy if you will address your request to Dept. B-5.



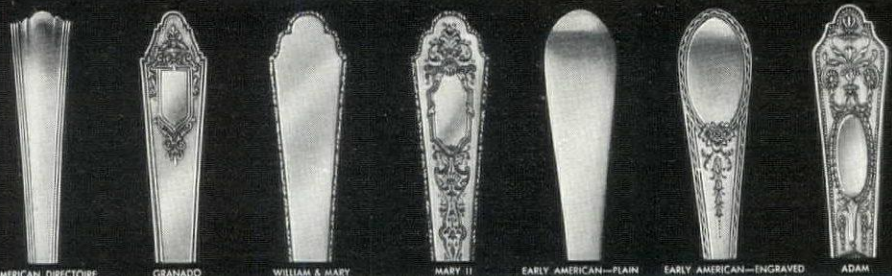
SEVEN EXQUISITE, ENSEMBLE PATTERNS IN "TREASURE" STERLING.

"Treasure" Solid Silver

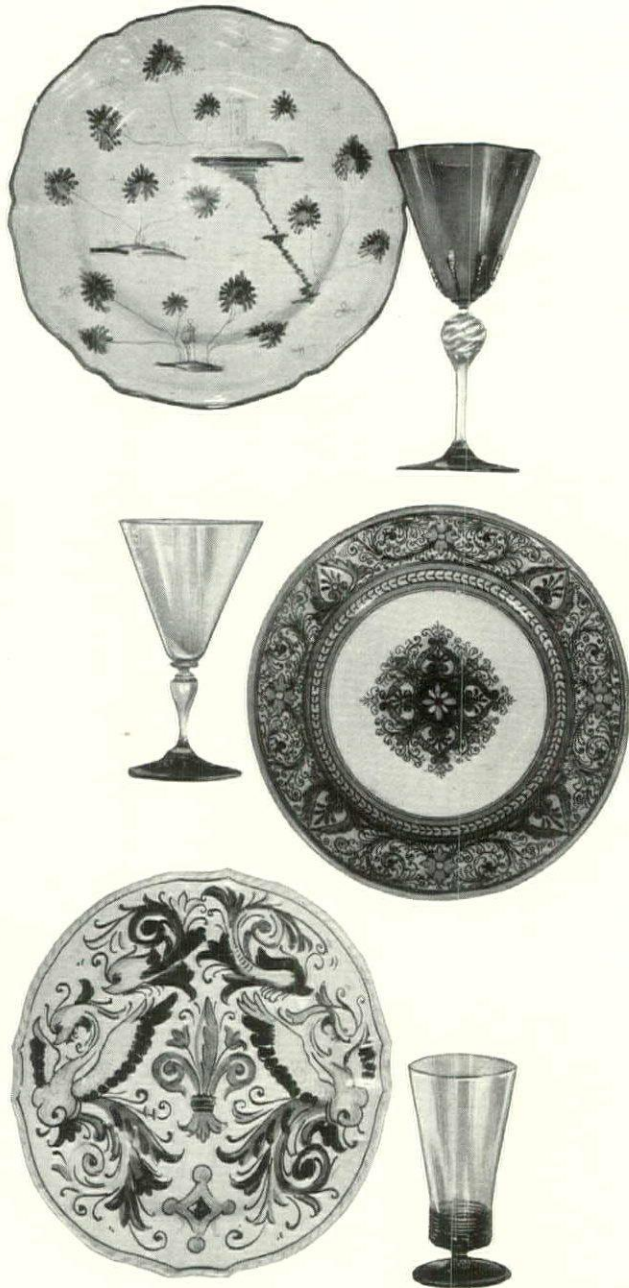
STERLING 925/1000 FINE



American Directoire hollow-ware is likewise fashioned on classic lines, inspired by the hollow-ware of the period, beautifully embellished with the typical acanthus leaf motif



BEWARE ANOTHER DECADENZA



**THE ARTIST - CRAFTSMAN
IS STILL WORKING**
in Southern Europe, creating beautiful
glass, dinnerware and other exquisite
examples of the interior arts. If you take
pride in fine table appointments, ask your
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385 Madison Ave.
NEW YORK

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CHICAGO

Wedding companionate flowers

(CONTINUED FROM PAGE 55)

orange, medium; Orange Perfection, brilliant orange to scarlet; Locarno, orange red.

"Polyanthas begin to bloom long before and are still blooming long after the Phloxes—a point of added attraction."

HELEN M. FOX, the widely known author of gardening books and a leading authority on Lilies, herbs and plant material generally, writes from her home in Peekskill, N. Y.:

"Writing down the color combinations for one's favorite flower is like creating visions with the pleasant but illusive qualities of a day dream which, when faced with the invariable casualties of the garden, will have only a slight chance of coming true. However, here goes!

"Never or ever do I like Lilies planted in with the hard shapes and stiff leaves of evergreens. I always arrange them where they will dominate the picture and so do not place other spire-like plants close to them but prefer the fluttery, billowy kinds with Fern-like foliage.

"In the beginning of June this year we had about five hundred home-raised *elegans*, fairly coarse, cup-shaped Lilies from two to four feet high, ranging in color from apricot through fiery orange to dark crimson. Under these we had billows of white and purple Petunias, each color in a great sweep, and behind them the green of fairly tall shrubs as a neutral toned background.

"White Lilies such as *Regal*, *candidum* or *browni* look well massed in great numbers and with these we like blue and purple flowers best. Chinese Forget-me-nots, Chinese Delphiniums, Lavender bushes, *Campanula carpatica* (white and blue) all look well and bloom at the same time. *Linum perenne* in two tones of blue is charming except that it closes at night and white Lilies are most poetic in the moonlight. Heliotrope is always handsome with white Lilies and to tuck behind them the gray leaved *Thalictrums* are splendid. *Tenuifolium*, which flowers in June, is a dainty plant and this year we had it sprinkled through a circular bed filled with Forget-me-nots.

"The native American Lilies such as *pardalinum*, *canadense*, *superbum*, *parvum*—all in yellows and oranges—we grouped together in front of a Hemlock hedge and in front of them we had *Thalictrums* and Canterbury Bells in blue, purple and white. As a foreground, either of the following annuals was used: the cream and pale yellow *Eschscholzia*, cream *Phlox drummondii*, blue *Nemophilas*, blue *Viscarias*, annual blue *Salvias*, blue Swan River Daisy or *Asperula azurea setosa*.

"Tiger Lilies are difficult with their pinkish orange coloring. We have planted ours this year in amongst *Campanula lactiflora* and back of them have grouped plants of the early flowered *Hydrangea* with the creamy round flower clusters.

"Speciosums (the deep pink ones) we planted back of gray leaved *Artemisia pontica* and in front of the red leaved bush *Rosa rubrifolia*, quite an exciting effect."

ROY V. ASHLEY, who lives in Battle Creek, Mich., is noted for his professional work with Oriental Poppies and Peonies, two of the indispensable spring-flowering perennials:

"Painting garden pictures with flowers is one of the most fascinating of garden occupations. It gives living expression to those inspirations for the grouping of plants according to the finer color harmonies which from time to time take commanding possession of the garden minded.

"The present-day list of named Oriental Poppies offers a most enticing field for the study and demonstration of color harmony, both among themselves and in association with a wide range of plants of similar blooming season. The name Oriental Poppy still brings to the mind of the average gardener the orange scarlet type color which is said to clash with many garden subjects; but even that strong color has its proper place in which it may be most effective. But this Poppy now has achieved so wide a color range that the following lines from *Color in My Garden* are almost as applicable to them as to the Chinese Tree Peony which first inspired them: 'Of the most imperious yet well-bred loveliness, in every pure shade of color from the white snows of Fuji at dawn, through faintest shades of pearl and pale roses to the growing ardors of coral, salmon, scarlet, crimson, claret, and a maroon that deepens almost to black.'

"Some of the best of the strong-colored Oriental Poppies are *Bracteatum*, *Royal Scarlet* and *Excelsior*, orange scarlet; *Beauty of Livermere*, *Wurtembergia* and *Lula A. Neeley*, deep red; and *Orange Queen* and *Orange Beauty*, orange. Such colors may be too strong for broadcasting throughout the garden, but will find their own place in the companionship of the cool lavender-blue *Irises* such as *Juniata*, *Perladonna*, *Yolande*, *Zilia*, the bluer *Wedgewood*, and the deeper *Souv. de Mme. Gaudichau*.

"The grouping may well include *Canterbury Bells*, *Peach-leaved Campanulas*, *Nepeta*, *White Pinks*, the lighter colored *Foxgloves* with a few scarlet *Geums* and *Lemon Lilies*. Mrs. Louise Beebe Wilder says: 'Nothing so softens the outlines of these intense color masses as do the little spreads of gray-pink *Valerian* or *Garden Heliotrope* carried well above the Poppies.' Mrs. Wilder also states that some of the loveliest of early June's pictures are made by planting the salmon and shrimp-pink and flesh-colored Poppies in groups with *Lyme Grass* and *Nepeta*, *Stachys lanata* and *Valerian*.

"The delicate shades of pink Poppies, such as *E. A. Bowles*, apricot to shell pink, *Lightness*, a pleasing soft rose, *Queen Alexandra*, a light pink with gray blotches, and *Watteau*, a delicate flesh color with no blotch, find charming expression in association with such *Irises* as *Hippolyta* and the newer *Mary Barnett*.

"Another pleasing picture may be had by grouping Poppies *Mahonoy*, mahogany maroon; *Lula A. Neeley*, deep, dark red; *Perry's White*, the best white yet in commerce; and

(Continued on page 110)

Announcing sensational new RCA Victor Radio-Phonograph

Featuring new record that plays 30 minutes, (about 4 times as long as present type) and SIX other revolutionary developments . . . all at the former price of a radio alone!

1
New 10-tube De Luxe Super-Heterodyne Radio with Pentode Tubes and Automatic Volume Control.

2
New electrically recorded and electrically amplified phonograph recording.

3
New automatic record changer—that will play ten records as long as you like.

4
New long-playing records—15 minutes of music on each side or half hour per record.

5
Marvelous home-recording apparatus with studio-type microphone—so you can make 10-inch records of your own voice.

6
New chromium needles—good for 100 playings—also improve tone.

7
New acoustically balanced cabinet—carefully designed for fine tone effect just as the old masters designed their violins.

TODAY . . . a glorious new type of home entertainment is here! Today with the new RCA Victor radio-phonograph, you have at your command not only America's \$70,000,000 worth of broadcasting programs—not only a \$500,000 library of the world's finest music—but also—you can now enjoy two and a half hours of record music without touching the instrument, or stirring from your chair.

You can now enjoy a marvelous new type of record that plays 15 minutes on each side—30 minutes in all. A record far more true in reproducing tone.

You can now enjoy a new RADIO—a 10-tube De Luxe Super-Heterodyne—the finest RCA Victor radio ever made. It employs the new RCA Victor Synchronized Tone System, affording radio entertainment heretofore impossible.

A new type of record changer is here, too! . . . capable of playing any 10 regular-size records as long as you desire—with no effort on your part.

A new type of phonograph is here with a new method of electrical amplification almost uncanny in its realistic effect. And all these features come to you in this new instrument for \$350—about half the former price! By all means, hear this new radio-



The New RCA Victor Radio-Phonograph, Model RAE-59, Price \$350

phonograph at your RCA Victor dealer's today . . . hear the new long-playing records . . . and hear the many other new RCA Victor instruments . . . radios from \$37.50 to \$179 complete . . . combinations from \$114 to \$995.

RCA Victor Co., Inc. "RADIO HEADQUARTERS"
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All you do is select the records . . . the mechanism does the rest . . . 40 minutes of music from present type records . . . 2½ hours—almost four times as much—from new long-playing type. Machine also plays individually any record you now own.

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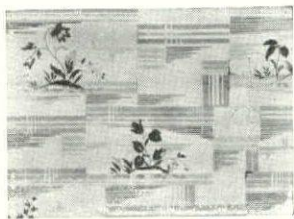
Bare Walls? No! A Cheery Kitchen!



*fabric wall coverings — with
warmth and richness and a surface
that is easy to keep clean!*

INSTEAD of lifeless monotone walls in your kitchen, why not have the colorful beauty, the warmth, the richness of *fabric wall coverings*? Backgrounds that do add something to your kitchen!

The Wall-Tex pattern in the kitchen illustrated is cheery and inviting, yet unobtrusive. This fabric wall covering, with its soft, graduated tones, forms a decorative background that enriches the color beauty of everything in the room. No bareness here. No harsh, spotty effects of equipment against *this* attractive background. And, think of it—you can *wash* this beautiful decorative material, clean it repeatedly with mild soap and water.



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Beautiful new Wall-Tex patterns and colorings are available for every room in the home. Ask your decorator or dealer. Write us for interesting folders on decoration.

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Makers of fine coated fabrics for a third of a century

WALL - TEX

fabric wall coverings of enduring beauty

Wedding companionate flowers

(CONTINUED FROM PAGE 108)

Pygmaca, a smaller, dwarfer Orange Beauty, in front of bold masses of *Anchusa italica*, Dropmore variety, and between masses of the lower growing *Anchusa capensis*. The interplanting here of the Valerian will add a definite touch of grace to the ensemble.

"Among the most graceful and delicate of the Orientals are E. A. Bowles, apricot to shell pink, Silver King, a dainty off-white, Watteau, flesh coral with no blotch, and Perry's Blush, a clear, pale pink. These are most effective in front of a planting either of pink Tree Peonies or pink climbing Roses, interplanted with pink Pyrethrums and Heuchera, and edged with such a Dianthus as Gladys Cranfield.

"A deeper, heavier garden picture of the 'brunette' type may be made by planting in partial shade groups of Poppies Delicata, old rose pink; Perry's Blush, described above; Henri Cayeux, a crushed raspberry; Negrilon, a vivid carmine; and Mrs. Baker, a rich wine red without sheen. This group will be most effective in front of a mass planting of dark colored Delphinium.

"With some seventy-five or more named Peppies now in commerce, there is practically no end to the new effects we may create by painting Poppy pictures in our gardens. And it's no end of fun."

JOHN T. SCHEEPERS, whose fame as a bulb specialist is international, sends us from his exhibition gardens at Brookville, Long Island, these interesting and widely varied suggestions for combining chosen Tulips and particularly appropriate companion flowers of other types:

Dark Bizarre Tulips with pale yellow or cream colored Primroses as ground cover, or rising out of a mass of hardy Alyssum var. Silver Queen, and brown Violas—associated with pale yellow Cottage Tulips such as Alaska, Arethusia, Mrs. F. E. Dixon, Nathalie May, or Vesta.

Pink Cottage Tulips Rosabella, shoaled in front of a clump of the white Lilac Mrs. Willmott, with a ground cover of Forget-me-nots, or *Phlox divaricata Laphami*, perhaps near a pale yellow early Iris.

Salmon pink Darwin Tulips Clara Butt in front of purple Barberry, amongst Camassia, associated with silver leaved Nepeta and clumps of Bleedingheart.

Pink Darwin Tulips Baronne de la Tonnay or similar variety in that shade rising out of a mass of *Anchusa myosotidiflora*, in front of pink double flowered Peaches and blue or white Forget-me-nots as edging.

Pink Darwin Tulips Princess Elizabeth in front of dark evergreens with Phlox G. F. Wilson.

Rose-pink Darwin Tulips Princess Mary in semi-shade with clumps of Bleedinghearts placed in front of them, edged or underplanted with a mass of Iberis.

Cherry-pink Darwin Tulips King George V, with early mauve and white Irises, in front or near Bechtel's Crab, underplanted with *Cheiranthus allionii* or blue Forget-me-nots or rising out of a mass of white Arabis or Iberis. Pink Cottage Tulips Inglescombe

Pink or Leda above blue Forget-me-nots or light blue Pansies.

Yellow Cottage Tulips Arethusia, a glorious "double tone" translucent light chrome yellow, rising out of a mass of brown Wallflowers—or blue Forget-me-nots, associated with Bizarre Tulips Zebra among pale Violas or above English Daisies, and a clump of Cottage Tulips Madame Buysens alongside of the variety Zebra.

Yellow Cottage Tulips Avis Kennicott over blue Forget-me-nots or *Mertensia virginica*, or rising above a solid bed of white Pansies or Arabis.

Yellow Cottage Tulips Nathalie May are lovely near clumps of *Mertensia virginica*, or *Scilla campanulata* var. Excelsior.

Yellow Cottage Tulips Moonlight near Bleedinghearts over clumps of *Nepeta mussini* or blue Aubrietias.

Yellow Cottage Tulips Inglescombe Yellow over blue Forget-me-nots or sky blue Flax.

Yellow Hybrid Tulips Mrs. F. E. Dixon, undoubtedly the finest soft yellow Tulip of longest lasting qualities, amongst blue Forget-me-nots or light blue and white Pansies with the beautiful Lilac President Falleres as background.

Yellow Cottage Tulips Arethusia under the purple pendants of Wisteria.

Cottage Tulips John Ruskin over blue Forget-me-nots or Myrtle's lavender blue flowers, or rising out of a mass of apricot Violas, associated with the artistic Cottage Tulip Ambrosia, with the Darwin Tulip Faust, its perfect foil, nearby, or Cottage Tulip Twilight placed below Ambrosia.

The beautiful, tall, deep yellow Hybrid Tulips Jeanne Desor rising out of a mass of Viola Jersey Gem or blue Forget-me-nots.

The dark red Darwin Tulips Eclipse with white Camassias and Alyssum, associated with another Tulip of more brilliant hue, such as Darwin Tulip City of Haarlem.

Purple Darwin Tulips Jubilee with blue Forget-me-nots, near Darwin Tulips Duchess of Hohenberg, or the brilliant Hybrid Tulip Dido with some shoals of *Nepeta mussinii*.

Darwin Tulips Anton Mauve near Bleedingheart associated with Cottage Tulip Inglescombe Pink, underplanted with *Iberis sempervirens* or *Cheiranthus allionii*, the Chinese Wallflower.

Darwin Tulips Melicette with Bleedingheart near white Spireas, amongst gray leaved plants, with Cottage Tulip Madame Buysens or Moonlight.

Darwin Tulips The Bishop over apricot colored Violas associated with Breeder Tulip Madame Lethierry or Valentin and Cottage Tulip Madame Buysens rising out of a mass of Viola Jersey Gem.

Purple Breeder Tulips Velvet King in yellow Pansies or dotted through pale heliotrope Darwin Tulip Dream, associated with Breeder Tulip Garibaldi or above darkest purple Pansies.

Purple Breeder Tulips Bacchus rising out of a shoal of *Anchusa myosotidiflora*.

Purple-bronze Breeder Tulips Roi Soleil rising out of yellow Pansies or light toned Wallflowers.

Darwin Tulips Mrs. Harold Irving
(Continued on page 112)

Three Charming New WEDGWOOD Patterns

Ranunculus



Corn Poppy



Grape Vine

Josiah Wedgwood & Sons, Inc.
OF AMERICA

160 FIFTH AVENUE · NEW YORK

Northwest corner of 21st Street

WHOLESALE ONLY

Mark on China



WEDGWOOD

Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
Queen's Ware, Etc.
WEDGWOOD

The two floral patterns — *Ranunculus* and *Corn Poppy* — are developed in a wealth of appealing color harmonies, while in the third — *Grape Vine* — the decoration is embossed either in cream or lavender. These patterns are on the famous *Shell Edge* — a revival of one of the old Eighteenth Century models in Queensware.

Upon request we shall be pleased to send you a copy of our illustrated booklet.



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"**Y**OU just can't be bored in my nursery. I can't for the life of me tell you why I have a better time there, but I do.

"It always seems sunny, even on rainy days. It's got little furniture that doesn't tower over my head—and mother put wallpaper pictures all over the walls. She said it was because she wanted me to have the nicest nursery ever, and I think it is for, frankly—I like wallpaper pictures."

Growing, eager minds and sensitive nerves of the small members of our households react to pleasant surroundings as surely as a flower turns towards the sun.

The balanced color of well designed wallpaper gives their very own rooms character and charm so that even the smallest occupant is a little happier living there. Our new Booklet "Improve it with Wallpaper" will be sent for 10c. The Wallpaper Association, 10 East 40th Street, New York.

The
WALLPAPER
ASSOCIATION

Wedding companionate flowers

(CONTINUED FROM PAGE 110)

LIGHT PINK BLENDS

Annie Cook: Good trusses of delicate pink.

Milly von Hoboken: Very large flowers of a good soft pink.

Mrs. Pfitzer: A very good, large flowered dwarf Phlox, pinkish lavender.

BRIGHT PINK BLENDS

Juliet: Good trusses of bright pink with a small red eye.

Jules Sandeau: A dwarf, large flowered watermelon pink. The plant forms a broad mass, its color is good, the plant is fine for front situations and accent masses.

SALMON PINK BLENDS

Johnson's Favorite: Good sized flowers of bright, slightly salmon pink, red eye.

Boule de Feu: Very brilliant salmon, late blooming.

R. P. Struthers: Very bright, reddish salmon.

Julius Heurlin: A fine large flowered true salmon pink, a very good Phlox.

Enchantress: Very good, in size and tone, like J. Heurlin, but it has a light eye, instead of Heurlin's deep pink.

BRIGHT RED

Firebrand: A large flowered bright red Phlox. Combine with Count Zepelin, a large flowered white Phlox of the Europa type, with large red eye.

LATE GROUP

B. Comte: Dark velvety red (not at all magenta in shade), very late, combined with Etta's Choice, a late white.

BLUE GROUP

Blue Hill: Needs white near it, and shade, to bring out all the blueness.

F. Anton Buchner: A large flowered white.

Mia Ruys: Dwarf, broad masses of large flowered white.

Maid Marian: Light lavender blue, very good; also bluer in light shade.

Pratt, against the dark surfaces of Yew or Box, in company with the delicate gray feathers of Artemisia and a few clumps of Viola Jersey Gem, or *Scilla campanulata* var. Excelsior. Will be effective with Cottage Tulips Madame Buysens, or Arethusa, or a dark chestnut Breeder.

Bronze violet Breeder Tulips Turenne against Cottage Tulip Hammer Hales, over *Phlox laphami*.

Light bronze Breeder Tulips like Cherbourg associated with Wallflowers and pale Munstead Primroses.

Breeder Tulips Heloise or any mahogany shade variety associated with dark Japanese Maples with the bronze leaves of *Heuchera Richardsonii* below all as foreground.

Breeder Tulips Bronze Queen with pale yellow Cottage Tulip Alaska or pale lavender Darwin Tulip like Duchess of Hohenberg. Or in front of Breeder Tulip Louis XIV, the latter above blue Forget-me-nots or yellow Pansies associated with Breeder Tulip Garibaldi, followed by Bacchus, Goldfinch and Darwin Tulip Duchess of Hohenberg, with ground cover of blue Forget-me-nots.

Breeder Tulips Copernicus or similar shade with Chinese Wallflower and brown Pansies.

Breeder Tulips Garibaldi with Bronze Queen or Cherbourg or other pale bronze form, associated with Velvet King and Louis XIV.

Breeder Tulips St. James is a good color to be brought out by Breeder Tulip Le Mogol and the pure violet of Mrs. Beecher Stowe with blue or white Forget-me-nots or white Arabis. Rembrandt Tulips associated with Lilacs.

Botanical Tulips Clusiana associated with Narcissus Pochtaz Elvira, blue Forget-me-nots and blue *Scilla campanulata*.

DONALD WYMAN, of North Abington, Mass., is a leader among the professional plantsmen of New England and a firm believer in the Phlox family as indispensable in the hardy border. He considers these color groups especially meritorious:

House & Garden's bookshelf

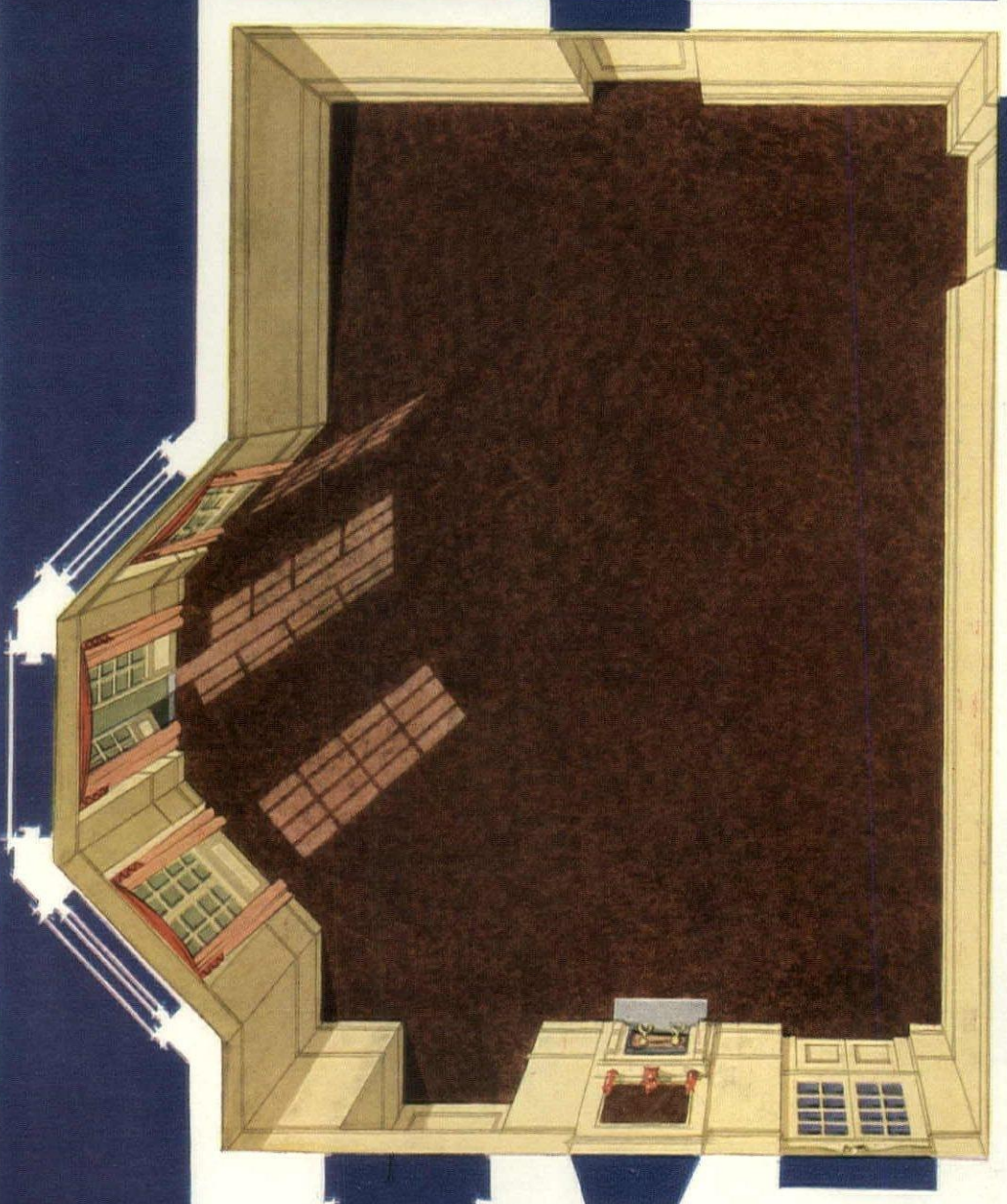
FIELD BOOK OF COMMON FERNS. By Herbert Durand. New York: G. P. Putnam's Sons.

SELDOM do we find a Nature Study book that accomplishes its purpose in such a definite and delightful way as does this one by Herbert Durand. It is intended as a Field Book to be carried by one who desires to be introduced to the study of our common Ferns in their natural haunts. In order to confine his book to a compact form, the author limits his study to a description of fifty Fern species. The detailed descriptions of these in the text, together with sketches and vivid photographs of the Ferns taken as they grow in the wild, make this little volume of two hundred and more pages both an accurate and a fascinating work.

Being a book for beginners in the study of our Ferns, it is written in plain English and with the use of "only nine technical" terms. The only adverse criticism I would have to offer concerns the illustrations of the Fern terms "Pinnæ" and "Pinnules" on page 31. They are not clear as used and numbered here, but as used throughout the book, or text, they are perfectly clear. The author has shown a scholarly carefulness in consulting authorities to back up his recorded facts about the Ferns and in listing both their correct common and botanical names. For those who desire to do advanced study, references to books and periodicals are furnished.

Not only to the novice but also to the more mature student of nature, this book must come as a gratifying

(Continued on page 116)



FOR
THE HOUSE
THAT GROWS

OR ANY HOUSE

CARPET IS SMART

FOR EXAMPLE: In this living-room of the "House that Grows", Robert McQuinn, a House & Garden staff artist, sees the floor carpeted wall-to-wall with Claridge Wide Seamless Carpet in the new Antique Rust shade. There are 24 colors in Claridge Carpet to choose from, all equally attuned to present decorative trends. Claridge, one of the most distinguished products of the Alexander Smith looms, comes in widths up to 18 feet and is cut to fit your room, without seams. It may also be had cut and bound as a rug of almost any size. Claridge has both the lustre and wearing quality of many more expensive grades. The coupon will bring you Clara Dudley's helpful decorative suggestions on the use of carpet, as well as an assortment of the Claridge colors.

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... keyed to blend with lovely blankets

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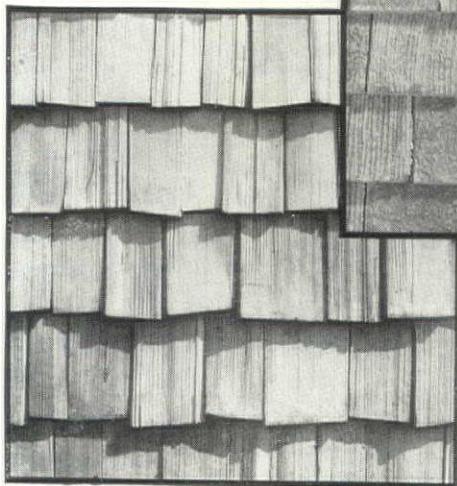


struction. If you are rebuilding an old house, you can have Creo-Dipts laid right over the old clapboards, and if necessary, right over the old roof. They will reduce upkeep and add valuable insulation, because they are made only of selected red cedar, stained under pressure by a patented Creo-Dipt process that forces the greatest possible amount of stain deep into the wood. And with the new Creo-Dipt Finance Plan that most lumber dealers are now offering, you can even pay for them on the installment plan. If you prefer a fireproof roof, you will be glad to hear about the Creo-Dipt-Mohawk Shingles. They are made in natural designs that are unlike any fireproof roofing you ever saw before. The Williamsburg type,

illustrated on this page, is an interesting example. This shingle was designed for architects Perry, Shaw and Hepburn for the restoration of Williamsburg, Virginia. It is a perfect replica of weathered Colonial hand-hewn shingles.

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- Above: Williamsburg, a fire-proof reproduction of weathered Colonial hand-hewn shingles.
- At left: Creo-Dipt hand-split Pilgrims (red cedar). Note the heavy shadow lines and rough effect.

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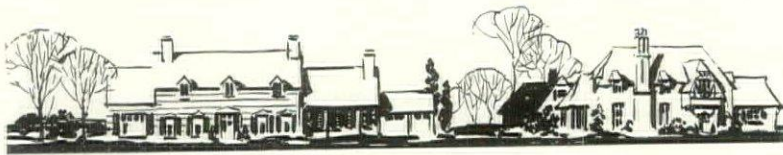
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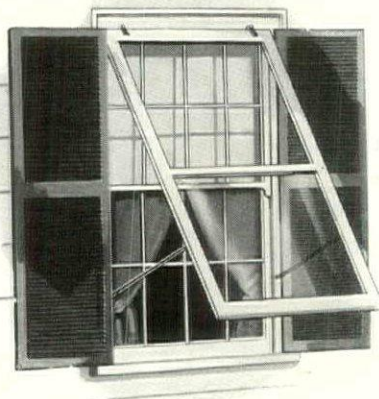
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It's easy to open Winter Windows for ventilation and cleaning

LIBBEY · OWENS · FORD QUALITY GLASS

Good rock garden conifers

(CONTINUED FROM PAGE 83)

heights become dwarfed in the struggle for existence and we have as a result the slower growing variety *Mughus*, the most common of all dwarf evergreens in cultivation, but both useful and attractive. It customarily does not have one main stem or trunk but several leaders which may be reduced in number and trained in almost any way desired so that it will ultimately become a rugged, irregular dwarf tree. Special irregular types may be selected at the nursery. They may then be used to replace gradually the more rapidly growing Austrian Pines and the *Pinus montana* which may have been originally planted for immediate effect.

There are a number of fine dwarf forms of other species of Pines that are difficult to propagate and which are, therefore, unfortunately only found in the Arboreta.

A favorite tree with Japanese gardeners is *Pinus densiflora*, the Japanese Red Pine, which they artificially dwarf, although it is a rapid grower here. Happily, the variety *tanyosha globosa* (Japanese Table Pine) is available in this country. This is reproduced by grafting and has a short, stout trunk with a table-like top of an attractive light green color with long, slim, soft and flexible needles. It rarely grows over two feet high and is both unique and interesting.

Slow growing, picturesque and irregular is the upright form *Pinus parviflora*, the Japanese White Pine; the Korean Pine, *Pinus koraiensis* is also slow growing, has handsome foliage and is useful in the background.

LITTLE CYPRESSES

Extremely rich and beautiful are the *Retinosporas*, Japanese or Hinoki Cypresses, which were introduced into England by J. G. Veitch in the 60's, although they had long been favorites with Japanese gardeners who had propagated them under abnormal forms. Their foliage is rich, lustrous, shining dark green; the leaves are blunt and arranged in fan-shaped, cockscomb-like branches in a most picturesque and Jappy manner. *Retinospora obtusa* makes a charming background and is extremely effective flanking steps that pass up through stone walls. The dwarf type *obtusa nana* is of very slow growth; in beauty and suitability for the rock garden it ranks at the top, a prized possession. At the Arnold Arboretum is a very old specimen which is now a pyramidal bush eight feet high. The true generic name for these Cypresses is *Chamaecyparis*, under which they are frequently listed.

Entirely different in character in this genus and the smallest of all conifers is *Chamaecyparis pisifera nana* or Dwarf Moss *Retinospora* with spongelike, fluffy foliage of glaucous silvery green. It forms low cushions of great beauty four or five inches high and rarely over ten to twelve inches through.

The Spruce is a race rich in splendid pigmy types. The White Spruce ranges through Canada from the Arctic regions to Wisconsin and in New York and is one of our finest trees. It has produced one of the best of all dwarfs in *Picea alba albertiana*, form *conica*,

which was found in the Canadian Rockies at Lake Laggan in 1904 by Mr. J. E. Jack of the Arnold Arboretum where the parent tree of our supply is one of the most prized treasures. It is a distinct plant of pyramidal growth with fine, delicate foliage of grass green. The annual growth is only from one-half to one inch.

One of the oldest forms of Spruce in cultivation is the Norway, with rich, dense, dark green foliage. It is very variable and in every batch of seedlings many varieties of habit and color may be found. Consequently various dwarf forms may occur in cultivation. Two of the rarest and finest of these are Gregoriana and Maxwelli, which are somewhat similar in character and are, therefore, sometimes confused in the trade. Fortunately, both of these may be secured in this country by shopping around a bit, although occasionally they are not sent out true, even by reputable houses.

TWO BUSH TREES

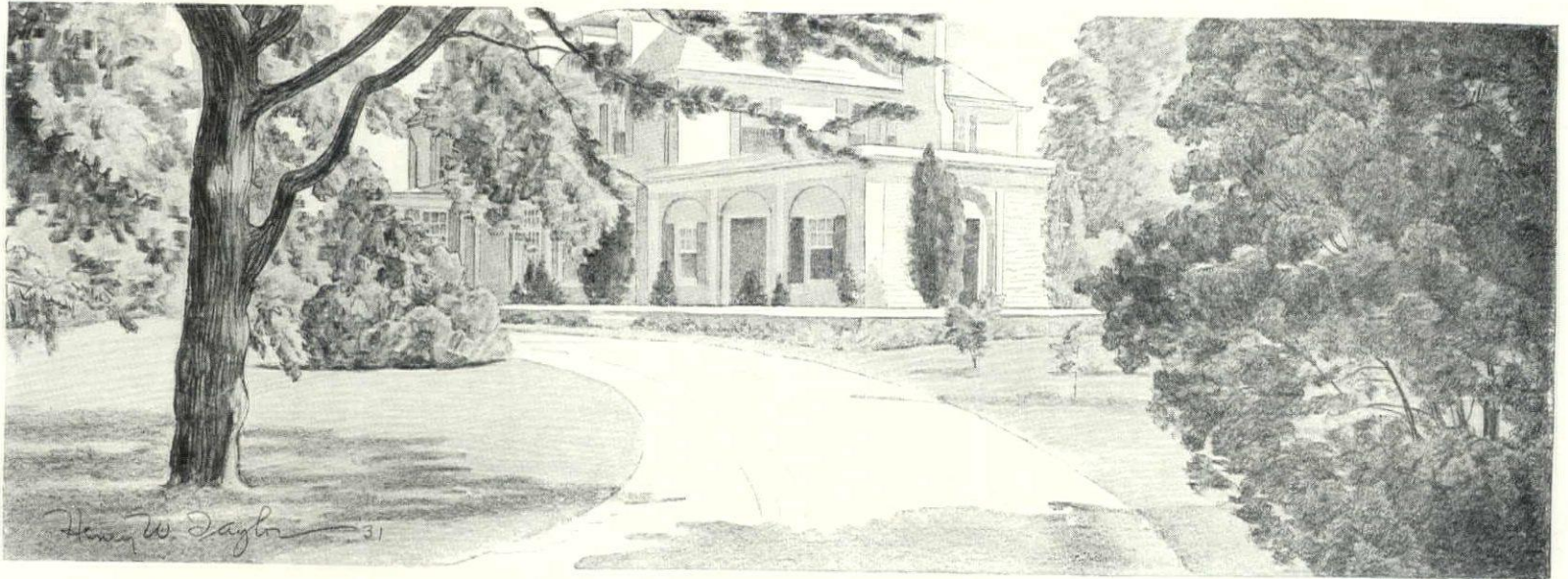
Gregoriana is densely formed, very dwarf, making a low, flat bush rarely exceeding two feet in height, even when of great age. Specimens in the writer's garden, although quite old, are not a foot high and the growth from year to year seems scarcely perceptible; one at Kew is over thirty-five years old and is now eighteen inches by twenty-one inches. Gregoriana was raised in the Cirencester Nurseries in England in about 1860. Veitch sent out a variation of this which is probably the form to be found in this country. There are fine specimens at Highland Park, Rochester, and at the Arnold Arboretum. *Picea excelsa maxwelli* is even finer, a very distinct form raised at the Maxwell Nurseries at Geneva, New York. It makes a low, flat cushion of even slower growth than Gregoriana with very beautiful bright green foliage. Both of these flattish forms are useful, imparting an air of permanence and antiquity to the rock garden.

Still rarer but obtainable, though very expensive, is *Picea excelsa remonti*, of regular, conical form and of extremely slow growth. It is very distinct and, once identified, it cannot be confused with any other. It is of Continental origin; a very old plant at Kew has made a conical tree three feet by two and one-half feet.

There are other depressed dwarf forms of fine, shining, bright green foliage of slow, picturesque growth which may be secured under the names *Excelsa pumila*, *nana compacta* and *orientalis nana*. The Oriental Spruce inhabits the Caucasus, the Taurus and other portions of Asia Minor.

While many of the Junipers have a dingy commonplaceness, a few of the dwarfs are among the most beautiful and useful evergreens we have, forming prostrate mats or upright growths, conical or fastigiate, in various tones of green, blue or gray. Of these prostrate forms the most beautiful is *Sabina tamariscifolia*, a native of the mountains of Southern Europe of a most pleasing shade of gray-green.

(Continued on page 116)



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Bartlett Lightning Protection is lightning insurance for your most valuable specimen trees.



Bartlett was first to utilize power tools in cavity work and feeding, giving Bartlett clients the benefit of this time and cost-saving method.



For the past four years the 147 trees on the beautiful estate of Mrs. Ernest A. Smith, Rumson Road, Rumson, N. J., have had the benefit of Bartlett scientific care. In 1928 we pruned and fed every tree on the estate, cable-braced the weakest crotches and limbs, did necessary cavity work, dormant-sprayed the spruces and leaf-sprayed the apple and elm trees.

In 1929 we again fed every tree with Bartlett Green Tree Food, removed all dead wood, and applied dormant and leaf spray as indicated.

In 1930 we dormant-sprayed all trees and summer-sprayed the majority, as well as cable-bracing where necessary. We removed certain trees to allow for development of better specimens.

This year we dormant-sprayed apple, elm and fruit trees; fed the larger and mature trees, pruned where necessary, and summer-sprayed where conditions indicated need. We also installed Bartlett Lightning Protection on six specimen trees, protecting the key trees on the estate.

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It affords me pleasure to express my complete satisfaction with the work the Bartlett Company have done for me.

Very truly yours,
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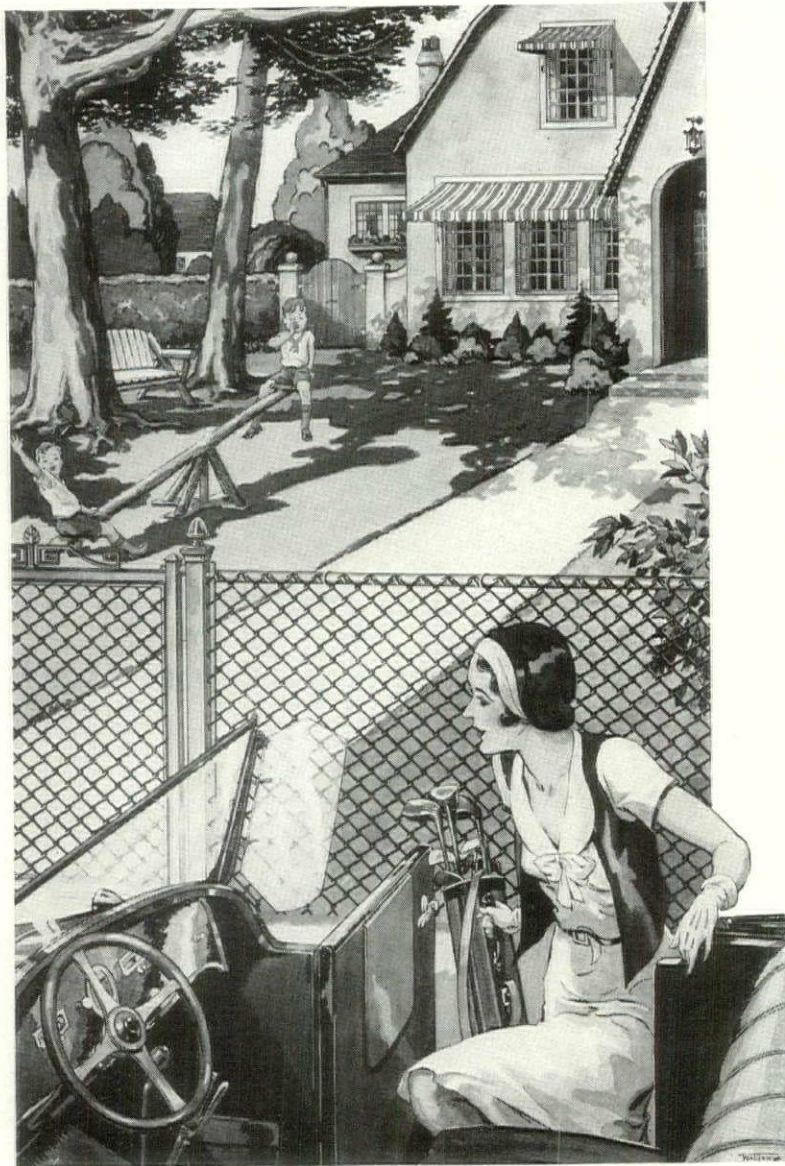
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ANCHOR FENCES

Good rock garden conifers

(CONTINUED FROM PAGE 114)

Juniperis procumbens, from the mountains of Japan, is a favorite in the gardens there. It has attractive, irregular trailing growth with light bluish-gray foliage. *Juniperis squamata* has distinct, thick, crowded foliage of picturesque form and brilliant, glaucous blue-white. It hails from the Himalayas.

The two jewels of the upright race are the Spiny Greek Juniper, *Juniperis excelsa stricta* and *Juniperis squamata meyeri*. The former is of very symmetrical, conical outline and beautiful glaucous color, tapering gradually from the ground to a sharp point. The latter is a newcomer of unusual merit, discovered in China by the late Frank N. Meyer, plant explorer of the United States Department of Agriculture. It has the most striking color and form of any evergreen. It is of fastigate growth of extreme irregularity, some upright and some more spreading. It is a bright, shining blue-green, varying from different angles and is tipped with star-like points of very light greenish-gray. None other is so striking in color as this.

Entirely distinct from any of the foregoing is the beautiful dwarf Japanese Yew, *Taxus cuspidata nana* or *brevifolia*, unique in the irregular and picturesque outline of the rich, dark green of its foliage, unchanging in hue throughout the year. Its foliage is heavy and waxy and lustrous. It is very slow growing, dense in growth in early years, later becoming more open in its graceful old age, when it seldom exceeds three feet in height. It is sturdy and hardy in the most trying climates.

Reference would not be complete were mention not made of the lovely *Daphne encorion*, with its little trumpets of glowing rose, forming corymbs at the tip of each evergreen branch in early spring and at intervals later in the season, and emitting the most delicate but intoxicating fragrance of an unforgettable quality. It should be given a place not too hot or dry,

with an abundance of leafmold and lime rubble, where it will be exposed to the proper degree of sunshine.

While the rock garden is the natural shrine of the little flowering jewels of the hills, both bulbous and herbaceous, it should be so planned in structure and planting as to possess in all seasons beauty and charm independent of the radiance of blossom. The dwarf evergreen is a chief aid to this but other dwarf shrubs and a host of herbaceous plants lend their aid by way of variety of form and various shades of green. Particularly is this so in the writer's garden in somber November, as this is written, when no bloom survives except that of the little precious Heron's Bill, *Erodium chamaedryocides roseum*, upon whose neat, recumbent mass of scalloped, Fern-like foliage, as dark and rich as that of the Yew just described, rest innumerable brilliant little stars of soft, melting pink, and when various greens present a cheery contrast. Among these latter, now, are *Di-anthuses* in many tones, the dainty and exquisite glaucous-gray *Aethionemas*, precious downy-green *Androsaces*, *Veronics* and *Helianthemums*, rosetted *Saxifrages*, *Campanulas*, the moss-like vivid green *Arenaria caespitosa*, more properly called *Sagina subulata*, the dark hued *Semprevivum triste*, the speckled *Semprevivum calcareum*, the coppery *Sedum rupestre* made more metallic by nestling about the blue-gray *Sedum dasyphyllum*, the heart-leaved *Sedum sciboldii*, the bright green and gold *Sedum reflexum*, silvery *Santolina*, the grassy *Festuca glauca*, the little rich green spires of *Heather*, the scarlet and green *Rock-sprays* or dwarf *Cotoneasters*: *Cotoneaster horizontalis*, of various types with bright berries, *Cotoneaster adpressa*, *perpusilla* and *macrophylla* and the trailing red berried *Cotoneaster dammeri radicans*, rerooting as it goes and molding every rock in the embrace of its glossy green leafage, now delicately tinged with bronzy crimson.

House & Garden's bookshelf

(CONTINUED FROM PAGE 112)

inspiration. It is a satisfaction to have placed within one's hands a book written out of a wide research of the literature covering the subject. This book is that; but it is more than that. It is the expression of fellowship with the romantic beauty of the Fern world and is written out of a rich experience of personal observation of the Ferns in their wild haunts and of their culture in his own garden of native plants. It is for these reasons that Mr. Durand is skilled in naming the distinctive characteristics of the Ferns in such a way that there need be "no difficulty in telling them from all other plants at sight"; and in introducing his readers—and shall I say his students?—to that mysterious atmosphere where the wonders of Fern forms spring out of spore cases into the fairy-like tracery of growing, swaying fronds.

Chapters on "Why Everyone Should Know the Ferns"; "Getting Acquainted"; "Fern Facts and Fancies"; "Botanical Synonyms"; "When the

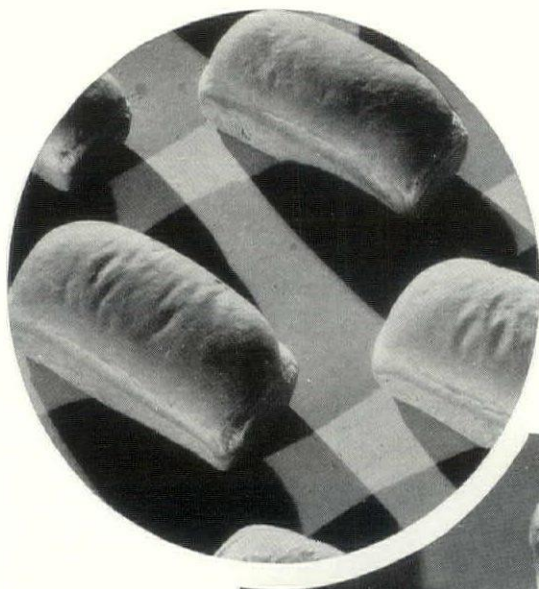
Spores Are Ripe"; and "How to Grow the Ferns", added to the detailed descriptions of the fifty species, their clear illustration in drawings and the wonderful photographs of them (fifty-three in all), taken in their natural habitat, constitute this little book a complete success in the field which it covers.

H. J. J.

HOMESPUN HANDICRAFTS. By Ella Shannon Bowles. Philadelphia: J. B. Lippincott.

MOTIVATED doubtless by the present keen interest in all things Colonial, Mrs. Bowles has felt justified in expanding on a subject that other writers have treated in a less comprehensive way, and has given us a practical, delightfully written book on the crafts of our forefathers. She has collected data from her own and the related experiences of others, classified it, and woven it into a book. The various homely

(Continued on page 122)



Loaves of Bread WERE GETTING
BETTER AIR
 THAN *his Children*



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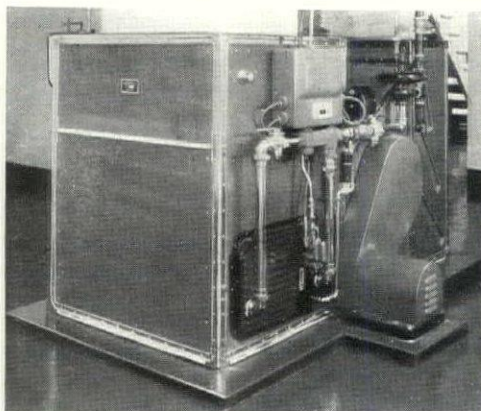
HOW often have you wished you could bring home the comfort you found in an air conditioned theatre? Haven't you wished every winter you could rid your home of dry, stuffy, overheated air, and the ever-recurring winter sicknesses? Then news of the Carrier Weathermaker for homes is good news to you.

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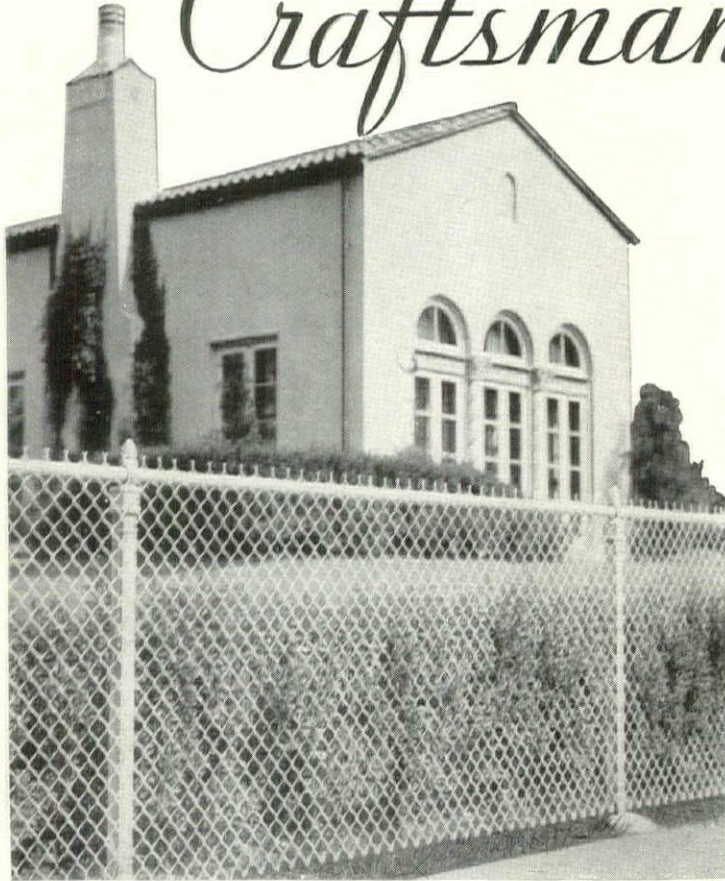
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Cyclone—not a “type” of fence—but fence made exclusively by Cyclone Fence Company and identified by this trademark

Grace and charm come with Clematis

(CONTINUED FROM PAGE 80)

made of these beautiful climbers.

This scarcity of the Clematis in our gardens may possibly be due to the fact that attempts to grow any but the amiable Japanese Virgin's Bower have met with failure and in our impatience other more amenable subjects have been chosen in its place. The fact is that these plants, the majority of them, have certain definite requirements that must be met; when these are understood and complied with there is little trouble in growing any of the species and even the superb large-flowered hybrids may be attempted with a very fair certainty of success.

NECESSARY CONDITIONS

The first of these requirements is probably a degree of lime in the soil. Any one who has seen their superb performance in the neighborhood of Bath, England, where the subsoil is chalk, will readily understand that lime contributes much to their well-being. Nevertheless, Mr. William Robinson, who has long made a specialty of Clematises in his garden in Sussex, maintains that although the Clematis is essentially a plant of calcareous regions, it will succeed in ordinary soil. "At Gravetye," he says, "when making fresh plantations, the soil, three feet deep, is made up of loam and leaf soil with a good proportion of sand. Nothing is added but a mulch of bracken. No manure is given."

Other authorities, on the other hand, strongly recommend the addition of lime in some form, and in certain parts of the United States where the soil is naturally acid, often very acid, this is undoubtedly a first necessity. The making up of the soil so that it will be loose and well-drained is also important, and it has frequently been pointed out that the Clematis, for all its fragile appearance, has a good appetite and quickly exhausts the soil so that a dressing of bonemeal or cow manure, well rotted, may well be added at the time of planting, and a mulch of nourishing material applied early in the spring, so that the young shoots will have something to feed upon in their early stages.

The second requirement is undoubtedly some degree of shade. Clematises are, it must be remembered, naturally copse plants, or grow on the fringes of woods, twining up through bushes or climbing up the tree trunks, so that the stems for a considerable length are protected from drying influences, while the flowering growths fling themselves out into the sunshine. This is a lesson to be taken to heart. We must not get the idea, however, that these plants will thrive in dank situations, such as on the north sides of houses or in heavy woodland; but undoubtedly the stem should be protected for a portion of its length from the burning rays of the sun. Growing them through open shrubs such as Magnolias or Hawthorns gives this consoling shelter, or they may be trained up the west side of an Apple or Pear tree with beautiful effect, and the slender climber does no harm whatever to its sturdy support.

It is with the beautiful large-flowered hybrids, of mixed and often

obscure origin, that we experience the most trouble, and it is the burden of Mr. Robinson's cry that when we can secure these lovely things on their own roots, rather than grafted on wild and often unsuitable stock, our troubles with them will be largely over. They are, nevertheless, worth all the trouble and travail of spirit they cause, and in spite of their bad reputation often prove most unexpectedly long-lived and even tough.

There was an old vine of *jackmani* with a great woody stem that grew on the porch of my old Rockland County home. It had been there for years and met every sort of vicissitude, from children swinging on it to being eaten to the ground by an omnivorous puppy, with an undimmed cloak of purple bloom that was almost startling in its gorgeousness. I suppose this old plant bore out Mr. Robinson's contention, for it was certainly not a grafted specimen. But in that garden, which had naturally much lime in the soil, thrived also the beautiful *C. henryi*, with its immense white blossoms, and on the Rose pergola a Clematis was planted beside each Rose and contended charmingly for a place in the sun. They thrived satisfactorily and were long-lived.

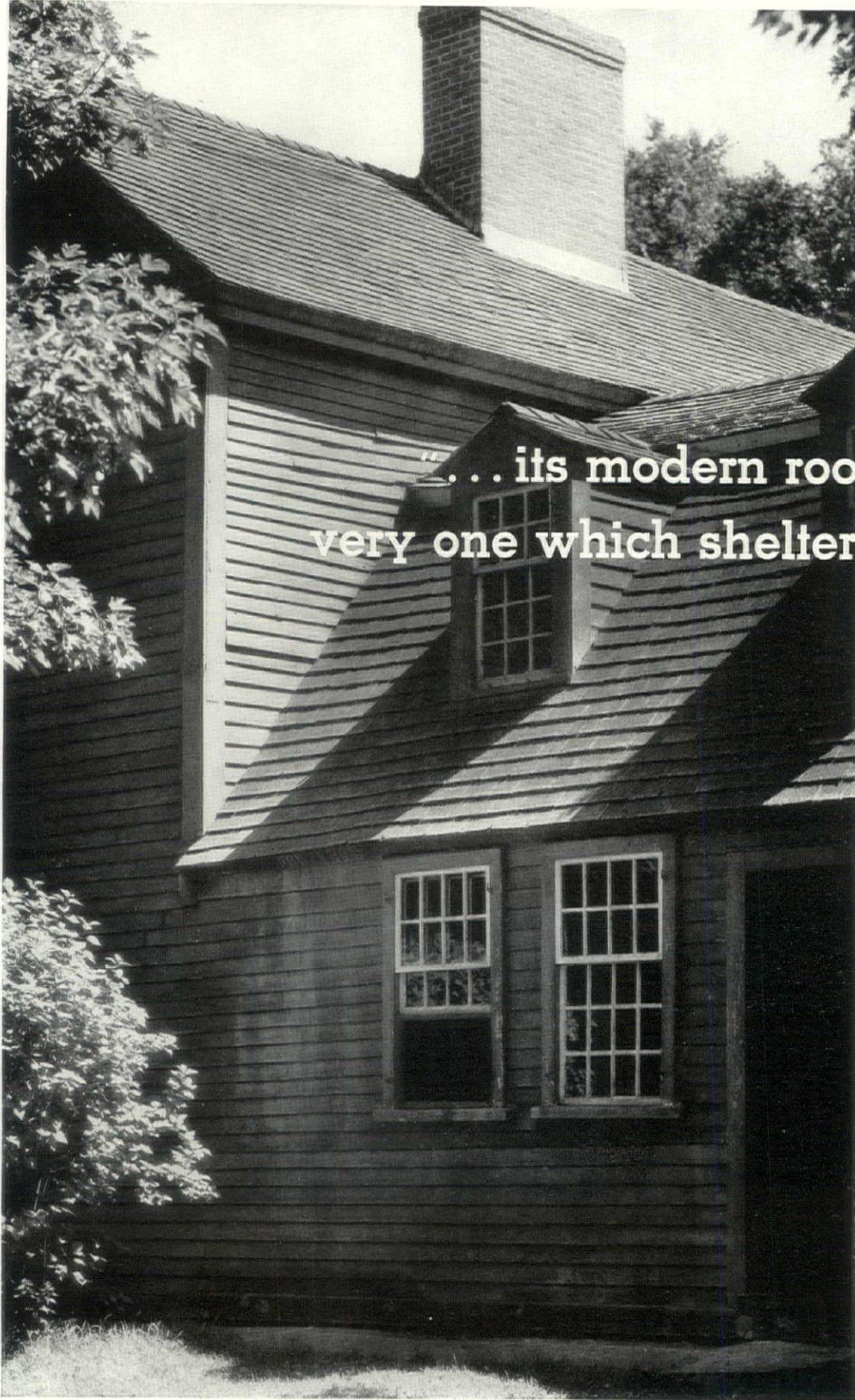
CLEMATIS FROM SEED

The soil of my present garden is at once too heavy and too acid to be to the liking of the Clematis tribe and I have not yet got around to contriving conditions that will meet the necessities of the large-flowered kinds. But the small flowered species thrive easily and many of them are very effective. Moreover they are easily raised from seed. A. J. Macself in his invaluable book, *Plants from Seed*, has this to say about raising Clematises from seed:

"Put the fluffy seeds, as soon as gathered, into a box half filled with dry sand. Close the lid and shake well, to get the seed well distributed through the sand. Spread thinly and evenly over the bed and cover with ½ inch layer of sand and leafmold in equal proportions. Water well with a fine-rosed can, and shake a loose light covering of chaff over the bed. Germination will be slow (as it is with all the Buttercup tribe) but the chaff may be removed in spring, the bed again watered and kept moist throughout the summer. The following spring transplant the young roots."

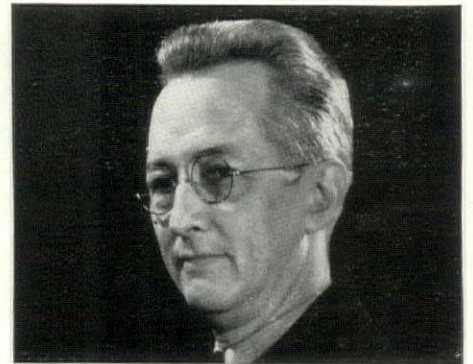
There are numerous American species of Clematis, sometimes referred to as Atragene, that are well worth growing. Our Traveler's Joy, *C. virginiana*, found glorifying the roadside tangle in the late summer with its crowding, creamy blooms, is not of the first merit for garden use, though it may be transplanted from the wild to disguise unsightly objects or for trailing over a wall or stump. It lacks the delicious vanilla scent that augments the charms of the Japanese *Clematis paniculata*, which it otherwise resembles. Other Clematises of this *paniculata* type are the fragrant Virgin's Bower of the Mediterranean region, *C. flammula*, and the vigorous *C. vitalba*, of British hedgerows. All

(Continued on page 120)



“... its modern roof might be the very one which sheltered John Hancock”

“A house built two hundred and more years ago, and rich in historical associations, presents a real problem to those responsible for its correct preservation. The famous Hancock-Clarke house in Lexington, Massachusetts is one where the problem of reproducing the true antiquity of a roof has been successfully overcome. Its modern roof might be the very one which sheltered John Hancock. It is so authentic . . . It has the soft, weathered qualities of roofs aged by time.”



Charles Sheeler

Built by the Rev. John Hancock in 1698, this house in Lexington sheltered John Hancock, descendant of the builder and signer of the Declaration of Independence, when Paul Revere rode to warn him of the march of the British from Boston on the memorable morning of April 19, 1775 . . . Photograph by Charles Sheeler.

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Johns-Manville

Salem **Roofs**



Grace and charm come with Clematis

(CONTINUED FROM PAGE 118)

these are desirable, bearing a profusion of creamy flowers in panicles and climbing high.

C. coccinea (*C. texensis*), a species native in Texas, is a slender climber of great interest and distinction. Its leaves are slightly glaucous and for a long period in spring it hangs out scarlet urn-shaped flowers in generous numbers. I grew this species from seed and allowed it to share a cedar post with a white Rose with which it got on admirably. It climbs little more than six feet high. *C. crispa* is another extremely pretty American species found in Virginia and the Southwest. The flowers are sweet scented and in various tones of blue-purple and are borne over most of the summer. Allowed to clamber over a bush, or swinging from the cross-piece of a cedar pergola, this is an attractive and graceful species, and easily grown. It may be purchased or raised from seed.

There are so many desirable foreign born species that it is not possible to do more than make a selection among them for discussion here. Taking them alphabetically the first is *C. alpina*, found in some seed lists under the name of *Atragene alpina*.

EUROPEAN KINDS

C. alpina is the earliest species to open its blossoms, save the winter flowering kinds, which are not hardy in the North. It is found at high elevations in the mountains of Europe and is quite hardy where other conditions are to its mind. Mr. Robinson recommends for it a northern exposure and a peaty soil, though undoubtedly lime should be added to the soil. Though a climber it does not aspire to any great height, growing slenderly only from four to six feet tall. The fragile nodding blossoms are a delicate lilac-blue. This species is very useful in the rougher parts of the rock garden where it may be allowed to trail over bushes or large stones.

C. calycina (*C. lalvarica*) and *C. cirrhosa* are evergreen climbers, not hardy in the locality of New York; indeed, they require a much milder climate, and the latter form is sometimes grown as a greenhouse plant. But for southern gardens they would be an admirable addition, blooming as they do in winter. The first is native in Minorca, and has bell-shaped greenish flowers spotted with color; the second is found in southern Europe and North Africa and the creamy flowers are sweet scented. M. Corveon offers seed of *C. cirrhosa*.

C. montana, and especially its lovely variety *C. m. rubens*, are splendid hardy climbers. The flowers, which are profusely borne, are the size and shape of a Japanese Anemone, and delightfully sweet scented. The variety *rubens*

is the hardier and more lovely of the two, the blossoms being of a soft orchid pink. These bloom at Tulip time and a wall hung with them makes a fine background for masses of lavender, pink and white Tulips. A form known as *wilsoni* is said to be particularly fine but I have not seen it. *C. spooneri* is one of the late Dr. Wilson's introductions from China. It is closely related to *C. montana* and is a vigorous kind with white blossoms. All these are lovely for planting against Apple trees where they clamber among the open branches and hang in festoons of amazing grace. Of this group also is *C. fargesii*, a hardy species blooming at midsummer.

Several yellow-flowered species are attractive and well worth growing. I first saw yellow Clematises many years ago in Miss Willmott's garden at Warley. I have since grown from seed *C. orientalis* (*C. graveolens*), an Asiatic species with small, pale yellow, sweetly fragrant urn-shaped blossoms and a somewhat rampant, though not excessive, habit of growth. *C. tangutica*, found in a wild state in Mongolia and Western China, is a finer plant altogether, however. This, too, I have raised from seed. The blossoms are larger and of a purer yellow than those of any other yellow-flowered species I have met with, more or less urn-shaped and long and pointed, and are carried free of the foliage on six-inch stalks. It is absolutely hardy.

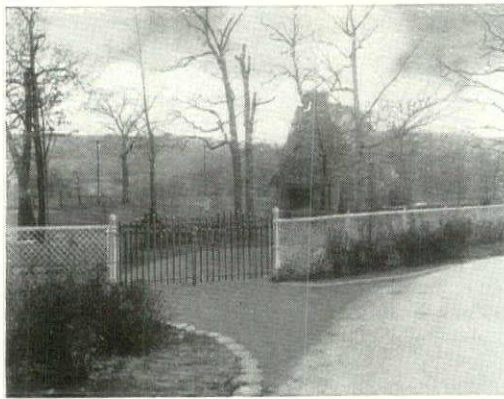
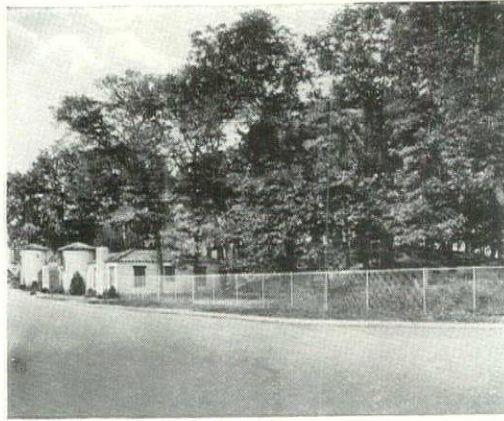
C. nutans is another yellow-flowered species native in the Himalayas, the blossoms of which are said to have a delightful Cowslip fragrance. It would be valuable for its flowers in the autumn, but I have not yet found seed of it.

LARGE-FLOWERED TYPES

C. viticella is a native of southern Europe and has grown in gardens for several hundred years. It has rich purple flowers of flat shape and good size. I have found the varieties derived from this species the easiest of the large-flowered kinds to deal with. The variety *kermisina* is a delightful wine-red in color and blooms from June throughout August.

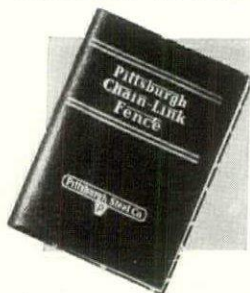
We have not at our command the vast number of large-flowered Clematises offered in foreign catalogs, but a very good selection may be made. Ramona, Henryi, Jackmani, Mme. Baron Veillard, Mme. Edward Andre, Ville de Lyon, and the double-flowered and sweetly scented Duchess of Edinburgh are all lovely and to be had. Grow them with climbing Roses and no effect could be lovelier.

I shall be very glad to inform any one who is interested as to the whereabouts of seeds and plants of the varied Clematis tribe.



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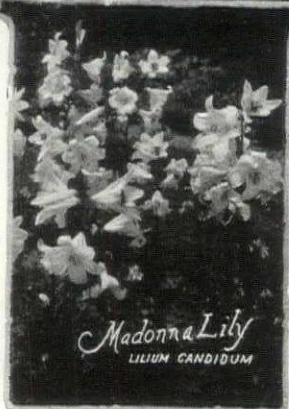
(*Lilium Regale*)

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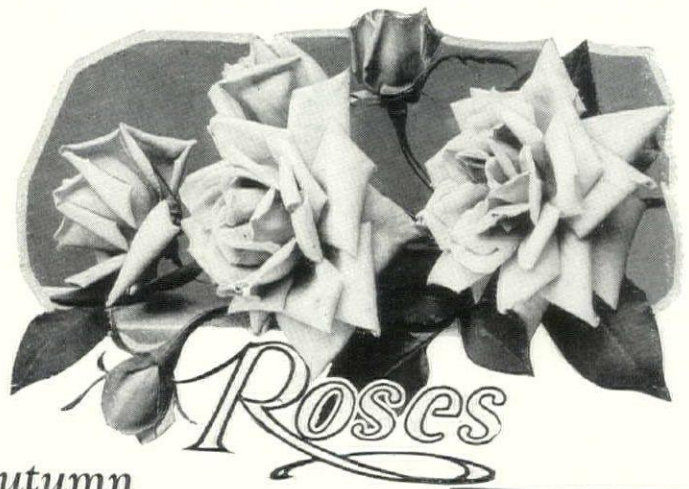
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(CONTINUED FROM PAGE 116)

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WILSON'S WEED KILLER—Clean, inexpensive, 1 gallon Weed Killer to 40 gallons water. Kills weeds, poison ivy, etc. One application a year. 1 gal. \$2., 5 gals. \$8.00. Andrew Wilson, Springfield, N. J.

PENNY-WISE AND PEONY-FOOLISH

As we go to press we answer to a letter from a reader asking us to recommend a source for peonies. We are always glad to answer any question from a House & Garden reader, but this subscriber could have saved two pennies, and a great deal of time, if she had turned to The Garden Mart on page 104 of the September issue, where she would have found five special advertisements from telegraphic specialists in peonies, each an answer to her letter. Of course if you don't see exactly what you want in The Garden Mart, at any time, write us and we will help you to find it, without obligation: Address: The Garden Mart of House & Garden, 1930 Graybar Building, New York, Lexington at 43rd, N. Y.

crafts of the early settlers, basketry, weaving, dyeing, knitting, sewing, candle dipping, sampler, quilt and lace making are all vividly set forth. Under the chapter on "Fine Works" are included painting on velvet, cutting and making paper flowers, wax flowers, stenciling, the embroidering with wool on perforated cardboard with such mottoes as "Home Sweet Home", "God Bless Our Home" and the coverings of band boxes. These cannot be considered works of art. They are rather the expression of an urge for something frivolous to offset the everlasting stern reality of daily life.

In content and feeling the reader is reminded of *Life in Colonial Days* by Alice Morse Earle. Mrs. Bowles however goes further into the history of the various crafts, and in some instances gives practical instructions:—rug-making for example. The student of handicrafts cannot fail to be interested in, and inspired to continue and perpetuate some of these ancient crafts.

The antiquarian is sure to find an answer to perplexing questions as to the uses of some of his "finds". New Hampshire is the locality most generally mentioned, although the crafts in the Southern colonies are not neglected. A Canadian was delighted to find a picture of a basket similar to one in her great grand-mother's attic in Nova Scotia and to learn to what use such baskets were put. The handicrafts of a country are the inevitable results of the needs and desires of its people, and thus the history of a period is authentically portrayed.

Homespun Handicrafts deserves a place among the books of both craftsmen and collectors of American Antiques. I doubt if any very original research has been done by the author, but she has certainly bound together into an enjoyable book, much useful information. The sixty illustrations are well chosen, and charming. R. W.

FIELD BOOK OF NORTH AMERICAN MAMMALS. By H. E. Anthony. New York: G. P. Putnam's Sons.

MAN HAS always been more or less intimately associated with the animal life about him. Sometimes this has been because of the economic importance of the animals, or because of their depredations on his own habitation; and sometimes it has been a charm of simple interest in them as living creatures. To study animals in a book like this, with animal biographies, color-plates, photographs, line cuts, and maps showing their native home areas, is to discover them with a feeling in one's breast next to that of real adventure. This is particularly true when one sees them through the trained eyes of such an observer as Mr. Anthony, Curator, Department of Mammals, American Museum of Natural History.

His book deserves to meet its purpose as a popular, yet scientific, field book for laymen, and as useful for scientists. It ought to stimulate Nature Study, for here we have intimate and appreciative insight into our mammal life as it now is, north of the Rio

Grande, and the North American continent, and scholarly understanding of the appearance and disappearance of species and types in the past. This book is of convenient, pocket size, with text describing 1,445 species and sub-species and with both Latin and common names indexed.

To show the need of just such a work, the author states that "There is no single publication today which attempts to give a full and adequate synopsis, with geographical distribution and notes on habits of every North American Mammal." The author gives data sufficient to enable the layman to identify every recognized species and sub-species. The only exception to the above is that certain bears of the genus *Ursus*, which includes the Grizzly and the Big Brown Bear of the North, are treated in a sub-chapter to avoid confusion to the lay mind.

Directions are given the student as to the "Methods employed to standardize results and to enable us to compare the data gathered by one worker with that brought together by all other workers." We are told how to make the measurements and how to determine the colors of mammals, standard measurements and colors being listed under the heads of species and sub-species. He points out how to place an animal in the larger group to which it belongs and trace its relation successively to the smaller groups till we have found its species or sub-species. Emphasis is laid upon "Life Zones" in geographical ranges as aids in determining identification.

The smaller mammals about our homes as well as the larger ones in the wilds of the Continent are brought here in pre-view for the eyes of youth—for this book in the home library would captivate youth as well as their fathers. What a new world of enlivening interests it would open to the wide-awake American boy! Here he would find all the land mammals from the fierce, active, little Shrew to the giant Grizzly Bear with the terrible name *Ursus horribilis*. Here also he would find all the dashing, adventurous mammals of the sea. H. J. J.

BEGINNING TO GARDEN. By Helen Page Wodell. New York: The Macmillan Company.

"SATAN always finds some work for idle hands to do." Boys and girls must always be doing something and we should remember to "train up a child in the way he should go and when he is old he will not depart from it."

It certainly is a good little book to appear in its publishers' series of Work and Play Books, with language and ideas nicely adapted to the child mind and yet sound and clear in its teachings. Even the subject of weeds and other pests is made not uninviting. Then there is a nice chapter on Garden Things a Girl Can Make and one on Things a Boy Can Make for the Garden. Added interest for a boy or a girl will be found in the Garden Club Idea and in what is said about enjoying Nature's flowers, about harvest time and what to do with flowers and vegetables in winter. F. B. M.

The garden scrap book

GREENHOUSES IN PARVO. Every real gardener—and a good many others who are only mildly interested in plants and planting—is guaranteed to covet one of the miniature portable conservatories recently put on the market by two of the large manufacturers of greenhouses. They are the best gardening gadgets we have seen in months, and in some ways the most lastingly useful.

Briefly told, the first of these devices is a glassed case, 24½" long by 16½" wide by 18" high, fitted with an underlying water pan and a hinged top of lean-to shape for purposes of ventilation. A perforated metal bottom and two steps rising toward the back of the case provide resting places for potted plants. The steps are removable so that the whole bottom can be on a single level for the arrangement of a miniature woodland garden, a tiny rock garden or any other of the Tom Thumb type of plantings which are so popular for indoor decoration. Besides these uses, the frame is ideal for starting seeds early in the spring.

The second tiny greenhouse is about the same size but is peak-roofed instead of having a shed or lean-to top. Where moisture other than that in the soil is desired, it is provided by means of a separate water container rather than the pan which the first type contains. The device is especially to be recommended for seed-starting and potted plants and is equipped with several separate trays. It can be used outdoors in moderate weather,

as well as in the house. Of course, an instruction book comes with it.

Placed on a table or shelf near a sunny window, one of these little glass houses will enable you to keep all kinds of moisture-loving plants in the driest of winter rooms. With it, you can completely forget the old bugbear of Why House Plants Perish, or Death By Drying. It becomes a godsend as soon as the furnace is lighted in the autumn, and it will, if you wish, provide you with a tiny section of jungle, field or woodland all winter long.

Yes, we heartily recommend these latest products of the greenhouse man's ingenuity, and we believe that they perfectly fill a long-felt want. Needless to say, we'll be happy to tell you where you can get them if you'll write to us.

EVERGREEN PROTECTION. There are two things which recently planted evergreens of all types need during the first autumn and winter in their new quarters: abundant moisture in the soil around their roots, and protection from heavy winds. The first is vital to the storing up of a normal amount of moisture in the cells of the plants themselves, while the protection is needful to prevent undue evaporation and the consequent drying and possible death of the above-ground parts. It must be remembered that the foliage of both conifers and broadleaves remains on the twigs throughout the winter and that consequently there is considerable loss of moisture even un-

(Continued on page 125)



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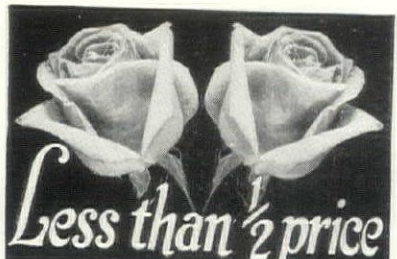
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- 100 Narcissi, U. S. Grown, 5 varieties 7.75

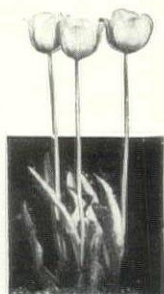
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TRADE LITERATURE REVIEWS

Building Materials

Bathrooms

1. "EDGE-LITE" BATHROOM CABINETS. This booklet illustrates how the lamp brackets on either side of the mirror slide into position where they give the best light. HENKEL "EDGE-LITE" CORP., 912 N. FRANKEL ST., CHICAGO, ILL.

2. BEAUTIFUL AND DUTIFUL BATHROOMS AND KITCHENS. Several designs in Kohler bathroom and kitchen equipment are illustrated. Equipment is available in several colors. KOHLER CO., KOHLER, WIS.

Heating & Air Conditioning

3. BRYANT GAS HEATING. The advantages of gas heating are given and the cleanliness afforded by this type of heating is emphasized. THE BRYANT HEATER & MFG. CO., 17864 ST. CLAIR AVE., CLEVELAND, OHIO.

4. THE CARRIER WEATHERMAKER. This interesting book tells how the Carrier Weathermaker provides a combined heating and air-conditioning system of superior quality. CARRIER-LYLE CORPORATION, A DIV., 850 FRELINGHUYSEN AVE., NEWARK, NEW JERSEY.

5. THE MODUSTAT. An automatic temperature control for use on individual radiators described through text and drawings. MINNEAPOLIS-HONEYWELL REGULATORS CO., 2790 FOURTH AVE., SO. MINNEAPOLIS, MINN.

6. THE BOILER-BURNER BOOK. Explains how any good oil burner combined with a Smith Oil-Burning Boiler becomes a Boiler-Burner Unit. THE H. B. SMITH CO., DEPT. K-36, WESTFIELD, MASS.

7. "THE USE OF GAS AS A FUEL" AND "REVITALIZED AIR". Two interesting books pertaining to gas-fired warm air heating and humidification. SURFACE COMBUSTION CORPORATION, TOLEDO, OHIO.

House Bldg. Material

8. PORTLAND CEMENT STUCCO WITH MEDUSA WATERPROOFED WHITE PORTLAND CEMENT. This booklet gives the advantages and the general specifications of this water repellent cement stucco. MEDUSA PORTLAND CEMENT CO., DEPT. E, 1002 ENGINEERS BLDG., CLEVELAND, OHIO.

House Building, Misc.

9. HODGSON HOUSES AND OUTDOOR EQUIPMENT. Illustrations and descriptions of play houses, garden houses, kennels, bird houses and other garden equipment appear in this catalog. E. F. HODGSON CO., 1108 COMMONWEALTH AVENUE, BOSTON, MASS.

10. SEDGWICK MECHANICAL SERVANTS. Illustrations and descriptions of the four Sedgwick servants—the dumb waiter, the fuel lift, the trunk lift and the "individual" elevator. SEDGWICK MACHINE WORKS, 150 W. 15TH STREET, NEW YORK CITY.

Radiator Covers

11. NEW DESIGNS. NEW EFFICIENCY. NEW SAVINGS. An illustrated folder shows several models of steel radiator covers, which are available in sixteen colors and twelve natural wood effects. Special colors can be had. THE HART & HUTCHINSON CO., DEPT. B3, NEW BRITAIN, CONN.

Roofing

12. SALEM ROOFS. Describing the Salem shingle which has the advantages of fireproofing and durability combined with the beauty of weathered shingles. ARCHITECTURAL SERVICE, JOHNS-MANVILLE, MADISON AVE. & 41ST STREET, NEW YORK CITY.

Venetian Blinds

13. HIGGIN VENETIAN BLINDS. The purpose of these blinds is to diffuse the light, eliminate sun glare and at the same time provide ventilation. Drawings show how they operate. THE HIGGIN MFG. CO., 53 WASHINGTON AVENUE, NEWPORT, KY.

Each month there will be briefly reviewed here a number of the new brochures, pamphlets and catalogs which have been issued by House & Garden's advertisers. Address the concerns direct for this literature, or indicate by number on the coupon below the material in which you are interested . . . mail it to House & Garden's Reader Service Bureau, Greenwich, Connecticut, and we will have these booklets sent to you at once. Where a nominal payment is mentioned please enclose your remittance in stamps.

Gardening

Fences

14. ANCHOR CEDAR FENCES. Descriptions and illustrations of types of Anchor Fences that not only protect but beautify property. ANCHOR POST FENCE CO., BALTIMORE, MD.

15. WAYS TO ENRICH HOME LIFE. Showing by photographs how Cyclone Fences protect your gardens from careless strangers. CYCLONE FENCE CO., WAUKEGAN, ILL.

16. DUBOIS WOVEN WOOD FENCES. Illustrations offer suggestions for solving landscaping problems. DUBOIS FENCE & GARDEN CO., INC., 101 PARK AVE., N. Y. C.

17. FENCES FOR PROTECTION AND BEAUTY. Illustrated booklet showing several types of Page fences. PAGE FENCE ASSOC., 520 N. MICHIGAN AVE., DEPT. D16, CHICAGO, ILL.

Gardening, Misc.

18. PEAT MOSS. Outlining the uses of GPM Peat Moss. Also a pamphlet on Driconure, a lawn and garden top dressing and soil conditioner. ATKINS AND DURBROW, INC., 165-O JOHN ST., NEW YORK CITY.

Seeds, Bulbs & Nursery Stock

19. ROSES. An indispensable directory for those who grow roses in their gardens or wish to do so. The color illustrations are beautiful. BOBBINK AND ATKINS, RUTHERFORD, N. J.

20. BRAND'S BEAUTIFUL PEONIES. A long list of Peonies, Irises and Roses. Sections are devoted both to Lilacs and Mock Oranges. BRAND PEONY FARMS, INC., 135 E. DIVISION ST., FARIBAULT, MINN.

21. BURPEE'S BULB BOOK. A Fall garden guide to the best varieties of bulbs. Attractive illustrations. W. ATLEE BURPEE CO., 832 BURPEE BLDG., PHILADELPHIA, PA.

22. STAR GUIDE TO GOOD ROSES. The 1931 edition of this guide contains helpful information on Roses and makes the selection of varieties much easier. THE CONARD-PYLE CO., WEST GROVE, 111, PA.

23. DREER'S GARDEN BOOK. The manual of an institution from which gardeners can be sure to obtain seeds and plant material of the highest quality. DREER, DEPT. K., 1306 SPRING GARDEN STREET, PHILADELPHIA, PENNSYLVANIA.

24. ROCK GARDENING. A wide selection of Hardy Rock Plants giving color, height, season for blooming, and habits of the varieties. S. C. DE RIE, 26 MAPLE AVE., RAHWAY, N. J.

25. HORSFORD'S ANNUAL. A booklet containing a long descriptive list of hardy perennials, Lilies, Orchids, ferns, shrubs, etc. Profusely illustrated. F. H. HORSFORD, CHARLOTTE, VT.

Seeds, Bulbs & Nursery Stock (Cont.)

26. KELSEY-HIGHLANDS NURSERY. Describing plants that prefer moist, dry, sunny or shady locations. Also rock garden suggestions. KELSEY-HIGHLANDS NURSERY, DEPT. K, EAST ROXFORD, MASSACHUSETTS.

27. ORCHIDS. A long list of varieties and prices, accompanied by beautiful colored illustrations. ORCHIDWOOD, INC., 830 PELHAMDALE AVE., NEW ROCHELLE, N. Y.

28. MY BOOK ON HOW TO GROW PRIZE WINNING FLOWERS. Instructions on how and when to plant Peonies and Iris. Several rock garden varieties are listed. THE PFEIFFER NURSERY, DEPT. M-140, WINONA, MINN.

29. ROCK AND HARDY PLANTS. A wealth of illustrations that show fine rock and hardy plants, and complete cultural instructions. WAYSIDE GARDENS, MENTOR, O.

House Furnishings

Blankets

30. ST. MARYS BLANKETS. Beautiful illustrations show several of the colors and designs in which these blankets are available. Laundering instructions are given. THE ST. MARYS WOOLEN MFG CO., ST. MARYS, OHIO.

China

31. THE STORY OF WEDGWOOD. An interesting story of the life of Josiah Wedgwood and the creation of his pottery. Engravings show views of the place where the pottery was first made. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVE., NEW YORK CITY.

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32. COLONIAL DRAPERY FABRICS. Color illustrations show several attractive drapery fabrics. These include Crewel-Craft, damask, chintzes, linens and others. MARSHALL FIELD & CO., WHOLESALE, CHICAGO, ILL.

33. DRAPERIES AND COLOR HARMONY. Beautifully colored views of rooms decorated in Orinoka fabrics. Price 10c. THE ORINOKA MILLS, 183 MADISON AVE., N. Y. C.

Floor Coverings

34. DECORATING YOUR HOME. Excellent decorating instructions for the home owners. A charge of \$1.00. BIGELOW-SANFORD CARPET CO., INC., 385 MADISON AVE., N. Y. C.

35. SEEMINGLY SEAMLESS. Describing a carpet giving a seamless broadloom effect. Illustrations show how it is laid. COLLINS & ATKMAN CORP., 25 MADISON AVE., N. Y. C.

36. COLOR AND CHARM IN HOME INTERIORS. Practical suggestions for decorating the main rooms in the house. Attractive color illustrations. Price 25c. CONGOLEUM-NAIRN, INC., KEARNY, N. J.

Floor Coverings (Continued)

37. RUGS. Illustrations show interiors in which Olson rugs are used on the floors. Rugs will be made from old clothing and old rugs. OLSON RUG CO., DEPT. T32, 32 LAFLIN ST., CHICAGO, ILL.

Furniture

38. CHILDREN'S FURNITURE. A portfolio of loose-leaf sheets describing and illustrating several pieces of children's furniture. CHILDHOOD, INC., 32 E. 65TH ST., N. Y. C.

39. THE CHARM OF A LIVABLE HOME. The attractive photographs of furniture groups and floor plans showing how to arrange pieces will be very interesting to home owners. KITTINGER COMPANY, 1878 ELMWOOD AVENUE, BUFFALO, NEW YORK.

Glassware

40. PITT PETRI. A catalog of interesting glassware and table decorations attractively illustrated and described. PITT PETRI, INC., 378 DELAWARE AVE., BUFFALO, N. Y.

Kitchen Equipment

41. A NEW SINK. Housewives will be very much interested in this booklet describing the advantages and beauty of Monel Metal sinks. THE INTERNATIONAL NICKEL CO., INC., 73 WALL STREET, NEW YORK CITY.

Radio

42. CUSTOM BUILT MODELS. The radio cabinets pictured are in period designs that fit in with practically any decorative scheme. They combine clear radio tone with attractive furniture. GENERAL MOTORS RADIO CORP., DAYTON, OHIO.

Silver

43. "PALLADIANT." The booklet describes this remarkable finish which is used on International Silver to keep it from tarnishing. Several pieces of silver protected by Palladiant are illustrated. INTERNATIONAL SILVER COMPANY, FINE ARTS DIVISION, WALLINGFORD, CONN.

44. BRIDAL SILVER AND WEDDING CUSTOMS. By Emily Post. Important modern wedding conventions, outlined briefly. Twenty-five cents. TOWLE SILVERSMITHS, DEPT. G9, NEWBURYPORTE, MASS.

Wall Coverings

45. DECORATIVE SUGGESTIONS. Beautifully colored photographs show Birge wallpapers as the background for several decorative schemes. M. H. BIRGE & SONS CO., BUFFALO, N. Y.

46. THE MODERN TREND IN WALL COVERINGS. Descriptive leaflets are accompanied by samples of Wall-Tex showing its attractive designs and colors, and its durability. COLUMBUS COATED FABRICS CORP., COLUMBUS, OHIO.

Miscellaneous

Beauty Culture

47. COMPLEXIONS WITH AN ENGLISH ACCENT. Yardley's English beauty treatments. Also a price list and descriptions of the products. YARBLEY & CO., 452 FIFTH AVENUE, NEW YORK CITY.

Beverages

48. BILLY BAXTER SPEAKS. An amusing and instructive booklet on the mixing of highballs, and why the highball should not be stirred. THE RED RAVEN CORP., CHESWICK, PENNSYLVANIA.

Travel

49. TRAVEL IN INDIA. Giving several tours and showing photographs of interesting scenes. INDIA STATE RAILWAYS, 38 E. 57TH STREET, NEW YORK CITY.

50. FRANCE. Brochure illustrating and describing the important and picturesque French cities, that can be visited through the medium of the Railways of France. INTERNATIONAL WAGONS-LITS, 701 FIFTH AVENUE, NEW YORK CITY.

51. N.Y.K. MAIL. Discusses various tours to the Orient, around the world and through the Pacific. NIPPON YUSEN KAISHA, DEPT. 6, 10 BRIDGE ST., N. Y. C.

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GARDEN DEPARTMENT
HOUSE & GARDEN

The garden scrap book

(CONTINUED FROM PAGE 123)

der the best conditions. Deciduous growths, of course, obviate this by dropping their leaves.

In badly wind-blown locations the erection of an adequate screen before the advent of winter is a virtual necessity. Heavy burlap or canvas, of a height equal to at least three-quarters that of the tallest evergreen in the planting, is the best. Let it be securely nailed to heavy, well set posts on the windward side of the plants. If available, Pine or Spruce boughs thrust butt-first into the ground will serve fairly well. In fact, almost anything that will check or at least diminish the force of the prevailing winter and early spring gales will make a great difference in the success with which your evergreens come through.

BUY BULBS NOW. Depression or no depression, every gardener who has a bit of available ground ought to buy bulbs this fall. Make the butcher wait another six months, if necessary, or pawn the family jewels. Give up cigarettes, hair-waves or Saturday night movies, if you must. Do something—anything—everything—to squeeze out some loose cash, for bulbs are plentiful, good, and cheap!

You don't need to take our word for this—look over the price lists yourself. And when you have decided to cut down the dinner menu to a plate of soup and a walk around the lawn, console yourself with the thought that the money you've diverted to Tulip,

Narcissus and Lily uses will come back year after year in recurrent beauty.

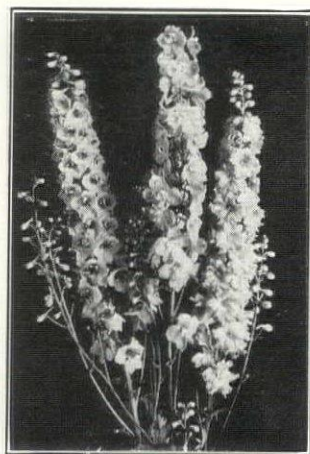
REMEMBER THE HUMUS. Every soil, no matter how good it may be originally, needs the addition of some humus each year to keep it at the top of its productive ability. Humus, while not strong in fertilizing elements, is valuable in maintaining a good growing texture for the soil. It also performs a most important function in forming a vegetable sponge in the soil to retain moisture and foster the development of beneficial bacteria.

Humus is merely decayed vegetable matter. It is one of the chief values in stable manure, as the vegetable matter decays and becomes humus as well as furnishing fertilizing elements.

Failing stable manure, humus may be added first of all by the home-made compost heap. All sorts of green garden waste, fallen tree leaves, grass clippings, etc. can go into the heap.

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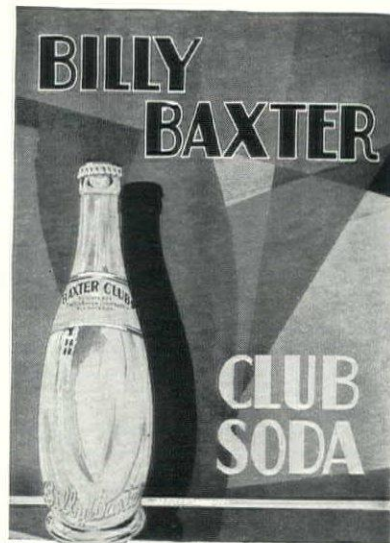
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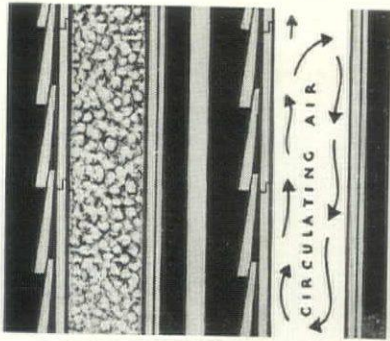
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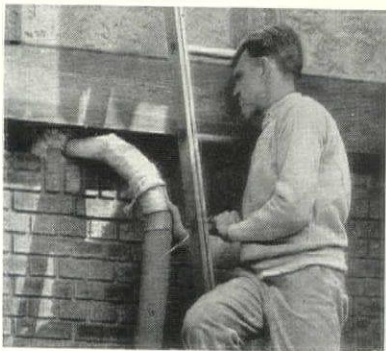
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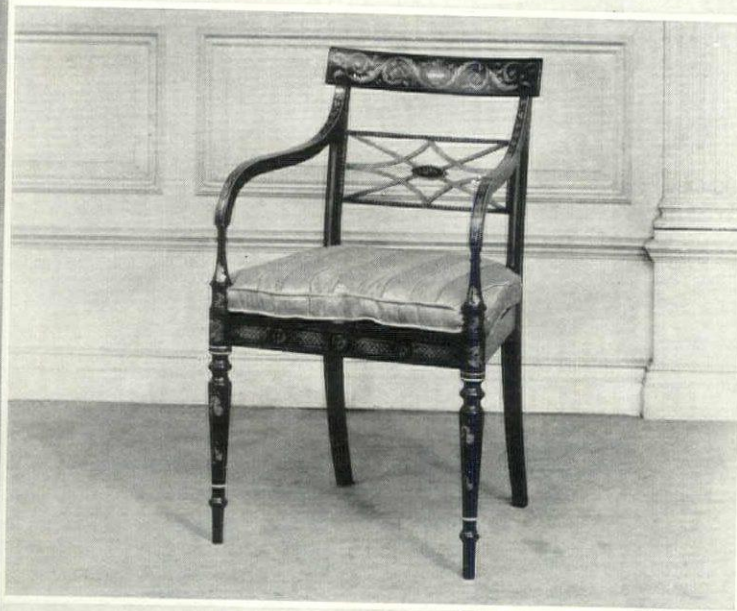


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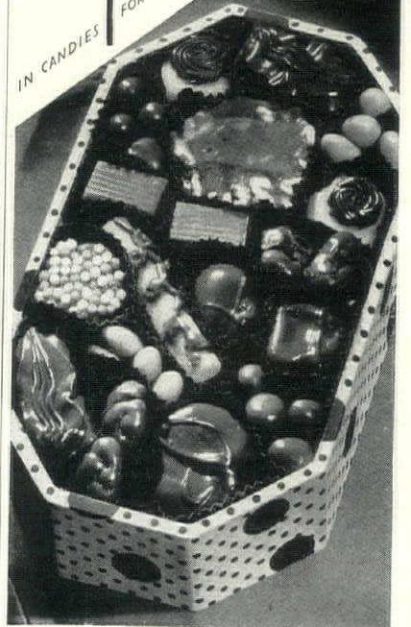


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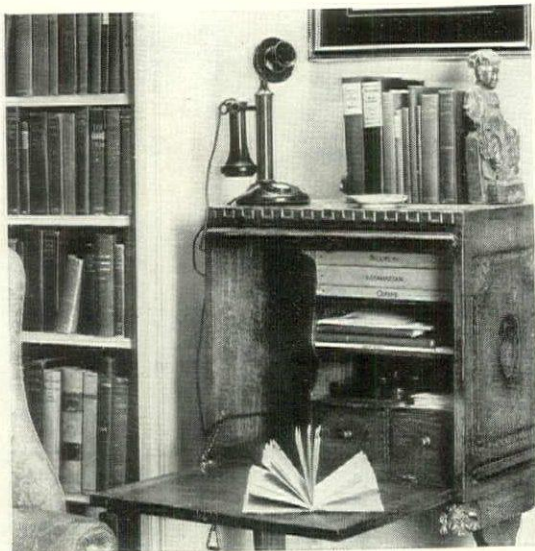
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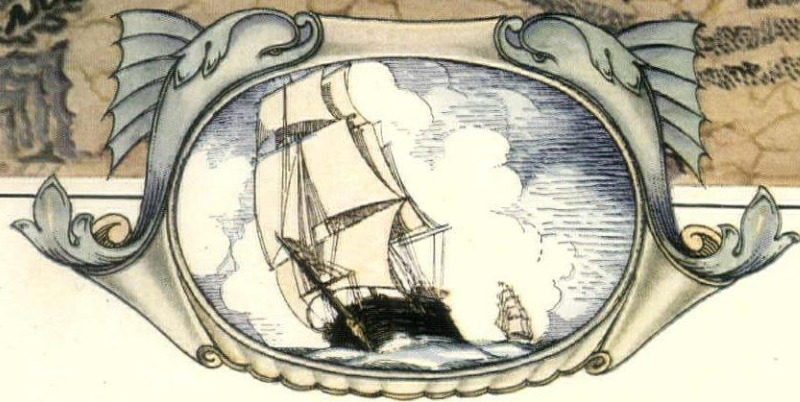
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SUN-JOY Willow Pattern SJ-13



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