Each evening, with a last touch of powder and lipstick... with a parting pat at handkerchief and tie... perfectly groomed ladies and gentlemen descend to take part in a ceremony. They are the votaries of a cult adorned with a tradition... their temple is a brilliant salle à manger... and their High Priest is a French Line chef.

During the voyage, they can sample masterpieces of famous Parisian restaurants... or here have been concentrated centuries of experience in the art of dining.

Hors d'oeuvres are legion... Then there may be a Potage St. Germain, as you'd find it at Joseph's; or the incredible Lobster Foyot... Eggs are never just “eggs,” but rather, Oeufs à la crème (shirred with cream), or Florentine (poached on spinach with cheese and white wine), or perhaps, Bercy (hard boiled in wine and mushroom sauce)... There are ducks that equal in flavor those numbered canards of Tour d'Argent... quail as delicious as Larue's Cailles à la Souvaroff... crépes done in enchanting ways... or Sabayon, a dessert of rich custard and Marsala wine.

And then the sommelier is certain to suggest, with each course, a delightful accompaniment of the best vintage years, such as would tickle the palate of a king... No one rushes through a French Line meal. It would border on sacrilege!

A superb cuisine... this atmosphere of the Continent... perfectly trained service (English-speaking, of course)... comfort, beauty and modernity... these are the quiet, daily attributes of French Line travel. Any travel agent will be glad to help you plan a trip on France-Afloat... French Line, 19 State Street, New York City.

French Line
"I AM going to make a bold confession for one of my years: My mother is beginning to irritate me.

"Not that she isn't sweet and lovable, and kind; she's all of that—and more. In all the world there's no one dearer. But, believe it or not, I've caught myself wishing she wouldn't kiss me. I've wondered if it is always going to be that way.

"Strange she doesn't suspect what the trouble is; mothers are usually so finicky about everything. And I can't understand why Daddy hasn't mentioned it to her, because if it's annoying to me, it must be doubly annoying to him.

"Lying here, practically defenseless and without speech, there isn't anything I can do about it. But believe me, if I could talk, I'd tell her, even if it is a thing people hesitate to mention.

"The harmful thing about halitosis (unpleasant breath) is that it builds a barrier not only between acquaintances and friends, but between loved ones as well.

"The insidious part of this common affliction is that you yourself never know when you have it. And, since the subject is such a delicate one, even those closest to you hesitate to mention it.

"All parents, all men and women, all young boys and girls, owe it to themselves and others to keep the breath pleasant and agreeable. And what quicker, surer, pleasanter means is there than Listerine, the quick deodorant and antiseptic. The moment you use Listerine as a mouth wash you cleanse and freshen the entire oral tract. Halitosis is instantly checked. The breath becomes sweet and agreeable.

Tests show that Listerine immediately kills odors that ordinary mouth washes cannot hide in 12 hours. Remember this when buying.

Lambert Pharmacal Co., St. Louis, Mo.
Altman sanctions a decorative alliance between Celanese Clairanese and spring

Luminous in sheen and richly crisp in texture, Celanese Clairanese taffeta transports indoors the fresh, blooming quality of spring—reviving a winter-jaded bedroom or boudoir. Although the airy grace of this weave would seem to belie any great practical values, Celanese Clairanese is actually the most serviceable of fabrics. Unlike other taffetas, it will not crack or fray. Pure dye, entirely free from artificial weighting, it is naturally luxurious in texture, and dry cleaning does not deprive it of its beauty or quality.

A Powder Room at B. Altman & Co. attains spring freshness with sea green and ivory shades of Celanese Clairanese taffeta. Dressing table skirt, overdraperies and valance—as well as the ivory glass curtains of sheer Celanese Chifonese—are deeply scalloped. Tole tie-backs in a calla lily design.

Celanese Decorative Fabrics

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York City
"Come in"
SAYS THIS MONEL METAL KITCHEN

"It's fun to work here!"

- When you enter this scientifically planned kitchen, you say to yourself:
  "What fun it would be to work here!"

Perhaps you, too, have noticed the new trend — the tendency to plan kitchens as a single unit. Kitchen equipment is now designed to conform with a general plan, so that awkward, inconvenient arrangements may be avoided. Leading authorities on modern kitchen planning recognize that Monel Metal working surfaces play an important part in the design of scientifically planned kitchens.

In any kitchen, you will look enviously at a Monel Metal sink. Particularly, when you realize that its silvery surfaces will always be just as lustrous as you see them now. For Monel Metal resists corrosion, staining, scratching — it won't show the marks of wear and use. It is strong and tough... solid clear through... with no coating to chip, crack or wear off. Like heirloom silver, it lasts and looks beautiful through a lifetime.

The glass-smooth Monel Metal surfaces on sinks, cabinets, and range tops tell you that this silvery Nickel alloy requires no more care than you'd give glass. Notice, too, how the neutral tones of this modern equipment harmonize with cheerful kitchen color schemes.

You should plan now to have an efficient, all-Monel Metal kitchen. Mail coupon for additional information on Monel Metal household equipment, and ask your plumber about Monel Metal sinks.

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street, New York, N. Y.

Monel Metal is a registered trademark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

Please send me further information on modernizing the kitchen, also information about Monel Metal sinks, ranges, hot water tanks and other Monel Metal equipment.

Name:
Address:
Plumber's Name:
Now that spring has moved right in on us, it's time we began thinking of decoration in terms of the out-of-doors, and of course there must be wall-brackets of wrought iron for the sunroom and porch, our summer living rooms. The new design illustrated is especially graceful, made in the form of a curling vine with tendrils to hold two pots of ivy or flowers. Bracket, $2.50. Hand Craft Studio, 820 Lexington Ave., New York.

Three beauties above were not filched from some sportsman's trophy room—they are fountain-heads, if you please. Even the tiniest of gardens needs a tinkling stream of some sort to complete it and it was with this in mind that I chose these small spots. The topmost, a very sea-going dolphin, is of shiny bronze to which the passing years will add a lovely green patine. It is 7 by 3 1/2 inches in size and costs $12.50. In the center is a green terra cotta lion measuring 6 by 6 1/2 inches; $5. The third, a lion, is 5 1/2 by 5 inches; $7.50. Erkko Studios, 255 Lexington Ave., N. Y.

Beasts like these add local color to the rustic scene and have none of the disadvantages of their natural brothers. When you pose them where you think they'll be most effective, they'll stay there for their lifetime—which is practically endless. Bodies are terra cotta—baked so it does not crumble, and the legs are metal. Each feather is perfectly made, and in color rivals Nature herself. The smaller is 21 1/2 inches tall and is priced at $20. The other, 32 inches tall, is $35. F. B. Ackermann, 50 Union Square, New York.

Hans's a tool kit that is a tool kit—a boxful of first aid for gardens assembled by an experienced nurseryman who can call a spade a spade and know what he's talking about. In the strong, laminated wood case, which measures 25 by 9 by 4 inches, are the following essential instruments for the earnest gardener: weeding hook, cultivating fork, a narrow and a broad trowel, heavy pruning shears, garden line, weed and asparagus knife, flower cutting shears, grass shears, pruning knife, rubber kneading pad, waterproof labels, folding rule, washable goat-skin gloves, and a garden guide. Box is waterproof and has a strong lock. $15. Hammacher-Schlemmer, 145 East 57 Street, New York.
The four little doilies below do look like snowflakes—and that's just why they're so effective on summery tables. Don't you get delicious shivers down your spine when you picture them as a background for those lezid, warm-weather desserts? All are handmade Chany lace. The large size, 10 inches in diameter, costs $3 a dozen. The three smaller ones are 6 inches in diameter and are priced at 95 a dozen. Ella Oddities, 320 Fifth Ave., N. Y.

At last I've discovered one way in which Charlie can be made to begin at home, for the purchaser of the attractive tea set pictured above not only aids unemployed members of the architectural profession, but likewise acquires some very fine Lenox china. These tea things are ivory-colored, with reproductions in sepia of buildings important in United States history, drawn by Schell Lewis. The edges are purple hester. The set consists of nine pieces including six cups and saucers; costs $3.50. Tea plates, $1.50 each. This set is sold by the Women's Division, Architects' Emergency Committee, 115 East 40 St., New York.

Cutlery with rosewood handles is the last word in kitchen swank. The three pieces illustrated are stainless steel and have a de luxe mirrored finish. The large slicer, 8 inch blade, $1.25; provision knife, 4 1/4 inch blade, 61; kitchen fork, 5 1/2 inches over all. Wm. Langdon Bros., 48 Diane Street, New York. The cutlery is posing with a recent kitchen debutante—an oilcloth in an apple design. Yellow and red, or green, blue or yellow with white. Per yard, 90c. Hamburger-Schlenner, 145 East 57 Street, New York.

Catching preserves on the ice-box merrily-go-round, above, is Cook's newest amusement. This space-saving food container consists of a revolving platform supporting six individual hinged, transparent glass jars, each of which holds a quart of food. The clear glass shows the contents plainly. Large size, for 6 inch shelf, 5 1/2 inches high; small size 4 1/2 inches. Both 12 3/4 inches in diameter. Each $3.50. Lewis & Conger, 45 Street and 6th Ave., N. Y.

An Informal Gardens

White finish plate, "MISCELLANY" will bring ten for in the dinner Made of Porcelain. $1.00.

Illustrated because of distinctive house, fruit motif, terms never seen at prices her prices on request. Edward M. Hitt.

The ERKINS STUDIOS

220 Lexington Ave., New York

A new YORK shopping tour is incomplete without a visit to this new shop of decorative furnishings. Carbone importations are featured together with many things of our own design.

Against a background of natural silver aluminum color on a permanent, will not rust. Plate is illustrated with raised letters and design cast into the plate with raised letters and design cast into the plate. Heavy, special alloy solid cast aluminum nameplate. Will dress up any lawn or entrance driveway. Your own name can be cast into the plate with raised letters and design in natural silver aluminum color on a blank background. Pettitman, will not rust.

Price $5.50 with strong stake. Order by mail.

Equipment Supply Corporation

11 West 42nd Street

New York

48 EAST 48TH STREET

NEW YORK CITY

Identify your place

With this distinctive heavy, special alloy solid cast aluminum nameplate, this new shop of decorative furnishings is complete without a visit to this new shop of decorative furnishings. Carbone importations are featured together with many things of our own design.

What Is A Kitchen Cruet?

A convenient and attractive device for holding condiments. The sturdy stand has 12 clear plastic bottles with aluminum tops that cannot squeeze and are indelirrable labels. Have it in yellow blue, green, yellow, or white to make your kitchen. Price $1.25. Send your order to Kitchen Cruet Co., 230 Park Ave., N.Y.C.

For your garden

Endearing, beautiful, high-fired Terra Cotta brings new interest to the garden, sun room or interior. Send 10c for illustrated brochure.

GALLOWAY POTTERY

5218 Walnut Street, Philadelphia

In Canada's most talked-about gift shop

A most delightful new era begins for your family or out-of-town visitors. Your own name can be cast into the plate with raised letters and design in natural silver aluminum color on a blank background. Pettitman, will not rust.

Price $5.50 with strong stake. Order by mail.

Equipment Supply Corporation

11 West 42nd Street

New York

Readers' questions pertaining to the selection, purchase, or care of dogs will be answered without obligation by The Dog Mart of House & Garden, Graybar Building, New York City.
Giving lavishly, asking little, Hawaii wins your endless devotion. Her favorite word is "welcome"—and yours will be "stay."

She's a hundred vacation spots, all in one,—cool, gay, beautiful. Gathered here the swimmer and the mountaineer—the polo star and the yachtsman, the explorer and the student. An eden for the romantic, a cure for all who aren't.

The four Pacific sovereigns of sea-luxury, the "Mariposa," "Monterey," "Lurline" and "Malolo" with express speed and low fares co-operate with time and budget to make this summer vacation possible.

Less than five days and California becomes Hawaii. Less than five seconds from the time you board your ship and humdrum is changed to holiday. For ship-life wings a rapid flight of play and rest...feasting and slumber...gay hours in a brilliant setting of more-than-modern marine luxury, hours to be happily recalled.

Check the time at your disposal and the funds within your budget. Then plan a vacation THIS summer in Hawaii measured to your idea of what a holiday should cost...but exceeding every idea you ever had as to what a vacation should be.

Choose your ports-of-departure and return. Either San Francisco or Los Angeles will key you to the adventure ahead.

SOUTH SEAS
New Zealand and Australia via Hawaii, Samoa and Fiji

Set your compass by a star hanging high in Southern skies. Let it guide you gayly, luxuriously, to the Antipodes, now brought so near by the magnificent super-liners "Mariposa" and "Monterey." 16 days to New Zealand! 19 days to Australia! En route fascinating Samoa and Fiji.

THIS SUMMER all-inclusive-low-cost-tours, provide maximum economy—in actual expenditure, in conservation of time, in concentration of enjoyment. Never was the time more opportune for extending your travel horizon to these scintillating new worlds.

Your travel agency or our offices will provide intriguing details about Hawaii, New Zealand and Australia.

Matson Line

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For branch offices see Travel Directory on page 6
STOCKHOLM
Sweden. It is such a clean, satisfying to hear from people who have been in Sweden. It has have most of them left. people so polite. And this year the service so punctilious, and the charm. You feel that here people

"I WISH I were going again"—
that is the wistful sigh you hear from people who have been in Sweden. It is such a clean, satisfactory country. The food is so good, the service so punctilious, and the people so polite. And this year the dollars will go so far that you will have most of them left.

If you love the old, mellow things and yet insist upon bodily comfort, you should come to Sweden. It has had no war, no revolutions, for over a hundred years. It seems to have cleared away... to give enough to get even a two weeks vacation

WILL YOU be content, this summer, with just an ordinary vacation? This year you need far more... complete change, new experiences, new horizons... to rebuild your vitality for the tasks ahead. Even two weeks is enough to get clear away... to give you, from most points in the country, at least eleven days actually in Southern California! And costs here need be no more than the usual expenses of an ordinary summer outing.

Southern California offers clear, rainless days, cool nights and every kind of vacation play. Picture yourself on the beach shown above, or sailing those friendly waters to a nearby pleasure island...exploring a mile-high forested mountain lake or scrambling over America's most southerly glacier...reveling in the foreign glamour of a century-old Spanish Mission, or a gay Old Mexico resort... riding mile on mile through palms and orange groves, dropping in on storied resort cities like Pasadena, Glendale, Long Beach, Beverly Hills, Santa Monica, Pomona and many more...dining and dancing in fascinating Hollywood or big, cosmopolitan Los Angeles.

It's easy to do this year. For costs while here (normally about 16% under the U. S. average) and costs of getting here, have been drastically slashed—lowest in fifteen years. Don't miss this great opportunity!
You'll have to carry a ledger round with you if you're going to remember all the good things you hear in Ireland. The man who sells you cigarettes, the porter at the railway station, the woman at the little village shop—you'll be telling your friends for weeks after of the droll and witty things they say.

It's very pleasant, too, to feel that everywhere you go you're amongst friends, to be greeted on the road with "Lá bheá" (Fine day) or "Go mbaire an fhuinneamh duitse" (God bless you).

It's natural you should feel at home. Sullivan, famous in the War of Independence, was the son of a Limerick man; the O'Briens who won at Machias were a Cork family; Baltimore in Maryland takes its name from a little place in Ireland. Everywhere you'll find associations with the United States.

Margery Wilson

America's authority on Charm. Personal adviser to eminent women of society, stage and screen.

Distinguished Tributes

Norma Shearer writes: "To capture the elusive spirit of Charm and analyze it for personal cultivation, as you have done, is indeed a born to all who wish to enhance their power."

Ruth Chatterton writes: "Margery Wilson's Charm is that the title implies into 'You are dealing with a subject close to every woman's heart and you have handled it delightfully.'"

Mary Pickford writes: "You are dealing with a subject close to every woman's heart and you have handled it delightfully."

Rupert Hughes writes: "You have solved the true mystery of Charm. People who will follow your advice will have charm and enjoy its mystic power."

To receive the Lesson and the "Charm-Test" write to:

Margery Wilson

1148 Fifth Avenue • 22-D

NEW YORK, N. Y.

Choose your setting • Choose your house

...And up it goes in a fortnight!

Where will you have it...? In the valley, by the sea, atop the hill? How will you have it...? A sunlit summer cottage, a year-round country home, a simple guest house? The Hodgson House you want may be yours in almost no time! Without any of the delays, disputes and unforeseen costs that make a burden of building.

Just name your site, and work out a floor plan with us to suit your personal wishes. Your house will be shipped in sections, ready to erect. Two weeks sees it up, with the help of local labor, or our own men if you prefer. And it stays up! Many Hodgson Houses have already served for generations.

Will you visit our displays at the addresses given below—and discover firsthand the comfort and charm of Hodgson Houses? Or write for Catalog HBA-4, complete with pictures and prices. Address E. F. Hodgson Company, 1108 Commonwealth Avenue, Boston, Mass., or 730 Fifth Ave., New York City.

How will your garden look this Spring? Dress it up with a Hodgson gateway, or a trellis, or a piece of sturdy garden furniture. Our catalog shows many other attractive pieces for the country place: bird houses, kernes, garden houses, fences, play houses, etc. Also on display,
Speaking of my Rough-haired Dachshund
By John V. A. Weaver

WHEN I say "Rough-haired Dachshund", I mean Rough-haired Dachshund. I don't mean a Dandy Dinmont, or an Ayreshire, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? Dinnionl, or an I'vreshirc, or any result of canine misalliance (love-child? 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Speaking of my Rough-haired Dachshund

(CONTINUED FROM PAGE 8b)

pecpt that Mucki had a share in the crash, and that he sold short at the top. He has seemed so pleased at it all. He screws up his nose most artistically, ever since he overheard the report that prosperity is just around the corner, he has been sneaking around every corner and lying in wait, presumably to bite or kick prosperity into flight. His endeavoring shoulders, he knows, fits neatly into the picture, and he does not wish to be a contrast.

PHYSIQUE—AND OTHERWISE.

For his dejection has a tremendous charm. With his wisful whiskers and his pensive, intelligent expression, he is almost the image of George Bernard Shaw. Sometimes he reminds one of Senator James Ham (Pinkie) Lewis. His eyes, however, are large, soulful and sympathetic, like Clark Gable's. His figure, must be confessed, leaves something to be desired. The front quarters (forelegs) are supported by two large paws which are always raised in the first dancing-position, indicating thirteen minutes to three. A yard of round dog hangs down on him, resting upon the floor, until it is taken up by the rear paws (hinterstücke) and at the end is a foot of tail (stachel) which is, even upon the suddest of occasions, in a state of perpetual commotion. The whole is covered with a burnt-orange shade of fluffy fur.

His habits are as fetching as his appearance. In the morning he sleeps upon one's bed, to which he has scrambled after scratching and winking until rage has forced capitulation; at midday he naps between chairs, where the maid can fall over him; in the evening he dozes upon the hearth, with his head in the ashes; and at night he can be relied upon to snore in the best chairs, which he scratches up a little. During his waking minutes, he lies in wait, presumabley to bite or kick, with his wistful whiskers and pensive, intelligent expression, he is the ideal. And, best of all, he is something to be desired. The front quarters, for adoration and worship. It may love their masters; I have never seen such capacity, in any living creature, for adoration and worship. It is the ideal. And, best of all, he is something to be desired. The front quarters, for adoration and worship. It may love their masters; I have never seen such capacity, in any living creature, for adoration and worship.
This month’s illustration

The dog shown at the head of the editorial column in this month’s issue is the rough-haired Dachshund Parmento Ditmars. This dog was inspected for exhibition at the Madison Square Garden Show, but, unfortunately, was one of the victims in a very sad poisoning case, and died on the afternoon of Tuesday, May 22. Aside from his outstanding qualities as a show dog, his importer speaks of him as a charming little fellow with pleasing personality and keen intelligence. During his short time in this country he was a charming companion.

Parmento had a rabbit color. His coat was wiry and did not need to be trimmed, which is a decided exception to the usual condition. His breeder was Theodor Witensaak in Hamburg, Germany, and he is known in all European countries as the leading breeder of rough-haired Dachshunds. In Europe Parmento was considered as a model, with a typical rough-haired head and expression. Parmento was often shown but was unbeaten. He had 31 first prizes and a State prize. He was noted Field Trial winner, also. In the Show at Dortmund, Germany, June 12, 1932, he was honored by the Federation Cynologique Internationale, Brussels, Belgium, with the title, “Champion International de Beauty.”

A question and its answer

I have recently purchased a five-months-old Scottie, physically sound and of excellent breeding, but apparently quite timid. He has plenty of assurance where other dogs are concerned, but with strange people—well, he just cringes. Can you suggest how to handle him?—J. J. W.

Answer: Your problem is really a simple one. Probably the dog came from a large kennel and has had little or no experience with the outside world, so he can’t be blamed for viewing it with distrust. The thing to do is take him about with you as much and as quickly as possible, gradually acclimating him to strange sights and experiences. Do not rush matters, and reassure him so that he will feel it’s all right, after all. It is just a question of giving him a chance to get used to things in a normal, quiet way. In a month, probably, his confidence will be quite well established.

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Buick thanks these owners for their kind permission to publish these facts about their cars. We invite you to write us the story of your Buick, telling us of its mileage, travels, unusual performance feats, etc.

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1908 Buick Roadster . . . 240,000 miles of service up to January 1913 . . . still running . . . owned by Mr. W. F. Woods, 313 South Main, Belvidere, Ill.

250,000 MILES
1918 Buick Touring Car . . . 250,000 miles of service up to January 1913 . . . still running . . . owned by Mr. Marshall B. Barnard, Fowler, Calif.

217,000 MILES
1924 Buick Roadster . . . over 217,000 miles of service up to January 1933 . . . still running . . . owned by Manitowoc Newspapers, Inc., Manitowoc, Wis.

370,000 MILES
1936 Buick Sedan . . . 370,000 miles of service up to January 1953 . . . still running . . . owned by Mr. John A. Erickson, 727 S. 6th St., Minneapolis, Minn.

146,660 MILES
1931 Buick Eight Sedan . . . 146,660 miles of service up to January 1953 . . . “just beginning to run” . . . owned by Mr. F. E. Fitzgerald, 4005 Carter Ave., Detroit, Mich.

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM . . . BODY BY FISHER
SCHOOLS OF HOUSE & GARDEN

CREATIVE CURRICULUM

Perhaps one of the most important features of modern education is the facilities provided for self-expression through the medium of arts and crafts.

It is interesting to note how different this is from the former type of "drawing class" where each assignment consisted of the mechanical reproduction of one inanimate, adult object by the entire group.

The modern study of art is not a fixed thing. Rather, than the former crude, halting attempt to reproduce an adult representation, it is the sincere and vigorous expression of the individual child.

Experience with a variety of creative materials, a chance to exercise the sense of touch, a genuine respect for tools, joy in the choice of color and form all can come to the student in his study of art, whether he is talented or not.

True, there is almost always the child who appears to waste his time and profit not at all by this experimenting with materials. When the situation is carefully studied, however, it often develops that this attitude is due to an adult standard previously imposed upon him. He has a standard of taste given to him from without, which he cannot accept nor understand, but which makes him doubtful of his own ability and distrustful of his experiences.

He can make houses, boats, furniture or wagons and he will learn from his mistakes the results of careless workmanship. He will create something that has meaning and significance for his age. House & Garden's School Bureau, 1930 Graybar Bldg., N. Y. City.
Reader Questions and Our Answers

Q. Do you recommend only those schools which advertise in your magazine?

A. No. We do not recommend only those schools which advertise in our magazine. We recommend schools based on our evaluation of their quality and prestige, as well as their adherence to academic standards.

Q. Do you give advice of a vocational nature to students who are at a loose end after their high school work?

A. Yes, we provide advice on vocational options for students who have completed their high school education. Our advice is based on our knowledge of various vocational fields and our understanding of the job market.

Q. Why should a school in Tennessee charge almost half as much for tuition as one in New York State?

A. Tuition costs vary significantly between schools and states. The factors that influence tuition costs include the school's location, size, type of programs offered, and the level of support provided by the community. In Tennessee, the cost of living might be lower than in New York State, which could explain the lower tuition costs.

Q. Can you provide information on schools that specialize in teaching girls how to study, bring them nearer nature, and to inculcate appreciation for the Capital?

A. We can provide information on schools that specialize in teaching girls these skills. Our database includes schools that provide education in science, technology, engineering, and mathematics (STEM) programs, which can help girls develop their study skills. Additionally, some schools offer outdoor programs and activities that encourage a connection with nature.

GIRLS' SCHOOLS

BEAVER COLLEGE

For girls. For young women preparing to enter the world of work. An accredited college preparatory school. New career opportunities in teaching, librarianship, and social work are available. Mrs. M. V. Keen, President. Box 5, Beaver, Pa.

WILDCAT SCHOOL


ST. CATHERINE'S SCHOOL

An Episcopal school for girls, 2 years preparatory, 3 years college. Accredited by the U.S. Office of Education. Mr. and Mrs. J. W. H. Andrews, White Plains, N. Y.

WARD-BELMONT

A Junior College for girls. Accredited. 2 years preparatory, 2 years college. Mrs. H. F. Hillyard, Box 10, Belmont, Calif.

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For girls. For young women preparing to enter the world of work. An accredited college preparatory school. New career opportunities in teaching, librarianship, and social work are available. Mrs. M. V. Keen, President. Box 5, Beaver, Pa.
"Crossing the Atlantic today, and looking back over the years since I first went to sea, I am reminded that ships may change but the sea does not. That's why there is something changeless about real seamen. The men who have grown up in the Cunard tradition and who officer the great Cunarders of today are the same as they always were — the salt of the sea. I was brought up among them, and I know them.

"It is, of course, a busman's holiday for me to go on a voyage, but there is a fascination in knowing that in spite of all the marvelous improvements in a present-day giant liner, the vigilance and discipline of the old-time merchant marine are still there. Sitting in the smoke-room, while the ship feels her way in thick fog, I know the Commander, high on his bridge, watches with a seaman's eyes and ears. His fathometer tells him his soundings almost to an inch, but none the
less, in shallow waters, he will have the quartermaster heave the lead from the 'chains' to confirm his depth by the line and to check his bearings by samples of the ocean floor. The Sperry Gyroscope that automatically controls his course would in my young days have been just a crazy engineer's pipe dream. The radio direction finder gives him his ship's position with uncanny speed and accuracy. Submarine signals warn him instantly of any approaching danger. Yet he and his First Officer on the bridge and the two lookouts in the Crow's Nest are intent on every shape and sound — theirs is the final responsibility. No one will ever find a substitute for fidelity and vigilance. The marvels of science and inventive genius may aid immeasurably, but it still is men who navigate a ship — and those who navigate Cunarders are master mariners. Every officer from the Captain right down to the Junior Third must hold a Master's Certificate.”

Land ho! The Captain and First Officer sight the Lizard, southernmost point of England and first European landmark, as the ship steams due east for Cherbourg.

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_Berengaria_ . . . . April 26, May 16, June 7

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HEINZ homemade style
SOUPS

DELICIOUS PREPARED SOUPS . . . READY TO SERVE
**THE BULLETIN BOARD**

**PORTRAIT OF A STUDIO.** The cover this month is a portrait of decoration in a studio. The artist who did the overmantel and, in turn, made the portrait is Louis Bouche. The owner is the Viscount Simon de Vaulchier and the apartment is in New York. Done with modern furniture and colors, the equipment of the room is very simple. Its focal point is the modern mural painted on glass by Mr. Bouche.

**VIRGINIAN GARDENS.** To some parts of the country gardens are a new story and to others an old one that grows richer with the re-telling. In Virginia are to be found some of the most beautiful and memorable gardens in the country. Suffered by age, hush-grown in a well-tempered climate and bellowed by the association with garden lovers of the past who took pride in them, these Virginian gardens are worthy to be numbered among our national monuments. Starting on the 25th of April, an opportunity will be given the public to see these gardens. Under the auspices of the Garden Clubs of Virginia a tour will be made to one hundred gardens. Full particulars about this tour may be obtained from the headquarters of the clubs, which is at the Jefferson Hotel in Richmond.

**BLOOMS.** Down through the ages one of the pet flowers has been the Dianthus or pink and in the course of time and contact with many people it has acquired a multitude of names. Dianthus barbatus is called London Pride, London Tuff and Pride of Austria. Dianthus caryophyllus bears such common names as Gilliflower, Incarnation, Indian Pink, Jack (because they were sold as “jacks”) as the Eleven-flower peddiers were called) Janet-flower, July Flower and Ley, the last an old Lancashire name. D. deltoides is either Middlen Pink or Meadow Pink and D. plumarius is Single Gilliflower, Small Honesty, Indian Eye. Old Thomas Tusser in his Fict Hundred Points of Husbandry includes Pink among the “florbes, branches and flowers for windows and pots.”

**CHINA AS HISTORY.** Those who enjoy collecting the porcelain of Chelsea and Bow and the ceramic glories of Meissen and Nymphenburg are, in a manner of speaking, collecting social documents. Apart from the historic development of its technique, porcelain also reflects the tastes and thought of its time. It epitomizes the fashions and social moods of its era. Without the conveniences and make-believe of sophistication it can scarcely exist. There was the 18th century, for example. In painting Watteau and Goldsill expressed its coquetry and the little figures—those dainty ceramic rogues of the era—subtenduate it in biscuit and glaze. Eventually the influence of Wordsworth, Rousseau and Goethe produced a sentimentality that soon found its way into porcelain products.

**What the Country Needs.** In addition to having a good five cent cigar, what this country needs is a good $5,000 house. In the series that it is now running, House & Garden will show several of them.

**ANCIENT CUSTOM.** There is an old bit of doggerel that began—

Two gentlemen their appetites had fed,
When, opening his tooth-pick case, one said, etc.

which makes us wonder if, among the variety of strange objects that collectors pursue and assemble, the tooth-pick case isn’t as quaint as any to go after. They once were subjected to the silversmith’s best skill and the fine craftsmanship of the worker in turnover-shells.

**NOCTURNE.**

The windows of the moon grow bright; Across the dancing-floors of space
The planets gleam, each in its place;
The pas-seul of a meteorite
Flashes across and leaves no trace.
The rose fells all the summer night,
The fire-fly trims his tiny light,
And Love seeks the enchanted force.
Deep in the woods the shadows dance
With soft-eyed moon-beams hand-in-hand,
And dreams in ghostly corners sit,
Guarding the silence exquisite;
Check lies in check in endless trance.
—RICHARD LE GALLINE.

**DATES.** The other day there arrived in the morning’s mail an invitation to an exhibition of Early Modern Architecture. Possibly someone can tell us whether we are now in the days of Middle or Late Modern...and after that, what?

**DEDICATION FOR A BIRD BATH.**

Birds of all feathers, birds of bush and ledge
Or distant meadow, wood, or mountain-ledge,
This silver pool we dance among the flowers
For your delight, for your delight is ours.
—ARTHUR GUTHERMAN

**STILL MORE RECOGNITION.** A fresh index of the growth of ornamental gardening as a factor in American life is furnished by the establishment of a series of weekly lectures on landscape architecture at the New School for Social Research, in New York City. The speakers who have been chosen are all leading authorities in the horticultural and landscaping field, and their subjects deal with the history and design of garden, practical considerations for selecting the proper materials, and the maintenance of the garden. This series began on March 1st and continues until May 10th.

**GERTRUDE Jekyll.** The world of gardening suffered a great loss in the death of Miss Gertrude Jekyll, V. M. H. who was associated at her home, Munstead Wood, Surrey, England, in her 90th year, on December 8th.

In planting was her first choice of a profession, but the practice of this art was stopped by myopia. Substituting flowers for paint as a medium of expression, she turned to horticulture and interior decorating, and later to writing, becoming joint editor of *The Garden.*

She was the author of many well-known books including: *House and Garden, Wood and Garden, Wolf and Water Gardens, Old West, Surrey, Flower Decorations in the House, Annuals and Biennials and Colour Schemes for the Garden.*

Miss Jekyll was a successful hybridist and her contributions along that line have proved well worth while; Nigella Miss Jekyll (Love-in-A-Mist) is a general favorite, and The Munstead Poppy and Munstead strain of Polyanthus have found a place in gardens everywhere.

As a designer of landscapes, Miss Jekyll had few equals, and the gardens she made had a far-reaching influence in molding the trend of gardening taste the world over.

In addition to this, her passion for beauty found expression in a variety of ways; turning to her retiring disposition, only her friends knew how variously gifted she was—there was hardly a useful handicraft which she had not mastered. Her accomplishments included modeling, carving, photography, carpentry, wood inlaying, wrought iron work, gilding and embroidery.

**A FRESH FIELD.** The prospect of beer staging a come-back some time this year has opened up a long dormant branch of the architect’s profession. Right now a few drawing boards are busy mapping out brewery alterations. For the architects who will make their debut in this field, one of the architectural magazines has lately published a very comprehensive article on the planning of breweries. And since architects and decorators have already tried their imagination on the home bar and the artistic “speak,” they doubtless will extend it further to include, when it comes into popular acceptance, again, the public refreshment bar.

**PRESENT SLEUMS.** A gustation ago New York City counted 650,000 family units of habitation—old law tenements—which at the time were outlawed as unfit or undesirable for living. Today, of this number $25,000 still exist and most of them are used. What is true of New York is doubtless true of many other cities. Eventually we will realize that slums must go and public-spirited citizens must work together for their abolishment.

**THERE SLOWLY HOMES.** When one sees those stately homes of England which have served generation after generation and stood firm amid changes or changed with them enough to be habitable, one wonders why we can’t have that sort of home stability here. The average life of all buildings in this country has been about forty years. Nor is it the buildings’ fault that this is so short. They become obsolete through changing human desires or economic trends or both. They are destroyed by fire and other calamities. We buy a home with the eventual purpose of selling it. We move into a house with the assurance that we can always move out of it. Some even pray for a good fire. After seeing some of the horrible architecture and jerry building of these homes, such a prayer seems only reasonable.
After your Aero Convectors are in, and you bid the steam fitter goodbye, you also bid farewell to worry about the permanence and performance of your concealed heating units. For Aero Convectors are made of a life-time metal—cast iron. Service records of over 50 years for cast iron radiation, of over a century for cast iron pipe, convincingly attest the time-defying and corrosion-resisting properties of this material, and pledge you long and faithful service from your Aeros. Aero Convectors are not "concealed radiators." Designed specifically for concealed use, they heat only by convection. Delivering a large volume of pleasantly warmed, slowly moving air, rather than a small volume of overheated air, they are not only more efficient (7% higher than direct radiation) but their warmth is richer in comfort and healthfulness.

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(Left) Another noteworthy National Product—the New National Gas Boiler. Fully enclosed—full-automatic—it works as well as it looks. May we send you Illustrated booklet No. 905?
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WHO IS WHO IN HOUSE & GARDEN

Anderson McCully is one of that small, select group who have pioneered in bringing the splendid galaxy of our western wildflowers to the notice of American gardeners. She has been a plant lover from childhood and for years has lived among the flowers of which she writes

Robert M. Carrière, A. I. A., who begins a series of articles on Italian Provincial furniture in this issue, is an American who practiced architecture in Florence over a period of eight years. He has designed residences in Paris, Biarritz, Rome, Florence, Pisa, and the Tyrol

Eastman Studds together with his partner, Harvey Stevenson, designed House & Garden's Fourth Little House and the Jeffersonian one in this issue. This firm was awarded Honorable Mention in the annual exhibition just held by the Architectural League of New York.
Where Lafayette once danced they still dance today
APRIL, 1933

HARVEST FESTIVAL AT BOMBAY HILL

Party dresses for country house fêtes

One late February morning in the 1780's two girls were industriously working on the ballroom floor of a country house at Georgetown, in Maryland. They were carefully sketching Roses in colored chalk—great Cabbage Roses and wreaths of Bay and garlands. Finally drawing their way to the door, they stood up to contemplate their handiwork. Roses everywhere! Roses fit for a hero! Heroes simply must have Roses to tread upon, and where could one get Roses in February?

That night the doors were flung open, and the first to tread that flowery floor was the Marquis de Lafayette. Ever since, on the same February night, a Lafayette ball is given here at Tudor Place in Georgetown—given by the descendants of those who gave the first ball. In the semi-circular entrance hallway still hangs the portrait of himself that Lafayette gave to America Peter, hostess at the first ball. Today Armistead Peter, 3rd, is master of the house.

No longer do young ladies draw Roses on the ballroom floor. Instead the outside of the house is decorated for the fête. Up under the eaves are hung great swags of red, white and blue satin cut in the form of ribbons and caught with gilded ornaments—the Fleur-de-lis of France and the American eagle alternating. At each side long streamers fall almost to the ground. Over the door hangs a large circular plaque on which is painted, in relief, a profile of Lafayette. Large gilded leaves and tri-color ribbons surmount this and on one side is draped an American flag and on the other a French, with elaborate loopings of gold cord and tassels. Huge white candles thrust into black iron candelabra stand either side the door. This gay treatment, together with the other decorative ideas given in this article, were suggested by James Reynolds.

Decorating the outside of houses for parties and fêtes has long been a custom on the Continent. In some sections Americans venture to garland their doorways and windows at Christmas. Aside from this, all our party decorations are kept indoors. Why not start the custom of decorating the outside of the house? It lends an air of gaiety to your place. Your guests will catch the party fever as soon as they approach the house.

To see just how this Continental idea could be adapted here, we have taken five types for five different kinds of parties. The Lafayette hall at Tudor Place has already been described. For an autumn party a house in Lenox was selected, for a skating party a Long Island house, for a midsummer fête a New Jersey Dutch Colonial house, and for a beach party a duneside boat house.

"Bombay Hill," the home of Mrs. Edith Morgan, stands on the crest of a hill looking toward Lenox. On all sides the farmlands stretch away to the horizon—soft meadows and rustling wheat fields and blocks of corn. To decorate a house such as Bombay Hill for a harvest party one might turn back to 18th century France for suggestions.

Over the entrance door and windows could be arrangements of golden wheat sheaves and corn shocks tied with brilliant green bunting ribbons in which are caught gilded scythes and rakes. At each corner of the house is built up a still-life arrangement consisting of a wheelbarrow, watering can and flower pots. The wheelbarrow and can might be painted a bright blue...
for the occasion. In the curve of the entrance stairs is another grouping of wheat and corn with pumpkins heaped around the base.

For a winter night skating party we chose “Little Ipswich,” the country place of Mr. and Mrs. Chalmers Wood, at Syosset, Long Island. The house, as designed by Delano & Aldrich, is a classical one-story structure consisting of the main body facing the entrance court, and two wings that extend from this to enclose a wide paved terrace that looks across a stretch of gently sloping lawn to a wide pond.

Since the house is formal, the decorations for this party would be consciously stylized. The entrance of the court is marked by facing sphinxes. Behind these, would be placed semi-circular fans of wire thickly covered with dark evergreen boughs and sprays of Rowan berries. The same kinds of fans could be used as lunettes over the windows, and the front of the chimneys marked in the same manner. Because of the charm of its silhouette, the house would be entirely outlined by a thick rope of evergreens. Mrs. Wood, having a penchant for swans, has used them as a decorative motif throughout the house.

One stands as a terminal to the entrance cupola, and is thrown into relief by the evergreen rope. At each side the entrance portico could stand others, made life size out of wire covered with white Chrysanthemums backed by a fan of evergreen and colorful berries. Since this is to be an evening party, both the entrance court and the pond would be made bright with floodlights.

Even a small suburban type of house is adaptable to outside party clothes. Say a Dutch Colonial type such as is found in northern New Jersey and many another section. Proportions of these houses are generally excellent and they have an air of combined dignity and comfortable living. How could you enliven such a house for an early summer party?

The garden would be at its height and flowers plentiful. Choose a color scheme of orange, blue and white. A great rope of white Daisies and Black-eyed Susans mixed with green Oak leaves would festoon the dormers. The posts supporting the front roof overhang could be built up into pillars by surrounding them with fine mesh chicken wire. Three-fourths of their height would be covered by orange Marigolds. Then capitals could be made with fan-shaped bunches of blue Cornflowers and Delphiniums.

As the house in mind has an interesting foundation planting of dark evergreens and other clumps of them at the entrance, these can be brightened by placing in front of them wooden tubs painted white in which are massed orange Marigolds with a center of blue Cornflowers. This gay idea is illustrated on page 21.

All along the Atlantic Coast, where fishermen put out to sea, you will find old barn-like boat houses. Roomy, graciously proportioned, their unpainted sides have faced the elements for many a year until the salt spray and burning sun silvered them to a beautiful soft gray. The owner of one of these barns might give a nautical party on some clear August night.

Long lobster-pot poles, bound together with ropes, are topped by globular ship’s port and starboard lanterns of red and dark green glass. The great doors are flung wide showing a softly lighted interior with long trestle tables loaded with great pots of clam chowder, shrimp and lobster salad, brown bread and rum punch.

Draped over the doorway is a huge and decorative fish net. And piled about the entrance are amusing groups of giant starfish, cut from wallboard and painted, and glistening conch shells of purple, pink and white.
PARTY dress for the house above consists of a great rope of Daisies, Black-eyed Susans and Oak leaves festooning dormers; posts are wreathed in Marigolds with capitals of Cornflowers and Delphiniums.

A boat house is made festive for a mid-summer party with lobster-pot poles roped together and hung with a huge decorative fish net. Piled about are groups of giant starfish and glistening conch shells.
A new country house
under old French roofs

The country home of Mr. Tony Montgomery in Fucherolles, a small French village near St. Germain, is literally made up of a collection of old provincial buildings that were found in the vicinity and assembled into one large structure. The central tower is the only bit of modern construction.

Beginning at the picture above, continuing on to the one at left, and finishing with the large view to the right on the opposite page, a fairly complete panorama of the principal façade of Mr. Montgomery's can be put together. The covered stairway shown at the far right leads to the servants' wing.

Old timbers from a market place in Brittany contributed to the construction of the cloister, which lies behind a typical French garden that appears to have been untouched since the days of le Grande Monarch. Note the frieze of angels' wings and banners faintly showing on the white cloister walls.
The last decades have seen many specialists in the realm of interior decoration. A small army—the first brigade in the field—made a transient fame and some fortune as exponents of different genres in taste. That was all in the rollicking, free-spending period when the doors of Aladdin’s cave were wide open and the appearance of the dragon, financial crisis, undreamed of in Wall Street fortresses. One hesitates to think how many years ago it was that Elsie de Wolfe sent the fashions of Versailles creeping uptown from Irving Place, and Grace Wood began bringing to New York shipments of Italian wares she had inspired in the dusty workrooms of Pre-Garibaldi factories still aware of an 18th Century tradition.

A tidal wave in taste—a searching for betterment in house furnishing—began in the Mauve Decade of the Metropolis. The walnut and rep, the gilt and plush, the bric-a-brac realm of smirking prettiness that knew little of the art of the great cabinet-makers and was unaware of any serious study of color, crumbled away in a storm of awakening. The country began unfurnishing. Scores of new books on house decoration appeared, a school to learn its first principles; the rare, old curiosity shops changed into antique shops and multiplied by the hundred, and the great department stores opened corners or floors devoted entirely to the craftsmanship of other centuries. The resurrection of the period room grew in such wholesale fashion and was so done to death that the term today is almost an opprobrious epithet. The decoration of the dwelling place had assumed such great importance in America in the nineteen-twenties that we stood in the eyes of art purveyors the world over as the golden gate for everything old or modern thought to have artistic value. Any careful study of interiors here, there and everywhere on the globe, reveals us as the nation possessing the highest average of good taste in every branch of artistry for the creation of a home.

Recently making a sad survey of London’s chief strongholds of interior decoration and finding some of the most famous marts gone—Parkenthorpe’s in Ebury Place, and Francis Harper’s in Chelsea, places where the great connoisseurs like Queen Mary came to browse and study—I chanced upon Robert Symonds who has assembled many perfect rooms and written numerous books on old English furniture that have given him an international fame.

“Nineteen-thirty-two finds us drastically dull,” he said. “Few persons want any changes in their houses, and new rooms take over the contents of their predecessors. As for antiques—most former clients want to sell—not buy. I am about to embark on an adventure for the needs of the moment, the production of simple modern furniture and accessories founded on what is best in the legacy of the past. Each piece the work of an artist craftsman and made for durability. Good English furniture is rarer than ever, and a devastated stock market does not lessen its value. There is a crying need for new furniture to answer more than a mode and replace what has gone to the lumber room. There will be more buyers for modern furniture when prospective purchasers are sure that it can never become an eyesore. I will build things that will live a lifetime with a man. We are all tired of changing fashions in decoration. I think it is about time to plan rooms to grow old in.”

Rooms to grow old in! The phrase knocks at the door of every huntsman’s house who has gone this way and that in the dim garments of the past. Every acquisitive antique lover in the course of the chase has created chambers for his spoils. In fact some of us can look back now to what seems a veritable chamber of horrors. Then there is that multitude that does not seek or experiment alone, but follows the sign-posts of what is said to be the latest idea in embellishing a dwelling place. The unthinking who want the ultimate gesture in such artistry would not bother so much about it if they realized that most new creations are rebirths. That popular bathroom with painted fish surely has an ancestor of a marble bath surrounded by a chiseled frieze of fish in a Renaissance palazzo; scenic walls as decoration for rooms exist in Pompeian dugouts, and metal furniture, thought to be the last word of the 20th Century, was a mode in Egypt centuries before the Christian era.

Not so very long ago an English author who is expected to be waggish said that America was divided into two classes: the interior decorating set, and the others. I think many persons who might be included in the first body can remember the time when they embarked on assembling the properties which were to resuscitate a room in a clearly defined style. What was begun as a labor of love may have ended as such, or have become just sheer labor. The room from another age that flowered across the water usually has a supercilious quality in an American setting. Often it lives in a home like some unwelcome stranger.

We all know those spaces of foreign atmosphere that exist in many an average town or country house. They are happy enough talking their own language, but are unaware of any welcoming word in Yankee dialect. In time their perpetrator looks askance at them. The day dawns when he is quite sure that they would be better off in the land that gave them birth. But that land is too distant for the moving van. As a last resort there is always the sacrificial auction, or the second-hand shop. This is the sad lesson learned by every unthinking collector.

Things bought as treasure trove, unless they are the finest specimens known, cataloged and ticketed with the approbation of connoisseurs, become something near the rubbish heap when resold. So, when we acquire the quaint, and even the beautiful, we must pause a moment for surety to grow. Most collectors outlive the passion for quaintness; and as for those ambient realms beyond the homely and the unobtrusive commonplace, we must filter from them only what is necessary to our well-
That fine relationship which should link architecture and garden design is well exemplified in the approach to Mrs. Jean M. Schmidlapp's loggia in Cincinnati, of which Grosvenor Atterbury was architect. Neither planting nor brick and stone work is a thing apart; they literally merge one into the other and in so doing create a composition which is the essence of unity.
What's Wrong in This Picture?

How good a decorator are you? List the errors you find in each "wrong" illustration, then check your results with the accompanying "right" arrangement.

Above: Move the dressing table from the wall and put it before the window to be sure you see yourself as others see you.

Left: For your pictures' sake, avoid ostentatious frames and fancy picture cord or wire that shows. Frame all pictures in the same room simply and alike.

Below: The decoration of the mantel must be in balance so that it supports the equilibrium of the fireplace nor too obvious—see clock and candlesticks—that it is common-place.
The piano should stand in a corner, facing the room, long side parallel to the wall.

 Corrections below: Upholstery varied; screens divided to hide doors; desk turned to get light from window; drop-leaf table made center of permanent bridge group; table with lamp made accessible to overstuffed chairs; rug made basis of fireplace group.

 Make the most of space in a narrow hall. Place all furniture on one side to keep a straight course from end to end.
Blackamoors take an encore

Ruby Ross Wood

We have to go far into the past to trace the origin of the blackamoor in art and decoration—this absurd, delightful creature who has again become the fashion. Blackamoors were taken for granted for hundreds of years, just as were the dwarfs, their companions. The Chinese emperors sent dwarfs to Marcus Aurelius, and doubtless sent blackamoors also. These creatures were treasured for their strangeness. They were called fools, and gave amusement not so much by their wits, as by their antics, their difference from the usual.

In the days of the Renaissance, women collected dwarfs and blackamoors as they collected jewels. Isabella d'Este had a great apartment built for her dwarfs in the Ducal Palace at Mantua, with low ceiling and marble walls, carved corner cupboards, and a grand staircase of their own. She doubtless had her blackamoors also, for we find records of them at Venice at that period, and Isabella allowed no one to outdo her in picturesqueness.

I recall a painting by Titian of a lady sitting on a Venetian balcony, with an extravagantly clad blackamoor holding a parasol over her head. Another painting, in the Prado at Madrid, shows a blackamoor in a white robe embroidered in gold, carrying a crystal ball on which sits a red bird. I find a note in an old diary about this painting, which gives its date as 1462, which probably means they were popular in Spain then. We know that dwarfs were, and that Italian and Spanish ladies wrote to one another boasting of them. The French also adored blackamoors, particularly in the Rococo period.

I have an old painting of a Venetian blackamoor, the first panel of a long screen. This charming creature leads a white horse with pale blue trappings. He wears a red cape around his shoulders, enormous pearl earrings, and a gold collar as badge of servitude. His red boots come up to his calves, and above them are parti-colored hose. Equally decorative was a painting I once owned of a lady in a sleigh, pushed by an elegant blackamoor.

We also read of a favorite clock belonging to Queen Elizabeth on which a blackamoor perched, and in an old book of the Charles II period we see the Duke of Newcastle's Turkish and Barbary horses led by blackamoors, which places their appearance in England in the 16th and 17th Centuries. They were also in evidence at the court of Louis XIV. So we trace them to the 18th Century, when they became more elegant and less gaudy, and finally to the Victorians in the 19th, when they became tinily and metallic, and gaudy again. And always, through the years, artists delighted to paint them, sculptors to carve them, potters to mold them. They satisfied the eternal longing for the exotic in color and costume.

Their costume is generally that of the East, of Persia or Byzantium. There is usually a turban, often a long Persian coat opening over bizarre and baggy trousers. They were also dressed as Mediaeval pages, with skirted coats and parti-colored hose. I have one in cream faience—a white blackamoor—who wears a Persian costume, and carries a bowl on his turban, and an apple in his hand.

We find blackamoors in porcelain, squatting on cushions, or leading rearing horses; in wood, with clocks inset in their breasts; in silver, holding trays before them; in Venetian glass, holding candlesticks, or with cornucopia vases behind them. We find them as standing wooden fireboards, brightly painted, Veronese painted them on (Continued on page 64)
You don't have to delve into the past for decorative blackamoors. Above are four engaging gentlemen from modern Germany made of highly glazed, colored porcelain.

While the blackamoor suggests Victorian days, his costume is generally that of Persia or Byzantium, often bedecked with metallic paints and brilliant colors. Left. Two wooden types, Jones & Erwin.

Two gallant guardians of a doorway, garbed in gorgeous coats of brilliant gold, with gold leggings, stand on fluted gilded pedestals. These Venetian types of painted wood come from Jones & Erwin.
Now the rising generation turns to modern effects

Tired of conservative designs in their tiny furniture, of anemic colors, of ruffles and ribbons, the youngest members of the family are having a fling at modernism with excellent results. Nursery and playroom furniture, not to be outdone by all the new grown-up pieces, has gone modern, nice modern, with simple lines, smooth, sleek surfaces and the gleam of chromium found on so much good furniture today. Color effects are equally enterprising. Baby blues and candy pinks give place to more vigorous schemes every bit as youthful. Even the new toy animals with their gallant markings and colors could only have come out of a very modern zoo.

The rising generation will be entirely happy in the charming nursery shown above, designed by Childhood, Inc. The gay, simple furniture comprises a bed, or twin beds, commodious chest, play table and four chairs, a practical toy cupboard, desk and night table (not shown), two straight chairs...
and a comfortable little overstuffed chair. And to complete the picture, each piece has its own reproduction in miniature for the comfort of one’s favorite doll. There is no carving or ornament on the furniture to detract from its simplicity and complicate cleaning.

While this furniture can be ordered in any desired color combination, the pieces above, painted soft periwinkle blue, are particularly engaging with lemon-yellow walls and a deep rose-red carpet. Curtains, bedspread and chair seats are of festive red and white plaid cotton designed by Paul Poiret. Repeating all the colors of the room is a decorative modern mural made especially for this scheme, framed in rose red.

Not the least of the many gay accessories are animal cut-outs of thin wood arranged to form a border around the walls. These designs from Swedish peasant sources also come printed on paper. Children’s clothes from Best.
THE house of Mr. and Mrs. Vernon H. Brown at Southampton, L. I., follows with great fidelity design and details of houses of this character erected as early as 1660. Polhemus & Coffin, architects; Henry H. Rousher, landscape architect.
In the dining room the simple fireplace surround, built-in cupboards, paneled dado, pilasters and cornice all are perfect reproduction of authentic Colonial detail. An interesting contrast to the atmosphere of the other rooms is the solarium, below, a delightful combination of the old and the new in its treatment and furnishings. The living room, at bottom of page, has its fireplace wall covered in early American paneling that was taken from an old Connecticut house. The architects also supervised the interior decoration.

A salt-box type Colonial house

after the Long Island tradition
"So you've become mousy!" And as my brother-in-law said this, he gave me an appraising look that unsettled my "faith in all things but mostly in myself" attitude of mind. He examined slowly the collection of samples and swatches that were thrown over the couch, picking up and then discarding with disgust one after another of the pieces I had gathered from shops of decorators and department stores. "No one asked you to snoop through my samples, and just why have I gone mousy?" "Why you joro pale, you to that were thrown over the stairs and swallowed, was right. I needed a color tonic indeed.

The hallway looked like the entrance to a tropical seaport, where the houses are washed in pale green, terra cotta, blue, yellow and pink. I'd found a modern blocky wall paper of all these colors and used a highly polished linoleum, like the glistening blue harbor sea, on the floor. The umbrella stand had white iron framework resembling rope, and above was a simple mirror framed in yellow bamboo.

The living room had a deep sand colored rug. In summer the wood floor was left bare with just a white, quilted felt rug in front of the fireplace; curtains were of thin sail cloth gotten from a ship chandler's down by the water front, bound with yellow. In winter the curtains were of Bermuda blue-green cotton velvet, thin and unlined, tied back with 4" grosgrain ribbon in a warm (Continued on page 66)

Down the gamut of the tropic colors

By Agnes Foster Wright

Description of fabrics shown opposite
Brilliant cottons to bloom indoors

Wake up your summer rooms with curtains of crisp cottons, many from the dress material family. There are spongy cottons, matelassé cottons, cottons that look like waffles, as well as linens in twilled, tweed and crêpe weaves. Plaids are having a fling; stripes are among those present. Plain colors are brilliant; surfaces textury. Descriptions opposite
The vegetable garden laid out in the form of a half circle will produce just as well and look more interesting than one in the conventional rectangular manner. The rows themselves run straight, for ease in cultivation, and are made readily accessible by means of radiating paths. A flower border, broken midway to give access at the sundial, separates the vegetable area from the lawn and house.

Fresh flavors lift a vegetable garden's contribution to new levels • By M.G. Kains

The discriminating taste for fine texture and delicate flavors which characterize the choicer varieties of vegetables and the culinary herbs is as much the mark of the connoisseur as is appreciation of good music, art or literature. It reveals fineness of nature wholly lacking in those who merely live to eat or eat to live. So it is greatly to be desired that we extend our knowledge and appreciation of good things to eat by testing varieties and species which up to now may have been scarcely more than names to us.

Though commercial refrigeration and fast railway and steamship freight have made it possible for Mexico, Cuba and other warm countries to supply our northern tables with "fresh" vegetables out of our season and thus tempt us with a far larger assortment to choose among than our northern gardens could possibly supply on the same day, nevertheless they can not compete with our home gardens in supplying refinements of quality and flavor. These are delights which we amateur gardeners can produce and enjoy irrespective of market supplies and demands.

The vegetables to choose first are the salads. So quickly do these lose their crispness, delicacy and toothsome ness that it is not possible to market them in a condition that compares with that which the home garden product presents. Most city people think of salad vegetables as Let-
tuce, Lettuce, and still more Lettuce! The reason for this is that “head” Lettuce—mostly of a tough variety that I shall not name!—stands long shipment and rough handling, whereas the delicate, delicious “leafing” varieties would be unsalable because transportation would smash them.

Here is where we home gardeners have the advantage, for we can grow at least a score of species of plants, to say nothing of varieties, which are outstanding salads and some of them useful also as “greens”. Among them my personal favorite is Peppergrass or Garden Cress. In flavor it suggests Mustard and Watercress but is distinct from both and as a garnish it is daintier than either. Nothing could be easier to grow, provided that the weather is cool. Its seed must be sown thickly as early in the season as the ground can be worked, though one to three or perhaps four other sowings may be made at weekly intervals. When the plants are three or four inches high they may be cut with shears, washed and eaten with salt or dressing. If an inch of the stem is left in the ground at cutting, a second and perhaps a third crop of tops may develop for later cutting. During September at weekly intervals a second series of sowings may be made to supply this dainty salad during the autumn months.

Mustard may be grown in the same way as Peppergrass and used either as a salad or a pot-herb as described below.

Watercress, which naturally grows in brooks, may be easily grown in any garden provided that the seed be sown or bits of stem planted in rich soil always kept damp. Where there is a brook that does not freeze too much, cuttings of the stems and leaves may be made all winter, but in the garden the plants are likely to be killed by alternate freezing and thawing. Beneath a greenhouse bench is a good place to grow a winter supply. Watercress is an ideal salad plant during cold and cool weather, but it becomes strong flavored during late spring and summer. Once started in a brook or a spring it needs no further attention as it is a perennial.

Other salads (Continued on page 72)
X + Y = Z, WHEN  

x = present conditions  
y = a small expenditure  
and z = a good investment

By Gerald K. Geerlings

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Are your closets more welcome than their late and gone? If your house boasts hospitality in downstairs closet space, perhaps the wasteful can dwindle to worth a hit. A shallow cupboard on one or both side walls can have flush doors appearing not very different from a plate wall surface.

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TYPE "A"  
(2 SOLUTIONS)

If your house will not accommodate coat closets in the vestibule, here are some other solutions. With a stair hall as in Type A, you may be able to acquire a closet and storage alongside the stair with a door for old art, as indicated under Y. Or if the hall is too narrow for such a scheme, a little foreshoay may serve to turn the trick successfully should your stairway be like the one illustrated by Type B, the stairwell can be enclosed.

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TYPE "B"

Upper shelf enclosed with flush doors in each of these plans, variation coat hanger pole; stiletto milliners. Labor, $15 up; installation, shoot job. Balance of coat (additional) is noted on plans. Wall covering like linoleum, 60¢ per sq. yd. up, labor included.
Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Yours may be among them; if not, a descriptive letter to our Reader's Service will receive personal attention.
Four vivid new ways of giving glamour to mere walls
Metallic luster in an abstract design of leaves and flowers gleams through the white paint in the treatment above. It was executed by Charles Howard for the dining room of Bruce Buttfeld's Victorian house. Table is white, chairs are in violet velvet.

White ropes ending in carved wood tassels hang in great loops against dove gray walls in the New York home of Rose Holart, in private life Mrs. William M. Grosvenor, Jr. The hands are pale porcelain. Bedspread is ivory lapin cloth. Joseph Mullen, decorator.

Spun glass wall paper, shimmering white, with a vivid green border, covers the walls of the dressing room at right. The plumchintz is yellow and green and there are other yellow notes in curtains and stool covering. Dressing table is gold mirror. Isabel Peirce, decorator.

Elizabeth Arden's bar opposite is immensely gay with gun-metal mirrored walls painted on the reverse side in a design of French officers in blue coats on dappled gray chargers. At each corner is the motif of a striped sentry box to carry out the military theme. Nikolai Remisoff, decorator.
Decoration changes with the seasons
in the smart New York drawing room
The background of Italian Provincial furniture

In the middle of the 16th Century the glorious sun of the Italian Renaissance had all but dipped below the horizon and the new day in the person of the French King Louis XVI had not yet dawned. In the long twilight of some two hundred odd years that intervened, the great artists and their pupils took to the roads leading across the Alps toward the new dawn, which was sensed rather than seen.

With the unification of France in the peace and prosperity that came with the cessation of hostilities, the French Kings turned their attentions to the arts, posing as great patrons in imitation of the Pope and the heads of the ruling Italian houses; they inter-married with the Medici, D'Este and Parma. These women, from the most highly civilized and cultured families in Italy or in the world at that time, brought to their husbands the grandeur of their enormous wealth, an appreciation of art, music and literature, a love of the classics and an understanding of Roman and Greek antiquities.

Where wealth and appreciation are combined with power, art thrives and the glow of a new dawn brightened steadily, till the Sun King burst upon the dazzled world. Versailles, the most complete palace in the world with its gardens, court-yards, minor palaces, orangeries, theaters, stables and coach-houses, was an entirely new type of royal abode and was much admired throughout the lesser towns that followed the example in imitation of the French culture. This great modern movement (with deference to the theory of Relativity) brought life back to Italy, the originator of it all, as the real light shimmers its reflection in an old faded mirror.

From about 1750 to the end of Napoleon's domination in 1815, all Italian art—especially the furniture, metal work and the weaving crafts—took on the French vogue and pattern. The best craftsmen in Rome, Florence, Milan and Venice undertook to reproduce the French interiors, down to the smallest detail, while even coachmakers, wig-dressers and the Italian couturiers depended for very existence upon their ability to impart French elegance to their work.

As was natural, in the provinces of these capitals and throughout the lesser towns where the nobility had their country estates, the local craftsmen created the new pieces from hearsay, verbal description and memory, after returning to their shops from the centers of activity. This informs us of the Italian origin but not of Italian inspiration, we cannot pigeon-hole it for the simplification of recognizing or studying it. It was produced during the reigns of Louis XIV (Luigi Quattordici), Louis XV (Luigi Quindici), Louis XVI (Luigi Sedici), and the period known as Empire (Império).

The last is sometimes designated by antique dealers as Settecento, meaning 17th Century. The Italians always designate the century by the first two numerals. For example: 1700 to 1800 is known in Italy as the 17th, not the 18th Century, as in England and America. Where the French culture set the fashion in dress and court etiquette, the Italians always went hand in hand with the uttermost of other cities’ surrounding country.

In the north where Genoa, Turin, Milan and Venice outline a cross-sectional strip of influence across Italy, the French original were much more closely copied, being nearer to France and in more direct contact with the latter psychologically. An intimate knowledge of local taste and tradition is necessary, however, to understand the differences we would find in the reproduction of the same model in each of these different cities’ surrounding country.

We would find more gilding around Genoa than we would about Florence; the taste in the former city was founded on commercial wealth and the love of money for itself, while in the latter great wealth always went hand in hand with the uttermost in culture and refinement. In the outlying country around Florence, workmanship and love of highly skilled carving would have taken the eye instead. Milan would have been (Continued on page 68)
Geometric harmony mirrored in black

PALE GOLD against misty black; silver, crystal and mirror; new shapes, new centerpiece, new linen—in short, a new table setting mirrored in black glass. Outstanding are rectangular service plates of gold china, and glass with rectangular stems and bases. Mats are hand-woven; white silk and gold threads giving a silvery effect. Centerpiece is mirrored squares, rectangles, and quarter-rounds holding Gardenias. From Mrs. Ehrlich Jensen silver
In the exhibition of Steuben glass designed by Walter D. Teague held recently at the Arden Studios was this dazzling table with octagonal mirrored top and an octagon of black glass in the center. On this plateau stand a mirrored bowl with eight-sided base, and four crystal prisms. The crystal service plates are octagonal with black centers. Glass is the Riviera pattern of delicate flowers. The flatware is Gorham silver in the Fairfax design.

A saucy ship with all sails set floats serenely on a mirrored sea unperturbed by savage sharks to starboard and pursuing fish astern. This nautical table decoration with candlesticks resembling buoys is of gleaming chromium. Plates are stainless steel; glasses thin as bubbles. All from Rena Rosenthal. Gray damask napkins with border design suggesting waves of the sea come from Mosse. The flat Silver is the Hunt Club pattern of Gorham.

The modern Empire glass below, with deep blue bowls, crystal bases and a cut pattern of laurel wreath, stars and dots, is hand-blown Steuben crystal designed by Walter D. Teague. The cloth is sheerest net transparent enough to reveal the sparkling reflections in the mirrored table-top underwater, and the modern napkins are of ivory damask with monograms outlined in black. Mosse. Flat silver is the Reflection pattern made by Wallace.

Three glittering new ideas for modern tables reflected in glass
A scapel, slashed lower edge of swag for draped valance is 6" to 8" wider than valance board. Depth is twice distance it will cover when finished. For jabot—fold square of material (upper left) and cut off one point. With fold at lower edge (left) one side is shorter than other.

**Curtaining at home**

*By Sue Pollins*

**Discard** your tape measure, invest in a yardstick. You are measuring and making your own curtains. Have your iron ready, for the successful curtain must be as carefully pressed as a tailored suit.

First, the glass curtains. Measure the width of the window nearest the glass to allow clearance for the shade. Decide on the exact location for the rod and measure from that point to within 1" of the sill. Be very careful that you measure every window in the room individually and measure them all from exactly the same points, because you will find a slight variation in the size of the windows in even the most modern house. It will prove most helpful to have your upholsterer install 3/8" solid brass rods on all windows before you measure or purchase the glass curtain material.

For the width allow fifty percent extra for fullness unless the material is very sheer, then allow one hundred percent or more. If the material is preshrunk add 6" to each length; otherwise 9" to each length. Lay the material on your largest table with the edge parallel to the edge of the table. Place the yardstick at a right angle to the edge, mark with a pencil, cut along this line. Under no circumstances draw a thread for a cutting guide. Always cut the selvage from both edges of all curtain fabrics as this prevents the material from sagging in the center.

Make the hems on the center front and outside edges the same width so that the curtains can be reversed when the front edge begins to wear. Turn the material back 1 1/2" on the wrong side, then turn again 1 1/2" to make a double hem, sew by hand or machine. If the material is narrow you may use a 3/8" hem along the outside edge. If using net or other loosely woven material, insert a piece of paper between the fabric and the machine to avoid puckering.

**Next** comes the heading. This is double, using 3" from the curtain length—including 3/4" each for the casing for rod and for the heading. Make the casing at least 3/8" wider than rod and heading same width as casing. If material will not shrink, make 1 1/2" double hem at bottom; otherwise 3" double hem. Leave ends of hem open so you may insert rod when curtains are laundered. Let hang till almost dry, then press. They will hold their shape perfectly.

Perhaps the shades are worn so you can satisfy a long cherished dream—draw curtains. These are measured exactly as the glass curtains described above but are French pleated and hang to the bottom of the apron instead of to escape the sill. For the width, divide the width of the window in half, add to this the necessary amount for the front and back hems and 3" for each pleat. The
first pleat should be at least 3" from the center front and the others 3" to 5" apart. Add to the window length 6" for the heading and 6" for the hem. Cut the lengths carefully, sew side hems the same as for glass curtains. Insert a weighted tape across the full curtain width in the bottom hem, which must be double and may be either 1/2" or 3" deep.

You are now ready to make the French pleated heading. (See diagrams below.) Make a 3" double hem across the top. Lay the material on the table with the top edge of the curtain against the yardstick. Measure from the center front 3" to the beginning of the first pleat, pin or baste a vertical pleat using 3" of material, measure 3" to 5" before starting the second pleat, make second pleat, proceed across the top until you have pleated the heading into one-half the window with leaving 3" plain at the outside edge. Starting from the top sew the pleats for a distance of 3" and tie the threads securely so stitching will hold.

To make a French pleat, take the center of the vertical pleat between your thumb and first finger, press towards the curtain to form three small vertical pleats. Tack the three pleats together for a distance of 1/2" starting 2½" from the top. With your first two fingers spread the top of the pleat slightly apart, tack to the top edge of the curtain to cover about 1"; sew ring or hook in back of each pleat and one near the center front of the curtain, all far enough below the top of curtain so that the rod is well covered. A small brass ring attached to the outside edge in the heading, to be caught to a cup hook in the wood trim, holds the curtain in place.

Over draperies usually cover all of the wood trim and hang to the floor. If the trim is very beautiful they may be set in nearer the window opening so as to show a frame of wood. This frame should be the same width at the sides as at the top. If the room is furnished with extreme simplicity the draperies may hang to the bottom of the apron. Avoid the awkward appearance of curtains hanging to the baseboard. Allow fifty-percent more fullness if the curtains are to draw, and 4" to 6" extra on each length for hem and heading. When purchasing patterned material you must consider the repeat. A repeat is found by measuring from a certain detail in one pattern to the same point in the next pattern. Divide the length of the curtain by the length of the repeat. Thus if the curtain measures 8' 6" and the repeat is 18", you need 6 repeats or 9' for each curtain.

Good quality satin in neutral color makes the most desirable lining. Before attaching the lining to the curtain, sew the bottom hems by hand on the curtain and by machine on the satin. Lay the curtain with the right side next to the table, place the satin on the curtain right side up and with the outer edges of both materials flush. Let the hem of the lining be at least 1" above the hem of the curtain. Turn the raw outer edges of both materials in between the curtain and the lining, baste and sew as near edge as pos- (Continued on page 65)
House & Garden's
own Hall of Fame

Mrs. Tuckerman Draper: For successfully designing practically everything from pianos and motor cars to pickle jars, but chiefly for his latest patterns in Steuben crystal which add new luster to American glass.

Walter Dorwin Teague: For epochal achievement in modern architecture and decoration, including interiors of the S.S. Rembrandt and of the forthcoming German dirigible LZ-129, largest, swiftest of her kind.

Mrs. McMillen: For the idea and decorations of the River Club, for work brimful of originality, and for her latest venture—the remodeling of tenements into smart, inexpensive modern apartments.

Mrs. Draper: For the idea and decorations of the River Club, for work brimful of originality, and for her latest venture—the remodeling of tenements into smart, inexpensive modern apartments.

Mrs. McMillen: For the outstanding decorating event last year—the creation of charming miniature rooms, exhibited in New York for various charities and now touring the country to enthusiasm and profit.

Professor Fritz August Breuhaus: For epochal achievement in modern architecture and decoration, including interiors of the S.S. Rembrandt and of the forthcoming German dirigible LZ-129, largest, swiftest of her kind.

Mr. Pulitzer-Finali: For the superb interiors of the S.S. Conte di Savoia, a thrilling embodiment of modern Italian decorative designs, which manages to preserve the essential quality of ship-shapeness.

Mr. Butfield: For putting Victorianism—a gay modernized form of Victorian—on the decorative map and making it a leading style of today, we include Mr. Butfield in this six-star final.
The old-fashioned tea party returns

By Leone B. Moats

There is probably nothing duller in the world than a large, formal tea party and, on the other hand, nothing more delightful than tea-time spent with three or four congenial friends. Now that we have made the discovery that it doesn't take ten thousand dollars and a large crowd to have a good time, we are going in for charm, and yes, cosiness. There is a definite trend back to the sit-by-the-fire movement and more and more women are acquiring the habit of relaxing between five and seven and generally being in to their friends at that hour.

Another reason for the return of tea into popular favor is the reappearance of the curve in fashions. We are less worried about diet and no longer faint with horror at the sight of white bread or a slice of cake. This gives the ardent hostess a chance to bring out her grandmother's cookbook, or a zealous cook a wonderful opportunity for inventing new varieties of cookies and sandwiches.

The fire-lit tea hour, with curtains drawn and candles giving a flattering light, is the perfect time of day for seeing one's best friends, for relaxation and intimate conversation. The heavy drinker can probably never be persuaded that the cup that cheers is really tea, but there is nothing like it to pick one up, particularly on a cold, raw day. And there is something about the subdued intimacy of this time which loosens tongues and promotes good talk. If you like to be up on everything, this is the time when people grow most indiscreet and tell you all about themselves or their best friends.

There's only one room in which to serve tea—the most comfortable and friendly in the house. The formality of the drawing room has no relation to the tea hour. If you allow yourself the luxury of a boudoir, so much the better; otherwise repair to the library. The main thing is to build up intimacy with a drawn curtain, blazing fire and soft lights feeling.

Servants hovering around destroy an atmosphere of intimacy and they can be eliminated by planning the tea tray and the arrangement of the furniture with such care that they are not needed after the tray has been carried in. By placing yourself in the center of the room you make it possible for the guests to group themselves around you and reach for whatever they may want.

Go in for comfort—easy chairs and plenty of small tables for holding cups and plates. It's a strain on the most bred-in-the-bone tea drinker to sit on a straight chair balancing several things at once, and men particularly resent having to do it.

Have nothing on the tray that isn't essential to the serving of the tea itself; kettle, tea-pot, pitchers, sugar bowl, cups and plates, and don't forget the thin slices of lemon. All the food goes on side tables or on one of the very practical racks that can be carried about the room. One, or at most, two kinds of sandwiches, toast or hot bread and a dry cake make up an elaborate repast, the kind of tea that must be planned out beforehand. Never serve gooey cakes which require a fork (an extra thing to clatter to the floor) and are far too sweet to be washed down with tea.

Make no mistake—there's a real technique to serving tea. It's not an easy way of entertaining unless you do it so much that it becomes an every-day routine. It's surprising how few people have good tea, considering how very simple the process really is. There's nothing more to it than fresh water, that is, water freshly boiled. But it must not be left on the stove a moment after it has come to a boil—a thing practically impossible to make a servant understand. After that it's just a matter of washing out the teapot with hot water, putting in the leaves and pouring the water over them. Making your own at the tea table is (Continued on page 70)
A Connecticut garden of marked diversity and quiet charm

The garden of Mr. and Mrs. Samuel H. Watts, in New Canaan, Connecticut, has been developed in such manner as to take full advantage of the sloping character and delightfully informal atmosphere of the terrain. It falls away gradually in a series of terraces to the rear of the long, low house and is rendered particularly inviting by the number of quiet nooks which the plan provides. One of these is at the left, at one side of the second lawn below the house. The flagging extends only to the turf proper.

Immediately adjoining the house is a grass terrace from which broad stone steps descend to the first real lawn, shown below. This area is roughly circular and enclosed with shrubbery and low trees among which the white flower clusters of Mountain Laurel are particularly effective in late June. From the foot of this lawn, in turn, more steps give access to another turf enclosure at the left of which stands the bench shown at the top of the page. Agnes Selkirk Clark was the landscape architect.
AT THE top of the page is the garden house which, at the end of its long lawn panel framed by hardy borders, terminates the vista which sweeps downward from the residence terrace. Directly above is shown a corner of the woven willow fence which encloses Mrs. Watts' cutting garden. The Rose is Mary Wallace. The photograph at the right was taken at the entrance to a small area entirely detached from the perennial garden, now used by the owner largely as a trial space for new plants.
Here are Anemones to span the garden year

Anemones, famed Windflowers of the Greeks, are an entrancing family of wide diversity. First blooms to greet the spring, last flowers to bow down to the black frosts that follow the flaming tints of fall, there are even sturdy members of the family to carry dauntless through the winter snows, touching elbows with the Christmas Roses.

Of course, long period of bloom is not quite enough to recommend a flower to us. We must have charm and beauty as well, fine colors, good habits; and for so many months of close acquaintance, variety in large measure. Anemones bring us all these lavishly, and above all else are they most open handed when other flowers flee the cold and dreary months.

So wide is their diversity that the five different groups seem almost to make up five different families. The woodsy group that tuck themselves away among the Ferns and Columbines to speed departing snows are perhaps the most familiar, though in general we know so few of its many charming members. It is ideal for that difficult shady side of the entrance, or beneath the Rhododendrons of the driveway to cheer our returning steps with spring’s promise. The Hepaticas closely resemble them in their needs and early bloom, but are more often found in a lime or neutral soil than the acid of the Rhododendrons and conifers. Opposite statements are often made by authorities for Hepaticas, and I doubt if it is a matter of extreme importance. What really is imperative for both groups is a light, moist, cool soil rich in leaf mold, with considerable sand in its makeup. The majority need at least half shade, though a few prefer a little more sun.

Anemone blanda is among the latter, and is particularly happy creeping out from the protection of small shrubs as already suggested, or dancing among the stones of the rock garden or pool edge. It is usually the first of the woodland clan to bloom, and bears rayed flowers of soft but brilliant true blue. There are also pink, purple and white forms. As this disappears completely from view as soon as it dies down, usually in March, the small bulbs may be tucked in easily among the plants of other kinds that come into bloom during the months that follow.

Anemone nemorosa and the more fragile A. quinquefolia are perhaps best known of this woodsy group, and follow with their pinkish white blooms in late March. There are numerous varieties, and they are good companions for the Ladieslippers under Azaleas, Rhododendrons or Pines.

Anemone narcissiflora will carry on through April into May. This is a little taller, about twelve inches, with blooms that have been likened to Apple blossoms, and fan shaped leaves that are deeply cut. It is happy in either shade or considerable sun, and particularly lovely among small Ferns and alpine Columbines. Violets, Bloodroot and Trilliums are also good companions.

The well-known Wood Anemone (A. sylvestris) carries on through May, bearing white flowers on foot-high stems. Like all this group it is well among ferns, Myrthis and Teucrium, as well as Heuchera, might also be added.
More precious is the newer comer to our shores, Anemone rivularis, that blooms through later summer into fall. This is a visitor from the Himalayas, found too in Ceylon, but trustworthy and hardy. The white flowers are borne in loose shower-like heads about twelve inches high, and carry a blue reverse. This is also a happy waterside or bog plant.

When we leave these Anemones of the woods and wilding corners we must alter our treatment considerably. The alpine section does approach them somewhat closely in that it needs a deep, rich, cool soil, spongy in texture; but as a class, they ask for half-sun at least, and in such climates as our North Pacific Coast, are happier with all that Nature sends. Anemone alpina, A. sulfurea, A. vernalis and the Pasqueflowers are all truly handsome.

The Pasqueflower (A. pulsatilla) is the best known of these, and with its many varieties and close allies forms a division within this group, often alluded to as field Anemones. Many of them come from lower altitudes, particularly the American Pasqueflower (A. p. nuttalliana), which does best in full sun, a sandy soil, and very good drainage.

The great beauty of these Pasqueflowers is in the long silky hairs that clothe not only stems and buds, but blooms as well. The normal color is rich purple to lavender; but there are white, red and pink varieties. The flowers come through April and May, appearing first very close to the ground before the leaves expand, and later rising to as much as ten inches with the developing foliage. Anemone halleri from Switzerland is outstandingly a beauty of the Pasqueflowers. The large blooms are held nearly erect on five or six inch stems, and are a rich violet that varies at times to white or pink. The whole plant is shaggily silky with long fine hairs. The leaves make a splendid tuft after the flowers are over. This has a deep and tough root, and is usually more satisfactory when raised from seed. Give it deep loam and sun, preferably in the rock garden.

Earliest to bloom of the alpine group is Anemone vernalis, "lady-of-the-snow". This is a beautiful small opal-tinted Windflower, clothed in long bronze silk with threads of silver. The starry, golden stamened flowers glisten against the flat rosettes of small finely cut foliage that seem almost to push away retreating snows. This does well in the earthy moraine, or may be given a pocket with leafmold in the rock garden.

The light lilac Anemone alpina is very closely allied to the white A. occidentalis of our western mountain ranges; while our A. drummondii replaces the European A. baldensis. A. sulfurea is a variety of A. alpina with even larger, downy, sulphur-yellow blooms. These are all truly mountain flowers, of more substance than the woods group, fine in bloom and foliage, and hardly less attractive in seed, when the silky, whorled achenes rise high above the splendid, finely cut foliage. They tend to April and May bloom in gardens.

All these alpine and meadow Anemones are inclined to have long tap roots, and are often handled from seed, which germinates very easily if sown immediately after ripening, though old seed sometimes remains dormant for twelve months.

Japan and China have sent us an entirely different group of fall border Anemones. Best known is A. japonica, now available in nearly a dozen named varieties all of which are good. It is to be had in silvery pink, white, red, and rose in both single and double forms.

While it begins to bloom in late summer, the Japanese Windflower is one of the last to be frost killed in fall. A. hupchenii is a miniature form with pale mauve flowers in August, and has come to us from Central China. A. vitifolia is a beautiful branching white of this group, but probably more tender.

These are all sizable plants, ranging from one and (Continued on page 75)
There are in the garden, as in the world of human beings, individuals who make a great noise, who occupy much space, who count definitely and solidly in the general scheme of things. They are important—necessary in fact—in both spheres. But there are also those whimsical, light-hearted persons (or plants) who diffuse a gentle gaiety from odd corners and who achieve grace and subtlety in unconsidered situations whose mission is as important if less definite. In the first category, speaking now wholly of the garden, belong the Phloxes, the Delphiniums, the Helianthuses, the Hollyhocks. To the second, among others, belong the Flaxflowers, or to give them their proper name, the Linums. The garden would be a poor place indeed without their type. The Linums belong to the order Linaceae and comprise, according to Nicholson, some eighty species of annual, biennial and perennial herbs and shrubs that abound in all the temperate regions of the earth but are rare in the tropics. Only a tithe of these are in cultivation, a very few in general cultivation.

As I have said there is nothing solid or serious about these plants; they are airy, graceful, fugitive in their blossoming, and in my experience even the certified hardy perennials among them are short lived. They give their best display in the first two seasons after being raised from seed; after that the plants seemingly become debilitated and discouraged and usually die off. Seed, however, is freely borne and freely self-sown, so that once you have them, unless you are of those meticulous house-maidish gardeners who cannot bear a petal or a plant out of place, you are likely always to have plenty of sturdy young seedlings springing up about the garden. Just so the—these come readily from hand-sown seed consigned to a coldframe in late November or to a well prepared seedbed in the early spring.

I should not want a garden without plenty of these airy Flaxflowers of one kind and another fluttering forth to meet the genial warmth of early summer days. They have a gentle but persuasive charm once you begin to know them that leads you on to become acquainted with one member of the family after another. The common Flax of commerce is Linum usitatissimum, that has been in cultivation so long that the place of its origin has been lost sight of. It is seldom cultivated in gardens but as it is now scattered widely throughout Europe it may have been the plant that caused the great German poet to sing:

"Blue are her eyes as the fairy flax."

Blue indeed is the color we most usually associate with these flowers, for Linum perenne is the species most frequently met with in gardens and its round flowers, opening only in sunshine and lasting not much beyond midday, are so numerous and so blue as to make their short daily appearance truly memorable. As a matter of fact, however, there are pure white Flaxflowers, as well as mauve and rose and bright yellow ones.

Most of the Linums are little fussy about the quality of soil in which they grow provided it is impeccably drained and that the sun reaches them freely, for they all

**The Dainty Alpine Flax**

**Linum Arboreum, the so-called Tree Flax**
resent damp feet and are the most ardent of sun lovers. There is a certain neatness of habit about even the taller kinds that recommends them for use in the rock garden, as well as along the edges of sunny, well drained borders. There is too what might be termed a sturdy delicacy about them; they look fragile but are not, winds bend but do not break them, storms dash against their slenderness without ill effect. I have not found the tallest of them to require staking. Their love of sure drainage predisposes them in favor of gravel paths as a dwelling place and they make the most charming and least obtrusive of squatters.

To begin with the blue-flowered kinds, *Linum perenne* is the one most often grown. It is a hardy perennial belonging to Europe and blossoming from mid-May (about New York) through June and into July. The wiry stems arise fountainlike from the somewhat woody base clothed in narrow leaves and bearing at the top a cluster of bright but soft blue flowers, round as pennies, that open with the first light of morning, long before most of us are stirring, and scatter a blue carpet about the plants soon after midday. They grow something over a foot in height. If when flowering is over (Continued on page 76)
House & Garden’s Fifth Little House goes Jeffersonian

The end of the American Revolution marked the end of English influence on American architecture. Previously our building modes had been adapted after those current in the mother country. In the birth of a fervent nationalism the architectural yoke was thrown off with the political. What more natural than that our shifting allegiance should come to rest on Rome—the new republic bidding for a place in the sun turning to the old that held great place. With Palladio as guidebook, those who knew the Classic took the helm. Rather than professional architects, of whom there were still but few in this country, talented amateurs set the style. Foremost among them was Thomas Jefferson who, with the possible exception of Charles Bulfinch of Boston, influenced the new architecture more than any other person. The monumental orders of the antique, gathered in the fullness of their Classic proportions and transplanted for domestic use, certainly needed a skilled hand in guidance, and this is what Jefferson supplied. Here is really as solid a claim for fame as his brilliant statesmanship.

At this time, when the tendency in every direction is toward conservatism; when above all things we desire the assurance of firm foundations and calm surroundings, we will do well to build our homes in the Jeffersonian tradition—a manner adaptable to the small house as well as the large and bringing with it the indomitable spirit that began a new republic on the cornerstone of one that flourished centuries before.

And the proof of the foregoing is House & Garden’s Fifth Little House, which also gives assurance that good architecture may today be had at surprisingly low cost. As designed by Harvey Stevenson and Eastman Studds, architects, the house may be erected for approximately $7,000 and probably less in low-cost areas. This estimate was figured upon the basis of frame construction faced with flush siding, roof of copper with standing seams, a cellar located under the front half of the house and a complete heating system installed.

The front face is shown above. It is a symmetrical façade with centrally placed entrance bay simply ornamented by classic detail. Windows are of generous size, and above each the parapet wall is broken with small, rectangular grilles that mask ventilating louvers. A concession to modern needs is the garage door on the right wing. This is handled unostentatiously and with no attempt to mask its function.

On the opposite page is a bird’s-eye view of the rear, showing disposition of grounds as well. That architectural charm may be gained solely through excellent proportions is apparent from this elevation of the house. The wall facing the terrace and broken by three French windows is exceptionally notable in this regard. The paved terrace is two steps above the ground level and stretches between the two wings of the house. All three of the French windows open from the living room.

For a considerable distance back from the house the grounds are given over to

This is the fifth in House & Garden’s series of little houses. The first was shown in the November 1932 issue. Others followed in January, February and March of this year.

EXACT house in this series has been designed, decorated and landscaped under the best professional guidance. For further particulars write to the Reader Service of House & Garden.
lawn divided by a central path ending at a garden house which is shown in detail at the bottom of the opposite page. Two rectangular sections, each about a third of the width of the plot, are fenced off as children's play space and vegetable garden, respectively.

Not only the physical pattern of the house but ideal furniture arrangements, as well, are set forth in the plan at the right. The decorator, Mr. Ross Stewart of W. & J. Sloane, New York, and the architects have combined in the planning to mutual advantage. Kitchen and one bedroom, which will probably be a servant's room, are at the front, to left and right of the entrance hall. Behind is the living room. The left wing provides two bedrooms, with bath between, and the balancing wing houses garage and study.

The living room is carried out in a color scheme of yellow, white, gray and dull crimson. Walls are a clear yellow; baseboards, pilasters and mantel medium gray. Mantel and base are marbled with veinings of darker gray and black. Capitals of pilasters, overdoor drapery and inside of bookcases are white. The cornice is gray, with a wall paper frieze of Greek key design in tones of blue on white. Doors are
The study, at top, opposite, has walls of bottle green and woodwork chocolate. Red, beige and eggplant are incidental colors. In the master’s bedroom white dominates, with green, blue and gold accents.

Living room walls are yellow; baseboard and mantel, medium gray; mantel and base marbled with veinings of darker gray and black. The dining niche is papered—white ground, gray design.
white with blue-gray stiles and the high, cove ceiling is cerulean blue.

A Recamier sofa covered in crimson satin with an extremely simple Empire design is placed at right-angles to the fireplace on one side; in the same satin a tailored easy chair upholstered to the floor occupies the opposite side. Between each of these and the bookcases is a lyre table in antique white holding a white cornucopia lamp with white corduroy shade trimmed top and bottom by white moss fringe. A Directoire side chair in gold satin stands at the foot of the sofa and the group is unified by a white calfskin rug painted in zebra pattern.

In the center window stands a medium size drum table carrying a grayish white urn shaped lamp with oyster white silk shade. A wing chair covered in white corduroy and a side chair in crimson and white stripe complete the group. In each of the other windows is a simple black column holding an urn filled with Laurel. Between the door leading to the garage, located at the right side of the fireplace, and the hall door is a drop-end library table.

The wall opposite the fireplace is broken by an alcove that makes a place for the dining group of Duncan Phyfe table and four crimson kid cushioned chairs. The recess itself is finished with drapery wall paper having a white ground and pattern in gray. A painted screen in tones of white on gray with accents of blue shuts off the service door and near it stands a Sheraton cabinet with a cupboard below and shelves above for displaying Wedgwood china.

Mr. Stewart's estimate for completely furnishing this room is $1,300.

Bottle green walls, chocolate woodwork and beige curtains set the color scheme of the study. Furniture here is mainly Jeffersonian and consists of the following: Three-cushioned chintz sofa in blue, green and beige on Venetian red ground welted in beige. Simple Chippendale kneehole desk. A desk chair that reproduces the one used by the signers of the Declaration of Independence—upholstered in red leather. Two end tables copied from ones owned by Jefferson flank the sofa and hold Lowestoft lamps. Between door and window is a folding card table from the Jefferson collection and by it stands a wing chair covered in the chintz of the sofa. A natural finish pine bookcase with two Hepplewhite chairs in beige rep form the wall group opposite the desk. The floor is covered in a dull eggplant broadloom rug.

Cost of furnishing study—$650.

Walls in the master's bedroom are covered with white wall paper patterned with conventionalized rose leaves. At the windows are white Venetian blinds under green moire overcurtains hung straight to the floor. Beds are of Directoire design in fruitwood. In the window stands a draped dressing table with gold taffeta box pleated flounce trimmed at the top with deep glass bell fringe. On it is a triple toilet mirror. The stool is covered in green with white stripe. Bedspreads are smartly tailored from white taffeta with Empire quilted design and are bound in green. An easy chair covered in a green swag chintz stands by the dressing table.

Furniture for bedroom—$750.
OX TAIL SOUP

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A soup seldom attempted in the home kitchen, yet one of the real attractions of the dining-table. World-famous in flavor—especially appreciated by the men in the family — Ox Tail Soup is happily available for every table, thanks to Campbell's celebrated chefs. As they blend this soup, it has the "hale-and-hearty" goodness, the richly nourishing quality, the invigorating flavor which hark back to the lusty eating of the merry wayside inns. Broth of selected ox tails and beef, blended with sliced ox tail joints, vegetables and herbs—subtly pervaded with sherry's exquisite bouquet and flavor. A feast and a favorite! 10 cents a can.
PART OF THE FUN OF IT

by AMELIA EARHART

whose latest book is "The Fun of It"

I probably inherited from my father a talent for being an eyewitness. Things always happened when he was on the spot—not just after he left, or just before he arrived, as is Fate's annoying arrangement for so many people. If a building was going to burn, it burned when he was in it, or close by. If a woman was going to faint, she fainted in his arms.

Rather early in life I, too, noticed a predisposition for things to happen when I was around, though not in the grand manner of my sire. For the benefit of my friends who were too early or too late to be eyewitnesses, I faithfully lugged a camera everywhere I went for a good many years.

• Flying the Atlantic may have been brought a step nearer because of this habit—particularly after I began to realize the commercial advantage of picture making. In 1920 when I first took to flying, time in the air came high. One of the first extra rides earned by a camera, I remember, resulted from casually driving by a California oil field. Just as I passed, one of the wells "came in," blew men and fittings hither and yon and gushed blackly over the surrounding territory.

I stopped, of course, and was grinding away when interrupted by a neighboring real estate agent. Would I sell a copy of my movie film to show prospects what might happen on any of the lots they might purchase? I would—and had the fun of sailing over the very spot later, on the money paid for being on hand a few days before.
Later, a little money for flying came from a regular but obscure job in a photographic studio. I helped develop and print pictures and now and then tried my hand at taking them. I have always liked people’s faces and those eventful few months made me see values in faces never recognized before. In fact, I think I must have become somewhat “arty” during this period for I saw character in everything. Even a garbage can had “it” if the shadows were right.

Having only two hands and two feet, I took no pictures on the Atlantic solo flight. Though most of the flying was at night, I saw enough in the daylight hours to wish for a camera. I do not mean scenery in the usual sense, but cloud formations. Beautiful and strange were these and unlike any I had seen on land. If I could have brought a pictorial record back with me, I might have added a little to the meteorological data slowly accumulating for the benefit of future passenger operations over the ocean.

One of the most exciting pictures I have ever made really does not look exciting at all. It is just an airplane picture of a boat. Lying flat on my tummy, I snapped it as the monoplane Friendship circled the S.S. America five years ago on the flight between Harbour Grace and Wales.

For more than eighteen hours we three in the crew had been flying over the ocean. Since eight o’clock the previous evening, our radio had been silent. According to our estimates, we should have been in sight of Ireland, but where Ireland ought to have been was fog, and occasional glimpses of water. Suddenly through an opening in the fog we saw a big transatlantic passenger vessel. However, instead of traveling parallel with our course, she was cutting across. If we were where we thought we were, west of Ireland, no transatlantic steamer should be behaving so. Were we lost? Should we play safe and land beside the ship, or continue?

With only a couple of hours’ gasoline left, the answer to such questions might have spelled life or death to us. It was after we had decided to stake all on our somehow being right, that I took my exciting picture.

The explanation for the America’s action was easy—afterward. We had passed Ireland and were over the Irish Sea, not the Atlantic. When we saw land, not long afterward, it was Wales. Though we didn’t know that until we were told.

Having lived a peripatetic life—never longer than four years in one place, with frequent lengthy excursions away from that, I suppose pictures mean more to me than to some people. They are stabilizers on a shifting world and tend to keep records straight and memories fresh.

The pleasure I might have felt as a child in having my picture taken has been somewhat dulled latterly through facing too many lenses. However, standing behind my own Ciné-Kodak directed at others is still a very real part of “the fun of it”!

Art in Wallpaper

All the greatest art in the world, said John Ruskin, has been produced to decorate walls. You can be your own Michelangelo, your own Raphael, if you choose your wallpapers well. To secure the maximum pleasure from this pursuit, say “Show me Strahan Wallpapers” to the man in your favorite shop. Then you will revel in designs made by great artists for people who want the best.

Insist on Strahan Wallpapers When You Buy

Thomas Strahan Company
Established 1886
Factory: Chelsea, Massachusetts

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Just as certain types of habiliment are made practically obligatory by the occasion, so does the event of unquestioned refinement dictate a motor car of unquestioned prestige. . . . For years, it has been Cadillac's privilege to build for the select occasions of American society a motor car eminently befitting the need. Indeed, it is doubtful if any commercial commodity is more eloquent of its owner's position in life than a Cadillac automobile. . . .

Such prestige, of course, can be born of one thing only—a well-nigh universal agreement that Cadillac cars represent the highest attainable perfection in every phase of their excellence. And this agreement, in turn, has likewise grown from a single circumstance—a long period of undeviating adherence to the highest ideals in design and manufacture. . . . You see, undoubtedly, the finest exemplification of this in the three magnificent motor cars which now bear the Cadillac crest: the new V-8, the new V-12, and the incomparable V-16—the last now limited in its production to 400 cars for 1933. Here, surely, are the superb creations of motordom—not only in what they are and do, but in the general impression of elegance they impart to any surroundings in which they find themselves. . . . Please feel free to accept a demonstration from your Cadillac dealer—for he will be more than glad to acquaint you with these magnificent cars, regardless of the degree of your interest. Cadillac list prices begin at $2695, f. o. b. Detroit.
Where smart people gather, look for Chevrolets

It will be no news to people who get about a lot, that the new Chevrolet is taking all the honors as the smart personal car of the year. This debonair automobile is so much in evidence... down where white combers surge up sunny beaches... up where gaily-costumed figures swoop down snowy slopes... everywhere that smart people gather. And how could it be otherwise? It's such a delight to handle... with its new Starterator, that takes all the acrobatics out of starting... with its Syncro-Mesh gear-shift and Simplified Free Wheeling, that take practically all effort from driving... with its cushion-balanced six-cylinder engine, that never so much as hints at unpleasant vibration. It's simply beyond compare for reliability, and for the way it relieves you of the nuisance of constant stops for fuel. And no matter how many times you enter your Chevrolet, you'll get a pleasant shock from the genuine luxury of the interior—spacious, completely appointed, beautifully tailored. So it's not at all surprising that people who invariably do the right thing are buying Chevrolets, and recommending them to their friends, with unalloyed enthusiasm.


CHEVROLET
A GENERAL MOTORS VALUE
Making your own curtains

(Continued from page 47)

able. Then fold the selvedge back two-thirds of the way from the center front parallel to the back seam. Slip stitch loosely from the top to within 6" of the bottom of the curtain, repeat this about one-third nearer the center front of the curtain, if the materials are more than 36" wide there should be three or more rows of stitching—this is to prevent the lining from separating from the curtain. Now turn the front of your curtain material back at least 1" over the lining and baste stitch. The top of the curtain may be finished the same as the front or the material and lining may be sewed together with the edges flush.

Make French heading and attach rings as described for draw curtains, but use a larger size ring to fit a 1" or 1 1/4" rod. If there is to be a valance, you may attach the heading, sewing the rings at the top of the pleats. Attach a small ring to the outside edge of each curtain about 4" from the bottom, catch it on a small cap hook which can be screwed into the baseboard, to keep curtains in place.

French pleated valances are charming and are not too difficult to make. They hang best from a valance board which is of wood 3" wide, 1/2" thick and the length of the entire window including the wood trim. Screw the valance board across the wood trim at right angles with metal angle irons. The valance should be cut as long as the board, plus 3" for each pleat, plus 3" for the return at each end of the board. It is rarely deeper than one-sixth the curtain length and is frequently narrower. If the valance is to be straight across the lower edge it may be 10" to 14" deep; if it is to be shaped, adjust the depth to the size of the design. Always center one width of the material, piecing if necessary at each side. The valance is lined the same way as the curtains except that the lining is attached to the fabric at the bottom with blind stitch. French pleat the heading, sew a 1/2" cotton tape across the back about 1" below the top of the valance and tack the tape to the valance board.

A draped valance to be used on a single window should be made in three parts—the center swag and two jabots. You must allow for the center swag to be 6" or 8" wider than the actual length of the valance board, and the depth must be twice the distance you expect to cover when it is completed. Cut the top of the swag straight across the width of the material, the lower edge in one long shallow scallop, and the sides sloping from the bottom to the top, 3" or 4" towards the center. Cut a piece of the valance material 3" deep, the same shape and size as the scallop at the bottom of the swag. Use this to face the lower edge of the swag, attach the lining, sewing the bottom with blind stitch, the sides and top either by hand or machine. If you like, you may use a contrasting color for the facing, repeating the same in the lining of the jabot. Pleat or shir swag at each side to form soft folds; sew firmly in place and attach tape across the back near the top. Tack to the board.

The jabots look best if they are at least one-third longer than the center depth of the finished swag. The simplest way to make a jabot is to take a square of the material, fold

(Continued on page 66)
A GOLD MEDAL for this "simple and altogether charming solution"

THIS lovely house won the Better Homes in America Gold Medal awarded by the American Institute of Architects for the best one-story house built in America, 1926-1930. The exterior wall is covered with red cedar shakes covered with Cabot's Old Virginia White Collopakes. It was placed first by the judges because of its "simple and altogether charming solution of the problem".

If you are painting your house this Spring, or building a new home, Cabot's Collopakes and Cabot's Creosote Stains will give a beautiful and durable finish, inside and out, to brick, stone, stucco, cement and wood.

Write us for full information about these scientific colors, which have many advantages not found elsewhere, and are made by a patented and exclusive colloidal process.

Cabot's Collopakes For Every Paint Use

Made by the makers of Cabot's Creosote Shingle and Wood Stains

141 Milk Street
BOSTON, MASSACHUSETTS

Making your own curtains

(continued from page 65)

from one corner to the opposite corner and cut one point so as to leave a shorter edge on one side. See diagram on page 46. The folded end, at an angle, is the bottom of the jabot. Turn the piece inside out, sew sides and reverse material. Finish the top the same way as on a lined curtain. Now lay jabot in deep side or box pleats from top to bottom, sewing them in place by hand. Each jabot is tacked direct to valence board.

When portieres are necessary, have the heading touch the top of the opening so that no line of light can mar the effect. They should hang to within 1 ½ of the floor. Curtains on glass doors must cover all of the panels. Use short brackets for the rods, allow double fullness and add 6" for double headings on each length.

Curtain trimmings must be generously provided for. Box or side pleating requires three times the length of the curtain for shirring twice the measure, except in stiff material, when one and a half times is ample. Always allow 3" for inserting a corner and 2" to finish the ends of the trimming. Fringe and braid take up in sewing so purchase 9" to 12" extra for each curtain length.

All instructions have been given for a single double hung window set with stock wood trim. For houses with steel windows and plaster walls it is necessary to have an experienced man install the fixtures before measuring and making curtains.

Down the gamut of the tropical colors

(continued from page 34)

rue orange, with long loops and ends to the floor. The walls were light greenish yellow. They were first painted strong bright yellow and then broken with a very thin coat of pale yellow-green. The effect was the liveness of tender tropical foliage after a rain. This may sound a bit airy, but anyone who has been in the tropics knows that color—sun, rain and warmth on growing things.

In place of many chairs there were two pairs of small sofas—the soft, deep upholstered type. At one end of the room was a pair of shelves painted soft orange and edged with a rope molding in white. On one side was a collection of tropical shells and in the middle compartment a large shell was filled with purple Petunias. These shells were often used as decorations on the dining table. The other case held a collection of dolls of the West Indies dressed in native costumes. Blue-and-white was always a square card table with a set of four chairs in chocolate brown and yellow bamboo. There were six hassocks in brown and white, placed around the room, light enough to be pulled about to join a group. These, with the four small sofas, which were upholstered alike in plush Linen, gave the room an orderly look.

The library walls were of blue linen. The lamps and shades were white, as was the light that didn't change the vivid blue effect of the walls.

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GLASS, in your windows, has a double duty to perform. From within, it must give you a clear, sharp picture of whatever lies beyond it. From the outside, to give a truly charming atmosphere to your home, it must present even, regular reflections to passersby and guests about to enter.

Just as the famous L-O-F process revolutionized the making of window glass when it was perfected some 17 years ago, L-O-F Improved Quality Window Glass is now hailed by architects and builders as setting an entirely new standard of quality in glass for windows. A flatness of surface hitherto considered unattainable in window glass is its outstanding characteristic, although its enduring brilliancy and the high metal quality and thorough annealing, which makes it remarkably easy to cut, are factors of almost equal importance. Do not fail to ask your architect about L-O-F Improved Quality Window Glass for your new home or any changes in or additions to the one you live in now.

The unretouched photograph of the Fisher Building, Detroit, (shown above) was taken through Libbey-Owens-Ford Improved Quality Window Glass. This glass is so flat and of such exceptionally high quality that, through it, the detail of those many vertical lines is remarkably clear and sharp even to the keenly critical eye of the camera. This is regarded as one of the most exacting tests of window glass that can be made.

Libbey-Owens-Ford Quality Glass

The L-O-F label is your protection. Always look for it. In either "A" or "B" Quality, a blue label indicates double strength, a red label single strength.

The photograph in the circle is doubly convincing evidence of the fact that this glass gives a clearer, sharper vision. There is no difference in the way the Tower appears through the glass or above it.
Italian provincial furniture

(continued from page 43)

influenced by ornamentation and complexity of materials. Venice by painting in beautiful soft colors rather than gilding and carving, while Rome, furthest away of all from the source of inspiration, would have chosen to copy the French, with an eye to what the shades of Michelangelo would have thought about it, in a scale to fit the Vatican. Naples was under the Spanish Royal House and everything that came to the city of Santa Lucia was by way of Madrid. Except the Irish and Scotch colony that arrived with Nelson and Lady Hamilton and whose familiar Gaelic names appear in many of the Neapolitan families of today.

Florence, the capital of Tuscany, was led by the declining Medici family. While the elegance of France was imitated there in all and sundry, we cannot discount the strong English version of this period, as it was unique to Italy. Robert Dudley, one of the great Norfolk family, was engaged by Ferdinand de Medici, Grand Duke of Tuscany, to undertake the building of the port of Leghorn for Florence. He was an engineer by profession, but a man of wide culture. In the years that he spent there, building the jetties and lighthouses, he amused himself by producing English furniture. He

“MY FURNITURE AND FLOORS HAVE ALWAYS BEEN WAXED”... says

Mrs. Hamilton Fish Jr.

As right. A glimpse of the entrance hall in the Fish home showing fine examples of Early American furniture.

“Nothing equals the

Genuine JOHNSON’S WAX for preserving the beauty of wood”

YOU, TOO, CAN ADD CHARM TO YOUR HOME THIS ECONOMICAL WAY

• Everyone stepping into Mrs. Fish’s beautiful home must immediately become conscious of the radiantly polished floors. Not in one room only but in every room in the house Johnson-waxed floors provide the perfect setting for her fine furniture. Flawless tables, mahogany bureaus, corner cupboards and highboys glow with a satiny-like sheen.

• For years Johnson’s Wax has protected these choice pieces from wear and given them a rich, mellow polish. Because of its use in America’s finest homes you may be surprised to learn that Johnson’s Wax is decidedly economical! A little goes a long way — gives greater beauty — longer-lasting protection. A richer polish is built up with each application of Johnson’s Wax.

• Try it in your own home and see how it simplifies housework — cuts dusting in half — brightens and protects floors and linoleum — eliminates floor-scrubbing.

• Johnson’s Wax (paste or liquid) is for sale at grocery, hardware, paint, drug and department stores.

• Rent the Johnson’s Electric Polisher from your dealer at a small cost.

Send coupon for trial size JOHNSON’S WAX

S. C. Johnson & Son, Inc., Dept. N.G., Racine, Wisconsin

Enclosed is $0.75 for trial size Johnson’s Wax and very interesting booklet.

Name:

Address:

City and State

Rooms to grow old in

(continued from page 24)

being for the same level of everyday. Concrete beauty is a honey pot that can dry. In the rooms of contentment we are making for, we must beware of the engulfing decorating effect. The rooms to grow old in should have eliminated all disturbing fads and fancies. Their keystones are serenity. Their builders make no concessions on one thing or another to satisfy esthetics. Their furniture formations are sure, making for rhythm in arrangement, their colors all merging into a pattern so satisfying to the eyes that it is accepted without analysis as something bred of the spirit of the place. The vision of what is to come to pass must be embraced and considered in large outline before we open the van, the chests and coffers that contain the souvenirs of our yesterdays.

What shall we keep of the past and what discarded? That is the problem disrupting each individual’s morass of sentiment or sentimentality and cuts a long cancerous acquisitive habit. We must keep what comforts us—a reasonable amount of it—for the habituating wax is intensifying to stay with and find our peace in must be what we have wanted for a long time, constituted. The cushiony things may be as deep and downy as any fear of h insignificance might long to run to. Our alr wooden servants need not be discarded from one tree: walnut, pine, or mahogany, as many of our departed furnishing mentors once demanded. There are ways and means of invoking genius to put a stop to any little furniture wars. We have always had a sneaking affection for, or some one else liked very much—a poor thing but our own through long association—ugly mayup, or bastard, may find the perfect disguise for its stigma. One chair, yes, or desk or what-not, one garrulous old friend we feel we cannot live without; but that does mean we cannot mean we can keep whole litters of bothers. The creature who must cart everything will end with voices to these rooms he is setting up for permanency perhaps that will be. Those who move into this never land of making roous that rooms which minister to our needs—rooms dreamed of as so blessed that they will need few future changes beyond the replacement of wear and tear, must be simple places; austere they must be. Where is the room to keep—to have and hold forever and a day—must be simple places; austere they need never be. Then it will be well to allow for some of those unclustered stretches of whatever summer sunlight and winter firelight can play about us without encountering one dusty object. Many windows we shall need, for the changing seasons knocking at them will mean more to us when Father Time has said that it is about time to sit still and watch some of the wonder of their passing.

Houses to stay in, and rooms to keep. How restful it all sounds. It would have been wiser to ponder more about it long ago, but it needed the world crisis to clarify the slogan into a sign-post. As we see it clearly, each of us begins to plan one good happy dwelling places whose lock close on something near satisfaction.

—WILHELM MELLS.
Who has not wished that one room, at least, might be done in the best Colonial manner?

TASTES in home decoration differ—fortunately—but there are few of us indeed who do not have an affection for furniture of the Colonial period. In the simple, graceful lines of a tilt-top table, a bow-back Windsor, or a solid maple chest with its "willow" brasses, all the glamour and color of Early America seem recaptured. About such pieces is something; forever reminiscent of villages and commons and wide New England streets.

Naturally, not all Colonial furniture is equally desirable in our present-day scheme of things. But Whitney Colonial reproductions, copied from famous pieces now treasured in private collections or guarded in museums, place before you the better designs of the Early American centuries at reasonable prices. Authentically reproduced in New England sunny maple and rock birch, by competent workmen trained in the Colonial tradition, this is furniture you will be proud to have your friends see.

In country place, small suburban cottage or city apartment, Whitney furniture is for use throughout the house. In the bedroom, for example, what could be more appropriate than Whitney beds, actual copies in solid maple of famous Early American bedsteads! To go with them are generous chests of drawers, sturdy and masculine. A maple stand, with the fluted Sheraton legs, is ideal for lamp and telephone and books. A dressing glass, Chippendale mirror and Cape Cod rocker with pert ruffles are other pieces you will wish to consider in building your bedroom.

Do not imagine that Whitney furniture must be purchased in "suites." On the contrary, you can buy one or two pieces at a time, and add to your collection as inclination dictates. Whitney patterns are "open stock." Each piece is hand-pegged; each piece carries a triple guarantee. Exclusive Whitney dealers, located throughout the country, will be glad to help you make your selections. Ask them or write to us, for a free copy of the booklet, "How to Furnish Your Home in True Colonial Style." A coupon is below for your convenience.

Illustrated are: Twin beds 536 ($20 each); Night table 439 ($26.50); Cape Cod chair 3019 ($34.70); Chests of drawers 513 ($36.10 each); Dressing table 414 ($21.50); Bench 662 ($13.50); Mirror 242 ($8).

W. F. WHITNEY CO., So. Amherst, Mass. Department DC-4-53
Please send me a copy of your booklet, "How to Furnish Your Home in True Colonial Style." Also tell me where I can see the nearest Whitney House.

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NAME OF NEAREST FURNITURE STORE


**General Electric sets new standards in electric refrigeration!** New beauty—new styling—new features—more value per dollar. The new 10 G-E freezes more ice faster—consumes less current—operates so quietly you scarcely hear it. New all-steel cabinets are gleaming porcelain inside and out—beautifully modern in design. See them all at the G-E dealer's. No other mechanism has matched the Monitor Top record for dependable, trouble-free service. Within walls of ageless steel every moving part is sealed against air, dirt and moisture; safer from neglect or abuse; requiring no attention, not even oiling. 1 out of 3 electric refrigerators in use today is a G-E Monitor Top.

There's a General Electric model, size and price to exactly meet your requirements. Terms as low as $7 down and $7 a month.

**We urge comparison of the G-E freezer with any other refrigerators carrying a 1-Year Warranty. Prices as low as $99.50 with tax and delivery.**

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**TEN STAR FEATURES!**

- **New Monitor Top**—sliking beauty with smooth walls. Famous "on-top" sealed-in-steel mechanism.
- **New All-Steel Cabinets,** porcelain inside and out. Sturdy, modern, styled for years.
- **New Sliding Shelves,** adjustable in height. More usable storage space. Shelves slide out at finger's touch.
- **New Stainless Steel Freezing Chamber,** Cannot chip or rust. Freezes more ice faster. Open, sanitary; no food odors. Easier cleaned.
- **New Semi-Automatic Temperature Control** for fast or slow freezing. Equipped with new G-E Defrost Refrigeration uninterrupted.
- **New Automatic Interior Lighting,** When door opens, interior is flooded with light.
- **New Foot-Pedal Door Opener,** Door swings open at touch of toe on floor pedal.
- **Completely Equipped with Food Containers of covered glass, Chiller Tray, and Vegetable Pan.**
- **Carries the Unparalleled 4-YEAR SERVICE PLAN** of General Electric... the world's largest electrical manufacturer.

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**The old-fashioned tea party returns**

(CONTINUED FROM PAGE 49)

- **PEGAM Wafers**
  - 3/4 cup brown sugar
  - 2 eggs
  - 3 drops vanilla
  - 2 tablespoons melted butter
  - 1 cup flour
  - 2 teaspoons baking powder
  - pinch of salt
  - grated nutmeg
  - 1/4 cup milk
  - 2 tablespoons softened butter
  - 1/2 teaspoon baking powder
  - pinch of salt

- **Antique Cookies**
  - 3/4 cup brown sugar
  - 2 eggs
  - 1 cup milk
  - 2 tablespoons baking powder
  - pinch of salt
  - grated nutmeg

- **Cheese Cookies**
  - 1/2 cup sugar
  - 1 cup egg
  - 1/4 cup milk
  - 2 tablespoons baking powder
  - pinch of salt
  - grated nutmeg

- **Mix together and roll very thin. Bake with great care in a moderate oven.**

**Virginia Sponge Bread**

- 1 qt. milk, put on to boil. Stir in corn meal until it thickens. Take from stove, add two or three eggs, a little salt, lamp of butter, one teaspoon of baking powder. Bake in a buttered baking dish 30 to 45 minutes. Serve hot in baking dish.

**Nur Bread**

- 3/4 cup sugar
  - 1 cup milk
  - 2 eggs
  - pinch of salt
  - 1/2 cup chopped nuts

- Mix ingredients and let stand 20 minutes before baking. Cut thin and spread with butter.

**Gems**

- 3/4 cup sugar
  - 2 tablespoons melted butter
  - 1 teaspoon baking powder
  - pinch of salt
  - grated nutmeg

- Place mixture in muffin or fritter tins. Bake in a hot oven for fifteen minutes. Serve hot, Split, butter and serve with jam.

**Thinle Biscuits**

- 1 cup flour
  - 1 tablespoon baking powder
  - pinch of salt
  - grated nutmeg
  - 1/2 cup milk

- Mix with flour and melted butter together, then add eggs and milk. Put salt and butter and flour in a powder mixture and make into a butter. Bake in greased pans for fifteen minutes in a hot oven. Split, butter and serve with jam.

**Peanut Butter Sandwiches**

- With a wooden spoon mix flour, baking powder, salt, sugar and butter. When well mixed add the milk and mix gently. Spread lightly on a mixing board to a thickness of one inch and cut with a thimble. Dust a shallow pan with flour, place biscuits in this and bake ten or fifteen minutes in a hot oven. Split and butter. Serve hot.

**Cucumber or Tomato Sandwiches**

- Wash the tomato or cucumber in French dressing before placing between slices of buttered bread.

**Peanut Butter Sandwiches**

- Make a paste of peanut butter and tomato catsup with finely chopped sweet pickles. Spread on thin slices of white bread and cover with a small piece of lettuce.

**Cinnamon Toast**

- Butter slices of bread, toast and, while still warm spread with honey with a paint brush. Sprinkle with light brown sugar and plenty of cinnamon and co-toast.
Sloane’s has created a new service in Interior Decoration for those who are desirous of living in beautiful homes. Here in The Four Centuries—an entire floor—are gathered together many things of the finest that four centuries have given us in decorative art.

Antiques, Reproductions and modern pieces inspired by the genius of the past. Twenty-four rooms that set forth the soft mellow charm of tradition gracefully acquiescent to the demands of contemporary living. The services of The Four Centuries are available to assist in the choosing of a single piece or with the most difficult problems in decoration.

Illustrated at top is the Georgian Living Room... the Recamier Love Seats in white damask are directly above ... at the left is the Backgammon Room.

W. & J. SLOANE
575 FIFTH AVENUE, AT 47th STREET
that deserve special mention are the Chinese Cabbages of which four distinct varieties have gained a foothold in American amateur gardens—Pak-choi, Wong-look, Chichi-fi and Pak-choi. These are distinct from our Cabbages. They appeal especially to people who have difficulty in digesting ordinary Cabbage, because they are easily digestible, with no unpleasant after effects. They are equally delicious as salad, cold, slow or well cooked. The correct way to cook them is to cover the broken pieces with boiling water, allow them to stand until cold, drain, cover them a second time with boiling water and boil twenty-five minutes, drain and serve with Hollandaise or white sauce. For salad cover the broken pieces with boiling water, let stand five or ten minutes, drain, chill with ice water, drain again, shake dry in a cheesecloth bag at Viebys, with Mayonnaise or French dressing.

As Chinese Cabbage resents being transplanted, sow the seed thinly where the plants are to remain and thin them several times when they start to crowd—until the final ones stand 15 or 18" apart. Use the thinnings for greens or salad. The plants quickly run to seed so the sowings must be made in early spring for the summer table and in June for that of the autumn. From sowing until maturity of full grown is about four months. Endive is distinctly a cooler weather salad or vegetable use. The plants are started in late spring, transplanted in midsummer where they are to mature and in the autumn when their centers show tan while the outer leaves are drawn together above the centers and either tied in that position or covered with large drain tiles or mailing paper and encourage blanching, a process which requires a week to three weeks and makes the leaves tenderer and less bitter than if used green. As this process makes the plants prone to decay during mild and warm weather only a few should be covered at any one time.

**AFTER ENDIVE**

Withifot or French Endive and Barbe de Capucin, which somewhat resemble Endive in flavor, are both produced from Chicory roots. They are dainty, slightly bitter, white (or sometimes pink) salads easy to produce in late fall and early winter. Thus they continue the season where Endive leaves off. The seed is sown and the plants grown in the garden like Parsnips. They require the entire season. In late fall the plants are dug, all but an inch of the tops cut off and the roots buried in earth in a cool cellar. For Witloof they are shortened to six or eight inches, stood erect and covered with six or eight inches of damp manure, decayed sawdust, or shredded peatmoss. In a month or six weeks examination will show newly developed roots. After washing and breaking apart these are ready to serve with a dressing.

Barbe de Capucin is even easier to produce. These plants, though as yet described, are merely laid horizontally in rows on a layer of earth or the other materials mentioned above, covered on one or two with the material and this with another layer of roots set back a little from the first row and so on, the layers alternating until the sloping or pyramidal pile is perhaps two feet high. This is kept moist by occasional watering. In about a month new leaves will be formed, are cut the roots continue to produce for several weeks.

As piquant plants to add to salads of less pronounced flavor Chives, little seedling Celery and Onion plants cut like Peppergrass with scissors, and various culinary herbs are valuable. Among these last are Marjoram, Parsley, Summer Savory, Tarragon, Thyme, Basil, Basil, Chervil, Camomile and Fennel—all to be used in littleodors to be employed in making the dressings. Just look at that list again and think what a wealth of new flavors you may have by using the plants singly or in combination!

**MUSTARD**

If you are addicted to greens but so far have confined yourself to Spinach and have been disappointed because this plant so quickly rushes to seed, suppose you sow Mustard as soon as the ground can be worked in the spring. Good varieties are: Black-seed, Bubble, Fancy, Elephant’s Ear, White London, Giant Southern Curled, and Chinese. They are extra quick growers. In about three weeks leaves will be ready for use in salads. These plants may be cut for salad. Their flavor suggests Watercress but is distinct. In another week or two the plants will be large enough for a dish of greens.

New Zealand Spinach is a good plant to follow Mustard. It supplies leaves and succulent tips of stems all summer until frost kills the plants.

During August, Fetticus or Lamb’s Lettuce and ordinary Spinach seed may be scattered anywhere the ground is bare or even among New Zealand Spinach, Corn, Tomatoes or other crops that will be killed by frost. The seedlings are hardy, so these are large enough to pull in the fall may be used in spring before spring sown seed could produce new plants. Thus Spinach, being a good substitute for lettuce, may be had during the entire season.

We may start the season of several salad vegetables earlier in the spring than in the open garden by using hot-beds and extend it in the fall—even through the winter in mild localities—by means of coldframes which, like hothouses, are also useful in the spring.

If we wish we may make our flower gardens do double duty with certain plants. Okra, or a green variety of Runner Beans, which some of us already grow for their brilliant flowers and the humming birds these attract, are especially delicious. If you remember the shell beans are still soft and have not yet begun to develop into pods, you may have by using the plants singly or in combination!

**Fresh flavors in the vegetable garden**

(Continued on page 57)
"I'm not going to wait any longer!"

Perhaps you have wanted a Packard for years, but have felt it was beyond your means.

Then read this letter, written by a man who, like yourself, has felt he couldn't afford a Packard. He says:

"Last Saturday I accepted the invitation of a Packard dealer to slip into the driver's seat and test out a new Packard in my own way. For the best part of the afternoon, my wife and I drove that Packard as we would our own car—over roads we have driven many, many times before.

"That ride was a revelation. I drove faster than I'd ever driven before—yet with a perfect sense of security. The car was so quiet that even at top speeds my wife and I could talk without raising our voices. The steering was so easy it was almost automatic. When we struck a rough road, I set myself for the bumps—but none came. I tried the brake selector and ventilation control and ride control. Why, this car is even adjustable to the mood of the driver!

"That ride made me want a Packard as I had never wanted any other car. But I didn't see how I could afford one.

"Then I got to figuring. I put down all the upkeep costs of a Packard against those of my present car. License, insurance, garage and tires are the same for both cars. With the new economy features of today's Packards, gas and oil run about the same. And repairs? Nothing to worry about there. For last year the Packard factory sold only $15.31 worth of repair parts for each Packard on the road. And while the purchase price of a Packard is a little higher than that of my present car, I know from the experience of my friends that a Packard will last a lot longer.

"That bit of figuring decided me. These new Packards are finer than I thought any car could be—and I'm convinced they will cost less over a period of years. So I'm not going to wait any longer. Tomorrow I'm going to make one of them mine."

We believe the new Packards are the finest cars America has ever seen—and we believe a comparison with other fine cars will prove it. Go to your Packard dealer and take the wheel of a new Packard. Drive it over roads you know by heart. Compare it with every other fine car 1933 can offer. We know then your next car will be a Packard.

PACKARD ASK THE MAN WHO OWNS ONE

The Packard Eight .......... $2150 at Detroit. 
The Packard Super-Eight .... $2750 at Detroit. 
The Packard Twelve ........ $3720 at Detroit.
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KENWOOD SLUMBER THROW—A sturdy basket-weave robe, for informal couch use or as an extra cover in camp or country home. A year-round Throw that will stand endless usage. In 9 colors. Ribbon bound.

KENWOOD SUPREME—The aristocrat of blankets, luxurious in every detail, made of the world’s choicest gossamer wools. Soft, velvety nap. In 8 delicate colors.


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Fresh flavors in the vegetable garden

(CONTINUED FROM PAGE 72)

The Hyacinth Bean, so generally a tall annual climber because of its abundant foliage and ornamental purple flowers, is widely used in the tropics where it is a native. Try some this summer.

Calendula, whose large yellow or orange flowers we prize so highly, was formerly such an important "growing" that it was called Pot Marigold, the young plants being cut and prepared like Spinach. As they are erect growing and smooth leaved (in comparison with many Spinach varieties) they are easy to make free from grit.

Ice Plant (Mesembryanthemum) which we grow as a summer annual mainly for its peculiar, ornamental foliage is highly prized in warm countries for its thick, tart leaves which are eaten either separately or mixed with other salad plants or used as a pot herb.

The young leaves and flowers of Nasturtium make delicious, piquant sandwiches and salads and the immature but nearly fall grown fruits, when pickled in vinegar, are a fair substitute for French capers.

Chives, or Cives, which we often grow as edgings around spring bulb and early flowering perennial beds for their abundant dainty foliage and little plumes of small lavender flowers, have a mild Onion-like flavor especially pleasing in spring salads. They may be had weeks before Onion foliage in the open garden is large enough to cut.

The plants may also be grown in hot-beds and coldframes during winter and early spring.

Among the more curious vegetables are Haricots (or Asparagus Beans) whose slender, cylindrical pods, often eighteen inches long, are borne singly or in pairs on ornamental vines eight to twelve feet tall. These pods consist mostly of pulp which, while immature, is more delicately flavored than that of our common Beans.

Windors and Broad Beans are of easiest culture provided they are sown as soon as the ground can be worked in early spring. The plants are ruggedly hardy so can stand spring frost. Unless sown early the plants are almost certain to produce few or no pods, usually because they can not stand hot weather or are attacked by plant lice or blister beetles or both. When started early the shelled young Beans will be ready for the table several weeks before the Limas in the same garden are large enough to use. Their flavor is as distinct from that of either the Limas or the "shell" Beans of our common garden varieties as the plants are in their stiff, erect habit of growth.

The rat-tail Radish is another curiosity. Its slender pods, eight or ten inches long, and often violet tinted, are piquant and pungent when eaten either raw or when pickled in vinegar. Cultivation is the same as for our common Radishes.

(CONTINUED ON PAGE 74)

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REMNANTS


ORNAMENTAL SEEDS

ORNAMENTAL SEEDS. The French or Globe Artichoke is the easiest of all vegetables to grow, bar none. All that is necessary is to plant the tubers in some out of the way corner where the soil is rich and moist and forget them until the tops die in the autumn. From that time forward until start to grow in spring the tubers may be dug as needed. One quart of tubers will be enough to start a patch. When received from the seedsmen they will probably be shriveled. Never mind! They will grow! Plant them a foot or two apart and let them shift for themselves. The plants are tall and sturdy, attractive in blossom during late summer and no matter how many are dug for use enough will remain in the ground to keep the patch growing year after year. If they are fed manure or other fertilizer, they will produce large, fine and more tubers. In the meantime prepare your ground for this Artichoke with potatoes. No matter how cooked the tubers are never mealy, always moist. Favorite ways of preparing them are escalloping and steaming. In the latter way (and when boiled) they are served with white or Heidelberg or Weissenbiero, and compare with them in delicacy of flavor when served in these ways. The French or Globe Artichoke is developed in France. Its large flower buds are the edible parts. The plant is highly ornamental, so deserves a place in the flower garden. A big novelty worth growing. And its white and its large blue flowers which appear in late summer—provided the buds are not cut for the table. Like the flowers from this Artichoke the French is a perennial but the plants rarely continue productive more than four years. Some of them are killed each winter so it is advisable to grow new plants each year. I know of their being grown successfully near Oswego, New York. A. A. Leonard & Son, Peru, Pa. Free booklet. A. M. Leonard & Son, Peru, Pa.

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326 Woodridge St., Manchester, Conn.

SOURWOODS

VINES

Seek and find

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WILMACO GARDENS

326 Woodridge St., Manchester, Conn.
Here are Anemones to span the garden year

(continued from page 53)

one-half to three feet in height. Though they need rich, moist soil, they also require perfect drainage and some shade. They are particularly handsome against a background of conifers, which also give them some of the winter protection they need. They appear above the ground later in spring than most plants.

I have saved the most versatile member of the family for last. This Harts tongue group is a different type of plant entirely, fiery blooms of the hot Mediterranean countries, that have been hybridized and become perhaps the most sophisticated. Their flowers are many times larger, and their brilliant coloring runs much to red and scarlet. Their natural blooming time comes largely through midwinter, though it may be prolonged through many months of fall, winter and spring with the Saint Brigid Anemones.

CONCERNING HARDINESS

The great drawback has been the lack of hardiness; but while the scarlet and red stellata types may be still better only for Southern gardens, the Saint Brigid have been bred to much greater hardiness in the foothills of our bitter Cascade Mountains. These and the French De Caen's both belong to Anemone coronaria. We need not feel any regret, however, for the more tender members; when we look upon these new hybrids of red, flame, rose, pink; purple, violet, mauve and a few blues; also cream, white, bicolor and splashed. The beauty of the red and its variation, single and double, has not been lost, but it has been presented in new form. This Anemone has been improved in such a way that the flowers are held upon the plant, unlike the wild type where they appear above the ground later in spring.

The time of bloom is desirable. It is perhaps better to wait until November to plant, then mulch, and count upon bloom in early spring. Spring planting brings summer bloom, but hot weather tends to make this smaller, and ruins them through their season. Their greatest value is through the dark and dreary days of the year, sturdy and cheerily bright, later holding on with the spring flowers. Purple and lavender shades of the Saint Brigid are an unusual ground with the golden Daffodils, but make a very satisfactory contrast both in habit and flower, and later hiding the dying foliage of the Daffodils.

The cornus about three inches deep, and eight to ten inches apart. Leafmold in large quantities with a good fibrous garden loam is most to the taste. Plant food rather high in potassium is the most satisfactory, and produces a harder growth.

VARIOUS MATTERS

As fungus root rot is the great enemy, it is better whenever possible to plant in different places from year to year. Treating the soil with semen is also an aid. Watch the older corms from the center not that sometimes does not appear upon the surface. Saint Brigid Anemones will begin to bloom in about seven months from seed, planted the same day as the bulbs. Here, too, is a departure from the usual method, for seedlings seem to suffer a severe check from shifting, and the first sowing is done to an exact place where they may remain through their entire season of growth, bloom and ripening. When sown in late spring, partial shade is best, particularly if that from deciduous trees or shrubs may be had.

When cutting take a long stem down to the base of the plant, though be very careful not to damage the buds that are just breaking through here from the crown. Of course, like all flowers, those that are wanted for continuous bloom, these must not be allowed to seed early in the season. As cut flowers they are among the most lasting, and florists are using them considerably through the winter holidays. Plunge the blossoms at once into cold water up to the sepals for a few minutes before arranging. Later if they droop, hold the stem between the upper collateral of leaves and the flower head under running cold water for four or five minutes. If this is not sufficient to revive them, plunge them into cold water to the flower head, and set them in the dark for an hour or two.

APRIL, 1933

Makes Poor Soil Good—and Good Soil Better

What Peat Moss Is

Perhaps you have never heard of peat moss. Or, possibly, if you have, the word doesn't mean anything very definite.

Peat moss is a particular kind of peat. As peats are named according to botanical composition it might even more accurately be called "moss peat" rather than peat moss; because it is a type of peat that was formed from various mosses. Moss peat is indeed descriptive and does clearly distinguish it from other types and different grades of peat often erroneously called and often sold as peat moss.

Peat is found in all countries. And yet, the particular type of peat moss properly prepared and perfectly adaptable to garden use comes to us, at present, only from Germany and Holland. It might rightfully be termed "decayed vegetable matter" or "humus" in a state of arrested decay—a source of organic matter that is distinctly out of the class of just "humus". A soil improver free from weed seeds, highly absorbent and retentive of moisture, rich in carbonaceous matter, and free from harmful mineral contents—combined advantages found in no other soil improver.

What Peat Moss does for you

Peat moss will prepare any soil for garden purposes and will improve the best growing soil, both physically and in fertility. It breaks up and renders more fertile heavy, clay soils. It binds and gives more body to loose sandy soil. It assures constancy of moisture about the plant root level at all times. It acts as a reservoir for plant food applied in the form of commercial fertilizer.

Peat moss used as a Summer mulch does away with the back breaking toil of weeding and cultivating . . . adds a touch of neusness and freshness to every part of the garden. No other one material available for garden use will do for the garden half the things which peat moss does.

If you have never used peat moss a delightful experience awaits you. You will find it so different from anything else you might have used. You may use it literally, confident of good results. Your garden will be one for you to take pride in—for all to admire. Don't deny yourself this pleasure—this safety. It is folly to be ever tempted to employ a "bargain" substitute.

Why not, at this time, consider peat moss as a garden aid? Your dealer will be glad to tell you more about it, and gladly recommend how much you should use for your particular type of soil. We, too, offer to lend our aid.

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Jacobsen Power Mowers will save you on your lawn-care budget, year after year. There is a model for every kind and size of lawn—from the 20-inch "Simplex" to the 66-inch "Twin Gang"—in wheel or roller types.

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A BUSHY TYPE

Linum monogynea, that makes the most delightful little bushy matting, neat and compact and about a foot in height, is said to be covered for most of the summer with large, glancing white blossoms. These I have never seen for though I have more than once conjured the little bushes into being from a packet of seed I was unable to transplant, but once established it is a reliable perennial. It is offered in this country.

SOUTHERN COUSIN

Considered by many to be even more desirable than Linum perenne is L. turkestanica, native of southern Europe, and differing from the above in being slightly taller, the flowers slightly larger and blue in spite of a delicate line of other color down each petal. It is less fugalicious than L. perenne, according to Clarence Elliott, if picked just before it opens, lasts well in water. From its southern habitat it might be thought tender, but it has proved quite hardy here, though it is certainly not long-lived. L. turkestanica, from our western country, I once grew in the rock garden and found it distinctly inferior to either of the foregoing, though a good deal like them. Its blue is less definite, its height greater and its habit less graceful. Save in a collection I think it is not worth growing.

But Linum austriacum is a delightful free-flowering species for the rock garden with substantial bright blue flowers and a fountain of stems of no great height, not usually more than nine inches. This is perhaps a better plant than the dainty little L. alpinum, standing erect where the latter sprays and the apricot-bud Poppies continued for many weeks. Many fine clusters were inserted along the edge and the branches of the Flax drawn down to create a shower effect that was very pretty.

Flaxflowers for dancing in the sunshine

(Continued from page 75)

the plants are cut back to about six inches new growth will be encouraged and a new crop of flowers probably produced. This is a charming and be-
ginning plant for use anywhere in the garden, whether set to wave its deli-
crate stems from a height in the rock garden or to confound the fat re-
spectability of the habitual border dwellers.

The late flowered form, L. perenne album, is also a lovely thing, though less often seen. I once had a mass planting of it against a low wall that was seeded with gray Cerastium. This made a delightful picture. Once also I planted a broad edge of the blue form along a wide border, tender with the bright Spanish Poppy, Papaver rupelfragum, and May Flower-
ing Tulips in tones of lavender. This gave long flowering, for though the Tulips were soon over the Flax and the apricot-bud Poppies continued for

many weeks. Bins of low pink brushes were inserted along the edge and the branches of the Flax drawn down to create a shower effect that was very pretty.

(Continued on page 77)
Flaxflowers for dancing in the sunshine

(continued from page 76)

about a foot tall but with me is not
a good sower, not so good nor so
showy as a plant I have had as Linum
caespitifolium, which Mr. Farrer says
cannot be separated from the fore­
gen., L. repandum. Introduced from
Austria a little more than a hundred
years ago, is also a fine yellow-flowered
form close to L. flavum, but with
the blossoms set in a closer head. None
of these is perhaps very long lived, therefore it is well to raise them oc­casionally from seed to insure their
permanence in the garden. L. scherèni,
the so-called Tree Flax, is not a tree but a quaint little bushling from
high places in the Island of Crete,
evonian, and commonly with large
yellow blossoms; but with me it does not
prove hardy.

Those who have devoured the pages
of Mr. Farrer's English Rock Garden
have perhaps among them a little yellow-Flaxed Flax thus de­scribed. "Linum spectabile is per­haps the most to be desired of all. It makes a quite tight small mass of
leaves, narrow, fine, frail, and huddled so that the whole looks exactly
like a cushion of Douglassi Vittadinian: in which, however, sit sternest the
flaming cups of gold, each by itself in the similar cymbals of Geranium
ricuticulata—" and so on. But where is
this jewel of the "mountain region of
Cadius in Caria and Timolus in
Lolit:" to be found? It has been in no
seed list that I have ever seen, I seek it still in vain. It is perhaps such ap­parently hopeless quests that give gar­dening its peculiar zest. But I should
like to find it.

To return to level ground and the
closely attainable, the so-called Scar­let Flax, a hardy annual, may be had
by any one. And if a succession of sowings be made from early spring
every two weeks, its racy-colored
salvars may be enjoyed in the garden
the summer and autumn through. This
is Linum grandiflorum and it is said
that there are rose and white and pale blue forms of it, but I have never
seen them. This native of Algeria is
a valuable border annual, doing effi­cient work in lightening the heavier
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autumn they continue their cheerful
display in the greenhouse or con­servatory.

Less well known is a little annual
Flax that is said to be frequently met
with in the Alps and sub-Alps of
Europe, Western Asia and the Canary
Islands. This is L. corticosticum. It
has little oblong leaves and small
white flowers. I grew it long ago
summer and autumn through. This
is Linum grandiflorum and it is said
that there are rose and white and pale blue forms of it, but I have never
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Growing Dahlias from Seed

It is surprising how few gardeners, even among Dahlia enthusiasts, have ever tried growing this remarkably versatile flower from seed. I well remember my own surprise, upon my first attempt, in discovering how easily they could be grown, and how vigorously and rapidly, once started, they developed into really full-sized flowering plants.

As to the reasons for growing one's own, there are several. First of all there is the satisfaction that comes from it. The most beautiful Dahlias you can possibly buy as a named variety, with a little care, are clones and not种, as long as your arm, cannot possibly give quite as much of a thrill as a really fine flower of your own raising, knowing that there is probably not another exactly like it in existence, and that it is within your ability to perpetuate it if you desire to. There is also the consideration of expense — which with most of us, these days, is a very real consideration. For the price of a single root of any comparatively new variety, one may get seeds to produce all the plants there will space for on the average small place.

While all types of Dahlias may be grown from seed, the singles, semi-doubles, and especially the new Dwarf Bedding types, which have grown so popular abroad and are now becoming eagerly sought after here, are especially easily grown. It is no exaggeration to say that Dahlias of this type may be produced from seed quite as easily as such common and generally annual, as Marigolds and Zinnias. The doubles, such as the Decorative, Show and Exhibition types, require somewhat longer to come into bloom but even these, except in sections where the season is very short, will give a fair number of flowers the first season from seed sown in the open.

The extent to which the growing of Dahlias from seed has been taken up by amateur gardeners is indicated by the fact that one of the leading catalogs advertises nearly half a page to them, offering nine distinctly different types. Some of the Dahlia specialists list seed saved from the leading named show varieties, so that the Dahlia enthusiast interested especially in exhibiting can start with a fair chance of obtaining really first-class flowers for prize-winning in the seedling classes. One of the most sensational prize-winners of recent years, on a national scale, was grown from such seeds. Named varieties do not come true from seed, but the type and the individual characteristics of varieties are largely determined by the parentage, though seed from doubles will produce a small percentage of semi-double or single flowers. The grower who wishes to experiment on a small scale, I would recommend particularly the trial of some of the beautiful, clear-colored, early-growing new types such as Coltness Gem, a bright scarlet single; Coltness Gem Hybrids, in mixed colors; and Unwin’s Dwarf Hybrids, semi-doubles in a variety of very attractive, artistic shades, and reaching the blooming stage very quickly.

While seed may be sown directly in the open border, as soon as danger from late frosts is past, it is better to use flats, or a special shallow tray, containing sufficient sand to assure active drainage and enough humus or peatmoss to prevent surface drouth. The seedlings transplant readily, the tiny tuberous root begins to form almost as soon as the first true leaves, and this undoubtedly helps to sustain the plant until it is re-established. No trimming back is necessary, and the seedlings are sturdy enough to be transferred directly from the seed-bed in a sheltered place, as the vigorous-growing little seedlings will be ready for transplanting in a few weeks, and, if an ordinary seed-bed is stirred, will produce from seed quite as easily as from the tuberous roots. From the very start, and require more food and watering than do either flowers or vegetables, two is likely to be buried deep; just enough sand or light soil to cover them from sight is sufficient.

—F. F. Rockwell.

Delphinums
As Never Before

You can get our very choicest Delphiniums for what you used to pay for the usual run-of-the-mill kinds.

In our new catalog is a charming and lovely variety, many of them from the finest European gardens. All of these Delphiniums are carefully selected and individually sorted to provide the absolute handsomest. Nowhere can you get such a list of Delphiniums for such a small sum.
FOR WHITE PAINT and WINDOWS

This is the easy way to keep white paint clean and windows clear. Just a rub with Wright's Silver Cream and a wipe with a clean cloth and all trace of dirt is whisked away. Wright's Silver Cream is the favorite household cleaner for a score of other tasks, too. Send for a free sample jar.

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108 Emerald Street, Keene, N. H.

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Silver Cream

HE HAD NEVER HEARD OF ROLSCREENS

Beno unacquainted with Rollscreens of Pella is one of the few reasons why any householder should continue to be satisfied with ugly, troublesome, light-obstruct­ ing, old-fashioned screens.

Permanently installed, Rollscreens need not be put up and taken down each year. A touch of the fingers, and they roll up or down onto hidden rollers—like a window shade—out of the way and sight. A pull and they're on duty. No wide frames to shut out light. No trouble getting at flower boxes or window outsides. Made with special, electropolished "Aluminum"—strong, clear-view wire-cloth that will far outlive boxes or window outsides. Made with

a complete Mosse Trouseau of table linens, towels and bed linens, beautifully monogrammed, may be purchased for the fantastically low sum of $845.

In this assortment is at least one of those appealing sets of sheets and cases like the "Manon." Mosse's latest design made of fine Percale in luscious peach, finished with embroidered hem of pure white.

This set may be purchased singly—2 sheets (for twin beds), 2 pillow cases, complete with monogram at $31

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Q U A L I T Y  A N D  L O V E L I N E S S

are the main features of a Mosse Trouseau. Today, a complete Mosse Trouseau of table linens, towels and bed linens, beautifully monogrammed, may be purchased for the fantastically low sum of $845.

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Mosse, Inc.

Dear Gardener—
Recently I saw a copy of Kelsey's 1933 Catalogue, and at once wrote for one for myself. It describes many rare trees and plants that I wanted to know about—Franklinia, Davidia, Gray's new Juniper, some new Blueberries, and those hardy Hybrid Nut trees we were talking about last year, to name a few. Helen will want to see the page on shrubs that attract birds. As nearly as I can check the prices, they are mighty reasonable.

You can get a copy by writing to Kelsey Nursery Service, 50 Church Street, New York City.

A SHORT GUIDE TO THE MOST IMPORTANT OF ALL LAWN ITEMS

To introduce Dodson Bird Houses, we are offering for the first time this genuine Dodson Red Wood Wren House, perfectly ventilated, delivered for only $1.00.

An interesting book, "Your Bird Friends and How to Win Them," will be sent on re­quest. There is a Dodson Bird Home for every desirable bird.

Joseph H. Dodson, Inc.
153 Harrison Street, Kankakee, Ill.

WITH THE DUNHAM WATER WEIGHT ROLLER

Grow Richer Grass

Rolling in early Spring, after new seed is sown, and during the Sum­mer is essential for a fine velvety lawn. But the roller pressure should be variable to suit season and purpose—light weight in the Spring when the ground is soft and heavier as the ground hardens. This weight adjustment is simple with the Dunham Water-weight Roller. The hollow steel drum is easily filled with water or sand to obtain the required weight. Ask for the Dunham Roller—stronger—more durable. Look for the green drum and red handle. Many stores. Reduced prices, Sold by Hardware, Feed and Department Stores.

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Joseph H. Dodson—America's foremost bird authority—will help you attract, care for, and enjoy the benefi­cial song birds. Their cheery songs and interesting habits are a constant source of delight to grownups and children.

Birds are busy workers too, repaying you for their care by destroying harmful insects, such as grubs, bugs, flies, moths and mosquitoes. They cap­ture mosquitoes on the fly and kill thou­sands every day.

Even a small yard or garden can be made a haven for our beau­tiful birds. Write today for information.

Mr. Dodson will be glad to confer per­sonally regarding the construction of a sanctuary or the proper location of bird houses on your property.

WREN HOUSE $1.00

To introduce Dodson Bird Houses, we are offering for the first time this genuine Dodson Red Wood Wren House, perfectly ventilated, delivered for only $1.00.

An interesting book, "Your Bird Friends and How to Win Them," will be sent on re­quest. There is a Dodson Bird Home for every desirable bird.

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If you love birds, see Mr. Dodson in your area.
"The end of a perfect day"—how delightful to discover a day that's perfect from start to finish...how doubly delightful to know that there's another day ahead that will be as full of gay good times! On the LEVIATHAN, as on all United States Liners, you will find travel that's joyously different—good times that are planned in the American manner, by Americans—and enjoyed with Americans.

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- Nash builds one of the finest of today's motor cars—the 125 horsepower Nash Ambassador Eight.
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Illustrated here is the Ambassador Eight Brougham. 142-inch wheelbase. $1820 f.o.b. factory.

Nash also builds cars of corresponding quality and value in four other price fields. Do you know that today you can buy a big, quality-built, 4-door, 5-passenger Nash Sedan for as little as $695 f.o.b. factory, $130 under 1932? Your Nash dealer now has these Nash cars ready to show you, and ready to demonstrate their marked superiority on the road.

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116-inch Wheelbase—Four Body Styles
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121-inch Wheelbase—Six Body Styles
$905 to $1095

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