GLEAMING CARRARA WALLS
WILL GIVE YOUR BATHROOM
a new Exciting Beauty

The richness of Carrara Structural Glass, its polished, reflective surfaces, its elegance of color and depth of beauty will give your bathroom a thrilling, distinctive personality which other wall materials are totally unable to effect.

And you'll find that Carrara is just as practical as it is beautiful. Your walls of Carrara retain their luster and reflectivity year after year. All you have to do to keep them clean and bright is to wipe them occasionally with a damp cloth. You needn't worry about cracks, checks, crazing or staining, either. Carrara walls won't do any of these things. Nor will they absorb odors of any kind.

And now . . . because Carrara is available in new color tones and new thicknesses especially suitable to residential use, you can have the distinctive charm and practical excellence of Carrara Walls in your bathroom. You'll be surprised to learn that Carrara costs little, if any, more than many wall materials which are much inferior to it. And equally important . . . you can have Carrara Walls installed in your bathroom in a very short time, usually right over your present walls.

Let us send you our new illustrated folder containing typical bathrooms and kitchens done in Carrara, together with information on the ease of installation, the properties of Carrara Glass, available colors, etc.

Pittsburgh Plate Glass Company, Grant Building - Pittsburgh, Pa.
Do you realize that every year thousands of babies suffer colds needlessly because mothers fail to keep their hands free from bacteria?

Hands pick up the germs associated with colds and carry them to others. That is why a cold so often runs through an entire family.

So we say to you: If you have a cold, don't rely solely on soap and water to keep hands clean. Before any direct or indirect contact with baby, rinse the hands with full strength Listerine.

Listerine, as you know, kills germs quickly. Yet it does not irritate tissues. Mothers of three generations have relied on it.

To Check Your Cold

Incidentally, if you have a cold, a regular twice-a-day gargle with full strength Listerine will often relieve it. The moment Listerine enters the mouth it reduces the number of dangerous bacteria. Reductions of as much as 99% are often noted within 15 seconds.

At the end of four hours, examinations have shown the bacteria still to be reduced as much as 64%. That is germicidal action indeed!

Garglers Catch Fever Colds

Our many tests, conducted under medical supervision, while not to be taken as conclusive, indicate that Listerine also has a marked effect in cold prevention.

These tests, employing several hundred individuals, show that those who gargled full strength Listerine twice a day caught colds only one-third as often as those who did not gargle with it.

Why not guard yourself and family against colds and simple sore throat? Use full strength Listerine twice a day. Lambert Pharmacal Co., St. Louis, Mo.

Down go LISTERINE PRICES!

Buy now at substantial savings
"No metal, it seems to me," says Emily Post, "is quite so complete an answer to the housewife's prayer as chromium—appealing not only to the eye, but to practical requirements. Unless subjected to the greasy smoke from a frying pan, it stays brilliantly polished to the end of time."

And Chase offers really lovely chromium things at comparatively small expense.

1. Electric Buffet Server—Four porcelain dishes are kept at a temperature of 160° in electrically heated water. Complete, $40.00.
2. Beer Set—Two-quart Devonshire pitcher, $3.50. Cheshire Mugs, $1.00 each. Serving tray, $6.00.
3. Winged Canapé Plate—A ring in the metal keeps the glass from slipping, $1.00 each.
4. Roll Around Cigarette Box—Mounted on four rollers, $2.00.
5. Lazy Boy Smoker's Stand—Has compartments for pipes and deep ash receiver, $10.00.
6. Cocktail Set—Shaker, $4.00. Cocktail cups, 50c each. Tray, $4.00.
7. Lotus Bowl—Complete with spoon and saucer, $5.50.
8. Swan Ash Tray—Amusing, handy and colorful, $1.00.
9. Constellation Lamp—Complete with shade, $2.50.

(These articles and many others are on sale at better gift and department stores. Prices may be slightly higher west of the Mississippi.)

CHASE BRASS & COPPER CO., INCORPORATED, WATERBURY, CONN.

Copper Water Tubing and Brass Pipe
SIX MONTHS AGO we introduced a new Electrolux. It used no water. A tiny gas flame circulated the simple refrigerant. Ordinary air cooled it.

Enthusiasm grew as the New Air-Cooled Electrolux passed every test, exceeded every requirement. For months it ran in a super-heated room—silently—giving constant, steady cold. Its operating cost was definitely lower than that of any other refrigerator.

The New Air-Cooled Electrolux offered everything any other refrigerator did, and more. However, extravagant claims for automatic refrigerators are not uncommon. We preferred to present the simple facts and let the New Electrolux win its own praises.

It did—in an amazing degree. Within a month orders far outran production. We put more men to work, added shifts, increased factory facilities. The enthusiasm of new owners further stimulated sales. Production has not yet caught up.

The New Air-Cooled Electrolux merited this confidence and wide acclaim. Throughout a summer that broke fifteen-year heat records it has given more than satisfactory service.

Last April we said, “Expect more from Electrolux. It gives you everything any other refrigerator does—and then gives you more.” Today we repeat and emphasize that statement.

Only Electrolux can give you complete silence, lowest operating cost, and freedom from repairs. Yet it costs no more than other well-made refrigerators... considerably less as time goes on.

Every Electrolux is built with individual care and utmost thoroughness. We make only the finest refrigerator we know how to make, no “second line,” no bargain leaders.

If you are buying your first automatic refrigerator, buy the one that is years in advance of the rest. If you are replacing an old one, get the refrigerator that will give you everything you’ve been missing.

See Electrolux at your local gas company or neighborhood dealer’s showroom. Your gas company backs and services every Electrolux sold. It believes, as we do, that you can “Expect More from Electrolux.” Can be operated on bottled gas where there are no mains. Electrolux Refrigerator Sales, Inc., Evansville, Indiana.
AS LOVELY AS ITS NAME

Jonquil

Woven much as the old hand-loomed bedspreads, the daintiness of its pattern combines with a ruggedness of texture to make Jonquil an ideal spread for the finer American bedroom. In two sizes, 72 x 105 inches or 90 x 105 inches, in blue, rose, red, gold, green or orchid with white. For your own bedroom...and for Christmas gifts.

SCRANTON Bedspreads

A PRODUCT OF THE SCRANTON LACE COMPANY, SCRANTON, PA.
Can HEALTH and HYGIENE go hand in hand with Diseased Metal?

That's a question you'll ask about your HOT WATER TANK after you've read these facts:

Next time you draw a bath, remember that by OUTSIDE APPEARANCE your hot water tank gives no hint of what it's like on the inside!

Engineers, in a region noted for the high purity of the city water supply, found home after home where tanks only recently put in already showed, upon being cut open, marked symptoms of "diseased" metal.

The tank illustrated above may be what yours is like. Surely you don't want to use hot water from such a source!

You can be sure you won't if your water tank is made of Monel Metal. A tank made of that silvery nickel alloy is immune to rust. It forms no verdigris. It resists every form of metallic corrosion. And in consequence its inner surfaces are always free from the distrust-breeding conditions disclosed above.

The "Whitehead" Monel Metal Tank is strong. Tested up to 400 pounds hydrostatic pressure, it is 50 to 100% stronger than any ordinary tank. It is guaranteed 20 years, and even under severe conditions will probably last an entire lifetime. Yet its price is surprisingly reasonable.

Plumbing and other dealers will be glad to show you the "Whitehead" Monel Metal Hot Water Tank and other items, too: Monel Metal Sinks, Monel Metal "Smartline" Tables, Kitchen Cabinet Tops and ranges with Monel Metal Tops. Send the coupon at the right for illustrated literature.

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

Guaranteed 20 Years

(At right) "Whitehead" Monel Metal Hot Water Tank (Range Boiler). Glowing platinum is not more beautiful... nor more rust-proof!

(Below) Large capacity Monel Metal Hot Water Storage Tank. For mansions and estates.

MONEL METAL

Monel Metal is a registered trade-mark 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.

DISGUSTED!

Now, every time I take a bath, I can't forget the condition of our hot water tank. I am simply disgusted when I think about it... can you blame me?

"FUSSY"...

I have always been rather "fussy" about health and hygiene. When I think of how often I've used hot water in the bath room, and what I've used it for... I get positively sick!

STOPPED GARGLING

Until we replaced our tank with a Monel Metal one I stopped many "medical" uses of hot water by our family... no gargling, for instance, with water from the hot water tap.

You are right. NO tank can be immune to this "disease" unless it is made of metal that is proof against rust and corrosion.

THE INTERNATIONAL NICKEL CO., INC.
75 WALL STREET, NEW YORK, N.Y.

Please send me further information on:

☐ Monel Metal Hot Water Tanks and Automatic Storage Gas Water Heaters.
☐ Monel Metal Sinks, Ranges and Other Household Equipment.

Name.  
Address.  
Plumber's Name.  

I Hate to think my hot water can come from a tank like that
**STUDY INTERIOR DECORATION AT HOME**

**FOUR MONTHS PRACTICAL TRAINING COURSE**

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses. Home Study Course starts at once. Send for Catalog 2N.

Resident Day Classes start Feb. 2nd. Send for Catalog 2R.

**NEW YORK SCHOOL OF INTERIOR DECORATION**
578 Madison Avenue, New York City

** Edwin Jackson Fireplace Fixtures have been chosen for the “House of Years”**

**Edwin Jackson, Inc.**
125 East 66th St.
New York

**Beautiful FUR Floor RUGS**

For Christmas Gifts


*Large bear skins* $5.50 Postpaid. Smaller sizes $3.50 Postpaid.

**SUNNY CREST FARMS**
Hampton, Conn.

**Glass Fruits**—clusters of grapes or bunches of pears, apples and strawberries—glorified on small mirrored plaques are a thrilling table decoration. You use them in any quantity or arrangement. The hexagonal plaques are 5¼ inches across. $7.50 each. Pitt Petri, Waldorf-Astoria, New York.

**FURNISHING THE HOME**

in good taste costs no more

Let Edward R. Barto
show you how at a great saving.

To order please write or phone.

Phone Col. 5-7716 for appointment.
For those forward-looking souls—whom I admire but never imitate—who buy and wrap their Christmas presents before Thanksgiving, a few suggestions follow. To the recent bride who likes nice things—the silver cocktail tray at the right above, $31 by 13½ inches. $8. For the bride less new—the larger tray, 13½ by 18½ inches. $15. Olivette Falls, 571 Madison Ave., New York.

This engagement pad takes care of those difficult places on the Christmas list where a futile question mark appears. It can be sent with impunity to male or female, to those people who "have everything!"—to friend, acquaintance, or relation. Gold tooling on green, white or navy blue leather. 5'/0.

Concerning the banker or broker or lawyer in the family—a really different gift idea is the business-like decanter with its satellites above—a friendly little group known as the man's office set. They're all of a mysteriously smoky gray, Swedish glass that harmonizes perfectly with the color of some business deals we've heard of, as well as with more orthodox activities and the usual masculine background. $16 for bottle and two glasses. Arden Studios, 460 Park Avenue, New York.

This Table is at home ANYWHERE. While primarily for bridge, it is so sturdy and graceful, its owner is sure to find many uses for it. Even when folded down, it serves admirably as a fire screen. The top, 29 inches square, is hand painted in a floral motif with a choice of either a green or parchment-colored background. The table stands 27 inches high. Legs in any desired wood finish. Price is $15.

THE OLD MEXICO SHOP
Santa Fe, New Mexico


It's READY! New, large 64-page F-A-O-SCHWARZ XMAS CATALOG

UNUSUAL TOYS

Next to a personal visit to the famous Schwarz Toy Shop on Fifth Avenue is this new SCHWARZ Toy Catalog. It quickly solves the problem of what to give for Christmas. Sixty-four large pages packed with unusual imported and domestic toys, books and games at prices that set a precedent in value. The coupon below brings it to you gratis and postpaid.

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Santa Fe, New Mexico

Send for our beautifully illustrated and informative 17 Pf. Set, $4.25 Postpaid. Our Series of Catalogs showing the finest in Mexican Handicrafts, 10 cents.

THE OLD MEXICO SHOP
Santa Fe, New Mexico

Send for catalog free. A thoughtul and distinctive gift. Send for catalog 51c (cheque must accompany)

ADOLPH SILVERSTONE
21 Allen Street, New York, N. Y.

COFFEE SET

$6.00 postpaid

A very unusual 4-piece coffee set featuring a hand-hammered copper or brass, safety-power mold. Tray 12" diameter. Lined pot. A thoughtful and distinctive gift.

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Eleanor Beard Inc.
DESIGNS FOR LUXURIOUS LIVING

Venezian Art Screen Co.
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GARDEN FURNITURE
Send 10c for catalogue of Fountains, Benches, Jars, etc., for Garden, Penthouse and Interior.

POMPEIAN STUDIOS
10 E. 22nd St., New York

ZAPOTECAN INDIANS
Weave these handsome sets in the shadow of the famous ruins at Monte Alvan, Mexico.

Height predominating colors of green, white, blue or yellow with strange Indian birds to red or green make this set ideal for informal occasions.

There are 8 large place mats, 4 napkins and a runner, 14 x 26. No birds on white.

The 17 Pf. Set, $4.25 Postpaid

THE OLD MEXICO SHOP
Santa Fe, New Mexico

F. A. O. SCHWARZ
145 Fifth Avenue, (AT 58th STREET), NEW YORK

JARS—shapely and colorful have a fascinating interest. Send 10c to money for a brochure of Bird Baths, Sun Dials, Water Fountains, Birdboxes, etc.

CALLOWAY PbyPER
3238 Walnut Street, Phila.
SCIENCE now knows that age is a form of fatigue. Aging fatigue poisons accumulate every day in your body, lining your face, dulling your eyes, dragging down your poise.

Rest is the most effective way of combating age. Now a new, more relaxing, more vitalizing way to rest has been created by America’s foremost comfort builder.

Karpen Mattresses are scientifically built to lure for you the sleep that erases age. Each morning will tell you the difference. A new sparkle, a new youthfulness, a vital sense of well-being are your nightly gifts from these wonderful new mattresses.

Don’t delay. Don’t let your priceless youth slip away. See these Karpen Mattresses at prices for all.

When you visit the Karpen dealer near you ask also to see the latest designs in Karpen furniture, many upholstered in the Viscose fabrics illustrated on the opposite page. If you do not know his name, write us and we shall gladly send it to you.
These Karpen chairs, especially suitable for Christmas giving, may be seen in the following and other good stores:

R. H. White Co., Boston
Frederick Loeser & Co., Brooklyn
Joseph Mendelson, Inc., Buffalo
The Davis Co., Chicago
The John Shillito Co., Cincinnati
The May Co., Cleveland
F. & R. Lazarus Co., Columbus
Robinson Furniture Co., Detroit
G. Fox & Co., Hartford
The May Co., Los Angeles
Hahne & Co., Newark
Stern Brothers, Bloomingdale Bros., New York
Strawbridge & Clothier, Philadelphia
The Golden Rule, St. Paul
City of Paris Dry Goods Co., San Francisco
Mayer & Co., Washington

Rest You, Merry Gentlemen... KARPEN CHAIRS FOR CHRISTMAS!

No. 3-900 above: Queen Anne period chair—a beautiful, small chair which a man may give his wife with great success. Covered in rich, peacock-toned, embossed brocaille, with moire of rose with green, overstuffed style: button back and button seat, sixty sound springs.

No. 3-265 above center: Cowxwell deep-seated, deep-comfort chair with 158 springs and cushions soothing as a lullaby! The tapestry covering is a Karpen original, flower-figured and toned to a warm gold. One of the best Cowxwells this season... attractively priced.

No. 3-419: English type lounge chair of spacious and hospitable seat. Its 158 Karpen springs in the utter relaxation. Handsome new covering in dark rust-figured tapestry, touched with green and tan. Well worth seeing in its entirety at any of the stores listed.

KARPEN UPHOLSTERY FABRICS WOVEN OF CROWN RAYEY YARNS

Karpens coverings are Crown Tested-Quality and the chairs above are identified with the golden seal-tag illustrated. This is the insignia to look for! It means that the fabrics are licensed under The Viscose Company's Quality-Control Plan and have been tested by the official laboratory of the National Retail Dry Goods Association. These fabrics have been approved for daily service, long wear, and complete colorfastness to light. You buy in safety when you see the Crown Tested-Quality insignia. The Viscose Company, 200 Madison Avenue, New York City.
Altman features a mohair ensemble

Altman portrays in this ensemble the gorgeous new rôle that mohair is now playing in home decoration. It is the mohair you have always known in its enduring qualities. But it is a new and different mohair in its soft and varied colors, its interesting and unusual textures. Here is mohair in serge weaves and prints, hand-stenciled, for draperies; in sheer weaves to hang softly at casements; in velvet mohair, with horizontal stripes and in plain velvet mohair with diagonal stripes for upholstery; in flat mohair with a basket weave for lamp shades. And harmonizing with the whole, a Seam Loc carpet, in color and pattern to blend. All are products of the famous Goodall looms, authoritatively designed and offered in a wide range for individual selection and the interpretation of any scheme of decoration.

GOODALL PRODUCTS • L. C. CHASE & CO., INC. • SALES DIVISION • 295 FIFTH AVENUE, NEW YORK, N. Y.
These Karpen chairs, especially suitable for Christmas giving, may be seen in the following and other good stores:

- R. H. White Co., Boston
- Frederick Loeser & Co., Brooklyn
- Joseph Mendelson, Inc., Buffalo
- The Davis Co., Chicago
- The John Skillito Co., Cincinnati
- The May Co., Cleveland
- F. & R. Lazarus Co., Columbus
- Robinson Furniture Co., Detroit
- G. Fox & Co., Hartford
- The May Co., Los Angeles
- Hahne & Co., Newark
- Stern Brothers, Bloomingsdale Bros., New York
- Strawbridge & Clothier, Philadelphia
- The Golden Rule, St. Paul
- City of Paris Dry Goods Co., San Francisco
- Mayer & Co., Washington

Rest You, Merry Gentlemen... KARPEN CHAIRS FOR CHRISTMAS

No. 3-300 above: Queen Anne period chair—a beautiful, small chair which a man may give his wife with great success. Covering of rich, pearl-tinted, embroidered brocatelle, with note of rose and green. Covered in style; button back and button seat. Sixty sound spring!

No. 3-265 above center: Coxwell deep-seated, deep-comfort chair with 158 springs and cushions nothing as a lullaby! The tapestry covering is a Karpen original, flower-figured and toned to a brilliant gold. One of the best Cornwells this season... attractively priced.

No. 3-419: Italian type lounge chair of space and hospitable seat. Its 122 Karpen springs in the back relax. Handsome new covering in dark rust-figured tapestry, touched with green and tan. Well worth seeing in its entirety at one of the stores listed.

Karpfen coverings are Crown Tested-Quality and the chairs above are identified with the golden seal-tag illustrated. This is the insignia to look for! It means that the fabrics are licensed under The Viscose Company's Quality-Control Plan and have been tested by the official laboratory of the National Retail Dry Goods Association. These fabrics have been approved for daily service, long wear, and complete colorfastness to light. You buy in safety when you see the Crown Tested-Quality insignia. The Viscose Company, 200 Madison Avenue, New York City.
Altman portrays in this ensemble the gorgeous new rôle that mohair is now playing in home decoration. It is the mohair you have always known in its enduring qualities. But it is a new and different mohair in its soft and varied colors, its interesting and unusual textures. Here is mohair in serge weaves and prints, hand-stenciled, for draperies; in sheer weaves to hang softly at casements; in velvet mohair, with horizontal stripes and in plain velvet mohair with diagonal stripes for upholstery; in flat mohair with a basket weave for lamp shades. And harmonizing with the whole, a Seam Loc carpet, in color and pattern to blend. All are products of the famous Goodall looms, authoritatively designed and offered in a wide range for individual selection and the interpretation of any scheme of decoration.

GOODALL PRODUCTS • L. C. CHASE & CO., INC. • SALES DIVISION • 215 FIFTH AVENUE, NEW YORK, N. Y.
The Saints of the Frozen Alps

The following is an account of what is possibly the first interview ever granted by any dog of any breed. Anticipating the writing of this article I thought it would be a grand idea if I could persuade one of the St. Bernards to give me some information concerning that breed and its characteristics. With this in mind I approached that grand specimen, Chhota’s Empress, and from her I heard the story of one great dog, characteristic of all Saints, as it had been handed down to her through many generations. The first St. Bernard of which any authentic history exists is the now-famous old Barry, who, from 1800 to 1814 lived at the Hospice of St. Bernard which is located on the highest point of the mountain pass that leaves Martigny in the Valley of the Rhone across the Great Bernard into Italy. It stood in dreary solitude, shut in by high and rugged mountains, covered with eternal snow. There in the most complete wilderness, where winter reigned eight or nine months of the year, ten or twelve monks were especially busy in winter, rescuing travelers lost from the trail and wandering helplessly in the snow. Every year many lives were saved through the efforts of the monks and their specially trained dogs. Here we come to the story of Barry who typified all the good qualities and virtues of his breed.

* * *

Wilsona Dogs Are All Trained**

PROTECT YOUR HOME

Wife, Children and Self against these:

KIDNAPPERS and THIEVES

BUY A WILSONA TRAINED DOG

Cuts and full information on six breeds

on request.

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Ben H. Wilson, Owner

Rusville, Ind.

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BULLTERRIERS

Loveliness . . . Protection

Puppies and grown stock are available.

COMBROOK KENNELS

Poncinc-ville, N. J.

BULLTERRIERS

Beauty Intelligence Protection

Wittler Kennels

1325 17th Street, N.W.

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PUGS of SIGVALE

Puppies in fawn or blk at $25.00 up.

Mrs. Sarah Walter

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BOSTON TERRIERS

Few choice specimens, both sexes, Best possible breeding.

Circular on request.

MASSASOIT KENNELS


IRISH TERRIERS

Puppies available.

Affectionate and loyal, an excellent companion and guardian for man or child.

Boston from the best of English and American stock.

LEONARD W. GROSS

Cage 88, Gettysburg, Pa.

IRISH TERRIERS

Puppies available.

Affectionate and loyal, an excellent companion and guardian for man or child.

Boston from the best of English and American stock.

LEONARD W. GROSS

Cage 88, Gettysburg, Pa.

Cocker Spaniels

Puppies of all color.

HICKORY HILL KENNELS, Reg.

Mr. & Mrs. Sherman Dover

Columbus, Ohio

Puppies registered with American Kennel Club

ANCHOR FARM KENNELS

Catskill Road

Monroe, N. Y.

Cocker Spaniels

Puppies of exceptional field trial and bench show breeding.

WRITE FOR INFORMATION BOOKLET ON COCKER SPANIELS

MIDDY KENNELS

HAROLD JOHNSON, owner

Pikesville Road

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Cocker Spaniels

Puppies of all colors.

COLONIAL KENNELS

Mrs. Ada T. Turner

Libertyville, Ill.

Cocker Spaniels

Cavalier Spaniels

KINGS RUN KENNELS

Bert C. Duvall, owner

Monroe, N. Y.

Cocker Spaniels

Puppies of exceptional quality.

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Cocker Spaniels

Puppies of exceptional quality.

THE DOG MART OF HOUSE & GARDEN
a big, powerful dog, utterly faithful
On the night of one of the worst of winter storms a worn farmer struggled
to the door of the Hospice and told of a companion lost in the drifts some way back. Barry was sent to find
him and did. But after the dog had passed the man with his frozen upper half. He might have been mistaken for a wild beast and with what little strength the man had he plunged a knife in Barry's furry back and then he fell. But as Barry led the man back to the Hospice, and having
saved another life, he died that night from loss of blood and exhaustion. In
Paris there is a memorial to the matchless courage and devotion of Barry, marked with this inscription: "He
saved the lives of forty persons, and was killed by the forty-first.
Finding it difficult to comprehend a power of judgment and a sagacity great
enough to enable any animal to perform such feats of rescue, I asked Empress what accounted for this and she answered: "First, our unmistakable sense of locality, and power of scent. We
can scent a human at a distance of three hundred and fifty yards. Our ancestors used to be able to sense a
snow storm half an hour before it started and they would become restless and anxious to get out on the trail.
But most of all I think it is our power of endurance, our ability to stand all kinds of weather."
I began to understand, but I still wanted to know how those dogs were trained. And Empress told me that not like other dogs were St. Bernards
trained. Not by whipping or starving like other dogs were St. Bernards
trained. And Empress told me that not

Wire Hair and
Scottish Terriers
An excellent selection of wiry and well-coated puppies.

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Great North Road
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SCOTTISH TERRIERS Special breeding pair
MRS. A. M. HENSHAW
College Hill, Cincinnati, Ohio
June to October
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Scottish Terriers
Young stock ready
Lancashire Kennels
Birland, Vermont

comfort for your dog

CONVENIENCE for you

The American Dog Show, purveyors of quality, have been known for decades. Famous for their quality and
reputation, they are the pick of the best. Don't miss this opportunity to see these beautiful dogs in all their glory.
The American Dog Show, purveyors of quality, have been known for decades. Famous for their quality and
reputation, they are the pick of the best. Don't miss this opportunity to see these beautiful dogs in all their glory.
The Saints of the Frozen Alps

When figuring the cost of feeding Dog Chow Checkers, don't forget that meat, cod liver oil and other expensive ingredients won't be added to their diet. They're 1 complete, well-rounded food — containing everything dogs need for growth, health, long life of sturdy pups. This has been proved by experiments with more than 1,000 dogs in the world's largest dog feeding experiment. And because all excess moisture is removed, 1 pound of checkers is three times as rich in food value as a pound of old fashions. They're so inexpensive to feed.

Even though checkers may never see the mountains where her forebears distinguished themselves in service, their massive bodies and heads were just like hers, their eyes, mut-brown, like hers, their coats brown and white, their muscles powerful and their temperaments quiet and steady, and every one, from the first to the last, magnificent.

There is more to this recital than appears at first glance, perhaps. That the St. Bernard should have retained so faithfully all the traits and characteristics which won him his great fame is at once a tribute to the soundness of his own nature and the wisdom of those who have guided his destinies as a breed. It would have been easy to change him by selective breeding—easy to have lost sight of the keynote of his greatness. Happily this danger has been avoided, and the dog world can look forward confidently to the perpetuation of one of its grandest representatives.

—C. E. HARRISON

Two generations of St. Bernards from abroad

W "Nobody Loves Me"" Your dog will never feel this way if you give him an occasional treat of Sergeant's Exquisite Pills. Dealers everywhere. For Free Copy of "Sergeant's Dog Book" on the care of dogs. Write Free Advice Dept., Richmond, Va. POLK MILLER PRODUCTS CORP. 1858 West Broad St., Richmond, Va.

Sergeant's DOG Medicines and Food

Every Dog Owner Needs This! "Stripslirk"

German Shepherd Dogs Young Puppies

HOW DOGS STAY HOME

Our answer is a Hudson Kennel — a complete, modern, well-ventilated home that a dog can call his own! From the one-room home, shown here, to larger quarters, Hudson Kennels are built to keep man's best friend contented. They are made of durable, vermin-proof red oil. Shipped in sections, and easily erected by local labor, or our own men. See our indoor displays in Boston or New York. Outdoor display at Dover, Mass. The Hudson Booth EAA-11 shows kennels, greenhouses, playhouses, garden furniture, etc.

E. F. HODGSON CO. 720 FIFTH AVENUE, NEW YORK CITY, N.Y.

Price, $29.95 postpaid to

100 COMMISSION AV., BOSTON, MASS.

WHY DOGS STAY HOME

"Chesacroft Chesapeakes"
The finest companions for children as well as America's only sporting dog and the greatest retriever in the world.

$40 and up. Puppies now ages three and four months.

ANTHONY A. BLISS

Chesacroft Kennels

Westbury, N. Y.

Free Sample

(Valid offer expires Dec. 31, 1933)

PURINA MILLS
954 O Checkerboard Square
St. Louis, Mo.

I'd like to see Purina Dog Chow Checkers, the all-in-1 food. My dogs might like to try them, too. Please send me a sample.

Name:

Address:

No. of Dogs

Breadth

For DOGS

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The schools advertised in this section will gladly send you their literature.

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will drink again—"
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They always long to go back—
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South Africa—the indefinable
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The climate is ideal—and there's so much to see: Victoria Falls, mysterious Zimbabwe, African big game in thrilling
variety in Kruger National
Park; the bizarre ports of the
East Coast; the primitive blacks
attracted to tourism; and a host of other wonderful
sights!

Traveling is comfortable in
South Africa—modern railroads, rare scenic motor high-
ways, and good hotels. Golf, tennis and fishing are excellent
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will want to go again!

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Studios of Van Riebeeck's Farm Tables. Mountain
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drink again—"

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The climate is ideal—and there's so much to see: Victoria Falls, mysterious Zimbabwe, African big game in thrilling
variety in Kruger National
Park; the bizarre ports of the
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Southern California
IS NOT PARADISE . . . . . . .

But it is a grand place for your winter holiday. We refrain from lyric rhapsodies, to give you the facts!

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Climate: Outdoor sports flourish the year round: Golf on over 60 courses, major tournaments: polo with internationalists; regattas; post-season football; horse racing, championship tennis, auto racing . . . you name it, from boxing to badminton.

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Los Angeles hasn't the Empire State Building or Radio City, but you'll be surprised how grown-up we've become. And then there's Hollywood. In all the world, just one Hollywood . . . You ought to know it better—Pasedena, too . . . and Beverly Hills, Malibu, Santa Monica, Glendale, Long Beach, Pomona, dozens of famous places, linked by smooth boulevards, and extending the warmest of sincere welcomes.

There's no getting around it; nature has just been downright prodigal in supplying ways to have a good time here—different ways. We honestly believe you'll find more to do, more to see and enjoy and remember than on any other vacation at anywhere near the same cost.

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That you may judge for yourself, won't you let us send you free a brand new book which tells and pictures the facts about a Southern California vacation? Includes over 150 gravure photographs, maps, detailed cost schedules and authoritative information that's genuinely helpful. Rest assured it's no ordinary travel booklet. We'll also gladly send detailed routing from your home city. No cost or obligation, just mark and mail coupon.

Come to California for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for the tourist, attractions are unlimited.

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Travel is turning due West! Three stunning new ships have tipped the scales in favor of the Pacific! Which is by way of being a royal salute to the "Manpota", "Monterey" and "Lurline". Ships you must voyage on to understand.

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- Ships designed for graceful living. From lounge to library, smoking room to stateroom—themed by Polynesia, with colors coaxed from a tropic sunset. Daringly original.
- Diversions active and inactive. Sports paraphernalia galore to whittle waistlines and whet appetites. Swimming Pool (miniature Pacific) attended by a mild and faithful sun. Snug deckchairs... to idle... sip things... watch the smart world go by.
- Fitting prologue, indeed, to the colorful pageant that is Hawaii. A pageant of tropical pastime, sunlit adventurings on beach and coral cove, jaunts under the platinum promise of the moon. Where the only season is summer and life is viewed through the eyes of youth. At a cost that is one of the best reasons for going now.

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For branch offices see Travel Directory on page 14
A TRIUMPH
In the Fine Old Art of Eating

ONION SOUP French Style
Ready to Serve at Home

YOU who settle into your chair at the table with a feeling of pleasant anticipation... you who cherish eating as one of the agreeable arts... mark this new soup by Hormel and mark it well.

For here at last is onion soup... mellow, French Style onion soup... with memories of les Halles or your favorite Parisian bistro in each rich, satisfying spoonful.

Picture again the sturdy petite marmite, the rich brown liquor, the freshly sautéed onion rings. Recall the oven-browned slice of bread on top, the liberal sprinkling of venerable Parmesan cheese.

Ah, what a soup! Not merely to be eaten. No indeed! A soup to be studied, gazed at, talked about and allowed to call back memorable travel—eventful nights.

That is Hormel Onion Soup... French Style... now at your food store. Happily enough, the twenty-ounce can that serves four or feasts three costs but twenty cents. And whether you use marmites or soup cups, it is quickly ready... for luncheon, for dinner, or for gay midnight supper.

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So confident are we that you will find Hormel Onion Soup the equal of the finest club or restaurant onion soup, that if you disagree, we will return twice the price you paid. Your name, address and criticism on the label, mailed to Geo. A. Hormel & Co., Austin, Minn., brings reimbursement promptly.
CONGENIAL Autumn crowds the capitals of Europe. Resort-life everywhere gives way to the theater, the opera, the concert-stage...to shops, newly stocked by the mid-season openings...to pleasant promenade on sunlit boulevards...to the commencement of another social year.

Paris awakes to a gayety all its own. There is much riding, these crisp blue mornings, in the Bois. The Grand Salon, the Auteuil races, the Opéra Comique, and the Salle Pleyel are humming with activity. And all along the Champs Elysées there is a fashionable world to be viewed over the rim of an apéritif.

People are descending on London from fortnights of hunting and fishing in Scotland. Actors and actresses, famed on both sides of the Atlantic, venture new plays and musical-shows. The Court returns to Buckingham. And Rotten Row throngs each morning with a cavalcade of smartly clad horsemen and horsewomen.

It's the time of year for a change of scene; and that change can start right in New York. At Pier 57, the

**French Line**

Paris Promenade begins: For here the French Line brings that same charm of atmosphere...that perfection of service (English spoken)...that indescribably delicious cuisine which every one knows is part of true Parisian life...This Autumn, French Line rates are extremely moderate, and planning a trip is nothing less than pleasure for your travel agent.

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Managing Director
Boston

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Henry A. Ross, Managing Director
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2. An imitation of genuine Ozite can do more harm than good. By matting down into lumps against which feet scuff—wearing the rug out sooner. Cheaper to have no rug lining at all, than not to have genuine Ozite!

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Whether it is for a daily outdoor sports program, or rest and relaxation in a peaceful, sunlit patio,—each year more and more of those families who comprise WHO'S WHO socially, are wintering—under the sun—in Phoenix. Small wonder, when you realize how exciting a breakfast ride across the colorful desert can be, par golf under a kindly, warm sun, or participation in a thrilling game of polo.

Phoenix, and the surrounding towns of Mesa, Tempe, Chandler, Glendale, Wickenburg, and Buckeye, offer the winter visitor a multitude of things to do and see. Outdoor sports of every kind—scenery that is as varied as the colors in the setting sun—metropolitan hotels, dude ranches, swanky desert inns—all cordially invite you to "Winter" this season in this warm, dry, sunny Land of Romance.

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china...crystal..linens..fourth floor
Contents for November, 1933

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MARGARET MCiELROY, ASSOCIATE EDITOR - JULIUS GREGORY, CONSULTANT

WHAT'S WHAT IN HOUSE & GARDEN

- There's no getting away from it—the man whose profession and home are one and the same is to be congratulated. We've seen it time and time again: when an architect builds himself a house, as Alfred Hopkins relates in this issue, he gets a tremendous thrill out of it. Here is his chance to carry out pet whims and fancies—what a gorgeous opportunity!

- On the threshold of legal liquidity, young (and old) America's fancy lightly turns to thoughts of the glassware in and around which the breaking of the Great Drought will center. What more fitting than that we should welcome the contents of the flowing bowl in their own true colors, unchanged by tinted restraint? In other words, through the medium of crystal-clear glass like that which is shown on two of our present pages.

- Verily, the New Deal reaches afar and into divers byways. Having tossed Conservatism out on its ear and made a monkey out of History and Tradition, it appears to have reached forth into the realms of Gastronomy and dragged into the light a whole kitchenful of foods both strange and good. With Mrs. Fox as chief taster, and our own photographer as her understudy, we present some of these fresh delicacies in I Go Marketing.

- It is a far cry from the dust-grimed Rubber Plant existing doggedly in its stuffy city flat to the Happy House Plant in twelve varieties urged upon us by Helen Van Pelt Wilson in her article in this number. To some it may seem a gap too great for the bridging, but make no mistake: you can do it if you follow the advice which is here laid down.
The new modern American pattern : : :

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one of 27 Gorham Sterling patterns
the greatest selection in the world!

TRUE to the finest traditions Gorham presents in this modern American pattern an example of unrivaled artistry in silver.

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Rose Marie is one of 27 Gorham Sterling patterns...the greatest selection in the world. For Gorham leadership provides a sterling pattern for every taste...each authentic...each representing the highest art of the period. You may select a single piece or a complete service in Gorham Sterling. Additional pieces may be had at any time...even 25, 50, 75 or 100 years later. There is Gorham hollow-ware to harmonize with each flat-ware pattern. Practically every good jeweler is a Gorham agency, and will gladly show you Gorham Sterling.

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STERLING

AMERICA'S LEADING SILVERSMITHS. MAKERS OF EVERYTHING IN STERLING SILVER, BRONZE & GOLD. SPECIAL COMMISSIONS SOLICITED.
The Bulletin Board

Toasts to Rambouillet. Those of you who can legally have it, should, on this day, raise your glasses of 3.2 to the memory of the Marquise de Rambouillet. Born in Rome in 1888 as Catherine de Viozome, she married the Marquis, moved to France, where, after an eventful life, she went to her peace in 1695. That eventful life included being a leader of society, an influence on French literature and chatelaine of the ancient château of Rambouillet. But by even more did this charming lady gild her laurels. She it was who at Rambouillet decided to add service stairs for the trafficking of the servants and saw that the cabinets de toilettes and the salles de bains were placed near the bedrooms instead of at the end of the garden.

One of these days we plan to make up a pantheon of bathroom gods and goddesses. In that hierarchy, holding a sublime place, will be Sir John Harington, inventor, during Queen Elizabeth's reign, of a most necessary item of bathroom equipment. Equally garlanded will be the Marquise de Rambouillet.

Owning under depression. Some months ago—the August issue to be exact—we pressed upon the brows of American womanhood the crown of our most gallant words for the courageous manner in which they have stood up under depression. This editorial was called The Valiant and Fair. One noble mother, on reading it, pushed the crown from her and begged that we give credit to the children. To the courageous manner in which they have stood up higher education and social desires, they've been a darn swell generation, to boot. They have gone to work and assisted in the money war, and the impression that editors rarely eat and never drink. So their hospitality is both extensive and extensive. In this volume the slow and fascinating march that took man up from his primitive beginnings to the present day serves as background for the striking. A scholarly work, yet it is written with splendid gusto. When you've finished it, you've learned all that you need to know about tapestries and a great deal about civilization, as well.

We can also recommend to the garden-maker J. R. Foltzer's Twains in Holland, a study of modern Dutch gardens.

Tapes and a good book. On House & Garden's shelf have stood three good books to be read. Now, having read them, we can sound their praises with a clear conscience. The first book is Physic and Ackerman's Tapestry: The Mirror of Civilization. Tapestries are usually a background. In this volume the slow and fascinating march that took man up from his primitive beginnings to the present day serves as background for the striking. A scholarly work, yet it is written with splendid gusto. When you've finished it, you've learned all that you need to know about tapestries and a great deal about civilization, as well.

A. Osborn is in charge of the Arboretum at New Gardens, consequently when he speaks on Trees and Shrubs for the Garden, he is worth listening to. This stout book is packed with information that its 300 photographs and many diagrams amply supplement. Don't miss it, if you really seek knowledge.

Memorial beechamper. When faith in humanity threatened to slip the grapple, we recall the sentiment lived by two gentle maids of our acquaintance. The death of their mother, to whom they had shown unflagging devotion at the prices of their own careers, brought them a legacy that made possible their buying a little seaside home in New England. To this cottage they added a bedroom and bath in memory of their mother, lived through the long hot summer months and even in spring and fall that room is reserved for friends and acquaintances who are in need of rest and a change of scenery and who cannot afford them. "I thank my God, and ever shall."
When Tulips lift their tinted cups and Irises unfurl banners above their sword-blade leaves and Lilacs lean against the wall, then spring has come and once more we live in gardens beneath the open sky. For such beauty we prepare months ahead, delving deep and well that we may plant Lilac and Tulip and Iris before winter locks the soil with frost.

When Lilacs lean against the wall
AN ARCHITECT TURNS CLIENT

For twenty years I wanted to be my own architect and build my own house. For twenty years I never knew where to build it. I had traveled—like Satan—to and fro and up and down in the countryside adjacent to our great metropolis, building for others in places that satisfied them but which were alien to any satisfaction I could find for myself. Then came those splendid but brief years when we thought that the poor were to be with us no longer—because they had all become rich—and again the impulse to build, to build something somewhere, came upon me. But prior to all that, forty years or thereabout, it fortunately that a forceful man living in the environs of Princeton determined an arboretum. He sent abroad in his own country and in others, and found there specimen trees of rare growth and foliage, and brought them together and planted them upon his own broad acres. How wonderfully they grew, each one in its own place of sun and air.

To leap not from that time but to a point quite beyond the one to which I have come in my story: one dull winter afternoon as I dozed before the fire, that pleasant gentleman, the tax assessor called. I bade him sit down beside me. Half pleasantly, half apologetically, he said: "I know this spot well. I was employed here. I helped to plant these trees, and for thirty years I tended them, pruning, and planting, and transplanting them. I cut off all the new wood that seemed weak or ill-placed and left only the strong far-reaching branches. It is an art to prune a tree so that it comes better to its true form, so that every branch grows out where it gets the sun and air. But since this place came into the market no one pays them any attention and they stand here neglected after I cared for them for so many years." He was a good tax assessor and it was with a real warmth that I grasped his hand when I bade him goodbye.

A year or more before his call, it chanced that I came to the arboretum planted by the forceful man and tended by the tax assessor. New roads had been put in, sewer, water, gas, electricity—the gaunt poles stand there now—and plots were for sale. I had fashioned many places where one day I should put my castle then in Spain. There was the great sheltering Pine tree with the waters of the rushing brook at its base; there was the friendly rock-strewn hillside thickly dotted over with tall young Cedar trees; there was the great cliff rising sheer from the sea with its outlook into the far horizon where the sun goes down. I had seen them all and more, but I had put them aside for absurd reasons—reasons which I had dignified by calling them practical. Here was an acre in an arboretum with all the practical elements at hand. I wandered among the trees looking at this place and that place with the ghost of myself. Then came tho.se splendid days when we thought that the poor were to be with us no longer—because they had all become rich—and again the impulse to build, to build something somewhere, came upon me. But prior to all that, forty years or thereabout, it fortunately that a forceful man living in the environs of Princeton determined an arboretum. He sent abroad in his own country and in others, and found there specimen trees of rare growth and foliage, and brought them together and planted them upon his own broad acres. How wonderfully they grew, each one in its own place of sun and air.

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The first thing you have to do when you buy a plot is to plot it. My old friend, the one-perfect-engineer-in-the-U. S. A., plotted the plot. In his thorough way he set down the boundaries, their distances, the angles of their intersections, the place of the sewer, the electric light, the water, the gas, the points of the compass, its true north and all the norths that aren't true, the curves in the road, the contours of the land, and—the one and only thing I wanted—the trees, the diameter of the trunk and the spread of the branches. The place and plan of every tree was plotted by the engineer. I spread his blueprint out before me; the gleam of conquest lay in my eye; the pride of possession filled my heart; the solace of a perfect satisfaction possessed my soul, as I said softly: "Now, what shall we plan for the plot?"

At that time I was in love with courts. The one thing I wanted was a house with a long narrow court—a paved court—a court encompassed by four walls—a court furnished as an outdoor sitting room—shaded—secluded—sheltered. It must have a featured fountain in the center and plants and pots of growing things and remnants of architecture, carvings and casts, scattered about the pavement. A memory of the Villa Lante was still fresh in my mind. Years ago I went there. An old man was seated by its lovely central pool eating his lunch. He drew his bottle of Chianti from the cooling waters and sipped his wine with a contentment I never forgot. He paid me not the slightest attention. I wanted to be an old man and sit beside a fountain and sip my wine and ruminate.

I commenced to plan a house by planning a court—just such a court as I have said—small and furnished and friendly. But no plan I could devise would fit among the trees. All the trees were big and beautiful and the court must be small. Any one tree would fill it to overflowing. There would be no space for a fountain. Plants would not grow in shade. Another memory—a tragic one—came. I once built a court about a single tree, but the walls must have crowded it too closely for the next year the tree died. I drew many plans with comfortable sheltered courts before I could come solidly to the conclusion that I must give up the court as I conceived it, or give up the tree that would destroy that conception. I gave up the court. I could write a magazine-full of how one plan after another was abandoned because of the trees; how the persistent thought of their preservation, beautiful as they were, became wearisome; how we got to labelling our later studies, "Plan of trees with house"; how in a fit of helpless desperation I—

By Alfred Hopkins
Mr. Hopkins' home at Princeton, N. J., is a Cotswold house set down amid the trees of an acre. It is built of cinder block faced with channel-edge limestone slabs. To the right is shown the roadside front. Before the house is a large garden court. Working in conjunction with Mr. Hopkins was Ellen Shipman, the landscape architect.

At the top of the page is shown a corner of the music room, which is connected to the house by a cloister. Below it is the gate through the garden wall, the arch of which is carved with a mother bird feeding its young, surrounded by the Italian inscription that translates, "To every bird her nest is beautiful."

gave orders to cut one tree down; how the next day I sailed for Europe, and the next day after that I wired not to cut the tree down. It stands on the terrace, and its splendid old trunk is before me as I write. But the "Plan of trees with house" was finally determined. Please look at it, on page 62 and you will see that although I clung to the court, it is a planted court, a garden court, and not a paved court, save for the terrace. There I take tea. You will find no friendly fountain in which old men may conveniently cool their wine. That was an ingratiating picture but I did not build a setting for it. Perhaps I am not quite old enough—yet.

There is nothing striking about the plan—the equivalent of an eight room house of usual area forms the central feature; on one side, the garage is joined to it by a wall; on the other, the music-room wing by a cloister. The terrace stretches down the length of this wing; then comes the garden, and to complete the enclosure, a low wall stretches across the south. In placing these several units you will see I have done away with ugly right angles, the cloister slants to the house, the music-room wing to the cloister, the terrace lies tangent to the garden, the garage is twisted slightly to see more of its side from the terrace, and the connecting walls are square to neither house, garage, nor music-room wing.

The broad court facing the south holds the beautiful Beech tree in the corner and the Linden tree on the terrace that the forceful man planted for me; the garden and the Cedar tree were planted as their needed accompaniment. There the sun spreads its warmth and glow in winter, and in summer nurtures there the tender growing plants of the garden; there, in both seasons, the moon, in her varied glory, slowly climbs the skies for our delight and delectation.

Though the forceful man with his trees for his argument caused me to give up my original court plan, I did not relinquish the thought I had for the house. I wanted to live with structure, with bare, solid, substantial stone and mortar, inside and out. When I entered the profession of architecture, the
richest, the most riotous luxury of the well-to-do was to line the walls of his habitation with silks and satins—with Lin-
crusta Walton—(Oh, Lord!) with countless varieties of wall paper, one design more unsuitable than another, and I am tired of attempts at wall decoration. For many weary years I have instructed the plasterer “with screeds and straight edges”, to run his plastering “straight and true”, the specification phrase, until every house looks as if it were made by a machine as in fact it is. I dislike the machine-made product for the home, but to say that it cannot be booted out of the picture of homebuilding is to say nonsense. In my own home it was important that I should prove it. It was important also that I should build economically.

As I have said elsewhere, cinder block provides economical structure, and it is one of the machine-made building materials which need not show its parentage. It has a varied surface, and when properly treated looks more like stone than some stone itself. For the inside of the wall I did not hesitate to choose cinder blocks. For the outside the economical thing was to stucco them. Stucco is not and cannot appear machine-made. It is everything machine-made things are not: pliable to the hand, uneven in surface, various in texture, artistic, beautiful. But I had used a certain kind of limestone, more expensive than stucco, but it was stone and it was substantial, and I did not want the insubstantial. Though I hesitated to pay the extra cost, the temptation to secure the satisfaction I knew a stone house would give me was great and I yielded to it. Since such limestone is so different from the dull, drab variety we are accustomed to see (Continued on page 62)
As 18th Century decoration was made richer through Chippendale's introduction of Chinese motifs, so may today's modernism be made mellower and more livable. That the two styles have much in common is very apparent from Mrs. Jay Gould's New York living room, decorated by Jones & Erwin. On the walls is the Japanese wood paper favored by modernists. The rug is old Chinese. The modern sofas, in white fur pile fabric, are particularly good with the teakwood tables. Inside the tortoise-shell window trim hang curtains of antique satin. The bamboo chairs are covered with old Chinese silk.

Again in decoration the ancient East joins with the modern West.
Inside a Virginia Colonial house in old Williamsburg

By Ethel A. Reeve

The first time we saw the house, we stumbled upon it without warning in the late afternoon. We were roaming about through old Williamsburg in Virginia in the days before the kindly restorer, in the person of John D. Rockefeller, Jr., had undertaken the re-creation of the one-time Colonial Capitol.

I remember leaning over its front gate, the design of which was all that a sweet garden gate should be. The house stretched out long and low. There was romance in its lines and in its silence. The late straight rays of the sun touched it with magic. Self-control was necessary not to rudely push open that gate and explore the alluring garden! Obviously, the house was not the perfect outcome of a single period—no—there were several inspirations at work, from the low one-and-one-half story wing at the left, with its hooded porch and simple Chinese grilled rail, and high many-paneled windows, to this larger central section of two full stories, and one with dormered roof. This was quite palpably of a later origin with a square columned porch on the level of the ground. Completing the group on the right was an entirely separate little structure of brick—obviously it was an office, and a low jutting attic which whispered gently, "Thomas Jefferson had something to do with my design, if he had never lived I would certainly not be here".

There was a tangled look to the garden, with Box-bordered walks, and twisted old trees making beautiful patterns and shadows against the yellow shingles, and there was nothing formal or balanced about the composition as viewed from the front, and yet for some strange reason it had dignity, probably due to the stylized character and proportions of each addition.

The house was once a tavern and its position must indeed have been advantageous for the Capitol stood just across the green. How many of the famous Virginia planters must have stayed there! It is possible that even Raleigh Tavern on the main artery of the town had no more brilliant roster of names. The old Capitol has been rebuilt from an elevation printed from a so-called copper plate, dug out of the Bodleian Library in Oxford, and much research both here and abroad was brought to bear on the first plans. The building rests on the original foundations. Today, as in the 18th Century, the dulcet chimes from the clock tower float provocatively over to our house, and the pinkish brick of its walls puts a pleasing color note into the vista.

Williamsburg, even in the old days before the advent of the funds which set to work to rescue all its historic houses and even build upon its over-grown foundations fine replicas of the former Capitol building and the Royal Governors' Palace, was a town which would stir the imagination of anyone with the slightest historical sense. One need only remember that it was the second Colonial capital—Jamestown having been the first—to feel the blood tingle down the spine. Finding the name of the main street to be "Duke of Gloucester", transports one immediately to the atmosphere of our English forebears.

By the time we had digested certain facts, for instance, that the little court house was a very early building in the spirit of Christopher Wren, that certain nobly-proportioned brick buildings on the campus of William and Mary College were actually from Wren's designs, and that famous Bruton Parish Church, which abuts the Palace Green and contains the pews of Washington, Jefferson, Madison, the Randolphs, Lees, Custises, and many other giants of the Colonial and Revolutionary era, we were in a glow of historical delight such as only Europe had been able to produce in the past. We longed to see the interiors of every one of the houses, which, upon close inspection, we saw were old and of the elect. But I am digressing. There is one particular house of the group upon which we must focus our attention today.

The façade was more like a charming...
village street than a single house, for there were four doors, each of fine quality and suitable importance. Little did we guess then that the client with whom I was exploring Virginia would, some years later, be living in this very house and that there her lovely collection of 18th Century American furniture would find a most sympathetic home. It has all turned out just that way.

After the first voyage of discovery several years went by and then my client learned that the Williamsburg Restoration was under way, that the Rockefeller interests were buying up and restoring to their original lines all the 18th Century houses available. Perhaps the blessed dwelling she had fallen in love with six years before, might now be obtained. And more than ever, she wanted just such a house—suitable for her historic furniture, in a quiet town, where the research and writing she and her husband were engaged in would have just the desired breezy atmosphere.

She would go again to Williamsburg and see.

Much had happened in the interval. The owner of the house had died after eighty years of life passed within its old walls and the property had gone into the hands of the friendly, understanding restoration, which was functioning exactly as one wished it might.

The garden (Continued on page 66)
Will our ancestors shudder
at modernist architecture?

By Richardson Wright

The question asked at the top of this page was prompted by remarks that some of the more conservative of our populace made on seeing homes and buildings at the Century of Progress. They were quite sure that, in countless isolated burial grounds on forgotten hillsides and along grass-grown roads, their progenitors were turning over violently. To what extent the beholders turned over need not be recorded. This modern architecture came to them as a shock, and they asked, "Are our homes now going to look like that?"

While it is easy enough to wave such comments aside as old-fashioned and inconsequential, sound basic reasons lay behind them. For over a decade the modern taste has been creeping into all lines of designing in America. It did not spring up here. It was imported from abroad. It has come from the faubourgs of Warsaw, Vienna, Berlin, Stockholm and Milan, and gradually like a slowly moving mist it has creeping into all lines of designing in America. It did not come from the Mediterranean littoral. In each instance, however, we managed to Americanize it, by fitting it to our climatic environments and by executing it in native building materials. Today we are seeing a gradual modernization of our traditional American types of architecture, and the influence that is bringing this about is not merely a matter of design accommodating itself to climates, as in the past, but design accommodating itself to modern American inventions. We have pretty well conquered the climates. The flat roof, for instance, is the result of our finding how to make a flat roof completely water-tight. Having made such roofs possible, we have only to learn to enjoy living on them. Once people enjoy living on flat roof terraces, such terraces will be embodied in our architecture and become thoroughly American. In the same way the general adoption of air-conditioning will effect a radical change on the shape and functioning of windows. Newly invented building materials and equipment will both cut the cost of erecting a house and change, in many respects, its design.

Any modernism that will last must have its roots in what has gone before. The shock that conservative people experience on seeing extreme modernist houses and furniture comes from the fact that they contain no reminder of what these people are accustomed to. They are too abruptly dis-associated from tradition.

Of course, very little art in America is indigenous. It has always been imported. Our Colonial architecture was imported from England and our Californian and Floridian from the Mediterranean littoral. In each instance, however, in the late 18th Century, the Montgolfier brothers ascended France by making the first balloon ascension. Although this was by no means the first attempt to fly made by man, it did mark a definite and practical step forward in aeronautics. What more fitting, then, that this event should be pictured in the home of an aviator? At Versailles, in the home of Paul Louis Weiller, the famous French ace, one of the ceilings is covered with the mural on the opposite page, by Nicolas de Molas, picturing this first flight. Elisie de Wolfe was the decorator

In the same old Federal tradition to sprout modernist houses fresh from the purpiles of Vienna and Stuttgart, but it is not beyond the realm of reasonable expectation to see these villages display many houses that are marked modernizations of the Colonial tradition. The same is true of old Federal architecture and of the house designs on the West Coast and in the South. Such houses would have an added advantage—in them could be used furniture that also is a modernization of old forms, and these new types would not prove too conservative company for the more extreme and functional designs of furniture from abroad. In fact, the tendency among contemporary designers of furniture, fabrics and accessories is beginning to veer more and more toward modern interpretations of the traditional styles.

So long as American modernism follows these lines, it will be acceptable and will find a permanent place in our homes and our national taste. There need be no worrying about the upheaval in ancestral burying grounds. Those worthy progenitors, could they but shake themselves from the cloths, would not only recognize this new American architecture but rejoice in it.

In the late 18th Century, the Montgolfier brothers ascended France by making the first balloon ascension. Although this was by no means the first attempt to fly made by man, it did mark a definite and practical step forward in aeronautics. What more fitting, then, that this event should be pictured in the home of an aviator? At Versailles, in the home of Paul Louis Weiller, the famous French ace, one of the ceilings is covered with the mural on the opposite page, by Nicolas de Molas, picturing this first flight. Elisie de Wolfe was the decorator
DESCRIPTION ON OPPOSITE PAGE
Almost daily another state adds its voice to the chorus demanding Repeal. Thus far not a single nay has been recorded. The end is now clearly in sight. Quite soon we will not only be able to build wine cellars but stock them appropriately as well. Here is a cellar corner that has been “decorated” in the “after-prohibition” manner, according to the rules laid down in the accompanying article. Lists suggesting what a well-supplied cellar may soon contain are given on page 65.
PREPARE YOUR CELLAR FOR REPEAL

EDITOR'S NOTE: The manufacture, sale and transportation of all beverages of more than 3.2% alcohol by weight is still forbidden in the United States, and such beverages may not legally be purchased. This article is published in anticipation of the virtually certain repeal of the 18th Amendment, and should not be construed as an inducement to our readers to purchase beverages the sale of which is prohibited.

Soon there will be wine bins where only coal bins were before, and the master of the house will come below decks, not in a rage because the thermostat doesn't work, but smiling in anticipation, and in search of a certain venerable dust-covered bottle. It is therefore highly appropriate, in view of the fact that so many of our homes were built or rebuilt at a time when wine cellars were, to put it mildly, not essential, that we give a little thought to this rather appetizing subject.

Most of the things that are true about a modern cellar are untrue about a wine cellar, and vice versa. The modern cellar should be well-lighted; the wine cellar should under no circumstances be well-lighted. The modern cellar should be heated; the wine cellar must at no time be heated; the wine cellar must at no time be above 60° Fahrenheit (nor below 50°). The modern cellar should be clean; the wine cellar should remain dusty and spiders should be made to feel in it completely at home. Nevertheless, the setting apart of one corner of the average cellar for the storage of wine is less difficult than it sounds.

The primary considerations are: first, temperature—an insulating wall (brick, stone, concrete, or insulating board on frame construction) should protect wines from the heat of the furnace, and even after such a wall is constructed red wines should be stored on the side of the cellar toward the furnace and white wines as far away as possible; second, dryness—no water pipes likely to sweat in wains; fourth, absence of vibration—if one's house fronts on a road or street along which trucks pass, the wine cellar should be as far from such a road or street as possible.

Less space is actually required than one would at first imagine. Bottled wine, to begin with, should always be stored lying on its side. One's ordinary table wine, at least, may be simply stacked in bins, and by dovetailing the bottle-necks it is possible to stack something over two hundred bottles in a bin four feet wide, two feet high and eighteen inches deep. Two such bins, or four smaller ones (bins, if properly constructed and strongly braced, may be superimposed) would hold considerably more wine than the average family would wish to have in the house at one time. For finer wines, the all-metal or metal-and-wood honeycomb racks now generally used in private cellars in Europe are by all odds the most practical. Such racks will unquestionably be put on the market before long by some enterprising American manufacturer; extremely strong, and rust-proof, they are particularly useful in the small cellar because of the fact that they allow one to remove any given bottle without disturbing its cellar-mates, and thereby make unnecessary the building of a separate bin for each wine. A honeycomb rack to hold twelve dozen bottles is about fourteen inches deep, six feet high including its short, sturdy legs, and four-and-a-half or five feet wide.

The ideal small family cellar might contain four or five such racks, their legs supported by blocks of wood to deaden vibration, two or three bins near the door for zin ordinaire, space for a keg or two, and, last but not least, a work table or bench.

On this table the master of the house (for the wise home owner is his own cellar master) will keep all the paraphernalia of the sommelier. And since this paraphernalia can make or mar a cellar, all of the accessories should be chosen with the greatest care. Most important of all is the corkscrew: fully seventy-five per cent of the ordinary corkscrews sold in the United States would rip the center out of an old wine cork and ruin the bottle. The cellar corkscrew should be as unlike a gimlet as it is possible for a corkscrew to be—it should have no cutting edges, it should be large of bore; and it should have some mechanical arrangement which makes toggling at a recalcitrant cork unnecessary. There are excellent corkscrews made with a double lever, others with a screw cap of metal or wood, and one of these should repose in the center of the cellar master's workbench. Nearby there should stand at least one wicker cradle. Everyone has seen such cradles used in restaurants abroad; but as a matter of fact, the use of wine cradles in restaurants is, in most cases, so much chichi and should be discouraged. Only if one is willing to exercise the greatest care in taking an old bottle from the rack and in opening it (in order not to disturb the sediment, or deposit) is a cradle helpful rather than harmful, and a bottle once brought to an upright position should remain upright until served.

Other important cellar accessories are: the decanting funnel, its spout curved at the tip so as to project the wine down the side of the decanter rather than straight to the bottom; the silver ice bucket for Champagne and other sparkling wines (still white wines should be chilled but not iced); the shallow silver wine-taster's cup, and, if one expects to buy ordinary table wine in bulk and bottle it oneself, a corking machine.

Good wine deserves good glass—and most of the so-called wine glasses sold at present in America are fit for nothing except the so-called wine that bootleggers have been selling us, alas, these past ten years. Apart from Rhine wine, which is ordinarily served in tall-stemmed glasses of a greenish tinge, and Port, which may be served in cut glass, all wine worthy of the name should be drunk out of glasses which are thin, stemmed, undecorated and as simple as possible in design, large (they should hold more than half a pint and should never be filled more than half full) and more or less tulip shaped. It is impossible to get any idea of the exquisite purple-brown (the French call it "onion skin") color of a fine old Burgundy through colored glass, and it is equally impossible to judge the bouquet, or perfume, of a wine drunk out of small glasses or glasses which flare at the top.

If one wishes to take the cellar seriously, whether as a host or merely as an epicure—and wine can be one of the most engrossing of hobbies—it is necessary to have a cellar book. This, destined to

By Frank Schoonmaker
Chromium and copper ideas
toward the pre-theatre buffet

In place of a hurried dinner before the play, why not a gay buffet supper using this chromium-plated copper by Chase Brass and Copper Co. Top: Electric buffet server, porcelain compartments; salad bowl, removable wood lining; sauce bowl; platter: Lewis & Conger. Green and platinum china plates: Ovington's. Cold meats and vegetable salad: Waldorf-Astoria.

The chromium plates and sandwich tray at upper left, with etched lines to let the copper show through, and fruit bowl at right: Altman's. Black enamel bands decorate the shaker in the cocktail set: Macy's. Canapés of fresh caviar, smoked sturgeon, paté de foie gras and anchovies: Waldorf-Astoria. Cocktail napkins: McGibbon. Recipes for a buffet supper are on page 72.
Americans take their architecture, like their fun, where they find it. That's the reason we have no one style of house on which we can put a finger and say "That's American."

Just to see how varied are our house styles, House & Garden, which prides itself on the selection of its architecture, went through one year and pulled out the assortment that spills down this page. The houses came from all parts of the country and represent, in their origin, many periods of taste—Classical, English, Mediterranean, Southern Colonial, Regency, French Manoir, New England Colonial—enough to satisfy anyone.

In selecting houses for the Portfolio that follows, an equally eclectic taste has been pursued, rising from the familiar, traditional types up through the extremes of modernism.

Pennsylvania claims its own farmhouse vernacular, capable of many interpretations and embellishments. The small Italian type of house has long been a favorite for suburbs, and we venture to prophesy that it will continue. In fact, we seem to be growing quite sympatico with all things Italian. To many the picturesque English cottage, both in its smaller and larger versions, is the kind of home to live in. Our neighbor, Bermuda, has built up a distinctive type of architecture through the handling of its native coral rock. Thousands of Americans enjoy that island each year, and we may expect to see more Bermudian architecture appearing here.

The Modernist house is a different matter. It is the parvenu among styles. For its representative we have selected a very livable poured concrete house in Connecticut, a house that, at first glance, would seem entirely out of place on a rock-ribbed New England hilltop, whereas it is really very much at home there.

For a final filip we threw in some designs that set even Paris chattering this last summer. They show what the architectural boys over there will do when they have a lot of time on their hands. Let's hope they don't cross the Atlantic.
The Pennsylvania Colonial

Mrs. Samuel V. Merrick's Chestnut Hill, Penn., residence is a whitewashed brick Colonial type set on a plot that slopes up from rear to front, allowing an impressive stair to the front entrance, while the rear terrace is level with the first floor. Edmund B. Gilchrist was the architect.

The two most important first floor rooms, living and dining rooms, are located across the rear, with French doors opening to the porch. Flagstone and grass terraces lie beyond. The upper story provides three master's rooms, two baths and two servants' rooms and a bath.
With little road frontage and having an engaging small house appearance, the Fieldstone, N. Y. home of M. J. Bierman contrives to gain a surprising amount of interior space. A circular stair and two-story living room are features. Dwight James Baum, architect.

The entrance hall opens directly to the living room or down a passage to the library. The dining room is in the opposite corner. Behind it are pantry, kitchen and maid's room. Only one master's room is provided. The library can be used as guest room on occasion.
Half-timber work that is really structural gives authenticity to the home of Dr. Alfred Derby Mittendorf, Harrison, N. Y. Above is the garden side—the main house facing west and the wing, south. The small photograph at left was taken through the doorway to the garden. Harold Weaver, architect; Woolsey & Chapman, associated.

At the left is Dr. Mittendorf's study, carried out in a rugged masculine fashion. The huge hand-hewn beams that are such an interesting feature were taken from a barn one hundred and fifty years old. All the structural wall framing in this room has been left exposed. Another view of the study fireplace is given on the opposite page.
Practically all the first floor rooms are house-depth. About half the space in the main body is given over to living room. Then, at left, comes a hall running front to rear; next is the study. In the corner where wing and house meet is the garage, facing the road. Wing contains kitchen, pantry, and dining room, the latter at the extreme end.

To the right is a view of the owner's bedroom. The open doorway at one side of the bed leads to a dressing room. This residence contains four master's rooms and three baths, and three maids' rooms and a bath. As the house is quite long, it was necessary to have two stairways, in addition to service stair, connecting first and second floors.
Bermuda's coral rock
used in native style

The winter home of H. Bernard Wilkinson at Harrington Sound, Bermuda, follows the native style, being built of whitewashed coral rock in an informal manner. The shutters are painted sea blue. Tarbolton & Smart, architect.
In the view above, the nearer wing houses a maid's room and pump. Pantry and kitchen are beyond. On the opposite side is the bedroom wing. On the opposite page is the entrance side. Grounds are planted with Palms, Bamboo, Sugar Cane and the native Cedar.

The sun parlor shown below parallels the dining room and leads from the front of the house to the bedrooms at the rear. To the right is the dining room, furnished in old Bermuda original pieces and copies. Below is the guest bedroom with its raised Bermuda fireplace.
Connecticut hilltop home in poured concrete with modern parallel lines

The home of Rex Stout near Danbury, Connecticut, is set on a high hill commanding an extensive valley. Two ways embrace a garden court, and the middle section, in which is located the living room with its battery of windows, faces the view. Walls are cast concrete painted black on the ends and light grey and blue on the terraces. A naturalistic swimming pool is directly in front of the house.

The inside walls are natural concrete with a cement plaster surface. Floors are colored linoleum and oak and in the living room, teakwood. Most of the lighting is indirect. The kitchen, the chef d'oeuvre of the owner's carpentry skill, has canary yellow walls, a floor of black linoleum and cabinets, made of waxed chestnut. A. Lawrence Kocher and Gerhard Ziegler were the architects.
Paris offers fantasies in modernism

Paris recently exclaimed over a one-man architectural show of house models by Emilio Terry. At the top of the page is one with a circular stairs mounting to the roof and garnished at top with a tree.

Opposite is a version of a rococo house hung with plaster draperies. Again a real tree sprouts from the roof. This design was inspired by the 18th Century moulded plaster draperies found indoors but rarely outside.

Of the two remaining houses, the first was planned for living on the roof as though the roof was a garden of loggias and terraces. The other has a shell basin, a rough stone entrance and a rustic tower.

Below is the first floor plan of the house shown at its left, and beneath it are the plans of the house at the bottom of the page. While the former offers no startling innovations, the other design is unusual in the extreme.
Home maintenance begins with paint

By Julius Gregory

As a man is to some extent judged by his clothes, so are we very apt to judge a house (and, incidentally, the owner) by its paint. Clothes can be in bad repair and bad style—so can paint. Untempt clothes often denote generally slipped habits. Paint in poor condition is usually an outward symbol of a house that has been allowed to degenerate in other ways as well. Paint is a protective covering that saves the surfaces. When paint comes off there is nothing to halt the action of the elements directly on the wood itself.

On the outside of the house vulnerable places that must have good paint protection are the window frames, cornices, wood steps, porch railings, porch floors and wood columns or posts that go down to the floor. Any place where water is apt to lie is subject to rapid deterioration unless kept painted. Likewise, any outside woodwork which has open joints will go to pieces if allowed to be without the protection of paint. A wise use of a small amount of putty and paint applied to such spots each spring and fall will avoid replacement costs. Therefore, in making an inspection of the outside of a house, the first places to look for are the joints in woodwork. If they are bad, one need hardly look further to know paint is called for.

On the inside of the house, the wear and tear show up most in kitchen and pantry, and stairs and floors not covered with carpets. In service rooms, walls, ceilings and woodwork require cleaning at least twice a year, and frequent application of paint. The maintenance of floors is a subject of study in itself. The usual method of finishing a hardwood floor is to apply a stain and a filler covered with a lacquer or thin shellac and then spread several thin coats of wax, polishing well between each coat. Further coats of wax are applied as necessary, though only those portions of the floor which receive considerable wear need frequent treatment. Wax should always be applied thin, be allowed to dry thoroughly, and then be well polished. Such a floor is kept clean by use of clean rags or a clean dust mop and should never be washed with soap and water, though a damp cloth may be sometimes used to advantage. A word about painted walls. While there are many kinds of flat paints made which give a finished surface like calcimine, it is better to select a paint with a slight gloss as it can be washed and cleaned without wearing off the paint. It contains a higher percentage of oil which dries on the surface and protects the pigment. A gloss finish can be wiped off easily because the dirt is on it, not in it.

Whether one has the strength and courage to do his painting himself or employs the services of the good old-time painter who uses the right material which he applies properly, it is well to have an understanding of a few of the principles of painting. The preparation of the surface to be painted is just about as important as the paint to be applied. Every place that is to receive paint must be hard and smooth, without any trace of dampness or moisture, and no painting should be done when the temperature is below fifty degrees Fahrenheit. Water or dampness within the wood or plaster has wrecked many an otherwise good paint job. Even in dry, cold weather, nearly all surfaces have a film of dampness which may result in poor adhesion of the paint. At low temperatures, paint, varnish and enamels become viscous and are difficult to brush on, and the painter is forced to thin them with an excessive amount of turpentine. Fine painters will often be seen setting a can of enamel or varnish in a pail of warm water before using in a cool room. The warmth thins the paint without diluting it.

More application of paint to a clean, dry and smooth surface does not always mean a good job. It has to be brushed on and in by the effective use of elbow grease—thus forming a thin, smooth film which is well worked into the grain of the surface underneath, and each coat must be allowed to dry before another is put on. This means that on the inside from two to five days should elapse between each coat, and at least a week on the outside.

As to the paint to be used, if one is doing his own painting, he can easily find what he needs all ready prepared for his particular purpose. The composition of paint varies with the use, and there are as many kinds of paint as there are surfaces to be painted. If one selects the material of a well known manufacturer and follows the directions, provided the surface to be painted, whatever it is, is smooth, clean and dry, he will get results commensurate with his ability. It is fine to be able to do things for yourself, but it is always much better to have work done by a man who knows what to use and how to apply it. One of the many places where the amateur is apt to fall down is when he tries to patch plaster cracks and then paint over them. This is something that calls for much more than mere skill. Experience and good material will give a result that will look better and wear longer than any bungling of the handy man about the house. It has been said that a successful painting job is 70% painter, 20% paint and 10% the condition of the surface. Even reasonable intelligence plus a good handbook seldom makes a good piece of work.

Never use cheap paint. The surest indication of what a paint can do is what it has done and one should be careful to select the best paint obtainable. To put on inferior paint is labor lost, and the poorest kind of economy. And when it comes to the painter, hire a good one. Painting is still one of the crafts where pride of workmanship can be found, and it is not difficult to find a painter who has that pride in his work. No matter how specific and detailed a contract may be, the kind of job you get will depend upon the painter's ability and his intent. Judge a painter not by what he says about himself, but by the amount of his estimate, but rather by the quality of work he has done for others, and what he has done for others, he can do for you, if he is paid to do it. It does not require the opinion of an expert to tell when a house needs painting. Mere appearance, or often one's friends, will make it known, though the one positive test is to make sure that the paint has not been worn through, either by the elements or usage, to beyond the undercoats. The time for repainting is when the old paint is unbroken and clean—thus giving a surface that will be uniform for the new paint. The great trouble has been that we wait and ponder too long, and then it not only requires more paint, but also the work of a carpenter to do some patching before the painter can begin. With an understanding of the value of maintenance and the will to carry it out, such a condition could not exist. One should make it a rule to go over a house, inside and out, at least once a year, with a good painter. If you can, do the things that are apparent, anyway take care of those that are necessary. Paint not only protects and beautifies a surface but also makes it clean. Because it gives effective protection, it is a fundamental of maintenance and repair. It is better to paint when required, than repair and paint when forced to by stern necessity.
If the first floor is cramped for convenient space.

<table>
<thead>
<tr>
<th>EXISTING EXTERIOR</th>
<th>PLAN OF NEW WORK</th>
<th>ESTIMATED COST</th>
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<tbody>
<tr>
<td><strong>NEW LIVING ROOM BAY</strong></td>
<td>If your first floor needs more living room space, perhaps a cheery bay will provide it. Assuming the house turns a corner, as at the left margin, it will accept an addition as shown at the right. $450 (and up) will include: A bay 9' X 10', 8' high in the clear. Wood construction, shingled roof, steel casements and door, weatherstripping. Interior: oiled, waxed pine; paneled plaster board ceiling; tile or flag floor; adjustable shelves; hinged top seats.</td>
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<td><strong>NEW LIBRARY OR DEN</strong></td>
<td>Interior dimensions 12' X 19', 8' high from floor to low point of ceiling. Frame construction; plaster, siding or shingles; wood sash; fireplace. Interior, oiled and waxed pine; plasterboard ceiling; plain marble fireplace facing 6' wide. Adjustable bookshelves on sides; at end with window, long doors and shelves 1' deep above seat; bookshelves 9' deep; seat top hinged in sections. Loggia 5' X 15', 8' to cornice, square posts, no moldings, $125-$175. Total, $1500.</td>
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<td><strong>NEW PORCH</strong></td>
<td>Many a house presents a gloomy face to the street, which would be cheered by a casemented porch. The one at the right would cost upwards from $375 on these specifications: Exterior: 12' greatest width, 9' greatest projection from front of house, corners cut off as shown. Cypress exterior; canvas roof laid in white lead; wood railing; steel casements; weatherstripping. Pine painted interior; painted plasterboard ceiling; 9&quot; window sill accommodates plants; tile or linoleum floor.</td>
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<tr>
<td><strong>NEW KITCHEN</strong></td>
<td>In this case, $750-$800 should buy: Interior dimensions 8' X 12', 8' high in the clear. Frame construction; plaster, siding or shingle exterior; flat canvas or heavy composition roof; metal awning uprights (exclusive of awning); wood doors and windows; footing excavation 4' deep. Interior: wood cabinets, stainless steel or monel metal counter and splashboard; sink 5' long (refrigerator and range not included); linoleum floor; plaster board and walls and ceiling. Old window becomes door.</td>
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These suggestions will improve matters considerably.
I go marketing in Manhattan for going to market has always been associated in my mind with a sense of adventure. Perhaps this is partly due to the fact that it is my first errand in the morning, at the time when I am fresh and rested, and my first contact with the outside world.

In foreign lands the markets with their local vegetables and fruits displayed on stands under striped umbrellas or tent-like awnings, presided over by vendors in gaily colored costumes calling to the passersby in strange languages, show the life and character of the people in a vivid, concentrated fashion. They are often more interesting than the picture galleries, for not only do they present the living pictures of the present day but much of the past is carried over in them, as many markets in both the Old and New Worlds have changed very little for hundreds and even thousands of years.

A visitor to our butcher, fish and vegetable stores would see how we dress and speak and what we grow in our gardens, bring out of the sea and raise on our prairies. Except in Italian districts—and then rarely—he would not find the food stands a symphony in color, as they are in Southern lands, abroad, where each golden Orange, scarlet Pepper, shining purple Egg-plant or bunch of translucent green Grapes is carefully placed so that its color and shape will be most effective, one man doing the arranging while another stands off with half closed eyes and criticizes and directs the whole, which may take hours to complete. Instead, the windows of our chain stores are pasted over with signs in scarlet letters, the Oranges are piled into ugly mesh bags and everything possible is wrapped in processed material. This does not look as attractive nor as tempting as food booths in Constantinople or Rome, but it is sanitary and efficient and shows our hurried, mass way of doing things.

Any one who has been to Paris and failed either to get up at dawn or stay up all night to see the carts come rumbling into the Halles has missed a thrilling sight. But lest the late sleeper be too distressed, I hasten to tell him that in
any European town he can watch the hareheaded, darkly clad maid-servants with liusket on their arms hurry along the twisting, narrow streets until they come to the open square facing the Cathedral which on market days is alive with carts, booths, purchasers and sellers. Across the world in Haiti the market is out in the blistering sun and here colored women clad in shifts and with bright bandanas around their heads squat on the bare ground behind pyramids of bread, fruit, Papayas or Bananas which they sell for unbelievably small sums.

To derive the full pleasure from one's marketing one must do it in person and not from bed via the telephone. In the country, I set out in the morning, while it is still cool and fresh, in my little car and drive to the village. In the city I come out of our home high up in an apartment house where I always feel as if I were laid away like a sheet or towel on a shelf in the linen closet and accompanied by my puppy, walk to market.

Before leaving, I have planned only a slender outline of the meals of the day and leave the details to be filled in according to what is on sale in the markets. Perhaps it will be some Fennel just arrived from California, or the first Strawberries cheap enough for my purse, or maybe it will be a Honeydew Melon or crisp Radishes which have not been in the market in some months. Although the railways and aeroplanes bring the produce from distant portions of the country and there is a supply of fresh vegetables the whole year, yet, fortunately, all the fruits are not sold at once and there are still some reminders that the seasons change. The Grapefruit are at their juiciest in the fall and winter. Corn is good only in midsummer, while Celery is crispest after the first frost of the fall. The only vegetables which come the year around are Beans, Peas, Carrots and Beets, and they are ever with us, so that nowadays the housewife with an assured supply of fresh vegetables can sing like the proverbial cricket on hot summer days and no longer has to spend them boiling over a steaming kettle preserving the foods for the winter.

Most women like to travel, it is the only time they get away from their daily chores. In a recent play, the husband suggested having a railway encircling his house so that his wife could be kept happy and travel without leaving home. Nowadays few of us can afford journeys so we travel through books, movies and plays. Few housewives realize that they can take part in a fascinating travelogue by noting and asking whence come the foods they buy every day. The crates of golden-green Figs being unloaded in front of the grocer's on a September day come from California, whence come the Artichokes, and there are hot-house Grapes raised in Belgium and shipped to the United States.

This winter there were Bartlett Pears, Peaches and Nectarines from the Argentine and Melons from Chile. One shop has the tropical fruits formerly obtainable only when journeying to West Indies or Central America: Custard Apples, Mangoes, Sapodillas and Papayas raised in South America, Cuba and Florida. After the northern gardens are frozen, Spinach, Beans, Peas, Asparagus and Strawberries arrive from Florida and California and as the days grow longer and Spring approaches, the journey of the vegetables grows shorter and they come from Louisiana, the Carolinas, and finally from our own back yards again.

If the history of the vegetables is known to the one who buys, cooks and eats them, she can travel still further not only across geographic distances but back through the centuries. As a child I never thought of the "ancient" Greeks as doing anything but being heroic in front of their snowy columned temples. I had no idea of what they or any other people ate or of how they dressed and lived. Modern children are not so ignorant and are taught these things, but they will probably forget them in time and will find it amusing to be reminded of them. Spinach, so unpopular with children, came originally from southwestern (Continued on page 68)
Glittering newcomers in glass

Upper row. Fostoria has added new shapes and a new base to their charming Meteor pattern shown left. The tall goblet is heavy, hand-cut Steuben crystal copied from an Irish glass. Graceful swirls in a candelabra by Fostoria.

Lower row. Lovely star-slotted goblets of heavy Steuben crystal. Tall, deeply-cut beer goblet: Heisey. The gay, candy-striped pitcher with blue or rose lines comes in various sizes: Libbey. Plate, Lucerne pattern from Libbey.
Modern elegance in fine crystal

ROYAL FERN, the charming design shown in the second row, has a slender etched fern pattern and glittering faceted and twisted stem. Dots and swirls ornament the candlestick; the plate is the Sea Glade design. All Libbey glass.

With a return to elegance in living, fine crystal resumes its leadership. Upper row, Plate and tumbler in the new Neptune pattern; next, left to right, Everglade, Sea Glade, Phantasy, Mayfair and Lucerne designs of Libbey.

Libbey Glass Company
South African plants for American gardeners • By Sarah V. Coombs

Americans are proud of the fact that they are great travelers. Not only Europe but South America, Asia and Northern Africa have seen Uncle Sam’s children wandering hither and yon wherever the plumbing and hors-d’oeuvre have suited them. So far, however, Africa, beyond its northern zone, is almost undiscovered country. Fine large steamships go from England to South Africa weekly but few American names are on the passenger lists. Yet it is a wonderful land and for flower-lovers a paradise. Masses of flowers cover miles on miles of high veldt and low valley. New species are constantly being brought in to the botanical gardens. The most precious kinds are protected: the odd brilliant national flower, the Protea; the scarlet and the blue Disas of the Orchid family; the Crane Flower, Strelicia reginae; the Painted Ladies and the Afrikanders and others of the wild Gladiolus group; some of the Heath and many species besides are jealously guarded as priceless treasures. The more abundant kinds are brought in to the markets daily. Wildflower shows are held in several towns in the spring, which begins for them in September. Aloys and Mesembryanthemums, Nerines and Lachenalias, Watsonias and Kaffir Lilies and hundreds of others make the country gorgeous. It is an interesting land, scenically and historically, but especially it holds attractions for the flower-lover.

We can have many of their flowers and share a little in their colorful feast if we will study the conditions under which they live. We cannot grow the flowers in the way Violet, Slingsby, Guy and Lionel made the tea in the Nonsense Book. In that classic, they put pebbles in the teapot and the Quangle-Wangle played the accordion over them whereby “tea was instantly made and of the best quality.” It isn’t that kind of a job but it will repay the careful worker for a little extra attention to details. We must remember that their seasons are just the opposite of ours so the plants may have their own ideas about their blooming time and some planning may be necessary, but on the whole they are pretty adaptable. Some of them are high-priced but with a greater demand the growers will certainly meet that condition by larger stocks and lower prices.

South Africa is a land with many hours of sunshine and, generally, a light sandy soil. Most of the bulbous plants which grow in such variety there must be ripened thoroughly after flowering. This is very important. With few exceptions, they will not be hardy in the north but are magnificent subjects for greenhouse work or sunrooms or for planting out in summer. If you put them in the garden, they will want the sunniest place. They will bloom for many weeks and offer a pleasant little excitement to eyes which are rather weary of our good but more ordinary flowers.

Freesias we know and the Belladonna Lily and perhaps the fine big blue Agapanthus umbelatus or African Lily of village porches. There is also a white variety of the Agapanthus, very good. Galtonias or Cape Hyacinths, Tritonias or Red-Hot Pokers are familiar already. Tritonias are known to us as Montbretias, to be treated like Gladiolus. They all grow, gay summer bulbous flowers, with graceful arching sprays in many shades of yellow, apricot, orange, scarlet. After their long blooming season, they should be taken up
at the approach of frost, put to dry in a warm sunny place and stored in peat or sphagnum moss. As far north as New York, they are fairly—we might say "unreliably"—hardy with winter protection but it is better to take them up. T. crocata with T. aurea, T. crocosmiforma (Hybrid) and T. pottsii, attractive kinds all of them, are parents of most of the fine varieties in ordinary cultivation.

Ixia, Sparaxis and Babiana are a charming little trio with flowers on slim, graceful stems, good for potting or for planting out in summer. They have among them all the colors of the rainbow, blue, purple, yellow, green, bronze and copper, scarlet and crimson, sometimes two colors in combination. The Ixias, Satin Flowers, grow about a foot in height. The Green Ixia, I. viridiflora, is a strange but lovely flower of rather a metallic bluish-green, each petal with a black center and black stamens with yellow anthers. I. maculata has orange or yellow flowers with a red eye. I. micrantha is old rose, with a black eye. There are many species, all beautiful and graceful.

The Sparaxis, Velvet Flower, comes in many splashed and mottled kinds of which Bailey says "there is only one species in a broad sense, varying indefinitely." They grow a little taller than the Ixias but are still delicate and dainty. S. grandiflora is purple and S. tricolor comes in many shades of maroon and orange. These two are probably the parents of the numerous hybrids. Dierama pulcherrima is often classed with Sparaxis but belongs to a different genus. A description says that it has "dainty bell-shaped, rose-colored flowers hung on slender stems which arch gracefully." They are called Grassy Bells or Wedding Bells.

The Babiana, Cape Crocus, has plaited leaves and brilliantly-colored flowers. It grows 6" to 9" in height. B. stricta has white, lilac-blue to pale yellow (Continued on page 70)
FORWARD HOUSE LOOKS AHEAD IN DECORATION
Forward House—a dramatic presentation of classic-modern decoration is now on view at Macy’s, New York. The penthouse, brimming with ideas, appears here and on the page following. Opposite. Octagonal library; brown suede walls, oyster curtains, brown, beige and white rug, brass and steel mantel.

In the living room, period and modern pieces are cleverly combined. Sienna walls broken by white pilasters and the antique Indian rug make a striking setting for Chippendale, Italian and modern pieces. Lighting is indirect—a band of light coming from a cove just below the cornice. Fabrics are in off-whites.

The beautiful white bed of glass and cellophane, and the glass, parchment and malachite dressing table are exciting notes in the master’s bedroom. Green and white wallpaper, blue, green and white chintz, dark green rug. Helen Wells and Helen Needham of Macy’s were the decorators. Harold Sterner was the architect.
Dramatic new effects in lighting give soft brilliance to these modern rooms

LIGHTING effects in Macy's dramatic exhibition of modern rooms are a definite contribution to modern living. This dining room glows with lights in door and window trims. Walls, curtains, rug in off-whites; chairs, chartreuse.

Wooden urns on the console and glass cylinders mounted on plaster discs on the walls supply the light in the foyer of the penthouse. On the rosewood and porphyry console in the dining room is a modern glass fruit dish lighted from within.
The Meadowrues for feathery grace

By Louise Beebe Wilder

It is the mission, or perhaps we should say the destiny, of certain plants, as it is of certain persons, to make the world in which they live a pleasanter and more gracious place, not by means of conspicuous achievements or outstanding personality, but by means of more subtle, less dramatic attributes. In the garden's scheme such plants are fully as important as those of more striking aspect. Indeed it is such as these that often endow a garden with peculiar charm, not always easily analyzed but certainly felt. Like mist in the distance they soften and enhance the landscape, round off the angles, bestow grace and a little sense of mystery where perhaps without them there would be brittle contrast and harsh outlines.

As I consider this type of plant there come to mind Gypsophila paniculata and its several forms; Artemisia Silver King and A. stelariana; Valeriana officinalis, with heads of silver-gray lace; certain Corydalis, lovely in shadowed walls; the Sea Lavenders or Statice, now known as Limonium; many kinds of Columbines; and especially the Thalictrums. It is these last named plants, commonly called Meadowrues, that we have here especially under consideration first because they do not seem to receive due regard in gardens, and second because they ask so little of us in return for what they do for us. They are easy to grow, enduring, full of charm.

They are a genus of some magnitude, the Thalictrums; some fifty species are known but only a small number of these are at present in cultivation. They are to be found growing naturally over a large part of the Temperate and Arctic regions of Europe, Asia and North America, with a few species in the Andes of South America. And they belong to the Buttercup family, the natural order Ranunculaceae, with which to the non-botanical eye they seem to have no affinity, and they are first cousins of the Anemones. Among them are to be found kinds suited to the borders, to the wild garden and the waterside, to woodland and to the rock garden. A truly versatile race! And unless we except Thalictrum dipterocarpum, one of the latest introductions, none of them presents any great difficulty to the cultivator.

The foliage of the Meadowrues is their chief fortune. Save in a few cases the flowers are inconspicuous, the sepals falling so quickly that the flower seems to be all stamens. The foliage, however, is uniformly beautiful. In fact I know of no race of plants that is so generously endowed with lovely greenery. And it has the advantage of remaining lovely through the season.

The most showy Thalictrums, if such gossamer, ethereal things can ever be characterized as showy, are for the most part of European and Asiatic origin. The latest to come into cultivation is the most impressive when well grown. It was introduced from high altitudes in Western China by the late E. H. Wilson, and seems not to be easily dealt with in lowland gardens, for it is seldom seen in a flourishing condition. It is evidently not everybody's plant. We cannot all give it the conditions which it must have to make it the thing of incomparable grace and color that it is when perfectly contented. Much experimenting with it a number of years ago taught me that it (Continued on page 75)
A decorative dozen better house plants

By Helen Van Pelt Wilson

House plants have but one mission—to be decorative. Too often, however, their choice and arrangement are so unfortunate as to defeat this purpose. The dingy Aspidistra rising dejectedly from a brass jardiniere in the dentist's waiting room, and the Rubber Plant, sad Victorian sentinel of many a vestibule, are certainly far from ornamental.

Frequently the misuse of house plants lies in a poor selection of varieties. Some specimens are difficult to grow. Some have been grown so frequently, and placed in so unattractive a setting, that we have come to associate them with the type of home we avoid rather than imitate.

Who, for instance, wants ever again to set eyes upon a Boston Fern or an old-fashioned Rubber Plant? There are now on the market new Ferns and Rubber Plants of greater charm which do not remind us of boarding-house front parlors during the cut-glass and burnt-wood epoch.

Taking the large list of good house plants available today, we can choose twelve specimens that will accommodate themselves to the size and conditions of the ordinary house and will, with adequate summer care, be decorative the year round.

In making this selection we are rigidly excluding all plants, however attractive, which require exceptional care or present unusual conditions.

The Gardenia, for example, is charming when in bloom, but is too capricious about temperature and moisture to survive long in an unregulated atmosphere. The Cyclamen requires a cool room. The Jerusalem Cherry drops its fruit when the atmosphere is a little dry.

The Fiddleleaf Fig (Ficus pan-jidiolo) is a charming substitute for the old-style Rubber Plant. It is not so inclined to drop the lower leaves, is usefully slow-growing, with a tough, fiddle-shaped, crinkled leaf that is not at all sensitive about atmosphere.

Aralia elcgii is shrubby but slow-growing, with very narrow, finely-divided foliage of a peculiar metallic green. In any display of house plants it is noticeable for its distinctive grace and unusual form.

Among Ferns there are many fine ones which too seldom appear as house plants. The Staghorn Fern (Platycerium alcicorne major) raises each new frond from a tent-like structure of green that covers the surface of the pot from the rim to the main stem of the plant. It is fascinating to watch the new growth appear and then unfold into a frond that really resembles the horn of a stag.

The Polypodium (P. mandaium) is a Fern unusual not only for its undulating fronds of glaucous, blue-green but also for its preference for sunlight. Most Ferns grow yellow and unhealthy in as much light as the Polypodium needs for happiness.

Crassula arborescens, often called Chi-
nese or Japanese Rubber Plant, is a succulent with a round leaf on a heavy stem. It has been much used in indoor rock and miniature gardens because it grows slowly, but potted alone it is most attractive, particularly when it is old enough to attain size. The leaf of the Crassula, it is said, was used by the Chinese as a model for carving the most beautiful pieces of jade.

Vines have a pleasing habit of growth that makes them popular for wall vases. Philodendron cordatum is easier to raise either in earth or water than English Ivy and far more unusual. The leaf is heart-shaped and dark green. The variety cordatum has no markings. There are at least a hundred and sixty other Philodendrons, however, so almost every taste in vines may be suited.

Lately Viola rhombifolia, a species of Grape, has been appearing in the florist shops. It grows swiftly, putting forth shining, pointed leaves. If there is to be but one vine, and that grown in soil, not water, this Grape is the one to choose.

For blossoming, introduce Kalanchoe flammee to your house. It grows fairly slowly to twelve or eighteen inches, developing in early winter a red fleshy flower that actually stays perfect for eight weeks! From out of their midst rise long stems drooping with pink-suffused white blossoms.

Still prettier is Begonia corallina lucerna. The leaf is also large but smooth and shining and the flowers rosy-pink, appearing constantly in beautiful panicles throughout the winter.

Then our twelfth house plant must be a Geranium. Even though it cannot be considered perennial like all the others but must be started each spring afresh from cuttings for the next winter's bloom, there is no flowering plant for the house to take its place. It is so bright, colorful and dependable, that every decorative dozen must include it.

With a good selection of plants at hand the next consideration is their attractive display. In red, yellow, blue, or white glazed pots, singly, or in groups on wrought iron stands and tripods, any of these house plants adds enormously to the sense of life and color in a room.

The glazed pots, as well as those of glass, metal and treated paper, have been proved by scientific experiment to be even more healthful containers for plants than the ugly porous clay pots which we have been taught to consider necessities. These we now know draw water continuously from the plant roots, unless these are placed on wet sphagnum moss. Nor does aeration of roots occur through these clay pots, as is commonly supposed. The only aeration for any plant is through the top soil which should at all times be kept in a loose condition.

Many of these pots are also made without any drainage holes whatever. If adequate coarse material of cinders or crushed stones is placed in the bottom before the plant is set in place, however, even this startling omission will cause no harm. Less water, of course, will be needed but that is always found to be the case when pots other than clay ones are employed.

This discovery of the suitability of various types of containers opens a far wider field for the decorative use of plants. A pair of White Mme. Recamier Geraniums in water-streaked clay pots was never anything to look at twice, but set their cheerful white and greenness in glistening snowy cups, supported on a stand of Spanish wrought iron, and you have something truly lovely for the southern windows.

Pot a rosy Corallina Begonia in a dull green pot or a group of Kalanchoe in dark red bowls that are near deep gold hangings and you see at once the value of house plants for decoration.

Cuttings of Philodendron are charming grown in green vases of water. These can be symmetrically (Continued on page 76)
**The Gardener's Calendar for November**

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

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### SUNDAY
- Fall Moon, 2nd day, 2 h. 50 m., morning, W.

### MONDAY
- Last Quarter, 10th day, 7 h. 18 m., afternoon, W.
- New Moon, 17th day, 11 h. 24 m., evening, E.
- First Quarter, 24th day, 2 h. 38 m., morning, W.

### TUESDAY
- Full Moon, 2nd day, 2 h. 50 m., morning, W.

### WEDNESDAY
- 1. This is a good time to plant
- 2. Fallon leaves of your favorite evergreen trees, for winter shelter and as valuable additions to the compost heap. It is a real waste of materials to burn them, however, as they will be better for the lawn if well mulched with grass and black plastic to a depth of 2 or more.

### THURSDAY
- 1. All abandoned ground should be deeply mulched now and left rough for the winter, to protect the tender Shoots, heaves, and plowing in the spring.
- 2. Fallon leaves of your favorite evergreen trees, for winter shelter and as valuable additions to the compost heap. It is a real waste of materials to burn them, however, as they will be better for the lawn if well mulched with grass and black plastic to a depth of 2 or more.

### FRIDAY
- 1. All abandoned ground should be deeply mulched now and left rough for the winter, to protect the tender Shoots, heaves, and plowing in the spring.
- 2. Fallon leaves of your favorite evergreen trees, for winter shelter and as valuable additions to the compost heap. It is a real waste of materials to burn them, however, as they will be better for the lawn if well mulched with grass and black plastic to a depth of 2 or more.

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**Old Doc Lemmon notices a queer bird habit**

"Take it by-an'-large, old squaw'r's here right considerable fun with the city folks that come up here into the back country for their summer vacations an' the like of that. There's so dem muth she don't know, an' so many fool questions they ask, that we can't help jokin' 'em whenever we get the chance. The funniest of it is, they most generally believe the jokes an' doubt the true things!"

"I mind the time I asked a lady if she'd heard the birds singin' in the woods the night, an' how she'd like to hear it. If I'd asked for a week I couldn't have made that fibberly-glibberly believe that birds ever sing any time 'cept in day-light. She wouldn't even set out on the porch afore herself, but I could prove to her that...

"An' she could do it, too, most likely. Ye can't alius count on the night-singin' birds, for there's only a few kinds that does it an' they won't perform just on order. But 'most any time during the summer ye're liable to hear one of 'em, anyway.

"The best night-singer, to my way o' thinkin', is the Oven-bird—thet kind o' greenish-an' white lollecter that some folks calls the Teacher-bird 'cause all day long he keeps callin' Teacher-teacher-teacher-tea-teacher. Most everybuddy calls him that, it's so easy to say, but sometimes in June, long after dark, he'll let out the sweetest bubblin' warble ye ever listened to. It comes tumblin' up out o' the deep woods, like water runnin' over a flat, an' leaves us so fresh an' clear an' eager as if the lollecter jis' couldn't sleep no more 'nbout lettin' it bust out'n him.

"An' then there's the Chirp, a queer, yellowish-rascal that's a-always poppin' in an' out o' the brush in old fields, whistlin' an' chucklin' an' imitatin' the calls of other birds like he wanted to make ye think he was somebody else. Whut makes carry on his foolin' at night I'm blest if I know."

Mebbe he's just such a natur-al born clown that he can't stop even when he ought to, an'

"I dunno as it's quite fair to call the Cuckoo's croak a song, but he seems to think it's one o' mebbe that's all the kinds. Anyways, there's a certain time when he wakes up after dark an' clucks away a sheet like he thought it was plain daylight—as a matter o' fact, even louder an' longer than he does when the sun's out. There ain't no other daytime bird that's more restless in his sleep than he is, an' he can't help but b'lieve that he must hev a powerful lot on his conscience.

"Most folks know, I s'pose, that the Whippoor-will's-a-night- singer. Come to think of it, I don't s'pose I ever heard one more than once. It seems to shut down. But even them's they're country born an' raised ain't never noticed, most of 'em, that a Whippoor-will scarcely ever says anything after mebbe one or two o'clock in the mornin'. I reckon his breath just kind o' gives out by that time."

---

**First Week:** Warm and sunny.  
**Second Week:** Cold rain.  
**Third Week:** Crisp, clear and colorful.  
**Fourth Week:** Hazy, warmer.
When you entertain, every detail must be comme il faut. Nothing is admitted to your table, of course, unless it merits your implicit confidence. The selection of Campbell's Pea Soup harmonizes perfectly with the finest in living. It belongs in the category of the unquestionably good. Consciously or unconsciously, you select it because you know it is blended by chefs who lead the world in soup-making—in kitchens which set the vogue in all that pertains to correct soups. Whether you serve it as Pea Soup or Cream of Pea, as the label directs, this soup is a satisfaction equally to the pride and the appetite!

21 kinds to choose from...

Asparagus  Mulligatawny
Bean       Mutton
Beef       Ox Tail
Bouillon   Pea
Celery     Pepper Pot
Chicken    Printanier
Chicken-Gumbo Tomato
Clam Chowder Tomato-Okras
Consomme    Vegetable
Julienne    Vegetable-Beef
Mock Turtle Vermicelli-Tomato

10 cents a can

LOOK FOR THE RED-AND-WHITE LABEL,
EAT SOUP AND KEEP WELL
DOUBLY WELCOME
... it's from you... and it's

Whitman's
CHOCOLATES

Thoughtfulness... in taking Whitman's Chocolates... is always doubly appreciated. They are from you... and each piece is the finest of its kind.

For everybody loves Whitman's smooth coatings of vanilla, bitter-sweet and milk chocolate... the luscious date, cherry, pineapple and other fruit centers... the vanilla, bitter-sweet and milk chocolate... the luscious walnuts, pecans, almonds and Brazil nuts... the smooth, mellow mint marshmallows and cream centers... the crisp, crunchy and chewy pieces. Give Whitman's... delightful to receive... good taste to give.

The thing to do—take... give... send—

Whitman's CHOCOLATES
© S.F.W. & Son, Inc.

The FAIRHILL
America's outstanding dollar box of candy... $1 the pound.

The SAMPLER
America's best-known, best-liked box of candy, 17 oz. $1.50.

An architect turns client
(continued from page 25)

upon our city streets. I pause to write a paragraph about it.

The first process of quarrying limestone is to cut deep down through the solid rock two channels, some five feet apart, with cross-channels every six feet. This channeling is done by steam drills to a reasonably straight line and with no particular thought other than to provide a place of cleavage to break out the small blocks of stone between.

These blocks are then sawed into slabs to become the surfaces of the uninteresting veneer of material we know. But before the block is sawed, every block has two sides and two ends of "channel face", the uneven surface left by the first rough thrust into the rock by the channeling drill.

The "channel face" slabs used to be considered as refuse; limestone quarries are filled with great piles of them and to the mind of the quarryman, to use the "channel face" sides and ends of new blocks is cheaper than to go into the refuse pile and reclaim the old. "Channel face" then is the trade name of such stone, a name well selected to indicate the genesis of its manufacture, which few care about, but the name gives no indication of its beauty, which all who build should consider.

One thing more is necessary to it, the moldings and embellishments must be, not of limestone, but of cast stone, for cast stone, not cheaper than limestone but it may be given a greater variety of color and texture. I will not write more of this process. Look at the pictures and you will see the pleasant propriety of combining the two materials. Better yet, come and see the actual structure and you will find there is something new under the sun—something new which looks old.

Beside the usual embellishment of moldings and simple carving, there was one more ornament I wanted, the embellishment of good lettering. Dedicatory inscriptions on buildings, even old tombstones when well lettered, attract me. With what grace the Romans and Italians cut letters in the stone; for in their day lettering was an art, a lost art in ours. Though lettering is legitimate architectural ornament, there seems no place for dedicatory inscriptions or sepulchral statistics in the private house. I wanted lettering for its beauty, and its purpose was to set forth certain favored proverbs or engravings of poet and sage. To begin: I never built a country house for a client without the wish to put somewhere the first verse of Pope's Ode to Solitude. Could anything be more appropriate and satisfying to one who, living long in the city has come to the country to build his habitation there, than the poet's: "Happy the man whose wish and care a few paternal acres bound, content to breathe his native air on his own ground"? I will find it on the long lintel of the fireplace.

The building of the house was done while the one who promised to come and abide with me was far away. I wanted her to be pleased with what the architect had built in her absence. I had found a cast of an antique bit of English plasterwork representing a bird feeling its young. To it we added an Italian proverb in old English lettering: A ogni accetto suo nido e bello—every bird's nest is beautiful—and put the combination over the gate in the garden wall. The proverb proved its integrity for it was subscribed to in toto. Over the door from the terrace to the music room, the requirements of design created a small space or panel, the very place for lettering. Inscribed there is that fine summing up of human wisdom, set down in Ecclesiastes: "If I applied mine heart to know, to
Malmaison combines Empire decorativeness with an effective simplicity. One of many distinctive Libbey designs that range in price from $10 to $2500 a dozen.

The new pride in things of beauty warrants the splendor of fine crystal

We've begun to replenish, not only our stemware, but our lives. And this new manner of gracious living embraces a return to the old standards for fine things. Inspired by the spirit of the times, Libbey has turned again to making the clear brilliant crystal that delighted your Mother and your Great-Grandmother. Many of the patterns are in the traditional designs that graced proud tables of other days. But many more are in the new exciting spirit of today. All of the crystal is hand-blown, hand-cut by masters of the craft... of whom there are only a handful in the world. It is in the shops now. You will want some for your own. For crystal of such sparkling fire, in designs of such imagination and such charm, is a rarity to be cherished always. And, beginning as it does at ten dollars a dozen, Libbey Crystal is well within the reach of the modest income. Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy... free? The Libbey Glass Manufacturing Company, Toledo, Ohio.
search, to seek out wisdom and the
reason for things". That craving for
knowledge, that cry in the wilderness—
to know the reason for things, was
the Hebrew's statement of the Greeks'
insistence to return to first principles.
It was the wish to know the reason for
things that brought King Solomon to
his knees when he went out into the
room and prayed his god to give him
an understanding heart. But I digress.
Lettering, being a lost art in our day, is
difficult to do well, and in the office
these examples of it caused some com­
ment. They came to be called "wise-
cracks". The last "wise-crack" caused
the most comment. On the inside of
this same door—it adjoins the book
room door—there is another panel. The
office imagination waning, I received a
letter suggesting one more "wise-crack.
I sent it. There were 55 words. The re-
plies were ribald. "Won't half a portion
doe?" "Why two cocktails?" "We are
short of drawing materials." "The
builder will want an extra." Upon this
last I paused for there seemed some
justice in the demand. I reduced the
length and wrote my associates to pay
the builder his price. I chose the last
two sentences in what Arthur Quiller-
Couch has used as an epilogue to his
Oxford Book of English Prose. "In
books cherubim expand their wings,
that the soul of the student may ascend
and look around from pole to pole. In
them the most high and incomprehen-
sible God is contained and worshipped.
Richard de Bury 1281-1343." Dick, I
like your 15th Century stuff, and I
granted it on my wall. I subscribe to ev­
every word, for I, too, am a student and
I have burned the midnight oil. My
soul—such as it may be—is not unre-
sponsive to that God of Beauty whom
I judge you worship, but those winging
flights you speak of, those leaps into
the azure, those looks around from
pole to pole; I know what you mean.
Dick, but I never had the wings—I
never had the wings. But again I di­
gress for at this moment I wish to be
like Leonard Merrick's Tristanir, who
would not tolerate digression in
any author's writing except his own.

THE GARDENS

So much—and it seems little—about
the house. The photographs of my old
friend, Tebib, will tell you how it
looks, while I tell you that the only
competitive pleasure to planning and
building the house is planting and
furnishing it. There's a whole maga­
zeine full of fun for you. The forceful
man did the principal planting for me
forty years ago. Ellen Shipman did the
rest; and the house would be nothing
without her garden. When I say this is
the first full year I have ever lived in
the country, those who have gardens
will know with what delight I have
come to watch the growth of every
young plant and tree and shrub; with
what pleasure I see how the sun nour­
ishes and sustains them, though it may
later come to scorch and burn them;
with what satisfaction I see the bene­
deficieney in the rain refresh and revive them;
with what understanding I see that
winter is not unkind for they shrink to
its cold and are prepared for it; but
rough winds are cruel for they break
and bruise the young branches. The
garden is the very heart of the scheme
for I planned the house about it and it
has become the outdoor room that
I wanted the paved court to be, and
to that conception there has been
added the beauty of plants like the
shrubs graceful form and fragrant
flower.

For the outside then the garden fur­
nishes with its beauty and with that
absorbing interest which lies in watch­
ing the maturing growth of living
things. Within you have only furniture,
but in that I find a vitality in the
beauty of old pieces which does not
fads or die as life itself does. Though
the structural tradition of the home
lies in the Gothic forms of the north,
I have not hesitated to go to the south
for its furnishings: to Italy, to France,
and to Spain. But always have I kept
in mind—and always shall keep in
mind for to one ever finishes furnis­
hing—the simpler types of furniture,
particularly the Provincial, for that is
best suited to a sturdy structure, but
there must not be too much furnishing
—not too many chairs—not too many
carpets.

FLOORS

Since no one can complete his plans
during depression days, the carpets
and the curtains have been left until
the last, and I must confess to the
weakening of a once strong opinion
that no room can be really furnished
without them. I am commencing live
very happily with the classical, clean
and beautiful lines of the Tudor
windows. The bare floors are cool and
cleanly and it is convenient to move
about on them those delightful old
forms of furniture which I pick up here
and there from time to time. I do
not mind a certain severe, monastic look;
in fact, since new homes are given
names I have not objected to "Privacy
Court", as it somehow harks back to
the idealistic life. As our flock of
pigeons grows larger and more friendly
it was suggested that there he ap­
propriately placed on the wall of the
dove cote an effigy of St. Francis to be
given my features. I say: "My dear,
I do not mind playing the part of a
priest for they are supposed to eat well,
to sleep well, and work not too hard;
but a Sahn! No."

So I am told that you planned my
house with its strong sheltering walls;
how I made a place among them for
its friendly garden, how I am seeking
simple furniture for its various rooms.
But back of that, fascinating as it all
is, there is something more, something
quite apart from anything I could have
accomplished myself. It is the spirit
of the forceful man who in his day
planted his trees and gave me the set­
ting and the wish to go and live among
them. And, as I walk beneath their
shade, see their graceful forms against
the sky, see the stars their only .shelter, the
moon their lighted candle—I am not
unmindful of him who planted there;
and I feel that you may say of him
what is said upon the tomb of St.
Francis to be given my features. I say:
"My dear, I do not mind playing the
part of a priest for they are supposed to
eat well, to sleep well, and work not too
hard; but a Sahn! No."

A hint about BACKGROUND!

As the setting enhances the beauty of a jewel, so the
background of a room enriches the furnishings
and creates the desired atmosphere.
People of good taste realize the amazing effects
which can be obtained by wallpaper. Their final choice
is Strahan because its colors and designs can easily
blend with their favorite mode of interior decoration
...because Strahan Wallpaper is backed by forty-seven
years of the most careful workmanship, and finally be­
cause its quality insures a lasting freshness.

Insist on Strahan Wallpapers when you buy

THOMAS STRAHAN
Company
ESTABLISHED 1856.
Factory: Chelsea, Mass.
New York Showroom: 417 Fifth Avenue.

An architect turns client
(CONTINUED FROM PAGE 62)

No. 7081—Colorful flowers delicately intreicated on panel backgrounds.
A pleasing setting for a room in which a soft stillness prevails.

HOUSE & GARDEN
But gone forever is the tedium of the old soup-kettle days

Say what you will, it is your soup that sets the tempo of your dinner or your luncheon. If you choose your soups discreetly, serve them in the manner due them, they will be kind indeed to your reputation as a charming modern hostess.

In our midst are many thousand women who have utterly refused to discard the old fashioned soup kettle, with its "boil and bubble, toil and trouble". Nothing less traditional than home-brewed soups have—until recently—been quite good enough for them.

We owe them undying gratitude. Because from them—these glorious gustatory die-hards—the House of Heinz has borrowed its present method for concocting soups, with its "boil and bubble, toil and trouble". Nothing less traditional than home-brewed soups have—until recently—been quite good enough for them.

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WOOL GATHERING

The blanket, we've found, begins with the wool. And if that isn't right, all the gorgeous colors and all the satin bindings in the world won't make up the difference.

Here at North Star we're almost fanatics on the subject. To begin with, we buy the finest wool we can get . . . and with cause: The finer the wool, the warmer it is, the lighter it is, and the better it takes the dyes (one reason North Star colors are so lovely). Then . . . we use only fleece wool (different from and superior to "virgin" wool, so-called). We take the entire fleece, do the sorting ourselves, and discard all but the finest portions . . . so that you can sleep under one North Star Blanket instead of needing three or four.

It costs us more to make a blanket like that, of course. It takes many more than the ordinary number of fibers . . . and weaving costs are arrived at by counting the threads to the inch. But we know that you buy blankets first for warmth and then for lightness; and only in this way can we produce the maximum of both. (North Star prices, you may be pleased to learn, don't show the difference at all.)

Other North Star qualities you may take for granted. They have always been the most beautiful blankets made . . . soft as a baby's skin, and colored like exquisite tropical flowers. Yet they will wear an unbelievable length of time. (We know of many instances of North Star Blankets that have been in use for twenty-five years and longer.) Wouldn't you like new blankets for your bed this winter? . . . North Star Blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minnesota.

"SLEEP UNDER THE NORTH STAR"

NORTH STAR

Blankets
serve as one's only manual through the shops of honest wine dealers and of those less honest, should be a stout leather-bound blank book. Each wine should be entered on a separate page, together with all the data concerning it—the name of the wine, the year, the number of bottles, the shipper and the date on which it was delivered. Therefore, except in the case of vin ordinaire, each bottle should be entered on this same page when consumed, and one's impressions noted—the fact, for example, that such and such a Graves seemed too sweet with oysters, that the bottle was well or poorly corked, or insufficiently aged, or that it seemed to go perfectly with some certain other wine. In this way, within two years or so, one will acquire a mass of exceedingly valuable information, an accurate index to one's personal tastes, a fair evaluation of the several dealers from whom one buys, and a clear idea of the wines one wishes to go in for and of those one wishes to avoid. Various systems of cross-indexing such a book will become apparent as one goes along.

INFORMATION

Experience, as recorded in one's cellar book, is of course the best teacher as far as wines are concerned, but one should have at least a fair store of preliminary information—and a sound elementary book on wine will prove helpful from the start. Most of the information now current in America on the subject is in reality misinformation of the worst sort. One hears much of Sparkling Burgundy, which is actually a cultivated concoction that no wine connoisseur would think of drinking, and vastly inferior to the worst Champagne. There is at present one 3.2 "wine" on the market named after a non-existent chateau. Another is labelled "Burgundy-type Claret"; heaven help us! Now every French child knows that Clarets are red Bordeaux made from Cabernet grapes, and Burgundies are wines from Burgundy made of Pinot or Gamay grapes; a "Burgundy-type Claret" never existed and never can exist.

LIMITATIONS

In deciding exactly what to put into a newly completed and virgin cellar, there are several things that should be taken into consideration. In the first place, it is well to remember that few of the great pre-war vintage wines of which one hears so much are at this time sufficiently robust to stand a trans-Atlantic voyage; old wines are a speculation under the best of conditions, and it would be the part of wisdom for the American cellar owner to confine himself to Burgundies since 1919 and Bordeaux since 1921. In the second place, no matter how fine one's cellar, the wine that one will drink day in and day out will be a vin ordinaire; it is highly important therefore to set about discovering as soon as possible a satisfactory and fairly priced ordinary table wine—very soon after Repeal California will unquestionably produce something of the sort, and one should experiment and compare. In the third place, since, when one serves superior wines, one will in all probability serve a white wine to be followed by a red, one should make a point of getting at least half of one's white wine in half bottles. At the same time wine ages more successfully in whole bottles than in halves, and half bottles should be purchased therefore rather for current consumption than for the foundation of one's cellar.

Here, finally, are a few useful, after-Prohibition rules:

Buy wines only from dealers in whose integrity you have confidence. Beware of wines not specifically labelled; "Pommard" or "Chablis" on a bottle is not enough—it should be "Pommard, Rujiers" and "Chablis, Grenouilles", etc.

Buy small quantities at first, and increase your orders only when convinced of a wine's real quality. Buy no expensive wine of which the year is not specified; learn and remember the vintage years—they are important.

STORING AND SERVING

Allow all wines more than two years old to "rest" for at least a fortnight in the cellar before serving. Always store bottled wine on its side.

Serve white wines at cellar temperature or slightly chilled (not iced). Sparkling wines should be iced, but ice should never be put in wine.

Serve red wines at the temperature of the room in which they are served. Red wines should be brought upstairs from the cellar at least four or five hours in advance and allowed to reach room temperature gradually.

In general, as far as the order of wines is concerned, dry white wines should precede all red; sweet and sparkling white wines should follow; old wines should follow new and fine wines follow less fine.

A POSSIBLE CELLAR

For a family of four (two adults and two children) which spends at least eleven months of the year at home we suggest this cellar.

(Price estimates are approximate at best, but are more-or-less based on the current rates quoted by the Quebec Liquor Commission.)

1—Year's Supply

a) Vin Ordinaire ($80 to $100)

White

12 gallons of some good, fairly dry domestic wine intended to be served in carafe

72 bottles of a good quality Graves

Red

12 gallons of domestic wine to

(Continued on page 77)

GIVE · ENJOY

The Charm of An Quaker Dinner Cloth

A handsome Point Milan dinner cloth costs $300 to $1000—hardly a cloth for daily use.

This lovely Quaker reproduction brings to your dining table the glamour which made Point Milan lace first used for Altar Cloths and then for State dinners and special festivals of the nobility. Modified to meet present day conditions, the Quaker cloth makes the gorgeous beauty of this fine lace, in natural linen color, practical for the modern dining table.

Quaker dinner cloths offer a wide choice of designs, each distinguished in its smartness and beauty. All are made of fine hard twist yarn that laundering easily and perfectly.

If your favorite store does not have Quaker dinner cloths, you may order the one illustrated direct from the Quaker Lace Co., 330 Fifth Ave., New York. Sizes: 72 x 90 = $8.50, 72 x 108 = $11.00. Napkins to match, 6 for $3.00. Specify cloth No. 5812.
A Colonial house in old Williamsburg

(continued from page 29)

was trimmed and nurtured and planted, using only the shrubs and flowers known to have grown in the gardens of Colonial days. The house was stripped of any 19th Century gadgets and the pure lines and mouldings of the interior were carefully repaired and restored. The most up-to-date plumbing and heating systems were installed with a minimum of unsightly pipes and paraphernalia. The few lighting fixtures were carefully selected. All this restoration was done with a zest born of heartfelt joy and enthusiasm which the sweet old place inspired.

It was necessary to assign some of the rooms to different uses and in one or two instances the partitions were charged, but always the spirit of the 18th Century was carefully guarded. When my client surveyed the interior, the house was partially painted and well along towards completion, but the Restoration authorities were most accommodating. Yes, they wanted just such a tenant, with furniture suited to the background, and the painting of the interior would be done to suit the color schemes. It was the happiest of combinations where landlord and tenant had the same goal.

Quite the best known and most distinguished feature of the house is a quaint stair. In the oldest part, dating about 1720, the rail is called Chippendale and really is a Chinese fret, very simply but ingeniously conceived. The stair is narrow and steep with a sharply angled turn, and the steps are warm, proof-positive of their great age.

MANTELS

The house is also remarkable for the number and variety of its mantels. There are eight in all, and every one is good, several particularly so. The dining room mantel is an integral part of the paneling of the end of this room. It is flanked by two arches and recesses, one leading to the parlor. The grooved pilasters are especially pleasing and a series of horizontal panels which make the overmantel, while not quite as good as the rest of the mantel, are very characteristic of the period.

The library mantel is a charmer, delightfully designed with fluted pilasters. The late owner had added an individual touch, a quotation in raised letters on one of the plain members: "Fire and heat—praise ye the Lord." This was too apt and precious to be removed.

A salient feature of the house which I have neglected to mention is that it is only one room deep, and faces south. This assures excellent ventilation for the windows are on opposite walls. Every room has both north and south exposure and in several instances an additional east or west exposure, so that even in the cases of the dormered bedrooms, cross draft is assured.

A word about these dormered rooms. They are characteristic of Williamsburg, because there was a tax on the full stories of a house and by using this construction the tax was avoided, consequently there is only one second floor bedroom without these dormers. What a comment this was on the restrictions of architecture, and yet the rooms were, and still are, good!

Because of this principle of cross draft, which causes the house to be only one room deep, it was necessary to add another hallway on the north addition, and this accounted for the series of front doors and village street effect before mentioned. The plan lends itself admirably to modern entertaining, for the master's suite is in a separate section of the house from the guest's suite, with its own stairway and even its own roof.

WINDOWS

After studying the house a bit, it became evident that glass curtains on the first floor were not desirable. They introduce a modern note and dimmed the garden views, which in every instance and season are charming. So the scheme went through with long overhangings only. These we tried to make interesting by variation. The library in the oldest section has tall, narrow windows placed rather high. There are two on each north and south wall, so we put one curtain on each window keeping them back in opposition and hanging them from slender wood poles painted like the trim. The drawing room across the hall is treated with long chintz curtains and narrow valances, while the dining room next in succession has handsome gilt poles and rings and looped-back curtains. The reverse tactics were used in the bedrooms. All but one of these dormer windows of such design and placing that ruffled tied back curtains seemed the most feasible.

The most striking room in the house is the dining room, which contains some of the loveliest of the furniture. The dado, wood trim and ceiling are of soft horizonal blue, making an interesting framework for the multi-colored scenic paper called "Hindustan". There is a dark blue carpet and curtains of gold colored taffeta, trimmed with a blue border and hung from gilt poles. As the room has six long windows, three on each outside wall, it seemed advisable to break the monotony of the curtains, so each center window has a carved eagle holding a ring, with an extra sash of drapery. The library color scheme is evolved from a painted cupboad door, also due to the last owner's efforts. The ceiling and walls are buff with a gray painted trim, and the blue and pink Morning Glories spray across the flat panels of the door. We found a chintz to harmonize with this painting, in drawing and color and used it for a slip on the couch, and one easychair. The curtains are green-blue with a brilliant yellow and eggplant fringe. The carpet is eggplant also, while there is one big chair of the same color in glazed chintz. These details could be combined almost indefinitely, but pictures gleaned from words only might easily become hackneyed. The accompanying photographs will do much to help complete the pictures and it is the writer's sincere hope that everyone with a love of the past will find the opportunity to explore this enchanting old town—dream a while in its gardens and drift even farther afield to near-by Yorktown and the picturesque plantation houses of the Tidewater.
"Yes, dear, I know this is the silver I want"

SOME women buy silverware casually, but most women choose it with the care which a permanent possession deserves. Their first step is to send for "The Modern Way to Choose Your Silver." This portfolio shows many of the "Treasure" patterns, as well as the types of room for which they were designed.

Once you have decided which of the patterns pleases you most—and suits the spirit of your dining room—it is a simple matter to go to your jeweler's and see the silver itself. As soon as you hold it in your hands, you will know.

Many brides-to-be tell their family and friends which "Treasure" pattern they have chosen. Some just buy a complete service. But one thing they all agree on—fine silverware sets the tone of your home. Let it be one room and kitchenette—or a large establishment—your guests judge your taste when they see your silver.

NOTE: If you live in New York or Washington, D.C., or will be in either of these cities during November, you'll probably visit the store of W. & J. Sloane to see "The House of Years," sponsored by House & Garden Magazine for the bride of yesterday and tomorrow. You will find the American Directoire pattern on the dining table!

ROGERS, LUNT & BOWLEN CO. • Silversmiths • GREENFIELD, MASS.
Asia where it traveled eastward to China and was carried to western Europe via Spain by the Arabs, one of whose writers speaks of it as the “Prince of Vegetables.” It was mentioned in Europe in 1531 in a list of vegetables eaten by monks on fast days. Celeriac was mentioned in the Odyssey, and beets in the Iliad, and the latter were found in excavations at Troy, while peas were found in the Swiss Lake dwellings belonging to the Bronze Age; but the Peppers, Pumpkins, Tomatoes, Spinaches, Peas, Beans, Peas, Sweet and plain Corn, Girasoles and Cranberries have been on the white man’s menu only since the voyage of Columbus. The modern red Beet was not eaten until the middle of the 16th Century, the Rutabaga being eaten instead; nor were the Carrots popular until modern times, although they were known to Europeans in the 1st and 2nd Centuries A.D.

The settlers who came to America from Europe brought their foods and recipes with them but they soon adapted many Indian dishes and in time the Negroes gave a very valuable contribution to the culinary arts of the country. Lately the yellow races have been settling on the West Coast and we are beginning to have some of the delicious Chinese and Japanese vegetables. It takes long for people to adopt new foods, even the whole world is a conservative person, especially in regard to his meals. Although he may eat strange food on his travels, once he is back at home he prefers the food his mother used to make, no matter how good the dish of Soyas, Beans, Chinese Bean sprouts or Bamboo shoots may be.

Perhaps if we talked more about our food, I would be more completely ignoring it in the conversation, there would be more interest in new dishes and dinging here in the United States might develop into a fine art.

Women are easier to convert to new foods than men, as is easily understood since they have to prepare the menus day after day and year in, year out. I often wish some new meat would come into my life and that a hitherto un­known bird, horn-beaked or mustadoned roaming through some distant Alpine me­adow in Tibet or South America might be discovered by an explorer and after being domesticated be placed on sale in our markets. So far, alas! this has not happened. The fowl we eat now is the domesticated one, fowl was not eaten from the earliest times. "Hippocrates and Dioscorides mentioned it. Pline said that before the Second World War, or rather before the Fennel and female deer were supposed to purge themselves with it before their young were to be born."

Although extensively grown in Eu­rope, one finds Sorrel only occasionally in the market. It is native to Europe and Asia and is a low, smooth plant with many branching stems. The leaves are somewhat fleshy and oblong at the tips. Sorrel is an ingredient in a kind of Polish soup made with Beets. We take one third of Sorrel leaves and two thirds of Spinach together and flavor it with nutmeg and the result is a delicious dish with a slightly acid and aply flavor. The very young leaves of Sorrel are good in salads. It has been grown in American gardens since 1896 and perhaps earlier.

 Parsley I have never found in the markets I frequent, but maybe I have missed it. It is a Portulaca, its botan­ical name being Portulaca oleracea var. corysca DC. It is very like the pester­ous weed which appears in our gardens in July and August. However, this Portulaca has not the red stems and has far larger leaves. It has spreading branches rising to 12”-20” and fleshy oblong leaves with bright light yellow flowers in clusters at the terminations of the stems. It is a native of tropical and subtropical regions but is now spread across nearly the whole world. It was recorded in England for the first time in 1852 which indicates that it was a late arrival in Europe. The
Soft as a Winter Snowflake, the English Woman's lovely skin

Even in bitter winter, the English woman's skin is soft as drifting snowflakes, her color as fresh and lovely as on a day in June.

The reason is not far to seek. She knows how to care for her complexion... she realizes that if the routine is simple, it must also be thorough. If the creams and lotions are few, they must, in consequence, be of the very finest.

And so she comes to Yardley (as English gentlewomen have for eight generations) for these three preparations: Yardley's English Lavender Soap, the mildest, most refreshing she has ever found; Yardley's English Complexion Cream... a cleanser through the day, a tissue cream at night, and a powder foundation at all hours.

And finally, Yardley's English Face Powder, a barrier, invisible and effective, against the ravages of sun and wind and weather. But so much more than that! A velvety finish for your skin... so luxuriously fine that upon your cheek it is wholly imperceptible; so subtly tinted that it adds only a warmth and richness to your natural coloring: so faintly, cleanly fragrant that it brings an enchanting breath of wind-swept English moors in flower.

There are other Yardley preparations, of course. Learn about their usefulness. May we not send you booklet H-11, "Complexions in the Mayfair Manner"? It is free. Yardley & Co., Ltd., British Empire Bldg., 620 Fifth Ave., New York; in London, at 33, Old Bond St., and Paris, Toronto, and Sydney.

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Yardley's English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley's English Lavender Soap. The cream, formerly $1.50, now $1.10; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, $1.05, or 20 cents singly.

Yardley's English Lavender, the best-loved fragrance of all. The national English perfume, it is treasured throughout the world. In varying sizes, from $1.10 to $15. The bottle shown, $1.10.
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Leaves No Odor — Not Greasy

DRI-BRITE

Order a can of DRI-BRITE because it produces a hard lustrous finish that really lasts. Food DRI-BRITE—the devices is as the up'tO'date Kitchen effortless way.

floor (no rubbing)—wait 19 minutes—and the job is done (no polishing). DRI-BRITE the glossy wax finish. They have almost a ghostly quality. In Italy, great bunches of them are sold at the street booths in early spring, under the name Tristis. I have seen them at English florists, and even, occasionally, in New York City. Quantities of them are grown in California where the gofers sport the bulbs which they store in their hoops. Tristis is an early bloomer. It combines well with almost any other flower. It likes a rather heavy peaty soil.

The gorgeous Gladiolus cardinalis has been common in English gardens at times. As with all these corms, they do better when crowded together thickly. G. redhouti, the Patent Gladiolus, is vivid orange-scarlet and yellow, borne in tall erect spikes. It is perhaps hardiest of the South African Gladiolus species, but it hates July rains. G. crassiceps, a greenish ground with crowded purple lines, is queer but interesting, resembling a snake's head. It likes a sandy loam and grows out-of-doors quite pleasantly in summer, blooming in August. G. essaundersi blooms in September, has remarkably vivid coloring in light shades of scarlet with vermillion-spotted white centers to the three lower segments. If these Gladiolus species are grown indoors, pot in October, set the pots in deep soil on the bench, grow on till they may be put out in frames safely. After blossoms and leaves have passed, put the sashes on so that the bulbs may ripen. The yellow G. primulinus needs no description, being so well-known. There are many, many others.

GERRSEY LILIES

The handsome Nerines, Gerrsey Lilies, are splendid greenhouse plants with umbels of four to twenty flowers in colors ranging from scarlet through salmon and pink shades to white. The cultivated forms are mostly hybrids of N. sarniensis and of N. cervisiae var. festucae, the largest being N. festucae-gili major. Rockwell says that they may be grown in a sunny window. They bloom in the fall with leaf growth often later. One to two feet in height. After growth has died down, the bulbs on their sides in full sunlight to ripen. Soil, fibrous loam with a little sand. Leave in the pots for several years. They hate to be disturbed. It is very important to ripen them thoroughly.

Crinums, Zambesi Lilies, are beautiful bulbous plants. A variety called the Mexican Lily is common in northern New England, brought perhaps by some old sea-captain to Cape Cod long ago. It is Crinum monieri and is of the easiest culture, sending up splendid four-foot stems with eight to ten fragrant pink and white Lily-like flowers from February to summer time, according to the time it is started into growth. It is not fussy in any way. It will seldom gracefully on its side in its pot after flowering and he ready to start growth whenever you like. C. giganteum is, as its name proclaims, a huge member of the family. It has large, pure-white flowers. There are many Crinums, one of the finest being a hybrid, C. pococellai, with pink, Lily-like blossoms.

OTHER ORNAMENTS

Haemanthus cornuciu, the Blood Lily or Snake Lily, has intense blood-red flowers crowded on the end of a bare mottled stalk. The great ball-like head is surrounded by a flaky bract and the cluster of yellow hairs is showy. It is startling in appearance. For potting or will bloom outdoors if started early.

False Hyacinths, the Scarborough Lily, is a South African representative of the Amaryllis family. Brilliant scarlet, usually grown as a window-plant or summer bulb. Repot only when necessary. C. purpurea var. major is a good hybrid. Velloa likes a peaty soil and though it must rest after flowering, it should never dry out entirely. Cyrtanthus Hafia Lily, has blooms like a dwarf Amaryllis. It blooms in early fall. For greenhouse or planting out in summer. C. ramosus, the Fire Lily, has blood-red flowers, C. obliquus has umbels of pendulous, funnel-shaped flowers, orange-red shading to yellow with green tip. Grows 12" high. Zephyranthes grandiflora, fairly hardy, with Freesia-like flowers of bright carmine, with a transparent blotch at the base of each petal. Fine for outdoor planting in summer. Six to ten inches in height.

The Lachenalias, Candle Hyacinths or Cape Crocus, are good plants for the cool greenhouse. They resemble single Hyacinths but are of many colors. They are especially good in hanging baskets. Soil: turfy loam, leafmold, old manure and sand. Repot annually. Grow them slowly at first in cold frame. They need full light and air. Water well. Ripen fully after flowering. Flowers March and April. 9". L. bulbifera is yellow and bright purple. L. tricolor, outer segments yellow, tipped green; inner, purplish-red at the tip.

Orchidfolium, the Chincherinchee of lasting qualities, is the African Star of Bethel. Its spikes of white flowers with green pip last for several weeks. The yellow Chincherinchee (O. aureum) is perhaps a

(Continued from Page 5)
"DINNER AT EIGHT"

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For the pre-theatre buffet

BLACK BEAN SOUP
Soak a pint of black beans overnight. Drain and cook slowly in two
quarts of cold water until beans are soft, then add 1 tablespoonful of sugar
and a dash of salt. In quarter of good soup stock. Add the beans, a teaspoonful of salt and a dash of
pepper. Cook slowly for five minutes. This amount will serve eight people. A thin slice of peeled lemon and a slice of hard boiled egg should be put in each soup plate.

LOBSTER NEUROUG
Pick all the meat from the shells of two good-sized, freshly boiled lobsters and cut into one-inch pieces. Place the lobster in a saucepan with two table-
spoonfuls of butter, season with salt and pepper and a dash of cayenne and two medium-sized truffles cut into tiny dice. Cook very slowly for a few minutes and then add a wine glass full of Madeira-flavored cooking wine. Continue cooking slowly to let the wine reduce. Thicken one cup of cream with the yolks of three eggs by beating the
cream and egg mixture to the lobster, gently stirring; let become thoroughly hot, but do not boil. Pour into buffet server casserole.

CREOLE EGGPLANT
Slice the eggplant in pieces a little over a half-inch thick and cook, not too long, in a covered dish with a little water. In a saucepan, cook in olive-oil the cut-up tops and white ends of scal-
ions with a pinch of dill, a bay leaf, and a pinch of rosemary. Fry these slowly, adding chopped parsley at the last, so that it may be fried, but not burnt too brown and thus made tasteless. To this, add tomato paste or a can of tomato sauce. Simmer this sauce. Then pour it over the eggplant and cook slowly for ten
minutes. A slight browning, almost scorching at the edge, improves all of this type of cooking. This dish is especially good with a garnish of grilled tomatoes.

SPANISH BEEF
Wash one cupful of rice and boil in two quarts of salted water until the grains are tender. Strain through a colander and pour hot water over it. Then drain thoroughly.
The sauce is made of:

<table>
<thead>
<tr>
<th>1 clove garlic</th>
<th>1 medium sized onion</th>
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<tbody>
<tr>
<td>green pepper, minced and sautéed in a generous lump of butter for 5 minutes</td>
<td>1 cup tomato sauce to add with salt and pepper to taste</td>
</tr>
<tr>
<td>1 tablespoonful of chopped parsley</td>
<td>The sauce is cooked for five minutes and then added to the rice gradually and mixed thoroughly. Grated cheese may be added in cooking, if desired, or served separately at table.</td>
</tr>
</tbody>
</table>

CREAMED SWEETBREADS
Parboil and blanch two pairs of sweetbreads, cut into medium sized pieces. Put half a pound of butter into a hot frying-pan and cook over a quick fire. When the butter is frying, add a heaping tablespoonful of very finely grated onion and, as soon as the onion is dissolved, put in the sweetbreads. Sauté the sweetbreads, turning them gently until they are a light golden-brown. Remove and drain on paper. Add half a pint of cream to the butter in which the sweetbreads have been cooked and stir until slightly thickened. Season to taste.

CHICKEN CHOW MEIN

| 1/2 cup bamboo shoots sliced in very thin strips |
| 4 cups water chestnuts peeled and sliced very thin |
| 1/3 cup celery cut fine |
| 1/2 lb. blanched almonds |
| 1 cup dry mushrooms—soaked and diced |
| 1 cup diced chicken |
| 1 tsp. chicken stock |
| 1 lb. fried noodles |

Place: 1 cup of the stock in a large saucepan, then add the onion, cut in rings, when cold, place them with gravy in a pie dish, together with the mushrooms and the hard boiled eggs cut in slices. Place them upon a layer of sauce and Tib them with the remaining cream. Cover with puff paste and bake in hot oven.

BRUSH over the top of the pie with beaten white of egg. Be sure to make air holes in crust, and all meat and filling should be cold before crust is kid on. After this is baked, remove crust, cut into strips. Put contents of pie in casserole dish of buffet server, and place strips of crust on top.

SPAGHETTI, NEW WALDORF

| 1 lb. beets, spaghettis, cooked to a medium tenderness |
| 2 fresh tomatoes, skinned and diced |
| 1 small chopped onion |
| 8 ounces of beets, shredded |
| 8 ounces grated Parmesan |
| 5 ounces of chopped mixed herbs |

Use a saucepan, put 4 oz. of the butter to warm; cook the chopped onions for about two minutes and then added to the macaroni and cook for 5 minutes; then the shredded braised beef and allow to cook for six minutes longer, when the macaroni is soft. Add the spaghetti, which has been well drained. Mix with the remaining butter and Parmesan cheese. Season to taste and place in casserole. Pour the sauce over it and top and add more Parmesan if desired.
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young shoots and leaves are good in salads, in soups and pickles. We make a good Sorrel soup with the stock of chicken or veal, shredded Leituce, Sorrel, Oranges and Peas. The Italian Squash called Zucchini, which looks like a small Cucumber and tastes like a juicy Squash, was new to me until last summer. Skinned and boiled and served lengthwise with butter sauce it is good, and it can also be sliced crosswise and fried in batter.

We all know the Watercress which gives a spicy, peppery taste to salads, soups and sandwiches and makes a good looking garnish. It is not always possible to buy fresh, succulent plants and unless one has a running stream or something like it one cannot grow it. I am very fond of it and was on the point of constructing an artificial stream by running a hose from our limited water supply through a coldframe (that is, I was, unknown to my husband) when fortunately for the peace of the family I came upon the Legui- dium autumnum or Garden Cress which is also called Upland Cress and Peppers grass. This little Cress looks like a tiny juicy Parsley and tastes of Pepper and Nasturtium and grows so quickly that it is way up and ready to cut three weeks after sowing. There are four varieties of this Cress, the common, the curled, the broad leaved and the golden. The Curled Cress is eight inches tall, and has tiny clusters of lavender-white flowers, four petalled and Mustard-like. The stem is glaucous and soft and the leaves yellow-green, much cut and crinkly. The common Cress has a pleasant peppery taste, too, the flowers are white, the leaves much compound, gray-green, smooth and glaucous and the plant is 18"-24" high.

From Persia

This Cress can be used exactly as the Watercress, namely for sandwich fillings with mayonnaise, cream cheese or butter; in soups, as a garnish or in salads. It is said to have come from Persia, and Xenophon, who described the retreat of the Greeks through Persia in 400 B.C., said the Persians ate it. From its home it spread into the gardens of India, Syria, Greece and Egypt and must have been carried as seeds in the ships of the Crusaders. From India it spread to Japan, Korea and China, and is now grown as far as Abyssinia, for Pliny speaks of the Cresses of that land as being of a remarkable size. According to Gerard, who wrote in 1597, in England, the Spartans ate it with bread, and as he continues, "as the low-countries men many times doe, who commonly used to feed of Cresses with bread and butter. It is eaten with other saladde herbes, as Tarragon and Rocket; and for this cause is chiefly swn.""
Meadowrue for feathery grace

(Continued from page 57)

It grows from four to five feet tall and has perhaps the most beautiful foliage in the family. It has the characteristic airy grace of the Meadowrue, but the stems are stout enough to uphold their burden of pale yellow-mist-like bloom without staking. This yellow bloom is lovely with the gray leaves that remain in good condition through the season. Many uses may be found for this plant. One like especially, besides the usual Delphinium companionship; it makes a most effective and softening background for the crude color of Herring Lilies, Lilium croceum.

Taller and with smaller leaves and less effective yellow inflorescence is T. flavum that blooms a little later than the above and may be put to the same uses. The foliage is delicate and beautiful but the plant requires to be staked. It is said to thrive by the waterside and it also grows well under favorable garden conditions. A third yellow-flowered form is offered in this country but I do not know it. It is said to be a hybrid, a creation of the great Lemoine, and grows five feet tall, blossoming in July and August, thus following the two foregoing yellow-flowered species. It sounds worth while as it is said to bear "im-mense panicles of charming sulphur-yellow flowers." Its scientific name is T. sulphuratum.

Of native kinds there are several worth growing and one or two that might be called showy. Most country-wide persons know the tall Meadowrue, Thalictrum purpurascens, that used to be slaked. It is said to thrive in any sort of soil and beautiful but the plant requires to be staked. It is said to be a hybrid, a creation of the great Lemoine, and grows five feet tall, blossoming in July and August, thus following the two foregoing yellow-flowered species. It sounds worth while as it is said to bear "im-mense panicles of charming sulphur-yellow flowers." Its scientific name is T. sulphuratum.

Another form from China

Thalictrum delavayi is almost as lovely and somewhat easier to grow. It is also a Chinese plant, more slender, not nearly so tall as T. diphyllum, with purple stems and a haze of lavender blossoms. For some reason this same species seems to have been dropped from American dealers' lists, at least I am unable to find it, but seeds are to be had and all the Thalictrums come easily from seed. T. delavayi likes a moist position and, as it grows little more than two feet tall, might find a place in a spacious rock garden. Neither of these two species is really "easy," but when difficulties to be overcome ever deter a gardener who really had the right stuff in him!

The most frequently planted Meadowrues in this country are T. aquilegifolium and its various forms. They flower in June and are most useful in softening the effects of that prodigious month. The stems are purplish and hollow and the young plant as it breaks forth in a mist of rosy-lavender blossoms set off by sulphur-colored stamens that are lovely indeed above the characteristic Meadowrue foliage that in this case is of a glaucous tone.

There is a white form offered but I have not seen it.

N. W. pipe part

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a true "stain effect," which cannot be imitated by any
"painty" type of stain.

"Twenty years ago I stained my house with your stains," writes one user. "The wonderful color has lasted, not-
doubtedly due to the fact that it is creosote. Their ornamental
use must never be considered more
important than their needs as growing
toys or objects for the inside of the house.

Light and Air

A continuous supply of light is
necessary for them all. It is never possible
to have healthy plants growing in
a wall case in the depths of a dark
hall or a pretty vine set in a bracket in
the shadows of the telephone closet.
All plants must have light and, if they are exposed to flower, they must have sunshine too—at least three hours of it a day. Too much sunlight is not possible for the winter needs of Geraniums, for instance.

Fresh air must be admitted regularly. Even in cold weather plants re-
sent stuffiness. Ten minutes, morning
and afternoon, of ventilation should be
given even on freezing days and much
longer periods if the weather is mild.

The greatest resentment of plants
under house conditions is toward dry air, particularly if it is hot. The plants
we have selected are not notably sen-
sitive about this, as is the Maidenhair Fern, but frequent wiping of the broad
leaves of the Fiddlehead Fig with a
damp cloth and daily sprinkling of the
others—unless the leaves are down—
adds the necessary moisture to the air
which nature intended both man and
plant to enjoy. It removes dust as
well.

Growing plants in groups increases
this moisture and bowls of water hold-
ning cuttings of Philodendron, for ex-
ample, are a source of water for evap-
oration. A daytime temperature of
sixty-five to seventy degrees with a
drop at night to about fifty-five degrees
is suitable and a little cooler air even
better for the plants.

Roots, too, need moisture. Clay pots
set on wet sphagnum moss will need
less water than those set directly in
soil. These should be watered abun-
dantly when the top inch feels dry to
the touch and the appearance of the
pot is light. Plants in clay pots should also be set about once a week in pools of water in which weakly boiled
water is kept. Leave them there until
moss in the peat and soil indicates that the entire
earth ball has been well saturated.

Watering must also be guided by the
size of the pot—small ones need it more frequently than large ones—and
new grower's like Begonias more often
than slow ones like the Crockers. On sunny days plants dry out faster than in dull, damp weather.

If at the outset slow growing foliage
plants have been correctly potted in
rich soil containing some bone meal, they will be unlikely to need plant food until spring when they may also need repotting. Fast growing and thou-
ishing plants—except Geraniums, which
do better if starved—need plant food frequently. Complete fertilizers may be
safely used, if manufacturer's direc-
tions are carefully followed. The plant
is first well watered, or the foliar
plant tablets may be kept conveniently
at hand to care for a small num-
ner of plants.

Plant Doctoring

Signs of dejection in a plant are not necessarily signals for repotting or for
fertilizing. Repotting should be done
only when the plant has filled its pot
with roots, and plant food given only
if the plant is healthy and able to carry
on. If there is an infestation of some kind don't stimulate or repot by
spray.

Epiphytes or white mealy bug use
a nicotine solution of one quarter u a-
spoon of the forty percent solution
added lo a quart of soap water. Try
to remove scale with a soapy water
followed by a sprinkling of soap water.
If that proves ineffective, spray with a
solution made of one-quarter ounce
white-rod soap dissolved in one quart
of warm water.

Supplied with these healthful safe-
guards, which aim always to provide
house conditions near those in Nature, this
door of house plants chosen
for loveliness and vigor may be attract-
tively potted and displayed as major
points of fine and color in the decora-
tive scheme of any room.

South African plants for America

(continued from page 59)

variety of this. There is a double white
variety, not listed, so far as known, in
the United States.

This glance at a few of the Cape
Bulbs, as they are called, may end with
the Watsonias, a lovely group closely
related to the Gladiolus, good for
forcing or for the garden and desirable
in every way. They grow from 3" to 5" tall, with simple or branched spikes
bearing dozens of flowers of salmon,
rose or flesh-color, scarlet, purple or
white. Like most of the South Afri-
cans, they like full sun. Their choice,
unlike most of the others, is for an
acid soil. W. angustata is tangerine-red.
W. irisiflora var. O'Brien, a hybrid, has
white cream-colored flowers. There are
some interesting species to be had in
the United States and dozens of fine hybrids.
They, like the other South Africans men-
tioned, will repay the ardent gardener.

Editor's Note: In the foregoing article
Mrs. Coombs has concluded the list of
worth South African plants for America
she began in the October issue. Gardeners
to whom the finer types of plants espe-
cially appeal will find her suggestions
well worth following out.

Select your favorite South African plant
from a list of choice varieties. Each plant
is well worth following out. Mrs. Coombs
has concluded the list of
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Prepare your cellar for repeal

(continued from page 65)

- Today's hostess selects each accessory to her table for its inherent beauty and its gracious adaptation to the harmonious whole. That is why, more and more, smart folk entertain by candle light. And they show a flattering tendency to favor Waxels—proving that good taste consists in a genius for detail.

I go marketing

(continued from page 74)

be served in carafe
60 bottles of inexpensive imported red wine of a fairly good recent year (such as Beaujolais, Moulis, etc.)
5 bottles of an inexpensive red wine of a fairly good recent year (such as Chablis, Puligny-Montrachet, Meursault, Monray or Pouilly-Fuisse)
12 bottles of 18 half-bottles of a not too sweet Sauternes (21, 24, 28 or 29)
12 half-bottles of Anjou (preferably Coteaux du Layon) (21, 24 or 29)
6 bottles of still Champagne ("Champagne nature") (29 or '32)
6 bottles and 6 half-bottles of a good quality Rhine wine or of one of the better wines d'Alsace such as Riquewihr or Clos Ste. Odile (26, 28, 29 or '32)
- Reserve intended to serve as the foundation of a more or less distinguished cellar; not to be touched for five years and thereafter to be used sparingly ($500 to $250 a year). (These figures represent an average annual purchase; naturally one will take advantage of bargains, and if, while abroad, one can arrange to purchase a five years' supply of some wine at an especially good price, one will certainly do so, etc.)
- Bottles of one of the great Burgundies of 1929 (Le Corton, La Romanie, Richemond, Clos Vougeot and Le Chambertin especially recommended)
36 bottles and 6 magnums of a 1st, 2nd or 3rd growth red Bordeaux (24, 28 or 29)
6 bottles of a red Côtes du Rhône (preferably a Hermitage 26, 28 or 29)
10 bottles of a fine Sauternes (La Tour-Blanche, Peyraguey, Rayne-Vigneau, Suduiraut and Climens are less expensive than Yquem and nearly as good) (21 or 29)
10 bottles of one of the superlative wines of the Rhineland products of the great vineyards of Rothenburg, Johannisberg, Rudesheim or Bodelheim (21, 28, 29 or '32)
6 bottles of one of the best white Burgundies of 1929 (Montrachet or Meursault)
10 bottles and 2 magnums of a "dry" Champagne (1929 or 1932, either purchased direct from one of the small producers of the Champagne district or bearing the label of a celebrated firm (such as Lanson, J. Rey, Ayrat, Roederer, Perrier-Jouet, Piper Heidsieck, Clicquot, Mumm, etc.)
5 bottles of old tawny Port from a good shipper
5 bottles of Sherry (Amontillado or Manzanilla)

Introducing the Modernite another "smarter candle" by WILL & BAUMER

- Inspired by Paris. The Modernite reflects the modern spirit in home decoration. It introduces that distinctly new note in tablesetting which the alert hostess is always eager to achieve.

You will find the MODERNITE*- in white or dull cream, attractively boxed in 4's—featured at all the better shops and candle departments in your city.

WILL and BAUMER CANDLE CO.
NEW YORK

*Self, Citizen, etc., display, sublets, etc., makebuy
Meadowrues for feathery grace

(Continued from page 75)

bears a solitary flower on each slender stem, the Rue Anemone boasts two or three white or pale pink flowers with golden stamens. The character of these is unique, being arranged in a broad pattern and its tassely inflorescence is rather greenish-yellow, not important. The leaves are the point. It makes a little display, pale and ethereal, and no more than four or five inches high, but pretty enough for a place in the margins or a bed of "strong, gritty peat." It is not a plant for just any corner in the rock garden. It wants consideration from eye and hand.

T. sinesis, also of European origin, is found in rocky districts and is variable in habit. Perhaps the prettiest is called T. s. adriaticum which grows about eighteen inches tall, sometimes less, is bushy in habit with very fine bluish-gilt foliage that is nice for cutting or for the vining of an interestering corner. It is very easy to grow in any rocky situation that is not too hay-dey.

Even quite a small garden might find room and space for all these Meadowrues. They pay their way whether in or out of bloom.

Upon receipt of a stamped and addressed envelope I shall be glad to direct anyone interested to the where-abouts of complete lists of the kinds mentioned.

British writer, "to catch sight of in the highlands of the Alps, although of England, Scotland or Europe." Nor is it so easy to grow. Its leaves are gray- green, and its flowers a mixture of white, pink and yellow. But it is not a plant for just any corner in the rock garden. It wants consideration from eye and hand.

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HENRY A. DREER

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