THE WHOLE TOWN'S TALKING

about these delicious new "home-style" soups

Soup actually has come out of the kitchen into the living room as a lively topic of conversation. Wherever you go today throughout America the whole "town's talking" about the richness, wholesome goodness and matchless flavor of Heinz Home-Style Soups!

From friends and neighbors, and by actual experience women have learned that the most delicious soup they ever tasted now "comes out of a can."

Heinz uses home recipes—prepares each soup in small batches precisely the way good cooks have always done. Heinz uses vegetables that are truly garden-fresh—vegetables that few women can buy. Add to this the slow simmering of savory meat broths—seasonings that come from the four corners of the earth—sweet pure cream stocks!

Each Heinz soup comes to you finished—all ready to heat, serve and enjoy, just as if you had made it yourself. There is nothing to add—no need to dilute.

Serve Heinz Soups. See for yourself how delightful they really are—and how inexpensive, compared with the cost of preparing similar soups at home.

HEINZ SOUPS

SEVENTEEN VARIETIES

- Cream of Oyster
- Cream of Asparagus
- Cream of Mushroom
- Cream of Celery
- Cream of Tomato
- Gumbo Creole
- Scotch Broth
- Mock Turtle
- Noise
- Vegetable
- Bean Soup
- Bovine Broth
- Pepper Pot
- Onion Soup Consomme
- Combo Creole Noodle
- Cluni Chowler Vegetable
- Scottish Broth
- Bean Soup
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H. J. HEINZ COMPANY
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What a social asset it is . . . the breath of youth, wholesomely fresh and delicately sweet. Isn’t such an advantage worth trying for? Is there any reason why you should tolerate in yourself the faintest trace of halitosis (unpleasant breath), when it is so easy to overcome? Fastidious people realize that, due to modern habits, everybody is likely to have halitosis at some time or other—without knowing it. The safe, pleasant way to correct such a condition is to use Listerine, especially before social or business engagements. Its deodorant action is simply amazing, and its stimulating, freshening effect in the mouth will delight you. Why not begin using Listerine every day? It’s better to be safe than sorry that you offended.

LAMBERT PHARMACAL COMPANY, St. Louis, Missouri

LISTERINE CHECKS HALITOSIS . . . (BAD BREATH)
ARE YOU PAYING Too Much FOR WHISKY?

Here’s “Inside” Information

Many men have an idea that four or five dollars for a quart of good whisky is a pretty stiff price. It is. Yet they hesitate to pay less on the theory that anything less “can’t be any good.” That’s just where they go astray. Times change, and methods with them. One distiller, with advanced methods and equipment, can produce whisky at a fraction of the cost of another. Using the same grains. The same fine quality. This, in substance, is why the largest distillery in the world—Continental—can offer RITTENHOUSE SQUARE—a fine 100 proof Straight Rye Whisky for under prevailing prices for straight whisky.

Buy a quart of RITTENHOUSE SQUARE—and convince yourself of its quality. Distilled, matured, and bottled by Continental Distilling Corporation, Philadelphia. Also Distillers of Diplomat 100 Proof Straight Bourbon Whisky and Dixie Belle Distilled Dry Gin.

It’s the 100 Proof Straight Rye Whisky at Everybody’s Price

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The farther you travel, the surer you’ll be that “THERE IS ONLY One WAMSUTTA”

If you have Wamsutta sheets on your bed at home there is nothing like a world tour to make you realize that there are no other sheets quite like them. For the world is full of thin sheets that are sleazy, heavy sheets that are coarse, and all kinds of cotton sheeting fabrics that are called “percale” in at least three different languages.

But for combining fineness and a lovely sleepy smoothness you will not find anything to equal Wamsutta... especially when you take into account Wamsutta’s amazing ability to outwear years of steady laundering and strenuous wear.

As a matter of fact, among all the sheets which are made to resemble Wamsutta nowadays not one has been in actual use as long as a Wamsutta sheet will wear... whereas Wamsutta has been making these "Finest of Cottons" for well over eighty years.
The most beloved of all bridal gifts—Sterling silver. And here, displayed for your choice, are ten patterns of great beauty—each bearing the famous name, International Sterling.

Some are reproductions of proud, traditional designs that gleamed on the tables of an older day. Others are as modern as this moment. Gadroon, for instance, would delight the bride who loves Georgian silver.

It is an authentic reproduction of 18th Century English Gadroon silver. Empress is a modern—a romantic modern—inspired by the brilliance of the Empire Period.

We'd like to describe them all—to point out the classic simplicity and austere beauty of 1810—an Early American loved by your great-grandmother; the ornate detail and regal magnificence of Fontaine—a pattern which pleased a lady of the French Renaissance. Space forbids. But your jeweler will be delighted to show all these patterns to you, in flatware and hollowware.

Write to us for booklet giving complete description and prices of these patterns.

INTERNATIONAL SILVER COMPANY
Sterling Silver Division
WALLINGFORD CONNECTICUT
THE G-E OIL FURNACE AND
AN "OIL BURNER" ARE AS DIFFERENT...

as an ocean liner and

"Fulton's Folly"

EXPERIENCE has proved that it doesn't pay to put an attachment "oil burner" in a boiler designed for coal. Attachment burners cannot equal the G-E Oil Furnace for economy. Many former attachment owners who now have the G-E report fuel savings that average 25% over their old burners. Owners who previously hand-fired their furnaces report even greater savings—up to 50%.

With this furnace, the remarkable economy is an added dividend that you get in addition to the greatest heating luxury yet devised for the home. You have hot water the year round at the turn of a faucet. You have these advantages because of the exclusive features that are yours with the G-E Oil Furnace.

Why lull your better judgment with the slightly lower purchase price of a makeshift when the G-E Oil Furnace is far lower in cost on the basis of installation, operation and maintenance? Especially when you can have this furnace now for only a small down payment with 2½ years to complete the balance. In fairness to yourself you ought to visit the showroom and get the facts! Or have them sent to you. Write or telephone.

General Electric Company
Air Conditioning Department, Div. H.G. 9
570 Lexington Ave., New York, N. Y.

I want more information about the G-E Oil Furnace—free.

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The Atlantic Fleets of the Cunard Line and the White Star Line were merged on July 1. The combined fleet totals over 616,000 tons, and consists of:

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Majestic... Berengaria... Aquitania... Olympic. Sail direct to Cherbourg... the shortest route to France thence to Southampton. Next sailings from New York... Aquitania Aug. 25, Sept. 12... Olympic Aug. 29, Sept. 14... Majestic Sept. 5, 20... Berengaria Sept. 7, 22.

CUNARD WHITE STAR LIMITED NOW OPERATES THE LARGEST...
CUNARD AND WHITE STAR are now one. A story of the sea which is the history of Britain. For seamen founded this island kingdom. Ships were “The wooden walls of England”... far-flung boundaries which fostered industry and commerce to keep step with empire. Life was inextricably bound in with the needs of England’s growth over the seven seas... the best of the land went into her ships, the best of her men to man them. And throughout the last century almost the whole story of Britain on the seas is the history of the parallel development of Cunard and White Star. Together they have gone forward, participating alike in a tradition of ships and seamen which has become almost synonymous with the record of achievement in ocean transportation as we know it today. And now Cunard and White Star are one in fact. Their union brings into being what is by far the greatest fleet on the Atlantic — 616,000 tons — with the world’s two largest vessels as flagships. These vast resources under one management are immediately significant to the traveller and shipper. But there is another significance that lies behind the veil of statistics. The British tradition of seamanship lives in the hearts and minds of men and there we believe lies the supreme good in the Cunard White Star union. It brings together a great body of officers and men... irreplaceable men without whom ships would be so much steel. It joins and vitalizes the traditions of seamen who made ocean transportation what it is today; who today are making it what it will be tomorrow.
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Goodall Mills have wrought in a fabric that once was prosaic, weaving, colors, patterns, finish. New in soft draping qualities and light-reflecting surfaces. The New Mohair, we call it. New in keeping the sturdy wearing characteristics of this finest of natural fibres... mohair. Decorators stores, furniture shops are displaying it in one or another of the new forms. And, if you'd like to know more about these newest decoratives, our little library of gift booklets will inform you. Just your check marks in the margin below...

UNDER THE CHAIR...and on the chair "Girandole" high-rise nobby mohair for upholstery and draperies. Beneath, Chase Velmo in a modern, low-pile checked velvet.

ACROSS THE PAGE. The striped, three-tone fabric is "Windsor City" flat mohair for draperies and upholstery. Below it, mohairfringes printed in a classic motif.

AT THE WINDOW. Sheer mohair curtain in chevron weave, used also for upholstery. Beneath, four of the present shades in chevron weave.

Goodall-Sanford Industries

Check booklets you would like, write name and address below, and mail to L.C. Chase & Company, 295 Fifth Avenue, New York City.

whats on your furniture, (the varied use of velmo upholstery)

meet mr. mohair, (the story of the precious Angora fleece)

in the cause of better casements, (with a sample of sheer mohair glass curtaining)

why, when, where, chase seamloc carpet, (about the newest broadloom that has no sewn seams)
To meet the ever-increasing vogue for beauty combined with practicability in wall decorations, Richard E. Thibaut, Inc. offers in "Designs of Today" a distinctly new type of wallpaper. This extensive array of exclusive designs—to each of which are correlated harmonizing decorative fabrics—forms ensembles in radiant color combinations and brings you all the traditional patterns attuned to contemporary rhythm. Your decorator will gladly show you these new washable, non-fading papers or they may be seen in any of our stores.

Write for samples and suggestions.

THIBAUT
24 West 40th Street, New York
The English Setter

While opinion is divided as to whether or not the English Setter sprang from the Springer Spaniel, it is certain that since the fifteenth century he has been known and prized for his beauty and form, his rich, silky coat, his intelligence, his hunting proclivities, his keen scent and his remarkable judgment in the application of his efforts and adaptability to the character of the ground and habits of the game which he is hunting. Combined with these qualities are his great powers of endurance, which he usually retains until the approach of old age inevitably impairs them.

Dog shows had much to do with the early reform of many breeds, and the creation of others. One of the first breeds to be touched by the dog show influence was the English Setter. The two gentlemen who rose from the ranks of breeders to win precedence by the tremendous success of their efforts and who came to wield so great an influence in shaping the English Setter as we know it today are Edward Laverack of Leicestershire and Robert Purcell Llewelin, of Shropshire, England. Laverack’s name became and to this day is a household word with fanciers. Laverack’s Setter has never reached the degree of perfection which he and his admirers have attributed to it. The Laverack Setter has never realized the distinction of being a pure strain to the same extent as the Llewellin Setter. The Laverack Setter excelled in beauty and had some good field qualities, but was extremely headstrong and obstinate, which rendered him difficult to train, and therefore usually useless in the field.

Mr. Llewelin acquired wide publicity both in Europe and in America as a breeder of high-class Setters, conducting his operations on a grand scale. He began his breeding experiments soon after the commencement of field trials in England. First he used black-and-tans and some of the old-fashioned English Setters, but this did not turn out so well. Then he purchased and used some of the best Irish Setters. It was with these and their offspring that he reaped handsome rewards at dog shows and at field trials. Not quite satisfied, he crossed some Irish specimens with those of the Laverack strain which produced some

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**ALL Guaranteed**

*No deposits on breeding stocks.*

**HoUAND KENNELS**

Ben H. Wilson, owner, Rushville, Ind.
The English Setter

dogs that were not only exceedingly handsome but outstanding winners at shows. One female that he bred was beautifully formed and of rare quality, named Flame. After she was sold by Mr. Llewllin, she produced many winners of past days. It is undoubtedly true that many of the pedigrees of present-day winners can be traced back to Flame.

It was in 1874 that Mr. Llewllin, not yet satisfied with what he had produced, purchased two noted field trial winners. One of these, a dog named Dan, he crossed with the best pure bred Laverack females, and by careful selection and rejection Mr. Llewllin attained the object for which he had worked so many years—the combination of beauty and excellence of performance in the field. The name Llewllin is well known in American bird dog circles. Dogs of this strain have played a leading role in making field trial history. A good many of the best dogs in this country have a high percentage of this blood in their veins. Interest in this strain continues and many fanciers are today just as keen as ever about Llewllin Setters. It goes without saying that their enthusiasm is amply justified by the character and appearance of the dogs themselves.

To have a really fine English Setter is to give more than ordinary thought to its education, which should begin at an early age. The age of the puppy should be known before it is purchased, for the puppy should be near the age of ten months. The dog should be seen in the show ring, and the long, well formed legs, the good appearance of the head and neck, and the well formed, well carried tail, should be observed. The dog should be seen running and hunting, and the rate at which he is able to cover the ground should be noted. The dog should be seen in the show ring, and the rate at which he is able to cover the ground should be noted. The dog should be seen in the show ring, and the rate at which he is able to cover the ground should be noted.

I have never come across a finer or more economical dog food than BALORATION says Mr. Gilroy, owner of Ch. Chief Topic, best of show at Boston. 10 lbs. . . . . $1.00 postpaid $1.25 west of Mississippi. Sample on Request.

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Trim him yourself and save $5

Strip out those dead hairs! It stops shedding at once.

You can do the job easily with the Duplex Dog Dresser. A new Trimming and Stripping Chart tells how to get perfect results. Pictures show how the coat of your dog will be left, to "come in" and to retrieve, although this detail had better be left out until his second hunting season. Be careful to guard against anything that will tend to frighten the puppy. If everything is done properly, you will not excite him. Let the lessons last about fifteen or twenty minutes. Pet the dog a few minutes before giving him his liberty so as to disengage his fears. Give two lessons each day, regularly, and progress will soon be apparent, if the breeder, or trainer, has patience and understanding. If the one who is doing the training has a tricky temper or does not know his job, the training will end in disaster and perhaps a shy dog.

If you own a Scottish Setter, you must always be on the lookout for any evidence of puppyhood. If you are about to buy one of these grand dogs, the points to look for in puppies from

The English Setter

(continued from page 11)
The English Setter

two to four months are: great length of head and squareness of muzzle—rather narrow skull showing an occipital development, short body, short, straight tail, deep chest and straight forelegs. It seems hardly credible that the greater part of the summer is gone, but those lucky Setters whose destination it is to hunt this fall shall begin to be hardened off, after summer relaxation. This process should be gradual and done early with the dog back in his kennel before 8 p.m. during warm weather. Exercise him on a hard road Kennel before 8 p.m. during warm weather. Exercise him on a hard road

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THE ENGLISH SETTER

The English Setter is not only regarded as among the foremost sporting dogs that will stand well under shotting, but is also prized very highly as a companion. With children he is gentle. He is generally easily trained, remarkably faithful to his master. With his nose on his paws he'll be still and contented on a winter evening before the open fire, but his eyes will be only half-closed and he'll be day-dreaming of a long run, tall high and merry, a scent, a dead stop, a whir of quick scent, a dead stop, a whir of quick

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**ENGINEERING SERVICE CORPORATION**

Lublin, New York

**BIG NEWS in small type**

Any one of the pocket-sized ads in this month’s Garden Mart on page 84 may contain the very suggestion you’ve been wanting—to turn your garden from an also-ran into a neighborhood winner. Read closely.
SEPTEMBER, 1934

Around...

Since it's been found rather difficult to reach the refrigerator company mam- ners, cold dishes—caviar and such—are now served at parties in bowls like this—a bowl within a bowl idea, with space between for ice. Bowls of frosted glass, Ltd., of chromium, $12.50. Alice Marks, 19 East 52 Street, New York.

THE monogram, as popular as ever, makes its latest appearance, a colorful one, on the glassware above. A single large letter in blue, red, white, brown, silver or gold—simple and modern in design—is appliqued to the rectangular base of each glass, with very dashing results. The glasses are $8.50 the dozen for goblet, claret, highball, champagne; $7.50 for wine, cordial. Monograms, $8 a dozen. Carol Stupell, 443 Madison Ave., N. Y.

Here's the perfect desk for a small corner in a small room. To begin with, it's not only a desk, but an end table besides—three good-sized shelves on the right, flanked holding odd books and bibelots. The center drawer is large enough to hold plenty of stationery and such. Yet with all this room inside, this piece of furniture occupies an area measuring only 18 by 36 inches. Walnut finish. $21.50. Chair to match, $10.50. Ruth Johnson, 127 East 57 Street, New York.

Whether you are furnishing for a new arrival or refurnishing for the older boy or girl, you will find at Childhood a most unusual collection of furniture for children, exclusive in design and created by our own craftsmen.

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Aroma and Flavor are lost naturally retained when these excellent French Earthenware rook dishes are used. Just the thing for Sunday supper or party dishes.

Fireproof, glazed inside, clay finish outside. A size and shape for every purpose.

1 1/2 quart size with cover $1.45 plus postage

This pattern is made in a district of the French Alps, the only known place in the world where colored fashioned clay is found. Ask for booklet on "En Favorable Water"

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$6—Complete

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An Unusual Picture Window Glazed with L-O-F Polished Plate Glass. Note the Glass Doors Across the Room

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GLASS... The brilliantly beautiful building material that is the keynote of modern design. Now generously used as a decorative medium for expressing the many moods and phases of a new era in gracious living as well as for purely utilitarian purposes. You see it in bigger, more numerous windows ... in a greater profusion of mirrors ... in screens, panels, table tops and almost numberless other instances of its modern adaptation. Ask your architect or decorator. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

LIBBEY - OWENS - FORD
QUALITY GLASS
Your home can be as beautifully lighted as this one

At last—you can have beautiful lighting fixtures and lamps that really harmonize with the furnishings of your home, that are correctly designed and finished, yet are not expensive.

Haven't you been putting up with ugly, old-fashioned fixtures simply because nice looking ones at reasonable prices were impossible to find? You need not any longer—for Chase has produced lighting fixtures and lamps for every important period of architecture and decoration.

Now “doing over” the lighting of any room, or your entire home, is as easy and inexpensive as changing your curtains or wall paper. The old fixtures are quickly detached and in their place go the new Chase brackets and ceiling fixtures.

Chase fixtures and lamps are so inexpensive, too! Charming sconces and brackets from $3.25 to $20.00. Lovely ceiling fixtures from $2.75 to $50.00. Quaint lanterns from $8.25 to $38.00. And to harmonize with your new fixtures, Chase makes beautiful table and floor lamps priced from $4.50 to $59.50.

If your home is Colonial you will be interested in the many attractive fixtures and lamps Chase offers in the Early American, Federal, and Georgian periods. Chase Lighting includes Early English brackets, lanterns and ceiling fixtures. Also complete groups of smart fixtures and lamps for Empire rooms, and Classic Modern homes.

In the living room shown above, a few of the many attractive Chase Georgian Fixtures and Lamps are shown. Below you see four Chase fixtures from other periods. But to really know how beautiful and inexpensive all Chase Fixtures are let us send you the seven Period Folders offered below. They’re free! Ask, also, for a folder explaining how you can “refixture” for a little down and a little each month. Chase Brass & Copper Co., Inc., Subsidiary of Kennecott Copper Corporation, Lighting Fixture & Lamp Division, Dept. H-3, 10 East 40th St., New York City.
You've asked these Questions about CARRARA WALLS for Bathrooms

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Q. In what colors is Carrara Structural Glass available?

Q. Are Carrara Walls really better-looking than walls of other materials?
A. Yes. The polished, reflective surfaces of Carrara Walls give unusual depth of beauty to wall surfaces and add a feeling of luxurious spaciousness to a room.

Q. How long will a Carrara bathroom or kitchen retain its good looks?
A. Almost indefinitely. For Carrara Walls do not check, eraze, stain, change color or absorb odors. They are impervious to all oils, pencil marks, grease, grime, etc.

Q. How do you keep Carrara Walls clean?
A. Very simply. All they require is an occasional wiping with a damp cloth.

Q. Is it a very messy job to remodel a bathroom or kitchen with walls of Carrara Structural Glass?
A. No. In most cases, Carrara Walls can be put on right over your present walls, thus sparing you much of the litter and disorder which usually accompany remodeling with other materials.

Q. How long does it take to remodel a room with Carrara?
A. A very short time. For the average bathroom or kitchen, a few days ordinarily suffice.

Q. Are Carrara Walls for bathroom or kitchen a luxury which the owner of a modest home cannot afford?
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uters seeking refreshment and a dip at a hot day in the city and has grown to such an extent that the beach cafabas has been illuminated to permit the "sun dodgers" to play bridge between plumes in the surf.

The hotels are helping the idea along by serving cold drinks and soup. A busy day is not over until the sun has set and the "dodgers" to have merrily mowed to sundown.

LA PIESTA

Every September one of the oldest American celebrations is held in Santa Fé, New Mexico. The official title is La Festa di Santa Fé, and it is just as Spanish as the name suggests. The events of the festival vary from year to year, with the exception of the Vespers and the entrance of the Spanish in 1692.

In the gay booths of the Spanish and Indian fairs, natives in raiment, old costumes will display the beautiful hand creations for which they are famous. However, your attention will be diverted from these events when you hear the haunting music of the Indian tribal dances and ceremo­

nials. Probably to "Free the races," the most glamorous ball of the Conquistadores Ball with its fast Spanish music and beautiful señoritas wearing full silk mantillas, high combs, and elaborate Spanish shawls.

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Pine Show: Greenwich, Connecticut, September 15.

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## Contents for September, 1934

**HOUSE & GARDEN**

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**WHAT'S WHAT IN HOUSE & GARDEN**

- Our editorial snipers are forever prowling about among the shops seeking what they may devour, and it's amazing how many new utensils, decoration items and interesting doodads they unearth. So many have come to light lately that we've made up a special assemblage of them which appears on pages 66 and 67.

- Speaking of useful oddities, let us point a polite finger at the wallpaper being hung by the gentleman immediately above these words. It's from a place where they take any personal sort of design you fancy—stuffed fish, Panises for Thoughts, lithographs or whatever—and make it up in small sheets which even a child can paste on the wall. See pages 60 and 61.

- Except for the Contents Page, the Gardener's Calendar is just about the oldest living inhabitant of House & Garden. We started it away back before de Wahl—a funny looking old thing all decorated up with the signs of the Zodiac "an' the like o' that," as Old Doc Lemmon would say. Lately we've changed its form, but so many readers have asked for the earlier arrangement, which they liked to clip out and save, that we've gone back to it with slight modifications and additions.

- Find a gardener who really knows how and when to prune evergreens, and you'd qualify as a discoverer of Great Aks and living dinosaurs. What we mean is, such people are extremely few and exceedingly far between. That is why we asked Charles Middeleer, who is by way of being a first-class nurseryman himself, to tell the real facts on pages 40 and 41.
Late Georgian
Gorham's new sterling pattern...with the richness of
Old England and the simplicity of Colonial America

Late Georgian... the new pattern in sterling by Gorham... is rich with the beauty of line, the weight, the balance and finish that delighted the festive boards of Old England when dining was the principal pleasure of the day. To this ornate richness we have brought the beautiful simplicity that marked the home life of Colonial America. The result... Late Georgian... a pattern that symbolizes the best taste of the Old World and the New... a pattern that in workmanship, finish, and authenticity of detail displays again the skill of Gorham craftsmen as master workers in precious metal.

Late Georgian now takes its place among the other 26 outstanding patterns of Gorham Sterling as a triumph in the silversmith's art. Late Georgian is available... in single pieces or complete service... at the cost of ordinary sterling. Practically every good jeweler is a Gorham agency.
THE BULLETIN BOARD

Ekimo Harvest. In these hot days, after endless tramping around gardens that Loving Readers assure us we simply must see, and equally long hours judging flowers beneath breathless exhibition tents at country flower shows, we console ourselves with the realization that, the Ekimos, at least, don't have flower shows and garden contests. Some summer we are going to leave gardens flat and gray with a bower of these gentlemen of the far north.

There are also times when, after seeing too many gardens and too many flowers, we realize how vast is our ignorance concerning them. We are like the woman who, on being asked to join the garden club, replied that she didn't think she ought to, because the only botanical names she knew were Aurora Borealis and Delphinium Taverae.

Sahlin note on silver. One of these days we are going to crawl off by ourselves, far from jangling telephones and advertising men and importunate authors, to devote a solid hour trying to learn what bi-metalism means. So far it reminds us of a lion that has gone wrong with a zebra that did likewise. Anyhow, we are assured that the recent bi-metalism crowning of the Government will make your silver spoons much more valuable because the aforesaid Government controls all the silver. In factories where they make silverware, the workmen have to pick up the scraps, just as they do in the paperworks where they make paper for money. So you can't bite a hole in a fork any more and get away with it. You will be biting F. D. R. himself or Ray Tugwell or some other of the Ph. D.'s at Washington.

Beaks. And while we are on this subject of silver we might whisper to you a great trade secret: manufacturers of knives are now considering the blade as part of the design. We thought they always did. That just shows how ignorant some editors can be. It seems that most of the knife manufacturers buy their blades in quantity and then hire a designer to make a new pattern for the handle. You and I, when we went to buy a dozen new knives were buying a dozen new handles. Now, the blade and the handle are going to be wedded legally and the two made as one. The result will probably be a better design, because the designers will stop trying to "improve" the perfection of the past.

Drumbridge up-to-date. A modern version of the moat and drawbridge has been put to good use by a lady of our acquaintance who built a week-end place quite distant from other habitations. Instead of the usual staircases to the second floor, where her bedroom is located, she has a skeleton stair that folds to the ceiling when not in use. At bedtime she climbs the stairs—and then simply pulls it up after her and it is safe.

Texas flower cities. To the collection we are making of cities that have adopted special flower shows, we now add three from Texas. Fort Worth is generously planting the Red Bud, Amarillo has chosen the Lilac, San Antonio will make its streets and front yards glorious with Geraniums. The State Highway Department is cooperating with these cities and planting the approaches to them. It would be wonderful if travelers, instead of staring at ugly billboards advertising the dead lawn, garage and laundry, could know when they were approaching a particular city by the flowers, trees and shrubs planted on the roads leading to it.

VICTORIANS. One of the best epitomes of Victorians and their taste is found in a recent book by Dian Clayton Calhoun called English Dress From Victoria to George V. "These people, who demanded display, saw that they got it. They demanded heavy things, their money's worth. They demanded large ancestral pictures by Royal Academicians; they demanded heavy meals, heavy curtains, thick carpets, plush, rep, velvet pile, slabs of carved mahogany furniture, lamps of brass and marble, heavy jewellery for their wives, hefty tiaras and rings for themselves; books bound in Morocco leather, heavy cut glass, awful chiffoniers, what-nots, occasional tables, horseshoe-covered sofas, and conservatories with stained glass in them. And what they wanted they got. And they grew to look heavy and solid themselves."

DOMINATING COLONIAL. Ask any three hundred up-to-date Americans what kind of house they would build if they were going to build a house and almost invariably the dominant choice would be Colonial, either the stately Georgian type or the more rural Early American. Despite the wide publicity that has been given Modernist architecture, the average American refuses to adopt it when he is making an investment in a home. His race roots die hard and almost invariably the dainty Queen Anne type or the more rural Pearly type are on his mind. In the middle period of Our Gracious Queen, a man, before he started for business, went into the garden and plucked himself a boquetière of mixed flowers—a Rose, a sprig of Maiden Hair Fern, a piece of Forget-me-Not, this, before he left the house, his wife inspected, just as wives today inspect husbands to see if they have a clean handkerchief. Sometimes his loving wife made it for him and laid it beside her place at the breakfast table. Then came the Parma Violet period, with the Geranium, the Lily of the Valley and the Chrysanthemum following according to season. In England and America, men of means who grew Orchids pinned a Crypt- podium or an Odontoglossum to their lapels before going to the office. Today a dandy and his wife will venture out with a Gardenia, and there are still a few old-fashioned gentlemen who stop into a florist on their way workward to buy their matutinal carnation. It was a swell habit. Why not revive it?"
Pink, white and soft gray for repose

From a French country house was caught the inspiration for the New York bedroom of Mrs. William HalseyHarkness, decorated by Thechow and pictured on this and the opposite page by Pierre Brissaud. The walls are covered with a modern adaptation of French 18th Century floral wall decorations, painted by Jessie L. Rummet. Around the Louis XVI mirror above the fireplace a plaid ribbon is knotted with flowers.
Ten decorators in search of an ideal bedroom

A bedroom has to meet the most difficult moods of the day, moods closer to the surface than those encountered in other rooms of the house. A bedroom, meeting the requirements of a tired mind and body at night, must be reposeful. It must be cheerful in the morning. It is a very personal room and it should convey some atmosphere of luxury. Dining rooms and living rooms and libraries are rooms you face the world with; in bedrooms you face yourself.

Because of these subtle and insistent requirements, the selection of a color scheme and furnishings for a bedroom is no easy matter. There are as many possible variations as there are people. On these pages we picture a number of them and, to make the suggestions even more helpful to its readers, House & Garden has asked a number of decorators (all members of the American Institute of Decorators, by the way) in different parts of the country to write down their notions of what the ideal bedroom should be like.

We start with the bedroom of Mrs. William Hale Harkness in her New York home, of which Thedlow was decorator. The walls are a modern adaptation of a French 18th Century floral wall decoration painted in oil on canvas by Jessie L. Rummel. It is the sort of wall-covering one finds in French and Italian country houses. The walls are divided into large, simple panels by borders of scrolls within which are scattered butterflies and flowers. Over the mantel, a swag of plaid ribbon with flowers knotted into it surrounds the antique Louis XVI mirror. The color scheme is a combination of gray, pink and white. Curtains of beige pink taffeta are looped back with white silk fringe. The rug is a soft gray Chenille. A sofa is covered in pink antique satin with crinkled moss fringe in the seams, and a bergère is covered in dull textured white damask, while painted armchairs are upholstered in old flowered chintz. Night tables have crystal lamps with shell pink taffeta shades. Other lamps are gold and white with white taffeta shades. From an old manuscript was taken the design for the quilted satin bedspread. The furniture in this room is mainly antique, many of the pieces bearing the signature of their 18th Century French designers. The guest room in the same house is contrastingly English. Its simple formality and charm are due, in some measure, to the use of a mellow old chintz which not only gives the color scheme, but also forms a lovely background against which glows the richness of antique mahogany furniture. The curtains are made of the old chintz with its pink lattice design on creamy white background. They are held back by brass tie-backs with white porcelain lilies. The long, white, hand-fluted organdy curtains are crossed very full over the windows. The beds, draped in the chintz, are taken from a design found in an old English manuscript. They are painted off-white with cool, green tendrils winding up the posts. An additional note of color is added by the green and dark red leaf design on the tester. The bedspreads are antique tambour embroidered curtains. Gleaming cherry red satin on the tufted chaise longue with its draped valance, vividly intensified against a gray-brown carpet, adds a delightful and piquant touch to the entire room. The walls are cream with white trim. The dressing table is cleverly made up of a shield-shaped shaving mirror placed on what is really a small sofa table. The tiny stool boasts its original needlepoint. A pair of low
chests is used as bedside tables, and a two-tiered dumbwaiter makes a useful chaise longue table. All are fine antiques of the 18th Century. So are the accessories used here; the urn lamps of white, green and rubbed gold with white taffeta shades on the bedside tables, and the bits of old Bristol and Chelsea ornaments.

So much for two superb bedrooms by Thedlow of New York. Now let's turn to color schemes suggested by Jeanne Henkel of Detroit. In order to help visualize these two rooms, we will tabulate her suggestions. The first is a bedroom for a grown-up, in dove gray and lime.

The color scheme is worked out as follows—Walls, light dove gray; woodwork, dove-gray, darker than walls though lighter than the ground of the percale; ceiling, white; floor, medium tone of rose-aubergine carpet. Furniture, Louis XVI in old walnut and pear wood; under-curtains, flesh gauze; over-curtains, dove-gray ground percale with blue and rose in the drawing; bedspreads, lime taffeta (preferably dull).

A large bergère is to be upholstered in quilted percale.

The two bedrooms on this page are in the New York apartment of Harry Rodman, the top being the owner's, with white walls, black carpet and red Venetian blinds. Other views are of a feminine room in pink and silver, Tufted satin doors. Empire Exchange, decorators.
Other upholstery in glazed silver and white Fortuny. Lighting fixtures should accent crystal. Accessories, as pillows in bernet, etc., in dull fabric of the rose-aubergine hue.

Mrs. Henkel's second suggestion is for a red, white and blue scheme for a boy from nine to fourteen—Walls, vertical hair-line striped paper, white ground; woodwork, white; floor, carpeted in blue, gray and soft red; windows, white Venetian blinds with red tapes. Chintz curtains in leaf design of red and blue on white. Furniture, harewood—harewood bookcase or bookshelves with interior painted red. Bed-cover, dusty blue taped in white. A comfortable chair will be upholstered in white leather. Lighting will be indirect, good reading lamps and accessories in chrome.

Rachel H. Wade of Pittsburgh suggests a cheerful bedroom for a not so cheerful climate. The walls are painted a quite deep citron yellow. On the ceiling is a lighter shade of the wall color. Baseboard and window and door trims are of gray glass moldings with doors painted cherry red. The floor is entirely covered with plain, deep pile carpet in chartreuse, several shades deeper than the walls. (Continued on page 76)
The problem here was the transformation of a Victorian house into one of French design, preserving existing old trees and gardens, changing arrangement of rooms to meet modern conditions.

Porch, bay window, balcony and ornaments were removed, low rear wing raised, a small tower added to give proper balance, and cream colored stucco applied to the entire structure. The long side facing a broad lawn thus became the main façade.

The living room, which had formerly looked upon the street, was moved to the former position of dining room and kitchen. Now it overlooks the lawn and garden.

Victorian yields to French

The small illustration at the top of the opposite page shows the diminutive garden room, inspired by designs on Quimper China. To its right is the Louis XV dining room, previously the parlour. At one end it looks through a conservatory on a charming vista of old trees and a small park.

The living room, also Louis XV, is treated very simply, extreme restraint being exercised in choice of detail. The fireplace mantel is in cream and rose marble. Walls are purty color, curtains are faded rose.

This is the Olean, N. Y., home of Miss Evelyn Moore, of which Metcalf Shaffer was architect.
Heritage in old country houses

By Richardson Wright

Recently I had occasion to trace back the heritage of a country place with which I have been intimately associated for a brief fifteen years. The local historical society said the house was much older than I thought it to be, so the only way to find out was by searching the land office records.

What a complicated and zig-zag course a patch of Connecticut hillside can steer through a century! Volume after volume of records the clerk briskly pulled down from the shelves, tracing those seven acres more or less and the house upon it through a maze of quit claims and mortgages and diverse owners back to the first records of a century ago when some faithful keeper of those huge tomes, quill pen in hand, set down the legal verbiage with many a fine flourish.

Apart from the purely personal curiosity that this pursuit satisfied, it revealed an arresting fact. In one hundred and two years some seventeen different owners had claimed that property—an average of six years per owner.

We like to think old places descended from father to son in unbroken line and that a hectic exchange of property is a habit acquired by Americans only within the past few decades. For a matter of fact, with few exceptions, Americans have bought and sold property with the ease of swapping horses, from the earliest times. The heritage of most old houses is scattered over many men of many names.

Yet, as the years increase, so must increase the pride of ownership felt by the purchaser of an old house. He is heir to all the men who have lived in it. Though the notion may be difficult to prove, surely each owner leaves something of himself in an old house when he finally parts with it. An intangible deposit of happiness and grief is laid on the walls, like successive coats of paint.

Through these windows decades of men and women gazed to see the bitterness of winter retreat before the approach of spring, and spring retire before the heat and abundant fields of summer, and summer in turn pass by that gaudy-tinted autumn might take its place. Through them they have gazed in hope and defeat, in peace and in deep perturbation. These walls have heard their laughter and their stifled sobs, and the stairs still creak with the tread of those going slowly up to bed and coming down with a lighter step in the morning. They have caught the shadows of flickering flames from the fireplace, and the soft light of candles, the stronger rays from oil lamps and finally the steady glow of electricity. Paint and paper those walls though we may, yet the deposit of human experience they have witnessed still remains.

It might prove interesting, were it possible, to find out why the owners of old houses sold them. Why did Abner St. John in 1832 sell his home to Stephen Gregory? And why Stephen to an Irishman by the name of O'Brien? Did hard times hit Abner? And did Stephen's wife tire of the place? And did Mrs. O'Brien finally convince her husband that the house was too small for their growing family, so he found a purchaser in the widow Castle?

The reasons why men sell their homes and move out are as diverse as the men themselves. There have always been the home-owning men and the men who preferred to dodge ownership. Recently quite a hue and cry has been raised by those whose ambition for a home outstripped their pocketbook. They bought or built more than they needed. They draped mortgages around the place on the specious plea that with the extra money they could make much more in the market. Then the market fell and the nightmare of foreclosure descended. Many others struggled for years to keep the home, and succeeding months of unemployment led to only one end—that it must go. Consequently, the countryside is pock-marked with "For Sale" signs.

To many of these owners in distress the Government is rendering munificent aid. There will be fewer "For Sale" signs six months from now, fewer homes seeking new owners and a new heritage. Perhaps the purpose of the Government is not only to save homes for their present owners but also to make possible that fond belief of properties descending from father to son. If only it could assure stability through one generation, a far-reaching benefit would be effected.

The value of property in this country rises or falls not so much by constant selling and buying as by the fact that this turn-over may bring in undesirable owners. We zone residential districts, but we can't zone the type of owner.

And that thought came to me, as looking through those dusty records, I uncovered the truth of a rumor an old country woman had whispered to me behind her hand. She said that, "for a spell the place was awful run down, because a certain kind of people lived there." Sure enough, the records revealed it. And that, too, was part of the heritage of an old house.

But old houses, like people, can live down an unenviable past. Fresh paint, newly furnished rooms, the grounds spruced up and a garden made—by these simple means are they started on their new heritage.
In the New York home of Mrs. Robert Selley a powder room also catches the guest overflow. One wall is hung in raw silk and the other papered with white swags. The cobalt blue floor picks up colors of a Chinese rug. Covers on white beds are the same blue. A Directoire bench is in white satin with red moss fringe. Empire Exchange were the decorators.

The mirror reflects a guest room
Two apartments in masculine taste present the extremes of decoration

The modern apartment of D. H. Silberberg, in New York, has walls of light beige with carpets and curtains to match. Furniture is Macassar ebony with stainless steel handles. Sofa is covered in cotton rep dyed to match the ebony. Large chairs are upholstered in beige corded chenille. A radiator enclosure is shown in the small illustration to left, above. Robert Heller, Inc., decorators.

In extreme contrast to the apartment above is the New York living room of Norman E. Coe, at left. Here the theme is traditional, with furniture and decorations an interesting miscellany of styles and periods. Walls are rough plaster, whitewashed; ceiling is the same. Floor and woodwork are dark oak. Over the fine mantel is a Georgian mirror, and above this hangs a splendid Hogarth.
The rose, as always, today is marching on to fresh heights of merit. Form, color, freedom and duration of bloom, hardiness and habit of growth—among these characteristics the breeders are constantly striving for improvement. On these pages are portraits of some of the more recent varieties that especially deserve favorable attention.
Notes and comments on the newer Roses

By J. Horace McFarland

What is a "new" Rose—or an "old" Rose, for that matter?

Between the first crude automobile I owned twenty years ago and the swift, silent, smooth transportation today's motor gives me, I can readily note the difference. But the newest yet unnamed candidate for Rose favor has no sweeter odor, no finer petals, and no more human appeal than the old Hermosa of 1840, or the seldom seen flowers of the Damask and Gallica varieties whose origin is lost in the mists of a thousand years.

Newness, then, is a fashion, a change, and we hope a development. The up-to-the-minute Roses of 1944 are different, some of them in color, in color arrangement and in variety of certain presently desirable characters. Some classes are of more persistent blooming habit, as are the Polyanthas and entirely too few of the overdone Hybrid Teas. Some hardy climbers are said to be recurrent or "everblooming," and the last quarter century has fixed in this increasingly important group varieties with larger flowers of better and more varied colors than in earlier days.

For a candid look at the Roses that are in the public eye and in the private gardens far beyond their deserving, the Hybrid Teas, we may discuss primarily those in the dominant colors, qualified by other elements of desirability. In doing this I check my own experience at Breeze Hill with many hundreds of the newer Roses against that unique report, entitled "Proof of the Pudding 1934," which summarizes in the American Rose Annual of that date the brutally candid statements of forty-nine members, scattered from the Atlantic to the Pacific, from Canada to Texas, concerning the 249 Rose varieties that are critically grown and observed.

"Gentlemen prefer blondes," wrote a Rose critic several years ago, to excuse his garden of yellow Roses. He might just as well have doubled on the sex reference, for there is no difficulty in noting, as hundreds of visitors pass through the Breeze Hill Rose gardens, that it is the yellow, apricot, orange hues to which the female of the species also turns.

What then are the best among the newer yellow Roses, in the light of these experiences? My answer will certainly not be agreed with by many capable observers, but it is my honest best. Excluding, because it began its controversial career a half generation ago, the tantalizing Souvenir de Claudius Pernet, let me propose for today's golden honors Mrs. Krs-kuskie Pernet of Pernet parentage, and Mrs. Pierre S. DuPont, which brings the important Ophelia strain into the circulation. Both are beautiful, bloomful, energetic, fragrant. The latter seems to have a bit more color persistence, and as seen in solid beds this blooming season has been strikingly beautiful.

Challenging these standards of color are President Charles Hain (misnamed Amelia Earhart), Soeur Therese, and Roslyn. This 1934 summer brought to Breeze Hill prominence a 1930 Bobbie (Edinburgh) Rose, Buttercup, which seems a strong contender in the yellow class. The Talisman sport, Souvenir, must not be overlooked, for it has color persistence and good bloom habit. At least a dozen other yellow Roses seem to be just around the corner.

Of lighter yellow shade, the notable Australian Golden Dawn is yet the leader, I think, and in its own class is unchallenged. The dainty, near-white Sir Henry Segrave is very lovely with its long buds, and Lucie Marie has its own fine and somewhat variable color quality. Just ahead for next year is the very (Continued on page 70)
New Daffodils beside the still waters

Lack years have brought to the Narcissus tribe a wealth of improvement which makes it more than ever the outstanding spring flower family. These finer new varieties are seen best when, as here, they are planted in bold groups above some clear water mirror which duplicates their images. The photograph is of John Schoepers' garden at the last International Flower Show.
The real rock garden is not a place for herbaceous plants alone; its best effects come when a judicious variety of small flowering shrubs and trees, with now and then a dwarf evergreen, is added to complete a miniature landscape. Thus, when Marcel Le Pine planned his rock garden at the 1934 International Flower Show, he gave prominence to Azaleas, Junipers and Dogwood.
RIGHT WAYS TO PRUNE THE EVERGREENS

By Charles Middeleer

Many inexperienced gardeners dislike pruning or shearing any plant. Not visualizing the results obtainable, they lack the courage to perform this act which looks so much like a major operation. They fear there is something hopelessly lost in what they cut away. Others, who have no feeling about cutting plants, may be carried too far in their zeal to be "real gardeners", and using scissors recklessly, or perhaps at the wrong time, they may butcher their plants, marring their beauty or depriving themselves of a season's bloom.

Some people are under the impression that plants must be pruned, but actually the reason for pruning lies not in the needs of the plant but in the aims and ends of the gardener's own desires. He wishes, for instance, to keep certain plants to a certain size, or to change their shape, or to give them better appearance, and these things he accomplishes through pruning or shearing.

However, when possible, plants should be left to develop their own personalities, and the careful pruner or shearer will take account of this in his work.

In nature we find a few examples of natural pruning. In a forest when trees are close together they lose the branches that do not get enough light. Afterwards when the tree is cut into lumber the knots in the wood are the only record of these branches, and of course the smaller the branches have fallen off, the smaller the knots will be. Animals feeding on certain plants carry on a sort of pruning process and force the plants to develop a dwarfed and bushy appearance. The wind, blowing hard and frequently from one direction, will often deform plants and give a truly windswept look, sometimes very interesting. Plants that live on high mountains are generally dwarf, possibly because the soil is poor, but also because large, prominent specimens would be unable to resist the rigors of the climate. Here Nature eliminates a whole category and leaves room for special strains to develop—accidents, perhaps, which have no chance elsewhere.

The notion that shearing is devitalizing is false, as the remaining part of the plant is fed by the same amount of roots and therefore has more food than before. The truth of the old story of Samson who lost his strength when Delilah clipped his hair does not apply to the plant world.

The most common example of shearing is lawn cutting. What happens to the grass when it is cut happens also to the evergreen when it is sheared; that is, for every branch that is cut several new shorter ones are formed. In one case the grass gets thicker; in the other case, the evergreen gets bushier.

Of course grass and woody evergreens are entirely unrelated botanically, and while we cannot keep evergreens from growing as we do lawns, still we can reduce this growth to a considerable extent. Houses that have so-called "foundation planting" (Junipers, Arborvitae, Cypress, Yews and the like) need not have these plants touch the roof in a few years. Careful annual shearing will keep them neat, dwarf and away from the windows.

Shearing I define as this wholesale clipping of ends with large scissors called hedge shears or with a sharp knife, as is done to an ordinary hedge. However, some evergreens cannot be sheared; they have to be pruned. In pruning the branches have to be cut individually with short curved-bladed scissors called pruning shears. The long-needled Pines are in this category and also some of the Spruces and Firs of which the Christmas tree is the type. The broad-leaved evergreens, which are the ones that have real leaves as distinguished from the needles of the conifers, and which are typified by the Rhododendron and the Mountain Laurel, are usually pruned.
The Boxwood and certain Hollies and Azaleas, however, are sheared. On flowering varieties this work should be carried out at the right time, as otherwise the plants will fail to bloom.

Soft-wooded evergreens, like Daphne mezereum and certain evergreen perennials, have a way of growing longer and longer until finally they look sprawly and dejected. If these are entirely cut back once a year they will produce a young growth with proud upright heads and a neat appearance.

The accompanying table classifies the varieties and tells you to what treatment they should be subjected and when. You will notice that the best time to shear is May 15th, just before the new growth starts, reducing to a minimum the time when plants look as if they had come out of a German barber shop. For flowering plants, such as Azaleas, this shearing should be done immediately after flowering, generally in May.

Pruning, however, which does not disfigure plants so much, can be carried out at any time except during the growing period (May to August). Young shoots of pines or spruces can be pinched in their early stage of development.

Evergreens of the shearing type are sheared in much the same way as an ordinary hedge but the shape to be given them should be adapted to the natural style of the plant or to the needs of its location. One might shear a Red Cedar into a globe if one wished, but most people will prefer its natural candle shape.

In the accompanying illustrations I have pictured the most common shapes of some of these plants.

A Cypress located in the open might be left to grow its natural way, but a pair on either side of an entrance might be cut into globes or perhaps egg-shape. If between two windows they might be grown into narrow pyramids.

Some fast-growing varieties, such as Hemlocks, Yews or Cypress, will require in some cases a second lighter shearing around the first part of August before the growth period ends. (Continued on page 73)

<table>
<thead>
<tr>
<th>TIME TABLE FOR PRUNING AND SHEARING EVERGREENS</th>
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<tbody>
<tr>
<td>TYPE</td>
</tr>
<tr>
<td>Conifers without needles type:</td>
</tr>
<tr>
<td>Cypress, Juniper, Arborvitae.</td>
</tr>
<tr>
<td>Conifers with short needles:</td>
</tr>
<tr>
<td>Hemlock, Yew, Spruce hedge</td>
</tr>
<tr>
<td>Spruce and Firs</td>
</tr>
<tr>
<td>Conifers with long needles:</td>
</tr>
<tr>
<td>Pines</td>
</tr>
<tr>
<td>Evergreen with leaves:</td>
</tr>
<tr>
<td>Rhododendron, Mt. Laurel, Andromeda.</td>
</tr>
<tr>
<td>Mahonia, evergreen Barberries, Abelia.</td>
</tr>
<tr>
<td>Leucothoe</td>
</tr>
<tr>
<td>Box, Evonymus, Ilex</td>
</tr>
<tr>
<td>Azalea</td>
</tr>
<tr>
<td>Scotch Heather, Erica, Calluna.</td>
</tr>
<tr>
<td>Soft-wooded evergreens:</td>
</tr>
<tr>
<td>Alyssum, Dianthus, Arabis, Candytuft, etc.</td>
</tr>
<tr>
<td>Pachysandra (Japanese Spurge)</td>
</tr>
</tbody>
</table>
Concerning various species Tulips in the garden

By Allen H. Wood, Jr.

The species or so-called Botanical Tulips come to us from Europe, Asia Minor and Central Asia. They are characterized by their small stature, brilliant coloring, reflexed and twisted foliage and, in several instances, by their inimitable scent, an odd characteristic for this family. Of the millions of Tulip bulbs planted every year in this country, but very few are those of the species. Why? They are not difficult to obtain, for most dealers in bulbs stock a few at least of these interesting émigrés. They lack nothing in beauty; many of the species outshine the most renowned garden Tulips. Few of them are tender; most of the species thrive in the average garden for at least two or three years.

If planted where they are happy, many of these Tulips will last for a great many years and even colonize. Perhaps it is because the species Tulips are so little known that we see so few shining gayly in the border and rock garden where they are peculiarly satisfactory. True, T. clusiana, the Lady Tulip, and T. kaufmanniana, the Waterlily Tulip, have of recent years been accorded an ever increasing popularity, yet they are numerous other species more brilliantly colored and just as amenable under garden conditions.

It was my good fortune to see a planting of several T. fosteriana in bloom recently. The huge flowers, fully eight inches across, were of the most brilliant scarlet imaginable. In the center of each bloom, the black basal patch, bordered with yellow, resembled a Stygian, crouching beetle. The flamboyant group nestled on the side of a rocky hill with a background of ancient Cedars, and the whole presented a picture to warm the cockles of any gardener’s heart. In another section of the same garden, with deep purple Pansies underfoot, was a colony of T. petens. The bell-shaped flowers were of glistening gold and the dark bronze-green leaves were beautifully edged with deep red. It is by no means necessary to make a planting as large as the one described, in order to secure fully effective results. Many of the species are so vivid that groupings of a dozen each will suffice in the average garden.

Species Tulips retain their flowers for an appreciable length of time, and if some attention is paid to the blooming periods of the various species, it is possible to have them in flower for almost two months. T. kaufmanniana is one of the first to flower and T. sprengeri is the last. T. primulina is an interesting Tulip that resembles T. clusiana, except for color. While most Tulips open in the morning and close in the afternoon, T. primulina proclaims its independence from family tradition by remaining closed until after 1 o’clock in the afternoon and staying open long after all other Tulips have closed their petals.

The bulbs of these Tulips require deeper planting than those of the garden kinds, although the bulbs themselves are, in most instances, smaller. Eight inches is not too deep, and some of the species appreciate a depth of ten inches or more. Species Tulips, like garden Tulips, demand sun and air, and the soil in which they are to be planted should be well drained and contain some lime. Bone meal is the correct food for them. In the latitude of Boston, November 1st is the proper time for planting. All of the species will not thrive in one section of the country nor in a single garden, yet a representative group of these bulbous plants will flourish in most gardens. It is worth trying them all to find out just which species will best acclimate themselves to your garden. Most of them are unusually beautiful; they are all extremely interesting. A good selection includes:

T. australis: Habitat, Southern Europe.

The flat, star-shaped flower is borne on 6” stems. When first opening, the flower is nodding but assumes an erect position when fully opened. The bloom is deep yellow inside, the back is flushed green and pink with a yellow edge.

T. petens (syn. Persica): Habitat, Siberia to Turkestan. The flowers of this small Tulip are bell-shaped, erect and of golden yellow. The plant is characterized by its bronze-green leaves edged with a margin of red.

T. primulina: Habitat, Asia Minor. The bulbs of this species are bright orange-red. The flower is erect with narrow, pointed petals. The outside is flushed brownish-green at the base and green and pink at the tips. The inside is creamy white, faintly flushed with yellow. T. primulina does not open until afternoon. This species is very strongly scented.

T. sylvestris: Habitat, Europe and Asia Minor. This species is also known as Florentina and the Wild English Tulip. The flower varies from yellow to greenish-yellow and is very fragrant. The buds have a characteristic reddish tip which disappears as they open.

T. hageri: Habitat, Greece. The tapering, pointed flowers are carried on 6” to 8” stems, often three flowers to a stem. The color is light or darker red with a basal blotch of blue-black or green-black. As the flowers age, they all become dark red and some flowers have a shading of olive-green on the outside.

T. hageri, var. Nigra: A variant form of Hageri with globe-shaped flowers. The outside of the petals is crimson, shaded bronze-green. (Continued on page 72)
On this and the two succeeding pages are shown five styles of bouquets according to the taste of each particular period. They have been arranged for House & Garden by Harriet von Schmidt and Gerard. The Victorian "cone", a prim galaxy of colors, is shown above. In it are mingled scarlet, vermilion and white Ranunculus, white Tulips and Lilies. Red Roses and Lilies of the Valley for contrast. Setting by Bruce Buttfield

Five periods of flower arrangement
Georgian: When the vogue for Chinoiserie came in, Georgian ladies of fashion arranged their flowers "after the Chinese taste," which they copied from the decorations on porcelain. Here, Japanese Cherries, Iris and Centaurea are seen in a blanc de chine caddy. Porcelain and table, W. & J. Siborne.

Early American: While fashion had little to do with an Early American garden, its flowers, grown from seeds from the Old Country, were precious to their owners. Here Gillyflowers, Daisies, Pansies and Poppies recall old favorites. Figures and jug, Florian Papp and The English Antique Shop.
Bouquets reflect the fashions of this day

MODERN: As superfluous material and flourishes disappear from contemporary decoration, so do flower treatments become correspondingly simple. And the increasing number of well-designed containers is furthering the appreciation of geometric arrangements. Although flowers today are less extravagantly massed than in former eras, their characteristics are given more consideration. The waxen whiteness of the Gardenias and Freesias to the right is pleasantly emphasized by the chromium tubes and mirrored plaque. From Rena Rosenthal.

EMPIRE: Just as the vigor and good taste of Neo-Classical design emphasized the affectations of the Louis' the use of flowers also expressed the differences between the two periods. With their fondness for classical vases, sculpturesque flowers such as Lilies and Iris became popular. Mixed bouquets were dignified by a predominance of dark tones. The white and gold urn below holds purple Iris and Ranunculus, yellow Tea Roses, copper and white Tulips and white Lilies. Urr. Josephine Howell, Console and sphinxes from Benson-Glick.
A corner of the living room in the New York apartment of Mrs. Margaret Eddy is shown above with graceful Empire spinet and curtains of beige satin. Classic statuettes stand in niches beside the book shelves. This room contains English Regency, Louis and Directoire furniture.

The walls in the living room are rose-brown. The fireplace, below, has a mantel of rose colored mirror glass. Sofas are upholstered in beige corduroy with tête de neige pillows. Alabaster lamps with beetle green shades stand on white and gold pedestals. Decoration by the Empire Exchange.

WINDOW CORNER
The bedroom, in contrast to the Classic rest of the apartment, is decorated in the style popular in France when Eugénie was Empress—a kind of French Victorianism very feminine in feeling. Shell pink wallpaper with a fluted, all-over pattern in gray-white sets the mood. The dressing table, above, has a frilled net canopy and the small armchairs are upholstered in a pink satin that matches the walls. Rosebuds are scattered over the gray Aubusson rug.

One of the most important problems to be overcome in the decoration of this apartment was the smallness of the rooms. In the dining room, above, at right, an effect of spaciousness was achieved by covering the walls partly with mirror, partly with natural-colored silk hung in soft folds. The Empire sideboard is rosewood, ornamented with handsome Boule work. The satin tablecloth and circular rug are pearl white. The chair covers are vivid green satin.

The foyer in this apartment is likewise exceptionally small. To correct this fault one wall was entirely covered in mirror, doubling the apparent width. The remaining wall space is done in malachite green, marbleized. Doors made in the manner of Venetian blinds also help the illusion of size. A painted white settee is upholstered in zebra cloth and stands between two Regency commodes. Over it hangs a Classic painting in grays and white.
Gilbert Rohde designs new versions of sectional furniture

White, gray, yellow and strong blue comprise the color scheme of the dining group to the left. A console dining table is fitted with bent wood chairs. Immediately below is a group composed of an easy chair and stool in beige chevron stripe and a radio of special design. Many of these pieces can be variously combined and grouped. The furniture wood is East Indian Laurel.

The group at the bottom of the page, called a dinette, consists of a table with leaves that fold flat underneath. Its supports and the frames of the chairs are chromium-plated tubular steel. The sideboard in this group is built up of two different members that are interchangeable or can be used separately, and are especially designed to be appropriate for different small apartments.
IN THE ROOM at the top of the page four sectional chairs are placed together to form a couch. The bookcases in the background are part of a large group of chests and cases of various utility—desks, cabinets and bookcases—all of which can be made to fit any wall space. The clock is also designed by Mr. Rohde. Groups from the Herman Miller Furniture Company and lamp from the Mutual Sunset Lamp Manufacturing Company.

ANOTHER method of using the chair sections is to group them along two walls to form a divan. In these rooms the walls are white and the upholstery colors are brown, beige, yellow, brick red and white. To the right, two of the divan chairs make a love-seat, flanked by a sofa radio end-table and matching sofa end-table with drawers. The radio is one of three types that have been designed by Mr. Rohde for this new furniture line.
By these details shall you know them

"This is a Period Room," explained a hostess, as she directed her guests into an informal living room. "It's a period room," she continued, "because it contains something from every period of which we have heard."

Although this statement was humorous exaggeration, the room did contain articles of furnishing from many lands and many periods. These all were arranged with such exceptional understanding and charm that the effect was restful and delightful. Exceptional also was the fact that the hostess knew the value of each piece in relation to the style and the age that produced it. Probably this second fact explained the first.

There frequently appear evidences of a mistaken, albeit widely accepted belief, that every piece of furniture belongs to some definite style, and that each single example conforms in all details to one particular type. Styles did not come full-blown into being, overnight, as it were, but gradually developed. In the face of this fact, how could we escape the so-called transitional pieces, ones that exhibit characteristics of two different periods?

The charts presented here are the first of a series that presents certain of the more prominent features of the periods, taken in chronological order. Tudor and Elizabethan lead off because they are usually considered the first historic styles.

American furniture will not be classified in this series. The early settlers followed old-world examples which were varied by the necessity of different tools and materials. We therefore find European precedent for the principal details of the American. This very feature offers an interesting subject for research. There is a fascination in studying what types of old-world furniture impressed our craftsmen when a Hitchcock chair, a Virginia lounge or any other of the pieces sketched in the margins of this text were produced.

The topmost sketch of the three in the first column shows a Duncan Phyfe lyre-back chair. Directly below this is an English chair-back similar to many American Colonial designs. To the left of these is a Colonial ladder-back. Sketched at right in this column are a Duncan Phyfe drop-leaf table, the end of a sofa in the same style, and a Hitchcock chair-back.

### TUDOR AND ELIZABETHAN • 1547-1603

<table>
<thead>
<tr>
<th>SHAPE</th>
<th>COLOR</th>
<th>MATERIAL</th>
<th>LEGS</th>
<th>DECORATION</th>
<th>UPHOLSTERY</th>
<th>GENERAL CHARACTERISTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Small round ones occasionally with three or four turned legs connected with stretchers. Large, square refectory tables evident.</td>
<td>Dark, oak frequently.</td>
<td>Oak usually, hard wood.</td>
<td>Turned—large ones having round or bulbous legs.</td>
<td>Bulbous legs, carved or gouged. Paneling, linen fold carving, rosettes with devices such as Tudor rose.</td>
<td>Tapestries, Heavy fabrics as plush, leather used as covers and for background.</td>
<td>Large and massive. Sometimes crude and graceless, dark and sombre tones.</td>
</tr>
<tr>
<td>CHAIRS</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Usually high backs with or without arms.</td>
<td>Dark.</td>
<td>Oak.</td>
<td>Turned, often with heavy, round designs, connected with stretchers.</td>
<td>Backs frequently carved or paneled.</td>
<td>Similarity dressed as the tables.</td>
<td>Heavy and stolid.</td>
</tr>
<tr>
<td>SETTEES, COUCHES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BENCHES AND STOOLS</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Square.</td>
<td>Dark, often almost black.</td>
<td>Hard wood.</td>
<td>Stiff and straight. Sometimes placed slanting often with little or no turning or carving. Sometimes slightly bulbous.</td>
<td>Carving or gougéd, paneling on the apron or member at the top.</td>
<td>Occasionally a cushion or a bit of tapestry or skin used as a cover.</td>
<td>Austerity.</td>
</tr>
<tr>
<td>CUPBOARDS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Square as though constructed with a refectory table as a foundation.</td>
<td>Deep browns, etc.</td>
<td>Oak, hard woods.</td>
<td>Cupboards on legs similar to heavy tables.</td>
<td>Paneling on doors and sides.</td>
<td></td>
<td>Many built into wall and made to appear as part of the lofty wainscoting.</td>
</tr>
<tr>
<td>BOOK CASES</td>
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<td></td>
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</tbody>
</table>
This is the first set of a series of charts designed to give a good working knowledge of the characteristics and details that have to do with the various historic periods of furniture, beginning with the very early English and continuing through the various European styles. Particular attention is paid to the styles of England and France, as the designs that originated in these countries greatly influenced the work done in other countries, as well.
A gable-end hung with a garden stair

The many-gabled structure that is the home of Mr. and Mrs. Stanley Resor at Round Hill, Conn., rambles delightfully over its uneven site. On the garden side, this gable-end, adorned with a stone stair joining upstairs living room and terrace, is a happy feature. The door beneath opens from the service rooms to aid outdoor dining. H. E. Woodsend, architect
An old elusive art of paper cutting

By Kate Brewster

One day in 1919, tucked off in the corner of a show window in rue La Boetie in Paris, we spied a funny little picture. In a flower-spangled meadow shaded by lush trees a young god knelt to a nymph in floating draperies. Perhaps the god was Apollo, for in the background a chariot waited. The whole picture was set in a deep frame about six inches by four and an inch or two in depth. It was cut with incredible skill from layer after layer of thin white paper. After long haggling, which reduced its rather fancy price not at all, we bought it and started a collection.

Undertaking to find out more about this art, which we regarded as our personal discovery since we had never seen anything of the sort before, we found Paris antiquaires almost as ignorant as ourselves. Searching for more, we went into shop after shop, usually to draw a complete blank, but sometimes to be shown, indifferently, a variety of silhouettes or saints' portraits in lace paper borders—some very nice, indeed, but not what we sought to acquire as additions to our collection of one.

Finally, in an obscure little shop we ran across three or four examples not as fine as our first, but attractive and in variations of the same manner. The intelligent proprietress knew a little of the art, too. It was practiced, she said, from about 1800 to 1850 in France, Holland, England and Germany and was specifically known as papier découpé. She broke to us the sad news that a good many collectors were already in the field and specimens were rare—and truly we have found the latter to be the case, for after fifteen years of search we possess but thirty-five examples, and these embrace lace-paper, rolled paper or mosaic, scenes built up from cut-out bits of pictures and flower pieces of superimposed paper petals and foliage. I have never met another collector, but if each hoard grows as slowly as ours, few can boast a large number of items. The medium is so fragile that little has survived. It was also an art subject to periodic furores, and nothing so quickly disappears as a craze of the moment. There are important collections of rolled paper, silhouettes, lace paper but papier découpé as such, seems rare indeed. It is true that we have not collected with fervor in late years, but once interested, the eye is always set for the object of interest.

Certainly no example so beautiful or technically fine as our first discovery has ever turned up. It is a true work of art—the others are items for the collector of the attractively curious. And, in fact, as the one English authority I have been able to track down says, "There is always something childish in them, whence their perennial attraction ... they are done 'for fun'—with no classic severity".

This authority is Desmond Coke who in his book Art of the Silhouette (Martin Secker, London, 1913), which is dedicated to his mother, who gave him, he says, "the fierce joy of collecting", devotes a chapter to cut paper and suggests that a whole book could be written on the subject, but even he has little to say about anything other than lace paper, variations on the silhouette, cut with a knife for fineness, from white paper against a colored ground; little erections in cardboard or flower pieces contrived from innumerable tiny bits, which are really a sort of 'fancy work' executed for a change from needlework and other female occupations.

From this chapter, from an article here and there in French and English magazines, from what I am able to read in Das Kleine Ausdruckbild vom 14te-20te Jahrhundert, by Adolf Stumer, from observation, I have been able to build up the
LAYERS OF GLASS GIVE PERSPECTIVE

DUTCH SCENE ON PRESSED PAPER

IN THE STYLE OF SIR JOSHUA REYNOLDS

following little history, which is as slight and undocumented as the art itself:

Very famous in her day was Joanna Koerten Block of Amsterdam, who flourished in 1650. Out of white paper she cut with scissors very perfect little scenes two or three inches square which were greatly prized by those who could afford to possess them. No other names of so early a date survive, but a great deal of fine work was done in monasteries. These examples were cut with a knife, but scissors were also used and the details delicately marked with a stiletto.

In the German book, which deals with all sorts of inconsequential little pictures made of parchment, scraps of cloth, combinations of embroidery and miniature painting, appear the names of Paulus Sander (1721) and C. M. Kellner (1746). They cut large and very elaborate designs which are illustrated among the beautiful plates forming the main part of the book. Others of the same type are shown but no other names survive.

Royalty now displays its virtuosity and very recently a ship cut out of paper by Queen Anne and given by her to her nurse, Mrs. Farthing, was shown at Chesterfield House as a part of the Loan Exhibition of Marlborough and the Reign of Queen Anne. The ship's detail is meticulous and, all sails set, it breasts a raging sea cut in elegant, superimposed scallops. In this same show was another ship, a complete battleship model, cut and mounted by a maker of ship models, Augustine Walker, in 1765.

At about the time Queen Anne was practicing her art, another notable whose career was about to begin, tried his hand in the medium, and on September 26th, 1739, J. Reynolds cut a portrait group of his mother and sister. They stand in a room whose wall hangs a framed landscape, and whose arched door is open to give a view of the countryside. The little girl and her mother are dressed in the frills and far-below of the period, and a tiny dog plays with the child who carries a basket of flowers. The name and date appear in a raised label with a "mantled" border set at the top. Sir Joshua Reynolds was seventeen then and showed great talent. The
paper from which the scene is cut is rather heavy and bent sometimes into high relief. It more nearly approaches papier découpé, in the later technical sense, than any of the early examples. The paper is boldly and fluently cut. Indeed, it is amusing to see how like his later brush work is his early knife work, if we might use that term.

Cutting paper was a fashionable diversion about the middle of the 18th Century, and between 1755 and 1765 the Chevalier Jean Huber, painter and famous for his portrait en ombre, cut innumerable and elaborate scenes which were admired and collected in the highest European circles. Of and for Voltaire, who was his neighbor in Geneva, he made complicated pictures both in white against black and black against white. Some of these had one layer of paper superimposed upon another and the technique was not exactly that of what a little later was called "silhouette." Extracts from contemporary gossips give extravagant praise and some of the pictures, from description, have been very funny. Whether Huber started the craze or was drawn into it, all society seems to have cut paper in those days.

The English Royal Family seems to have had it in their blood, for the next name to appear is that of the Princess Elizabeth, daughter of George III, who was a somewhat accomplished performer. I do not know whether any of her work survives but perhaps there is some in the South Kensington museum which is never at a loss for examples of any curious art.

The King, also, especially admired the work of a Mrs. Delaney, who besides being on terms of friendship with the Royal Family must have been a very remarkable woman, with even more remarkable eyesight. For at the age of seventy-four she began to make a kertas seccus of the flowers of the British Isles, all cut out of scraps of authentically dyed paper and botanically correct to the last detail. Her aim was 1000 specimens, and she almost reached this staggering goal. She also made little temples of thin cardboard which King George prized. Once in Dr. Rosenbach's famous bookshop in Philadelphia I saw a group of cardboard (Continued on page 72b)
Personal habits decide where to place furniture. Setting around a fireplace creates the fireplace group. Reading requires comfortable chairs or a couch near to light. The groups on this page offer solutions for four problems. A fireplace group is in the New York apartment of Mrs. James O'Neill, which the Empire Exchange decorated. The small bay window reserved for cards and the intimate side wall group are by W. & J. Sloane. At the bottom another view in the O'Neill apartment shows a large bay window effectively treated in the Neo-Classic manner.

On the opposite page two further groups solve problems of furniture arrangement. At the top a large bay window opens on a balcony. Obviously passage to the door must be kept open, so the furniture is placed in balanced groups each side of an imaginary corridor. In the New York apartment of Mr. William Esty, the ideas of decorators. Below it is a corner of the living room in Mrs. James Goodwin Hall's New York home. With the book shelves for central motif, a reading corner is created with two couches, chairs and lamp. Diane Tate and Marilyn Hall, decorators.
People are funny about vegetables. Vegetarians eat them because they don't believe in eating meat, fish or fowl. Old people eat them because they go down easily. Children eat them because they jolly well have to, and others eat them because doctors tell them they contain alkaline salts and carbohydrates and vitamins, and what-have-you, to keep that lovely complexion and make your hair curl, but precious few eat them because they really like them. They probably made the fatal error of eating one of those horrid, miserable blue-plate vegetable lunches with the cold poached egg in the center to give a dash of color, and formed a definite dislike for the whole vegetable kingdom.

By the way, did you know that there are at least fifty, if not more, edible vegetables on the market in this country and Canada? and that the theory and practice of vegetarianism has existed for centuries, but only received its name around 1847? and that Plato, Pythagoras and Plutarch, and Rousseau, Shelley and Swedenborg, were all vegetarians?

And did you know that while the potato is the most popular and widely used vegetable in the world, it was unknown in Europe until Columbus discovered America, and the explorers who followed him carried some of the curiosities of the new world back to the old world? Potatoes are called Irish potatoes, not because they originated there, but because their introduction into that country saved the people from the terrible famines which they had frequently endured.

And unless you have been reading your encyclopedias faithfully, you don't know that tomatoes are native to South America, and were first brought to this country as a garden plant known as the "love apple"... that they were believed poisonous until about 1800... and that yams in China grow to be as long as three feet and weigh as much as 30 lbs. apiece... and cabbages were originally a wild plant growing on the shores of Britain.

This article isn't meant to be a defense of vegetarianism, although there is probably lots to be said for it, but it is just a plea to give the poor vegetables a fair chance. Each and every one of them is worthy of being served alone as a separate course, delicately cooked and attractively presented at the right moment during the meal.

A great deal of patience, but fortunately not much skill, is required in preparing vegetables properly. The following recipes are not very complicated, but most delicious—and I hope unknown to you.

**Potatoes Pannier**

Butter a shallow, round copper pan shaped like a pie tin. If you haven't such a thing, a glass cooking dish will do, but it is not quite as satisfactory. Peel 2½ lbs. of white Holland potatoes, wash carefully and leave them soaking in cold water. Have ready a small bowlful of cold milk.

Take one potato at a time and very carefully cut it in a manner to have little slivers of uniform size, 1 inch long by ⅛ inch square—like matchsticks. Put these immediately into the milk. This is to keep them from turning dark. When you have enough prepared, line the bottom of the battered pan by placing the strips in a basket-weave pattern. The sides of the pan...
should also be covered. The rest of the potatoes are then cut up the same way, but just put in as they come until the pan is full to the top. Now melt 1 1/4 cups of butter and add 1/2 teaspoon of salt and a dash of pepper. Pour three-quarters of it over the potatoes so as to cover all of them well. Cover with an inverted pie tin and put into a moderate oven. Bake for half an hour, then add a little more of the butter. Bake fifteen minutes more and add the rest of the butter. Continue baking for another fifteen minutes. When ready to serve—empty them out onto a hot platter. They should be brown on the top and bottom and soft inside. Whip 1/4 cup of cream and put on top of the potatoes. Sprinkle with salt, pepper and chopped parsley and serve at once.

ITALIAN ZUCCHINI, FAN SHAPED

Buy Italian squash, peel as you would cucumbers, parcell in salted water, drain carefully and dry on a tea cloth. When cold, slice lengthwise within an inch of the end, then press gently with your hand to make them open like a fan. Sprinkle lightly with flour, salt and pepper and fry to a delicate brown on both sides. Place carefully on a hot platter, pour over the melted butter from the frying pan, squeeze on a few drops of lemon juice, sprinkle with finely chopped parsley and serve at once.

STRING BEANS, CREAM AND EGG SAUCE

With a very sharp knife, carefully cut off the ends from 2 lbs. of string beans. Wash carefully and tie in little individual bunches, as you would asparagus. Put the bunches into furiously boiling salted water with a tiny pinch of soda; cook until tender but not floppy. Place the bunches into furiously boiling salted water with a tiny pinch of soda; cook until tender but not floppy. Place the bunches carefully on a hot platter, removing strings but still keeping in bunches. Pour over them a sauce made by heating 1 1/2 cups of thick cream in a double-boiler—and when it is very hot, pour it slowly onto the beaten yolks of 3 eggs. Salt and pepper to taste, put back in double boiler and stir a few seconds until thickened, stir in a small lump of sweet butter, then pour over the beans and serve at once.

PARSNIP FRITTERS

Wash and boil 4 or 5 parsnips. When tender, take off the skin and mash them fine. Add teaspoon of flour, 1 beaten egg and a little salt and pepper. Have some good, whole walnut meats ready and form the parsnip mixture into little balls with 1 walnut in each. Fry to a golden brown in butter in a frying pan. Decorate with parsley and serve on a hot platter.

BROCCOLI

Wash and boil 10 beets of uniform size thoroughly and put them into a hot oven. Bake for one hour, until they become soft, then peel and slice thin. Pour 1/4 cup of thick cream over them and heat the beets in it. Salt and pepper to taste, and just before serving add the juice of 1 lemon.

PROVINCIAL POTATOES

Wash and boil in their skins 3 lbs. of new potatoes. Put 1/4 lb. of butter in a saucepan. Cut it up and pour over it 3 dessertspoons of olive oil, and grate into this the rind of 1/2 lemon. Add some chopped parsley and some chopped chives, a little freshly grated nutmeg, a pinch of flour and some salt and (Continued on page 74)
WALL PAPERS OFFER FRESH DESIGNS
AND A NEW POPULAR PASTIME
Those small squares strung out from top to bottom of the page opposite are the pawns in a brand new game—a kind of wallpaper solitaire. You select your own pack of squares from a multitude of designs executed by Margaret Owen—then move them about on the wall till you get a pattern that suits you. The entire surface may be covered or one may work out only a border for an otherwise undecorated wall. There are many pastoral and Victorian motifs and, for that personal touch, intersperse the other designs with monogrammed squares.

More orthodox wall-coverings that come by the roll are shown in the group in the center of these pages. The plaid at the extreme left is done in brown and beige and has a decided feeling of tweedy texture: Suhurea. A profusion of ivy in many rich shades of green climbs all over the cream-white paper following: Star-Peerless. Next in line is light brown rope, interlaced to form a diamond pattern on a white background: Thibaut. The dark brown paper that completes the group is neatly dotted with tiny leaves in white: Katzenbach & Warren.

Still other new wallpapers, immediately above, show particularly well the ever-growing tendency in this field toward more elaborate and formal design. The rich blue paper at the upper left is an especially good example of this mood. Entwined with a heavy white wreath, the incidental design is in green, rose and white: Stratman. The smartly tailored stripes, next, are executed in a glowing coral effectively accented by gray and black on white: Imperial. Just above them is a pleasing scenic pattern done in varying shades of green, blue and rust on white: A. L. Diament. At the upper right, white doves spread their wings with Victorian propriety on a cocoa-colored paper: Imperial. The conventionalized classic motif below is done in white and gray on a clear, vivid yellow: Birge. White plumes nod above stiff pomegranates on a deep blue paper: Nancy McClelland. The cocktail set-up background for game rooms and bars is in white against gay red: Thibaut.
A return to the 18th century
in the House of Years

Of all the eras of furniture and decoration none was so exciting and so productive of lasting styles as the 18th Century. The furniture heritage of Europe had matured and become dignified in its classicism. Expansion of commerce to the East brought China to the doors of England and France, and with it came those fanciful Oriental notions of design that gave a lighter character to the classical sobriety of furniture and wall coverings.

While the styles of Tudor England, of medieval Italy and Renaissance France are furniture periods which can be classed as archeological, the furniture and decoration of the 18th Century displayed a vitality which makes it still very much alive today. It remains the guiding star by which the course of good taste in home furnishing can be charted. Keep an eye on the 18th Century, and you can’t go wrong.

For Americans this axiom applies especially to furniture of 18th Century England. It carries with it the heritage of our ancestors. It is the sort of furniture many of our ancestors along the Atlantic seaboard possessed, and it has taken the leading place among the heirlooms of this nation. Known to some as Georgian furniture, to others as Early American, it still remains the most popular type of furniture that is sold.

New styles, elaborately publicized and touted, may appear to capture the field from time to time, but the men and women who sell furniture, whose fingers are on the steady pulse of taste, never for a moment lose faith in the 18th Century. Again and again its popularity returns. It constantly springs up fresh and alive from the ashes of forgotten styles. It is the taste of both a hundred years ago and of today. It will continue to be the taste of tomorrow.

To say that we are on the threshold of a revival of Georgian furniture would be a mistake; it has never lost popularity and prestige. We can say, however, that there is every indication of its popularity increasing.

In the light of these facts it is interesting to turn to the House of Years. Readers of House & Garden will recall that twelve months ago we presented this house, built within a New York store, and showed the furnishing of its various rooms. The exterior of the house is markedly Georgian. In furnishing it, W. & J. Sloane have returned completely to 18th Century England. Through the various rooms of the house—most of them pictured on these four pages—we can stroll mentally and note how well Georgian furniture fits the taste of today, how readily men and women of today can visualize themselves as living with such furniture.

The hall, a classical oval, up one side of which swings the graceful arc of the stairs, is painted aspen green. This was a favorite Georgian wall color. The woodwork is white and the doors mahogany, thus carrying on the period style. The carpet is deep laurel green, the curtains laurel green satin with a silver white stripe, hanging from a gilt cornice. Chairs each side of the entrance door and by the small table are upholstered in rusty black kidskin, welted and buttoned with a shrill green.

From this hall a door under the stairs leads to the kitchen, another opens on a powder room; straight ahead lies the living room and to the left is the library.
In this book room the walls are painted Queen Anne green and the curtains are tarnished gold damask, with draw curtains of pale green taffeta. The doors are yew wood. For floor covering a snuff-colored carpet is chosen. This same tobacco brown is found in the sofa and easy chairs. The furniture is Queen Anne walnut.

Whereas the library is an intimate room, the size of the living room offers much more opportunity for various furniture groupings. Its color scheme is also interestingly built up. Primrose walls with off-white trim and dado and mahogany doors furnish the setting for green damask curtains with deep apricot draw curtains beneath. A large sofa and easy chair are in apricot velvet. Then other colors begin to break through this green and apricot scheme—a fireside wing chair in blue-green brocatelle, an armchair in chartreuse damask, an Adam armchair and side chairs in egg-shell leather and a small sofa covered with glazed chintz of a tea rose pattern in pale pink, white, apricot, green, yellow green, blue and brown. All of the colors in the room are finally combined in a small-patterned Kirmanshah rug. A kidney-shaped secretary stands in the bay window and a Georgian bookcase is against one wall.

Directly off the living room, the dining room offers a contrast with bisque colored walls and chintz curtains. This chintz has a history of its own. The pattern was taken from old Spode china—a design of small flowers in old red, blue and mauve on a bisque ground. Lyre back chairs have seats of Lowestoft blue leather. The rug, an Akbar, repeats the colors of the chintz on a blue-black ground.

On the way upstairs we pass an inviting linen closet, its contents neatly arranged. How fascinating such closets are!

Four bedrooms are on this second floor, with connecting baths between. The master bedroom has blue walls and its wood-
work and mantel are waxed knotty pine. The blue of the carpet is found in the curtain chintz, which is a Javanese design in blue, beige and chartreuse on a lacquer red ground. Beneath them hang glass curtains of off-white Celanese voile in a bamboo design. White Venetian blinds complete the windows. Among the furniture are a cream taffeta draped dressing table, a slipper chair in yellow and chartreuse brocatelle and a chaise longue and an easy chair in yellow damask.

Another bedroom has white woodwork with a silver and white striped paper and a gray carpet. At the window is a chintz of yellow roses, and behind hang glass curtains trimmed with metallic ribbon. White Venetian blinds have green tapes. The bedspread and easy chair are covered in green moire and a side chair and bench in gold stripe.

A third bedroom displays a striking paper of horse-chestnut design in green and brown on white. With this goes a green herringbone carpet and curtains of dull cotton damask edged with white. On the chaise longue is a brown cotton twill with

The architecture of the entrance hall establishes its period as Georgian. Green walls, white woodwork and mahogany doors are also in the traditional taste of this period. The lyre-back chairs in the dining room are a popular 18th Century design. Here the walls are painted blue.
white embroidery and the bedspread is white candlewick. A slipper chair has white basket-weave upholstery with red trim.

In the farther corner is the fourth bedroom. Here the walls are painted yellow-green, the trim chocolate-brown and the doors egg-shell. A heavy pile cream chenille makes a soft floor covering. An easy chair is covered in brown damask and a bench in a red stripe. The Venetian blinds are egg-shell color with brown tapes.

Such are the color schemes against which this Georgian furniture is placed. Authentically reproduced, it makes a dignified atmosphere in which one can justly take pride.

Though one returns to the 18th Century for furniture and decoration, no such tradition need be applied to the equipment. This is an all-electric house. The most up-to-date of kitchens is found here. Heating is cared for by an oil furnace and a modern air conditioner regulates the atmosphere.

In the master bedroom a cream taffeta dressing table is contrasted with chintz curtains and blue walls. Yellow and chartreuse are its other colors. The intimate library, a corner of which is shown in the sketch below, is Queen Anne green and tobacco brown and the furniture is Georgian.
An early harvest of new ideas in household equipment
1. "Cold-hot" buffet service designed by Helen Hughes Dalany in stainless steel, chromium and glass. Upper row. Decanter and matching glasses with ball ice-bucket; three-section buffet tray with caviar or salad cooler and egg and onion bowls; two-tiered flower holder; oyster-white linen napkins embroidered in washable silver, with mirrored and frosted glass plates and modern silver designed by Russell Wright. Lower row. Crystal cheese board and knife on chromium tray; hot or cold hors-d'oeuvres tray with heat-resisting, covered glass dishes.

2, 3, and 4. Electrical ensemble—toaster, chafing dish and percolator—by Manning-Bowman; Altman. S. Nest of sycamore tables and mirrored table: Elsä de Wolfe.


ACTIVITIES FOR GARDENERS IN SEPTEMBER

"Now, ye take last winter, for instance: Up here in the back country we still git a-goin' on how turridle 'twas, ev'ry time two of us meets up on the road or at Lem Hodgkins' store. Some thinks it was just the start of a string o' real old dad-busters, an' some's sure there won't be another like it fer fifty year. The only thing we agree on is thet not a livin' how turrilde 'twi.s, ev'ry time two of us meets ernan liis self. He just keeps on sawin' wood. Chuck hides, tryin' to git a line on whui's a siudyin' o' goose's wing bones an' wood-soul ever seed a wuss one. An' we'd best all git ready fer gosh knows whut. I never see such a studyin' o' goosies wing bones an' wood-chuck hides, tryin' to git a line on whut's comin' in the next few months. An' the weather man himself, he just keeps on sawin' wood.

In most home vegetable gardens this is a time of harvest rather than of planting. In the chief, but it is unfortunate in the market. But there is an important advantage to be gained by following a kind of a regular fruit and vegetable rotation. It is a matter of some interest to all gardeners to consider the possibilities of planting certain vegetables at different times in the year. The importance of this rule is not to be overlooked. It is the basis of all successful gardening. A regular rotation of crops, in the proper rotation, will do much to prevent the disease of the soil. The following crop rotation is recommended for the vegetable garden: Tomatoes, peppers, cucumbers, melons, etc., should be planted in the spring, followed by corn, beans, and potatoes in the fall. The next season the garden may be divided into three or four sections, and the crops rotated as follows: Section One: Tomatoes, peppers, cucumbers, melons, etc.; Section Two: Corn, beans, and potatoes; Section Three: Beans, corn, and potatoes; Section Four: Tomatoes, peppers, cucumbers, melons, etc. This system will be found to be of great advantage in the commercial garden, as the crops will be more productive and the disease of the soil will be prevented.

"The way I look onto it, the climate allows hoss done a lot o' changin'. All us will git through the cold winter or one dry summer, that ain't no sign whether the next one will be the same or different. We git it hot or git it wet, 'bout no human rhyme nor reason, an' there's all there be to it. Fur as I'm concerned, I try to git no set idea onto it all, one way or the other. If ye take a policy like that, an' stick to it come hell or high water, ye can't be wrong no matter what happens."

OLD DOC LEMMON.

{}
A delicious expression of the soup-chefs' art!

Good Pea Soup is the correct choice for so many occasions—both in entertaining and for the family table—that you naturally seek it in its supreme deliciousness. In Campbell's you obtain Pea Soup as skilled and renowned chefs create it—with the finish and perfection that respond completely to your exacting requirements. Here are charm for the taste, and generous nourishment, and the wholesome vegetable goodness which is so beneficial, especially to the children. Whether you serve it as Pea Soup or Cream of Pea, as the label directs, it never fails to appeal.
Ask for Strahan Wallpaper first in your favorite shop

FOR 48 YEARS, Strahan Wallpapers have been the American standard of design and workmanship. To ask for them first in your favorite shop is to identify yourself as an expert in decoration.

Yet their prices are relatively no higher than you expect to pay for papers of less originality and charm. Therefore, always give yourself the luxury of having these beautiful Strahan Wallpapers on your walls.

THOMAS STRAHAN COMPANY

Notes and comments on the newer roses

CONTINUED FROM PAGE 37

double, very beautiful Feu Perret-Ducher, which I find desirable.

It is easy to slip over into the shades derived from the bothersome but necessary Austrian Briar parent-age, and consider the type of which Tallisman is a yet important evidence. Its name is easy and its bloom and growth habits are as admirable as its masky fragrance. Particularly in the South and Southwest President Herbert Hoover has successfully challenged Tallisman. There are probably twenty other Roses of this general type upon which I may only touch. Mrs. Sam McGredy has positive qualities of merit, so have Mrs. Nicholas Aussen, Condessa de Sastago Coral and Luis Brinas. Token is the easy name of an American raised Rose which was headed for the greenhouse and is, I think, making good there. The Breeze Hill garden finds it, however, altogether acceptable, because it produces an abundance of beautiful orange-hued buds, opening without much fading into flowers of striking color. Just coming into commerce is the orange-hued Hinrich Gaede, which has great attraction. I dare not mention three or four seemingly superior sorts represented at Breeze Hill by numbers, because they are not yet in commerce, but we are going to have rich and fine Roses in this important type as the years go on.

If I was looking backward instead of forward, I should just whisper that not any of the newer Roses are definitely better than the veteran Mine. Edward Herries, and while I am thus looking backward I must say that Mrs. Dunlop Best and Souv. de Minne. Boulde do not get far away from my eye when I am considering attractive Hybrid Tea Roses.

PINK VARIETIES

Close by this warm-hued group and really indistinguishable from it, are what we may generally and inaccurately class as the pink varieties. It is hard to resist the disposition to look backward here, because there are so many of the older pink Roses that are so thoroughly fine. When I saw one magnificent bed of Lady Alice Stanley in the Bethlehem Municipal Rose Garden I was ashamed to bother any of these more or less literary portraits, which to me are very satisfying.

Much newspaper notoriety has been given to the "Black Rose of New York," because it was found growing low and is a perfect bedding Rose. Margaret McGredy is truly a different red, and a Rose of notable bloom. Just coming into view is Radiant Beauty, a sport of Francis Scott Key, which seems to have none of that variety's troublesome habits. And one more delightfully impressive, though its few-petaled flowers do not stand the sun, is the De Gandt Rose, a new sort with a great dark bud, but, I fear, on a less dependable plant. Black Knight isn't as black, but it does bloom, and just over the very edge of our interest is another of the most interesting varieties of dark purplish crimson shades which sometimes seem almost black.

Duchess of Montrose is good and also admirable because of its rich bloom. Margaret McGredy is truly a different red, and a Rose of notable bloom. Just coming into view is Radiant Beauty, a sport of Francis Scott Key, which seems to have none of that variety's troublesome habits.

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We must have white Roses in the garden, and while I don't know any thing finer than the old Mine. Jules Bouché, I do know that Miss Willmott, Missus Pech and Catherine are good service, with the latter probably sharing honors or claims with McGredy's Ivory.

Let us get away from the Hybrid Tea Roses and discuss first the Polyantha section, which isn't used once-tenth as much as it ought to be, not only in red Roses, but in the herbaceous border, in shrubbery corners and the like. To me Geuss an Aachen, which is now new, heads the list of light colors in the Polyantha group. La Marne is necessary in my garden and so are Lafayette and Château des Chênes. The Poulsen varieties, Ellen Greene, Cézine, and streaming high, are persistently good.

The newest single, very red sort, Karen (Continued on page 72)
Look what happened to Old Taylor!

A hint to those who want to get their share of the small remaining supply of 16- and 18-year-old pre-prohibition vintage whiskey

UNTIL recently we had several thousand cases of very choice Old Taylor in our bonded warehouses at Louisville.

It was pre-prohibition stock, more than 16 years old.

As this is written, not a case or a bottle of this venerable bourbon do we have to offer.

True, you can enjoy plenty of 4-year-old Old Taylor — and an excellent, mellow liquor it is too! But there is no more 16-year-old of this brand in our stocks to be had at any price.

It's simply all gone. And each day's mail shows how many people regret their procrastination.

History, we believe, is about to repeat itself. Our splendid old Mount Vernon rye — ranging in age from 12 to 13 years — is rapidly going the way of the Old Taylor.

Certainly our rare remaining pre-prohibition bourbons — Sunny Brook and Old Grand Dad — both 16 to 18 years old — are moving into private cellars with startling dispatch.

The point is, there is necessarily a very limited quantity of pre-prohibition liquors left in the country.

When this diminishing supply of rare old whiskey is exhausted, you will never see any more, as the government requires that whiskey be withdrawn at the end of 8 years from barrels and bottled for purposes of revenue.

Considering their age and character these we are offering are very temptingly priced.

And selling as rapidly as they are, it is our honest conviction that long before the year is out THERE WILL NOT BE A SINGLE BOTTLE LEFT.

So if you want a case or so you had better hurry!

PRODUCTS OF NATIONAL DISTILLERS
Wouldn't you like a BACARDI Cocktail as we mix it in Cuba?

Then, please, Señor, do it this way:

1 jigger of Bacardi
Juice of half a green lime
1 bar-spoonful granulated sugar
Shake well in cracked ice

If you have been to Cuba, you have tasted the Bacardi cocktail. You know how delicious it is. And you may have wondered, perhaps, why so often you order a Bacardi cocktail in this country and find it—delightful, yes—but different perhaps from the way you have remembered. Well, then, here is the Cuban way. So now you can treat your guests to the real, true Bacardi cocktail that every visitor from Cuba has always talked about.

A Schenley IMPORTATION

BACARDI

Schenley, sole agent in the United States for Compania Ron Bacardi, S. A.

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VISIT THE SCHENLEY BUILDING AT THE WORLD'S FAIR

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or net thereof is unlawful.

Notes and comments on the newer roses (continued from page 70)

The inside varies from orange-scarlet to orange and the petals open out flat in the sun. Basal blotch is black. This Tulip grows a little taller than the type, often reaching a height of 10".

T. bulbiferosa: Habitat, Turkestan. This 15" Tulip has very long and narrow leaves. The flowers are vermilion-red. The basal blotch is black. The petals are blackish green with yellow. Bulbs of this species have a curious woolly covering.

T. saxatilis: Habitat, Asia Minor. Unfortunately this particularly beautiful April-blooming Tulip is one of the most difficult to manage. It is very fugitive in American gardens though it has been successfully cultivated in England. The twin 6" stems carry two or three flowers of exquisite lilac-pink with deeper veins on the edges of the petals. Blooms in April.

T. daystemone: Habitat, Asia Minor. This dwarf plant has stems that are only 2" to 4" in length. The small, bell-shaped flowers are bright yellow with white tips. The outside is greenish-yellow and the basal blotch yellow. One bulb will produce as many as six flowers. April blooms.

T. montana (syn. Limiflora): Habitat, Asia Minor. The dizzling scarlet flower, with black basal blotch, is carried on a slender 6" stem sometime in April.

T. orlandioides: Habitat, Greece. In April this interesting species produces flowers with sharply pointed petals of buff-orange, shaded bronze at the center. One of the smaller species, growing to a height of 8" to 10".

T. chiolis: Habitat, Europe and Asia Minor. This is probably the best known and most widely grown of the species Tulips. The Lady Tulip from Persia presents a mixture of cherry red and white which gives a marked striped effect. The basal blotch is of glowing violet-purple and the flowers are blamely pointed. Height 8". April-flowering.

T. praescens: Habitat, Europe and Asia Minor. The dark, green-purple stem rises to a height of 10" to 12", bearing a flower of very deep red with a conical basal blotch of black, edged with yellow.

T. tubergeniana: Habitat, Bohemia. The huge 8" to 10" blossoms of this rare and beautiful species have a conical basal blotch of lustrous violet-purple and the flowers are often very deep red and blooms in May.

T. schenleyi: Habitat, Asia Minor. This species is more interesting than it is beautiful. The flowers are of dull red with a black-on-yellow basal blotch. April-flowering.

T. fosteriana: Habitat, Turkestan. T. fosteriana is the largest of the Turkestan species, having flowers that often measure 10" across. The huge, shimmering scarlet blossoms sway on the 6" to 10" stems which seem hardly rugged enough to support the weight of the huge flower. Yellow shown through the black basal blotch. Early-April-flowering.

T. cherussiana: Habitat, the Himalayas. A dainty little Tulip 8" high. Flowers of rich yellow inside, shaded cherry red on the outside. Here is a real rock garden Tulip.

T. richeri: Habitat, Armenia and Turkey. The flower is very large and of deeper, more crimson red than T. fosteriana. On the outside of the flower there is a patch of gray, pink and yellow. The basal blotch is of shining black. April-Flowering.

T. crepida: Habitat, Russian Turkestan. This species demands a hot dry situation or it will not bloom. Flowers (Continued on page 42)
NEARLY RIGHT WONT DO

In Carpet Colors

ASK FOR
Alexander Smith Broadloom Carpets
BY NAME
Concerning species Tulips in the garden

(continued from page 72)

are of rich vermillion-red. April-flowering.

T. *aurantia*: Habitat, Armenia. Another species in the red series. The flowers are deep scarlet. This plant is a valuable garden asset as it is the last Tulip to bloom—late May.

T. kaufmanniana: Habitat, Turkestan. Popularly known as the Water Lily Tulip. The 6" stems are rough and warty. The large white flowers in the sun. Basal blotch is of deep yellow. This is one of the earliest Tulip species to flower (March) and one of the most beautiful. The type usually has but one flower to a stem but occasionally two or three flowers appear. Brilliant and Galey are two garden varieties of this Tulip and are even more beautiful than the type.

T. kaufmanniana has a habit of forming new bulbs several inches below the point where the original bulb was planted. If you intend to try only a few of the species Tulips, include this one in your selection.

T. praestans: Habitat, Bokhara. The bulbs of this species are large and round with very thick skins. The bright yellow pointed flowers are carried on dark purple stems at a height varying from 6" to 12". Flowers are light scarlet, slightly yellowed at the base. There is no basal blotch.

T. turkestanica: Habitat, Turkestan. The coloring of this plant is most unusual. The leaves are grey-green with a slightly hairy pink edge. The two or three stems are greenish-purple, particularly spotted with minute pale dots. Flowers vary from four to eight and are sharply pointed. The back of the petals is predominantly green with pink and yellow shading. Creamy white inside with a pointed basal blotch of vivid orange.

T. biflora: Habitat, Russian Turkestan. The dark stems have one or two branches. The pointed flowers are small and of purplish-gray, flushed yellow at the base. The basal blotch is yellow. This is one of the very early blooming species (March).

T. schillii (syn. Bililittiana): Habitat, Savoy Alps. The flower of this species

is plain yellow at first, later becoming mottled with red. The basal blotch is pale yellow-brown.

T. schilleriana (syn. Humilis): Habitat, Asia Minor. Sold in this country under the name of one of its synonyms. T. humilis. Stem, short—4" to 6". The flower varies from pink to deep rose pink. The basal blotch is yellow showing through to the outside.

T. bolvaea: Habitat, Turkestan. The slender 4" to 7" stems of this April-flowering plant bear pointed flowers of yellow flushed red outside.

T. pulchella: Habitat, Asia Minor. This species is very dwarf, with leaves only 1½" long when the plant is in flower. Equally short stems varying in length from 1½" to 3". The flower is oddly shaped: its base is orange and farned-shaped, then it expands into a globe. Color is bright rose red and the basal blotch is yellow. T. violacea is very similar but the base is olive-green and yellow. April-flowering.

T. mcppolettii: Habitat, Savoy. This May-blooming Tulip is bright yellow with a green star at the base. It grows to 1½" in height.

T. oculus-sulcis: Habitat, Europe, Deep crimson with a dark center. Grows to the same height as T. mcppolettii.

There are species Tulips known other than those I have listed, and each succeeding year discovers additional Tulips of this type. Those listed, however, present as wide a variety as any gardener, other than a specialist, will care to undertake.

The momentum of these plants is still quite confused due to the fact that one species will show a marked variation in different parts of its range, with the result that variant forms are always being discovered under new names. Naturally, a number of synonyms have resulted which have not as yet been satisfactorily sorted and classified. There is no cause for worry, however, as the various plants are just as beautiful under one name as another. After growing a dozen or more varieties, you will find your enthusiasm growing rapidly out of bounds!

An old elusive art of paper cutting

(continued from page 55)

castles from Shakespeare's tragedies and I have wandered since if they might have been the magnific super of a castle and industrious lady, Mrs. Delaney.

From all this you will see that the Paris antiquaire was wrong in condemning the practice of the art to the early 19th century. It is true that at that period it had a lively return in Algeria and during the next thirty or forty years there were many practitioners in France, Germany and Holland. Then it seems to have faded away into more busy forms of handicraft to survive only in the lace-paper valentine and laces for little, crudely painted saints.

Our own small collection, from which some of the illustrations for this article, has brought much amusement and pleasure. For a long time the first acquisition was the oldest. It seems to be signed "Adèle" and is dated 1800. Some others are also signed and dated, but to the majority no artist or his lair.

They have been picked up in all sorts and kinds of places and at all sorts of prices. In almost every case the dealer from whom they were purchased has disclaimed any knowledge of the art and has not, upon first inquiry, seemed to know what we were talking about.

It may be that the most curious find is the most valuable. We were hunting, one day, for garden ornaments in a house-breaker's shed in Putney. Suddenly, in a corner covered with dust, my eye lighted upon a picture in what seemed to be a Jacobean frame. When I had conquered the intervening junk (Continued on page 73)
"Gone away across the blue grass." Mr. Joseph B. Thomas' fox hounds in the Virginia Piedmont country.

The Whiskey of the Leading Hunt Clubs

Say Seagram's and be sure

In the rolling Virginia country they sip Seagram's Ancient Bottle Rye. In the Blue Grass of Kentucky they cheer for Seagram's Bourbon. At the famous Massachusetts hunts they praise the mellowness of Seagram's V. O. and Seagram's "83." Wherever gentlemen gather to enjoy good sport and the pleasure of congenial companions, Seagram's is the favorite.

For today, when stocks of well-aged whiskies are running low, men who choose whiskey as carefully as they do a hunter or a hound have found the perfect answer in Seagram's. Seagram's bottled-in-bond whiskies come to you from the world's largest treasure of fully aged Ryes and Bourbons. They have been distilled in the best tradition of fine American whiskies. Every drop is at least five years old.

At your club or in your home...say "Seagram's"—serve Seagram's to your guests. For, as men who know good whiskey have learned...today, tomorrow and next year you can "Say Seagram's and Be Sure."

Bottled in Bond from the World's Largest Treasure of Fully Aged Rye and Bourbon Whiskies

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.
At last, the "Orphan Annie" room comes into its own! Remarkable how a few well-planned changes in the old attic can put new life into the whole house. That's because when attics go nautical every member of the family has a lot more fun.

You start the transformation with a ship's play-deck that hides the old floor boards. Armstrong's Linoleum in plain colors, Jaspés, and Marbelles can be easily cut to form the base for any deck games you like best—horse racing, tenpins, even shuffleboard. Cement the whole in place over lining felt. And there you are! All done in a day—and soon you are repaid in genuine fun and relaxation.

No need to worry about wear. The colors of your new Armstrong Floor are inlaid. Easy to clean, too. The seams are almost invisible. That means you can play on it, yes, even dance on it to your heart's content without fear of harming the pattern. In fact, Armstrong's Linoleum is so practical and so popular for dancing that it is used extensively in hotels, restaurants, and clubs!

Your local linoleum merchant is equipped to install Armstrong game floors. The cost is but a fraction of what you might spend for pleasures that don't please half so much. And your game floor will entertain for years and years!

Helpful Decoration Ideas
If you would like to know more about the details of this game room, write to our Bureau of Interior Decoration for a complete specification sheet. It will be enclosed in a copy of "Floor Beauty for New Homes and Old," which tells the story of linoleum floors for every room in the house. All this for 10c. (Canada, 40c.) Armstrong Cork Company, Floor Division, 969 Mulberry St., Lancaster, Pa.
An old elusive art of paper cutting

(continued from page 72c)

right to the object to its lair, it is, surely enough, a sort of papier 
décoqué new to me. We bought it for a bidding or two and were pleased with
it as an additional item. Several years earlier we saw illustrated the little scene
by Sir Joshua Reynolds. Method, manner, period are the same but, alas, the
artist is unsigned. But it is pleasant to believe that the boy, J. Reynolds, could
do it or, even, that Queen Anne herself might have snipped and pasted this
little picture some 3 centimeters wide. A good many specimens in the col-
dection are white against a clear, clean background, and several are in small glass
frames. One curious example in a long narrow case is labeled in the left-hand
corner, “View in Kent from a painting called ‘Gainsborough,’” and in the other
corner, “Brougham Hall—Isleworth.” It seems to have been made from tiny cut-out pictures but
may be that the artist drew and colored the figures subse-
tively and later more daringly as he 
became more experienced.

It is perhaps more difficult to tell why a certain paper snip is an inevitable 
accessory of unusual interest than that the boy, J. Reynolds, could
not ever hope to be an expert.” That 
Being the case I dare to present the
slight information upon a slight art
expression shed a feeble light that may
help to make it clear.

Right ways to prune the evergreens

(continued from page 41)

In Sicily we discovered some quite modern but charming vintage scenes by
an artist who is known only by his initials. They are cut from primary-
colored bits of thick paper, and have perhaps more claim to artistic quality
than any but the very first little mytho-
logical scene which is still the pride of
the modest collection. Once in a while
comes an accusation, but I am afraid it
need not never be very important. It has
a good many delighted visitors who
find it more agreeable than some of
the art objects of more importance
among which it lurks in a little corner of
its own.

Desmond Coke says, “It is, in fact,
very interesting (art) and one oddly
tempted till of late by most collectors.
Perhaps one reason is that it lacks
transparents or signatures. To an un-
leavened degree so that however much a man
might become a connoisseur he could
ever hope to be an expert.” That
being the case I dare to present
the little knowledge I have and to
the slight information upon a slight art
expression shed a feeble light that may
help to make it clear.

It may be that no one will ever be-
come an expert, but certainly in the
infinity of varieties of papier découpt,
each one of which shows something
new, no one will become bored or
accustomed.

Dignity, charm and the brilli-
ants of sparkling crys-
tal! Fostoria “American” pieces
bring you all of these in a splen-
did revial of the glassware of by-
gone days. In this glassware, Fostoria has re-created a deco-
orative accessory of unusual interest
and value. For Fostoria “American”
brings a truly authentic note to
today’s Colonial interiors...serves
as a brilliant contrasting touch with “modern” furnishings.

Its gleaming facets give Fostoria
“American” a look of immaculate
cleanliness which cheers you up
every time you look at it. See
Fostoria “American” glassware at
your dealer’s today! He will show
you the pieces illustrated, as well
as a complete selection of “American”
crystal table ware. You will
be delighted with its amazingly
low prices.

Write for our booklet “Correct
Wine and Table Service”.
Fostoria Glass Company, Mounds-
ville, West Virginia.
"I've seen no wall paper like it this side of Paris!"

T'M SPEAKING, of course, about the gorgeous new Mayflower Wall Papers. They’re simply poems of good taste and good style. And yet so inexpensive.

"You see, the new Mayflower patterns are the very kind you might expect to find in some smart Parisian residence. Indeed, until I inquired, I never knew we made such truly beautiful patterns are the very kind you is the way these good-looking, flower Wall Papers hang smoothly and wear wonderfully.

"The colors are Duofast for long-lasting charm. The designs come from some of the world’s best studios.

"Why don't you clip the coupon below and mail it in to Mayflower right now? You’ll receive free a very useful, expertly written booklet on room arrangement which you'll see, the new Mayflower Wall Papers clean—ordinary surface soil is easily removed without harming to paper or pattern. And all Mayflower Wall Papers hang smoothly and wear wonderfully.

"But another wonderful thing is the way these good-looking, flower Wall Papers as used in model homes at the Century of Progress Exposition as well as in many Mayflower Wall Papers, quite as lovely as im-

First, you read through the colorful, absorbingly interesting book on room arrangement which Mayflower sends you free.

Next, you see your wall paper merchant or decorator and find the actual Mayflower patterns just as lovely as their promise.

pepper. When the potatoes are cooked, peel and cut into quarters or eights and put them into the butter mixture. Heat but don't let the butter boil. When ready to serve, add the juice of 1 lemon.

RED CABBAGE
Wash and slice fine 2 tender red cabbages and put them to soak in 2 tablespoons of vinegar and some water. Then chop 1 onion fine and brown it in 2 tablespoons of bacon fat and 2 table-

peeve, or chicken. Cover with a buttered paper and put the sauce on over a hot fire until all juice has evaporated. Make a bechamel sauce by melting 1 heaping teaspoon of butter in a saucepan. Add to it a small piece of comme, 1 small onion and 1 small carrot, cut fine. Brown lightly, then add 3 level tablespoons of flour. Cook without browning for five minutes and add slowly 1 pt. of hot milk. Add a bouquet of parsley and 1 little bay leaf. Reduce until quite thick, then salt and pepper the paste and pass through a fine sieve.

Add the mushrooms, 1 heaping tablespoon of grated Gruyère cheese, 1 heaping tablespoon of grated Parmesan, and 1 cup of thick cream. In the meantime take the outer leaves off 3 lbs. of the endives, wash thoroughly and rapidly in cold water, dry and place them in a well-buttered enamel dish. Sprinkle a few drops of lemon juice on them, salt and pepper and dot with 2 tablespoons of butter. Add 1 cup of good meat stock, preferably veal or chicken, and put on a fire. Bring to a boil and then put in the oven to cook slowly for about two hours. Put the puree of endives in an oiled glass cooking dish and place the endives on top of it. Pour the juice from the endives over all and serve at once.

ASPARAGUS TIPS COOKED À LA FRANÇAISE
Wash thoroughly and soak heads down in cold water for one hour. Preheat 2 bunches of tender green asparagus. Cut in uniform pieces the size of a pea. Put in boiling, salted water and let boil for just a few seconds, or until barely tender when crushed between the fingers. Drain and place in cold water. Fifteen minutes before serving, drain them well. Put 2 good tablespoons of butter in a saucepan, add the asparagus, salt and freshly ground pepper and warm in the butter. Sprinkle with 2 teaspoons of flour, 1/2 cup of meat stock and 1 teaspoon of sugar. Bring to a boil and simmer a minute or two, then bind it to the yolks of 3 eggs. Serve with fried crotons.

CAPRESE WİTH CREAM SAUCE AND BUTTERED CRUMBS
Cut away the leaves and part of the thick stem of a firm white cauliflower and put to soak head down for twenty minutes in salted water. Plunge it into rapidly boiling water and cook for 20 or twenty minutes. Put the round vegetable dish head up and put over it some hot cream sauce.

With the cauliflower pass a bowl of buttered crumbs made in the following manner: Cut some stale bread in little pieces and fry in butter until crisp at a brown. When cold, roll them out in put back and put the warming oven until ready for use.

CARROTS VICHY
Peel and wash about 3 bunches of tender young carrots and cut them into tiny thin slices. Melt 1/2 lb. of butter in an enamel baking dish and add some salt and a teaspoon of sugar. Mix well.

Add the carrots and pour over all 1 cup of cognac. Cover the dish and put into a moderate oven to cook for twenty minutes. Drain and rinse in a table spoon of wine, then put back in the warming oven until ready for use.

PURÉE OF WINTER CABBAGE
Wash and pick over carefully all bunches of watercress, removing any coarse stems. Do this the day before you wish to serve the dish. Put the cabbage into salted boiling water and cook for about twelve minutes. Drain and rinse in a tablespoon of butter. The leaves in the icebox until the next day. When ready to use, pour off the juice which has formed. Melt 3 tablespoons of butter in a saucepan and add 1 tablespoon of flour. Cook for a minute without browning, then add the cream and 1 cup of cream. Salt and pepper to taste and heat slowly, stirring until thick. When hot and well mixed, serve garnished with fried crotons.

SAVORY CABBAGE
Wash and soak 2 Savoy cabbages in quarters in cold salt water for a half hour. Then cook in a shallow boiling water for ten minutes. Drain well and chop fine. Put 1 little onion (chopped fine in a frying pan with 2 tablespoons of butter. Brown until a light golden color. Sprinkle lightly with 1 tablespoon flour. Add the chopped cabbage and 1/2 cup of meat juice or a teaspoon beef extract dissolved in a little water and a little wine. Season with salt, pepper and a sprinkle of nutmeg. Cook for ten minutes and serve.

SQUASH CREAM
Bake a deep glass baking dish and peel and cut into quarters in cold salt water for a half hour. Then cook in a shallow boiling water for ten minutes. Drain and chop fine. Put 1 little onion (chopped fine in a frying pan with 2 tablespoons of butter. Brown until a light golden color. Sprinkle with 1 tablespoon flour. Add the chopped squash and 1/2 cup of meat juice or a teaspoon beef extract dissolved in a little water and a little wine. Season with salt, pepper and a sprinkle of nutmeg. Cook for ten minutes and serve.

(Continued on page 82)
A CERTAIN MAGIC quality marks the masterpiece... in silver as in every work of art. "MODERN CLASSIC," the creation of Robert E. Locher, one of America's most important contemporary designers, has this quality. It instantly appeals to all those who love exquisite things.

MODERN CLASSIC, of course, is in perfect keeping with the present-day trend in decoration and is most welcomed by brides-to-be. At the same time it has the grace and satisfying proportions of classic design which appeal to the matron of conservative taste.

Here, indeed, is a modern classic in fine Sterling tableware, which we are sure will delight you when you see it in actual silver at your Jeweler's.

Eight other outstanding "Treasure" designs are illustrated in the panel below. To help you make the perfect choice for your decorative scheme, we shall be happy to send you our booklet, "The Modern Way to Choose Your Silver." Please address your request to Dept. B-20, Rogers Lunt and Bowlen.

ROGERS LUNT & BOWLEN
Silversmiths
GREENFIELD - MASSACHUSETTS
that her party will be a success because the decorations are

CALART

Hand-made flowers

Leading decorators say: “Use CALART Flowers—a simple and inexpensive way to beautify your home—there are bountiful varieties and colors to harmonize with any setting—imperishable beauty which wins for them a permanent place in smartest homes.”

Confident!

Ten decorators in search of a bedroom

(continued from page 76)

from the Kansas City firm of H. R. Linn, Associates, comes a blue scheme as follows.

Walls are grayed turquoise with window recess in Chinoiserie decorated mirror panels, the decoration in delicate tones of turquoise, white and periwinkle blue. Ceiling and woodwork: gray-white. Floor: self-toned chenon stripe, off-white carpet.

In the mirrored window recess hang glass curtains of pin-striped gray-white gauze; over-curtains are turquoise blue crape de chine, trimmed with bell-shaped crystal bead fringe hung on crystal pole; cartridge pleated headings.

Bed is painted old white and upholstered in white ground moire with Chinese decoration in shades of turquoise and periwinkle blue. Spread of dull satin, tailored.

Furniture covers are white hair-cloth, wide striped velvet in shaded old white to mouse color, periwinkle blue satin with popcorn tufts in white.

Off-white lamps; small objects in crystal and silver are the accessories.

Margel Schamburg of Chicago feels that a restful bedroom is essential today and finds that the use of soft, almost monotonous tones best achieves the desired effect. Silver and gray, crystal and white, are the colors she chooses.

The walls and ceiling are soft dove gray. The far rags are a deeper tone of the same color. Furniture is in pale gray striped Holly. Glass curtains are white silk voile, and over-curtains highly glazed white chintz with a design in pale gray, beige and silver. Bedspread and interesting bolsters are of soft gray beige satin, very simply quilted in silver thread.

Lamps and toilet accessories are made of shinnyer crystal. Radio and toilet set and the frame of a water color in eiel blue help to give the room an atmosphere of softness that is very refreshing.

(Continued on page 80)
Laze away the golden days of Indian Summer at
THE GREENBRIER

When mellow autumn writes urgent invitation in leaves of scarlet and gold, accept gracefully. Retire to White Sulphur Springs. With keen golf and tennis competition in the air, polo ponies pounding the turf in thrilling bursts of skill and speed, shotguns cracking on the skeet range to remind you that hunting days are near ... with spirited mounts and pungent woods beckoning—you'll take a new lease on life. You may laze away some golden days ... bask in the warm sun ... take the cure, perhaps. But there's a tang in the air that lifts your game and spirit to top form at The Greenbrier in autumn.

Autumn season rates at The Greenbrier are very reasonable—from $6 per day, European Plan, with A la Carte or Table d'Hote service optional; from $12 per day, American Plan. Illustrated literature describing The Greenbrier will be sent to you upon request.

White Sulphur Springs
WEST VIRGINIA

THE GREENBRIER AND COTTAGES
L. R. JOHNSTON, GENERAL MANAGER
feel the springy-lice, new wool

SINK your fingers' way down deep into the nap of a Kenwood Favo's blanket. Then squeeze! Notice that soft springiness, that feeling of fullness in the hand. Woven the Kenwood way, the long, strong fibers of live, new wool are raised into a luxurious nap. Soft and bouncy, Kenwood wool aids relaxation and sound, deep, restful sleep. And correct washing will not steal from their fluffy warmth or sleeping comfort, for 72-inch Kenwoods are woven 100 inches wide and pre-shrunk in the making.

The famous is one of nine Kenwood blankets and throws for every purpose and purpose. At stores with merchandise. A sparkling, refreshing start for summer luncheons and dinners. Specially prepared for jellied use. Simply place in refrigerator three hours to jell. Also fine for aspics and jellied salads with a tablespoohaful of clear gelatin added. At your grocer's now.

Beauty by Schedule

Beauty may be a gift from the gods ... but the upkeep is your own business. And you've got to be good at it! A regular schedule ... simple, but definite and compulsory. That's what you must have these days to keep your beauty ever bright. That's what you'll find in Vogue's Book of Beauty.

Foundation work for your hair, and skin, and figure ... so necessary but so often neglected. Last touches of make-up, perfume, and cologne. A sparkling, refreshing start for summer luncheons and dinners. Specially prepared for jellied use. Simply place in refrigerator three hours to jell. Also fine for aspics and jellied salads with a tablespoohaful of clear gelatin added. At your grocer's now.
You're Making Movies with the "K" on Long Island

Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angles, giving breadth of view close quarters; filters for special effects and scenery; and the Kodacolor Adjust-A-Filter for gorgeous movies in full natural color.

- Jack-rabbit scampers—staccato of hoofs—the beautiful sweep of arm and mallet. What a game for a man with a neck to spare... or a man with Ciné-Kodak "K." At the touch of a button the "K" soaks it up—absorbs every amazing moment—gives it all back to you, as often as you please, on your movie screen at home. Loads with full 100 feet of 16 mm. film. Price $112.50, case included. See your Ciné-Kodak dealer. Eastman Kodak Company, Rochester, New York. If it isn't Eastman, it isn't a Kodak.

Ciné-Kodak "K"
EASTMAN'S FINEST HOME MOVIE CAMERA
Learn to be CHARMING

A BOOKLET—WITHOUT COST
"The Smart Point of View"

HOW much charm have you? Just what impression do you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence.

A Finishing School at Home

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

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

MARGERY WILSON
1145 FIFTH AVENUE, 22J NEW YORK, N.Y.

FOR THREE-QUARTERS OF A CENTURY in the making of medicinal products we have been inspired and directed by one guiding principle:

The priceless ingredient of every product is the honor and integrity of its maker.

THE HOUSE OF SQUIBB
E. R. SQUIBB & SONS, NEW YORK
Manufacturing Chemists to the Medical Profession since 1858

Let's have some good vegetables

(continued from page 74)

in hot oven and cover with an inverted pie tin. As squash become tender add 1/2 pint of cream and let cook without the cover until perfect done. When they are slightly browned, sprinkle with parsley and serve in the cooking dish.

GREEN PEPPERS IN OLIVE OIL

Wash and remove seeds from 8 sweet green peppers. Parboil in salted water, drain well and dry on cloth. Put 1 clove of garlic in a frying pan with 1/2 cup of good olive oil. When hot, remove the garlic and add the peppers, which have been quartered, to the olive oil. Cook until the peppers begin to brown. Add salt and pepper to taste and serve with Italian bread.

PURÉE OF ONIONS

Peel 2 lbs. of little white onions. Wash and cut in thin slices. Melt 1/2 lb. butter in a saucepan and add the onions. Cook very slowly for a half hour without letting them brown. Put through a sieve. Put 2 tablespoons of butter in a pan, add 3 level tablespoons of flour and make a roux of this. Add 1/2 cups of cream. Cook a minute or two and add the purée of onions. Salt and pepper to taste and add a few grains of sugar to the mixture. Serve with pork chops, if possible.

GLAZED TURNIPS

Peel tender white turnips, wash and boil in salted water until almost done. Then drain well and put in a frying pan with some very hot butter. Brown them carefully and season with salt and pepper and a sprinkling of granulated sugar. Drain off the butter and add a little meat extract dissolved in water. Let the turnips simmer until almost dry, or until the juice is reduced to a glaze. Sprinkle with chopped parsley and serve at once.

PURÉE OF LIMA BEANS AND PEAS

Shell 3 lbs. of green peas and 3 lbs. of lima beans. Wash and cook together in boiling, salted water to which has been added a pinch of soda. Meanwhile put two small onions cut up fine and 1/4 cup of cream in a double-boiler to heat. When peas and beans are done, drain well and put through a sieve. Put a lump of butter in a saucepan, add the purée and heat in the hot cream from which the onions have been removed. Season with pepper and serve with thin slices of broiled ham.

House & Garden's bookshelf

THE PRACTICAL GARDEN NOTEBOOK
By Ellen Browder Bean, Chicago: Ellen Browder Bean.

A NOTEBOOK is a highly individual matter. All teachers know how desirable it is that their pupils keep note-books, and they know how hard it is to get their pupils to form the note-book habit. Most gardeners are,perhaps, in a class with the ancient Romans, of whom it has been said that they were so busy making history that they had no time to write any. A few gardeners may have so much leisure and the requisite patience that they can keep a notebook, upon the scale of this one, meticulously. For this class the present offering is a boon, for it provides not only the material upon which to make notes, but also, the topics and forms. In the "Plant Record" part, the topics are put too closely together for any except the most patient-taking students of botany. In spite of this condensation, the book is too large and too heavy, so that a person carrying it to a flower show, as he is urged to do, might well require the services of a caddy, and thus further the idea of making gardening a sport. For the same reason the book might be found cumbersome in practical garden operations.

F. B. M.


AN authoritative book, as pleasant to read as it is trustworthy. That "indelible English idiom," evident even when Continental and Oriental forms and ornament inspire the work, is made outstanding in this brief survey of the entire field of English ceramics, from its early excavated fragments of the 17th Century to the intricate accomplishments of 18th and 19th Century potters and painters.

This distinguishing English character is as notable in ceramics as in furniture. It distinguishes the peasant pottery of the 17th Century, as Mr. Honey says, by the "appreciation of the possibilities of the pure clay technique it employs, and certain devices, such as combing and feathering and the accented designs of white dots—seldom or never used outside England."

English Maiolica and Delftware of the 17th and 18th Centuries are briefly treated and illustrated, and then follows the story of the early researches after the secret of Chinese porcelain, small specimens of which had been brought to Europe as early as the days of the Crusades, only to mystify potters as to their composition. After the stoneware of Dwight and of Elers comes the rise of Staffordshire as the center of pottery output, and the work of Astbury, Whieldon, and Pearson, and finally that of Wedgwood, who revolutionized cottage ornaments and accomplished for pottery what the Adam Brothers were doing for architecture and Chippendale for furniture.

Part II of the book is concerned with Porcelain, and covers the story of its making from the 18th Century. "Turning from earthenware to porcelain we enter a new world, a world of sheer amusement, where considerations of..." (Continued on page 84)
Solve Your Window Problems With This Book

Nearly 50,000 copies of this book have been used by women to help them make their windows more attractive. Used by schools in teaching correct window decoration.

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Quaker Curtains are durable, always look fresh and launder perfectly. Only selected combed yarns are used, cross threads knotted to prevent sagging, hems carefully sewn and every curtain hand finished. You can have no finer curtains.

Send for booklet described on left side of this page.
THE GARDEN MART

(Continued from page 52)

BULBS AND OTHERS

With September comes the real start of the fall planting season, although the mums. The later fall flowers will hardly be reached before Oct.

September is the time to buy. The later fall flowers, such as the oriental irises, are better planted in Sep-

tember than later on, and so with the seedling perennials which are large enough to be set in their permanent places. If these flowers are planted now, will have a chance to establish their roots before cold weather, and, if mulched after the first hard frosts, are not likely to be harmed by cold weather.

Generally speaking, people do not pay enough attention to the soil in which their hardy bulbs are set.

These plants, like other types, need nourishment; they may bloom in unpiled soil, but they won't bloom their best. Bone meal is probaby the best fertilizer to use for all kinds of bulbs, and it certainly is one of the best in the majority of soils.

WHAT TO WATCH THE SEEDS

In the flower garden, September marks the time when you can remove all the seeds from plants that are not intended to self-sow; otherwise you are likely to have a bad clutter on your hands. The best plan is to buy them direct from reliable growers, such as those who advertise their specialties on this page.

ORCHIDS

ORCHID PLANTS are a good remembrance. California citron, Amelissa Floribunda, and Southern Fuchs, N. C. are among the best.

PEONIES

PEONIES are the flower of the American Woman Society National Convention this year. 'Ole Peony' and its sister 'Golden Kiss' are at home in the nursery, and 'Al檇a' will be better known to the gardeners of the East.

FLOWERING TREES

FLOWERING TREES of the Orient have been a good example of what is known as "the beautiful but useless." They are used as shrubs and have been planted in large numbers. In our nursery, we have a selection of flowering trees which will bloom in the fall.

PERENNIALS

PERENNIALS, especially those of the hardy kinds, are beginning to care for them.

ROCK GARDEN PLANTS

ROCK GARDEN plants are from the alpine rock gardens in the Colorado Mountains, Upton Gardens, Colorado Springs, Colo.

ROSES

ROSES—100 ROSES—GUARANTEED TO BLOOM! The quality product of Rose Specialists with 25 yrs. experience and success. "Roses that can be traced back to the root of things." One "Star" Rose is trademarked, Sent for Catalog. The Umpire Co., West Grove, Pa.

SHRUBS

SHRUBS are hardy, 76 varieties. Farr Nursery Co., Welser Park, Pa.

ORNAMENTAL GRAIN

ORNAMENTAL GRAIN for sale at the following prices: $1.25 per cwt., 100 cwt. and up.

TOOLS

GARDEN TOOLS of exceptional merit. 30 different kinds. A. M. Leonard & Son, Cincinnati, Ohio.

VINES

VINES RARE WISTERIA, Naga Nola, with purple flower clusters. A. M. Leonard & Son, Indianapolis, Ind.

BULBS

RARE HARDY BULBS for fall planting. California citron, Amelissa Floriduna, and Southern Fuchs, N. C. are among the best.

NARCISSUS BULBS: Mixtures, naturalized, bulbous, hybrid. The catalog lists over 30 varieties.

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NARCISSUS BULBS: Mixtures, naturalized, bulbous, hybrid. The catalog lists over 30 varieties.
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carefully selected and grouped for Fall planting will bring rainbows of color running riot throughout your garden, next Spring.

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Burpee's Bulb Book FREE

Tells all about best Tulips, Daffodils, Hyacinth, etc., for Fall planting. It's FREE. Write today.

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House & Garden's bookshelf

(text also the work is very commendable. Even the enumeration of the thirty-five birds is made interesting reading by the interesting notes concerning the bird's location when singing, its song, call and notes. Thus is made up the striking lack of colored pictures which are regularly found in a book on birds.

F. B. M.\

COMMERCIAL FLOWER GROWING. By Alex Laurie and L. C. Chadwick. Philadelphia: P. Blakiston's Son and Co.

A large and thoroughly comprehensive work, this, evidently the outgrowth of much study and practice. Indeed for a person not well trained in the schools or by long course of earnest private study much of the book is not easily to read.

It first treats of Plant Structures and Their Function, Factors Influencing Plant Growth, Soils and Fertilizers and Reproduction and then exhaustively discusses greenhouse and their management. Each flower used in commerce is given separate treatment, with discussion of marketing. Growing outdoors also is not neglected. The entire work seems to be very satisfactory as an up-to-date summary of the whole subject. Only in the matter of that one very valuable cutter, the Peony, do the authors betray ignorance evidently resulting from lack of experience, for Peonies used for cutting are not commonly
grafted or layered, and one does not need to wait two years for blooms after dividing the roots, nor is it at all advisable in the trade to grow Peonies from seed.

F. B. M.

HOW THE MODERN HOSTESS SAVES WINE. The Epicurean Press.

If you are anxious to appreciate to the fullest extent America's recently acquired privilege of enjoying wines again, and yet hesitate to ask all the questions you would like to have answered concerning the art of purchasing, choosing, storing, serving and imbibing wine, this recently published, comprehensive, authoritative, and attractively presented little book is most deserving of a place in your culinary library.

It contains a brief history of the wine industry of European countries and of the United States, including several charming traditions of their vineyards. It tells how the French wines acquired their names, and gives a chart of vintage years of European wines. Photographs showing the process of wine making, and a list of the important European wines. A map showing the different wine districts of France, also a list of correct wines to serve with different foods, some suggestions for menus, and a few recipes dependent on menus, and a few recipes dependent on menu.

J. P.

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It's Time for Fall Planting

DEER'S AUTUMN CATALOG

Each year flower lovers everywhere throughout the country look forward expectantly to the publication of Deer's Autumn Catalog as their guide for fall planting.

Your copy is now ready absolutely free. Its 80 pages are literally crammed full of inspiration and information on Bulbs, Plants, Seeds and Garden Requisites— and all of that uniformly high quality which has made the name Deer pre-eminent for almost 100 years.

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Plant these NOW for color and fragrance in your rock garden next Spring.

Grape Hyacinths (Africanum). Fragrant, cobalt blue, 40c per dozen, $4.00 per 100.

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Sweet-scented Jonquilla. Rich buttercup yellow, 75c per dozen, $7.00 per 100.

Glory of the Snow (Chionodoxa Luciliae). Sky-blue with white center, 35c per dozen, $2.25 per 100.

Scilla Siberica (Siberian Squill). Rich blue, 85c per dozen, $6.00 per 100.

Snowdrops. Blooms in the Snow. 35c per dozen, $3.50 per 100.

36 Bulbs (6 each of the 6 sorts) $1.50

75 Bulbs (15 each of the 6 sorts) 3.00

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Chic, first-size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field-grown mixture usually sold.

50 bulbs for $2.50

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20 each of Snowdrops, Glory of the Snow (blue), Heavenly Blue Grape Hyacinth, Blue Scilla (Nestia Siberica), Bluebells (Scilla Campanulata), White Scilla, Wood Hyacinth (Scilla Nu­
tans), Winter Aconites.

50 MADONNA $15.00 LILIES

28-30 cm. Bulbs—An investment in happiness for years to come—death a marvelous valentine!

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The Sweet Scented
TULIP
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THESE choice Florentine low-growing tulips are a real find for your rock garden and here­
der-there places. They are perky little things, delightfully fragrant. Cost so little you can buy them freely. Only one of the many choice, satisfactory, rare things available at Wayside.

Send for Bulb Catalog. It has no equal in all bulbdom, having the rare and hard to find wild bulbs in plenty, all temptingly priced.

A box. The dressing table, bed and night table which are part of the new furniture ensemble of the Simmons Bed Company. Done in clear, soft yellow with black trim. Yellow plaid wallpaper

Metal in private life

A ll the Simmons furniture is metal—styled and decorated in effective imitation of wood. Left. A chest of drawers in simulated hardwood finish trimmed in soft blue, with circular mirror. The chair is metal—upholstered seat and back. The rooms on this page were recently ex­hibited in New York by the Simmons Bed Company

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FOR FALL PLANTING

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Here is No. 350

Rockefeller Center. An ounce for your heart, a half-ounce for your stomach, and a very attractive piece of furniture. Take the original; this reproduction will last for generations, for it's printed with a roll, 18 x 10 inch top, $1.75 inches high—$5.00 postage.

No. 165—Individual Coffee Maker.

Use regular ground coffee and boiling water. Makes one cup of golden drip coffee in three minutes. Glassing aluminum, stainless handle, and insulating scoop (spoon and scoop not included). Complete 60c.

Two for $1.00.

This new 1935 Catalogue is full of original and surprising “Finds” selected from the whole wide world. It pictures and describes hundreds of gifts for everyone you know. All the prices are moderate. Each article is attractively wrapped and comes to you postage paid with a guarantee of your complete satisfaction. Buy some to give and some to keep. Isn’t it—peaceful!

Festive Christmas—world for the newest and rarest of your complete satisfaction. Buy and measuring spoon

As the modernist sees the Hudson

Among the most inspiring sights in this country are to be numbered many of the views to be found along the course of the Hudson. In every period from its earliest days as the Tappan Zee to the present, artists have recorded these scenes in the mediums of the moment. No 19th Century New York farmhouse but treasured one or more Hudson River portraits—either colored prints in the Currier & Ives school or originals thick with oils.

Now with the completion of a set of designs by Ruth Reeves we have a new Hudson River series, sponsored by the Gardener School Alumnae Association, which awards fellowships for creative work in art and science. Miss Reeves recorded these scenes in the mediums of the moment. No 19th Century New York farmhouse but treasured one or more Hudson River portraits—either colored prints in the Currier & Ives school or originals thick with oils.

Miss Reeves' designs are "West Point"—a sketch of West Point from Fort Putnam; "Barrytown"—the Hudson at Barrytown as seen from the Ricwood Aldrich estate, "Newburgh"—from a Dowrying garden on the Frederick Delano estate; "Kingston"—overlooking Kingston; "Poughkeepsie"—Poughkeepsie Bridge from the Roosevelt home at Hyde Park. These five designs, three of which are shown on this page, have been printed on Sanforized linen by Robert McBratney and on Celanese nion. This is an introduction to the market of nion printed in colors for curtains. In New York they are exclusive with McCutcheon.

Miss Ruth Reeves is a very well-known person in the field of design. Her fabrics have been exhibited countless times both in this country and Europe. Many museums show her work in connection with industrial design and modern art. She has been single-handedly working for the Gardner Grant, and more recently by a grant from the Carnegie Corp., through the Carnegie Institute of Washington. This latter grant is the first to be made by a Carnegie group in the field of industrial design, and it is also the first that has been made to a woman in the field of art.

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YALE products are fairly priced. They are sold by all hardware dealers.

THE YALE & TOWNE MFG. CO.
STAMFORD, CONN., U.S.A.
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It was natural that this new distillery should be the largest in the world—the great demand in America for Hiram Walker products made this necessary. And with due regard for Hiram Walker's reputation, as well as for the obligations it imposed, this new distillery is thoroughly modern architecturally, and equipped with the newest and most modern distilling and bottling machinery. Every modern means is employed to safeguard the traditional quality and purity that have so long been associated with the Hiram Walker name.

It is also deeply satisfying to know that the construction of this great distillery not only entailed a very considerable investment in American labor and materials, but also that its continued operation provides work for thousands of American hands—and affords a ready and profitable market for millions of bushels of grain grown by American farmers.

Hiram Walker & Sons of Peoria will continue the sound manufacturing and merchandising policies for which this house has so long been notable throughout the world. Only in that way will this vast new American enterprise render a real and lasting service to the millions of people in this country who know and appreciate really fine liquor.

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MRS. NICHOLAS BIDDLE OF PHILADELPHIA

As Sarah Lippincott, Mrs. Nicholas Biddle grew up in Philadelphia, playing in historic Rittenhouse Square, and then went to school in France. She shares her husband's enthusiasm for big game hunting and their country house is full of trophies. Golf, trap shooting, and tennis are great favorites with her and in the summer she gets very tanned sailing with her five children. She loves people and parties and invariably smokes Camel cigarettes.

Camels are made from finer, more expensive tobaccos than any other popular brand.

“Yes, I always smoke Camels,” says Mrs. Biddle, “because I like their taste so much better than any of the other cigarettes. Camels have real flavor and yet they are so pleasantly mild that I never worry about how many I smoke. Camels never get on my nerves. That is another reason why I am so devoted to them. And I notice that whenever my energy is low, smoking a Camel renews it.”

When you smoke a Camel you do feel an almost immediate relief from fatigue. You have released and made available the latent energy in your system. Camels will give you a “lift” and they won’t get on your nerves.