THE SECRET

a million women told each other

EIGHTEEN VARIETIES

Cream of Oyster
Gumbo Creole • Beef Broth
Cream of Tomato
Vegetable • Clam Chowder
Cream of Mushroom
Bean Soup • Mock Turtle
Cream of Celery
Pepper Pot • Consommé
Cream of Asparagus
Scotch Broth • Onion Soup
Cream of Green Pea
Cream of Spinach
Noodle

SOME OF THE

READY TO SERVE
HEINZ®)
BEAN SOUP
HEINZ®)
FOOD PRODUCTS
H. J. HEINZ CO.

WHEN women found that rich, nourishing soups, equal in flavor to the finest homemade kinds, could be purchased in tins—the news instantly flashed from lip to lip. No woman could keep the secret. Every woman wanted to share it with friends and neighbors. Quickly the fame of Heinz Home-Style Soups spread across America.

Your family will enjoy these delicious soups—made in small, shining kettles by expert Heinz chefs. Men, especially, like Heinz Bean Soup, a hearty broth enriched with tasty bits of ham. On many occasions you may prefer Heinz Cream of Mushroom, Clam Chowder or others of the 18 kinds of genuine "home-style" soups.

All of these soups are prepared as you would make them at home—from fresh, luscious vegetables, choice cuts of meat and sweet, pure cream stocks. Each comes to you complete, ready to heat and serve.

Call your grocer and have a generous assortment of Heinz Home-Style Soups delivered now.

HEINZ homemade style SOUPS
STARVING...yet they Dreaded
the coming of the FOOD SHIP

FREQUENTLY emaciated and ravenously hun-
gry, the people of St. Kilda's, the lonely island
off the Scottish coast, dreaded the arrival of the
supply ship from the mainland. They realized that
though it brought food to the wilderness it brought
also civilization's curse—the common cold. Illness
and death invariably followed the rattle of the
anchor chain. In the Arctic, the Eskimos had the
same experience.

Reviewing such cold epidemics, scientific men
came eventually to the belief that colds were
caused by germs, not by exposure, wet feet, or
drafts although these may be contributing causes.
Colds are caused by germs, they say—but by
germs unlike any others previously known. Germs,
if you please, that cannot be seen. Germs so small
they cannot be measured except as they exert
their evil effect upon the human body. Bacteriol-
ogists call them the filtrable virus because they
readily pass through the most delicate bacterial
filters. Using a liquid containing this mysterious
virus, they have been able to produce repeatedly
by inoculation, one man's cold in other men.

Under ordinary conditions, this virus enters the mouth,
nose, or throat to cause the
dangerous infection we call a
cold. Accompanying it are
certain visible germs familiar
to all; the pneumococcus, for
example, and the streptococ-
cus—both dangerous. They do
not cause a cold—they com-
plicate and aggravate it.

To Fight Colds—Fight Germs
Obviously, the important part of the fight against
invisible virus and visible bacteria should take
place in the mouth and throat. The cleaner and
more sanitary you keep it, the less chance germs
have of developing.

"The daily use of a mouthwash," says one emi-
nent authority, "will prevent much of the sickness
which is so common in the mouth, nose, and
throat. Children should be taught the disinfection
of the mouth and nose from
their earliest years."

For oral hygiene, Listerine
is ideal—so considered for
more than fifty years both by
the medical profession and the
laity. It possesses that rare
combination absent in so
many mouth washes—ade-
quate germ killing power plus
complete safety. And of all
mouth washes, it has the
pleasantest taste.

Numerous tests under medical supervision have
shown that regular twice-a-day users of Listerine
caught fewer colds and less severe colds than
those who did not use it.

We will send free and postpaid a scientific treatise
on the germicidal action of Listerine; also, a Book-
let on Listerine uses. Write Lambert Pharmacal
Co., Dept. HG-11, St. Louis, Mo.
To every woman who intends to own Sterling Silver "some day"—and to every woman whose present store of silver needs additions and replacements—International Sterling brings this urgent message...

If you are ever going to have the complete and beautiful Sterling table service for which you long—buy it now before the price of silver goes up! You know that silver is precious metal—money now. Under the Silver Purchase Act, the price is bound to rise.

As yet, however, International Sterling is still offered at low prices. To buy now is to buy thriftily... And you'll glory in International's thrilling collection of designs!

There is Gadroon, for instance,—authentic reproduction of a famous Georgian pattern, Fontaine—inspired by the opulence of the French Renaissance, 1810—proud and simple Colonial, Trousseau—favorite of this year's brides, a graceful modern touched by classic influence. And Continental—uncompromising modernism, austerely beautiful.

Ask your dealer to show you International Sterling flatware and hollowware. Or write for Free booklet on patterns. Enclose 10¢ if you would like also our authoritative book, "Correct Table Setting."

• INTERNATIONAL SILVER COMPANY •
Sterling Silver Division • • Wallingford, Connecticut
Royal Worcester English bone china, a new pattern in ivory, green and gold. The service plates, doz. 120.00

England’s formality plays an important role at America’s dinner tables

Thomas Webb’s English glasses with delicate rock crystal cutting. 12 sizes. The goblets, doz. 35.00

Fifth Avenue . . . . . . . Thirty-fourth Street . . . . . . . New York
Now is the time to choose your new Sterling Silver . . . . for the prices are still very low and the variety of Wallace Sterling designs is greater than ever before! After all, the unique charm of Sterling Silver lies in the beauty of its lines—the individuality of its designing and the skill of its fashioning. Portrayed in a comparative price list are fifteen flatware designs by the Wallace Silversmiths . . . heavy Sterling Silver . . . designs pure and classical of form, one of which is certain to "set" in perfect harmony with the decorations of your dining room. Send for the "Sterling 15".

WALLACE, Silversmiths
210 WALLACE PARK
WALLINGFORD • CONNECTICUT
as soft as a Lamb’s wool

That’s what any salesman will tell you when you examine a Perfect Sleeper mattress. And isn’t it just what you’ve often longed for—a mattress combining smoothness with a generation of softness and wear? The Perfect Sleeper does. It is the only mattress which embodies all three of these important qualities in a truly practical manner. Having NO TUFTS, its surface hasn’t a ripple. No pits or deep creases. Padding isn’t drawn together in spots and left pulled in others. Springs aren’t restrained. Ticking isn’t pulled down and strained (no cords to wear, tear or cause it to become flabby).

The Perfect Sleeper actually becomes more comfortable with use. It is easy to keep clean. It holds its shape. It dresses handsomely... while the beautiful pattern and rich colors of its damask cover make it one of the most enviable items of bedding your friends have ever seen! Never before has a mattress offered you so many improvements toward lasting economy and greater comfort, charm and convenience! See the Perfect Sleeper—at your department, furniture, or house-furnishings store. Ask particularly to be shown its marvelous interior construction. Sleeper Products, Inc., American Furniture Mart, Chicago—Factories in twenty-seven cities.

PRICE $39.50

(On Pacific Coast $42.50)

NO TUFTS...


But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly — moulds itself smoothly to every curve of your body like a fashioned glove!

Made and guaranteed only by these reputable regional manufacturers licensed under three basic patent-rights:

EAST

BOSTON, MASS. (East Cambridge), Enterprise-Mattress Co., 153 Second Street.
BUFFALO, N.Y., HandiCraft Bedding Corp., 850 Prospect Avenue.
HARRISBURG, PA., Capital Bedding Co., 11th and Howard Streets.
NEW YORK, N.Y., Arnold W. Barker and Co., Inc., 240 E. 55th Street.
PHILADELPHIA, PA., Homelite Products, Inc., 127 Catherine Street.
PITTSBURGH, PA., Re-Le-On Products Co., 1168 Broadside Street, N. S.
PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Chase Street.

CENTRAL

CHICAGO, ILL., Schulte & Hirsh Co., 1500 W. Fullerton Street.

CINCINNATI, OHIO, Aiken Weast, Inc., 514 E. Fifth Street.
DETROIT, MICH., Gorton-Chapman Company, 3112 W. Fort Street.
INDIANAPOLIS, IND., The J. C. Hirschman Company, 1251 K. Maryland Street.
LOUISVILLE, KY., Kentucky Bedding Building Co., Inc., 147 North 4th Street.
OMAHA, NEB., L. G. Doup Co., 3101 Nicholas Street.
TOPEKA, KAN., McElrath Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Aves., North.
BIRMINGHAM, ALA., Lehman-Behring Spring Bed Co., Inc., 525 North 7th Street.
CHATTANOOGA, TENN., Chattanooga Mattress Co., 926 Chester Street.

MEMPHIS, TENN., National-Bass Spring and Mattress Co., 707 Kentucky Street.
NASHVILLE, TENN., Amos Mattress Company, 818 Eighth Ave., North.
NEW ORLEANS, LA., Southern Mattress Company, 1104 Armstrong Street.

WEST

DENVER, COLORADO, Colorado Bedding Co., Mississippi and 8th Streets.

A SLEEPER PRODUCT

Other genuine Sleeper mattresses, box springs and studio couches include Restal Knight, Onotuft, Dream Mat, Wonder Mat. As low as $19.75.
A thousand perfumes have come and had their day and gone, since women first learned the magic of a subtle fragrance. And most of them have been as ephemeral as the blossoms that gave them their name. But there is one that has withstood the adventuring of time and fashion... one that, generation after generation, holds an undisputed place in feminine hearts.

- There is no other perfume like Yardley's English Lavender; no other so clear and cool and fresh; so like a clean wind blowing. It is the only one which may be worn on every occasion, even including sports; which seems at home wherever you may find it.
- And until some time in a crowded, overheated theater you catch a breath of English Lavender, you will never know how truly a perfume can restore your weary soul. And some time, when you are deadly tired, lay a cloth dampened with Lavender across your forehead. And then...
- to know the last full measure of contentment, sleep upon sheets that have lain in lavender-scented linen closets. And one thing more: It is only Yardley's English Lavender that has the fresh, true fragrance of the blossoms held intact... a fragrance as delicately fine in other Yardley preparations as in the perfume itself.

May we send you a color booklet HG, "Complexions in the Mayfair Manner," containing the complete story of English beauty? Write to Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; in London, at 33, Old Bond Street; Paris, Toronto, and Sydney.

YARDLEY'S ENGLISH LAVENDER

Yardley's English Lavender Face Powder will give your skin the velvet smoothness, the perfect finish you have admired in the English gentlewoman. In seven shades, including English Peach, and Gypsy (a radiant sun-glow shade). $1.10.

Yardley's English Complexion Cream in its charming ivory-tinted pot, and Yardley's English Lavender. The cream, $1.10. The Lavender, $1.10 to $1.15. The size shown, $1.10. Yardley's English Lavender Soap, used by eight generations of English gentlewomen; large size, 35 cents a tablet, or $1 for a box of three; bath size, 55 cents; guest size, $1.05 for a box of six, or 20 cents singly.
Chase Chromium
never tarnishes—never needs polishing

Entertaining is a joy with these new and lovely things
by Chase. For Chase Chromium never tarnishes—never
needs to be polished. See these smart aids to modern ent-
tertaining in leading department, gift and jewelry stores.

Beautiful . . . . Useful . . . . and so Very Inexpensive!

**BEFORE SUPPER**
- Ash Tray ..... $1.00
- Ice Bowl/Tongs $4.50
- Cocktail Cups ... 50c
- Tiffin Tray ... $9.00
- Wine Stickers ... $4.50
- Serving Mixe ... $5.00
- Olive Dish ... $2.50
- Sauce Bowl ... $4.00
- Wine Stand ... $1.25
- Wine Cooler ... $12.00

**AFTER SUPPER**
- Cigarette Box ... $7.50
- Cigarette Box ... $4.50
- Ice Bucket ... $4.50
- Butterscotch $1.50
- Nut Dish ... $2.50
- Nut Dish ... $2.50

with gleaming Chase Chromium...
Some wives will grumble when they see these extra big Martex Rub-Down Bath Towels. "Heavens!" we can hear them say, "such big towels will cost more to launder."...Yes; they'll cost a few pennies more to launder than the usual small bath towels that men despise. But you wives will say it's worth it when you see how the men in your family take to these big towels.

Every one of these Martex Rub-Down Bath Towels is oversize. Some are 100% linen for the most tingling rub-downs. Others are linen on one side, cotton terry on the other. Still others are all cotton with special rib for friction rubs. Choice of color stripes: red, blue, orange and green. Your own department store or linen specialty shop has these special Martex Rub-Down Towels and Mitts or can get them for you.

Made only by Martex who have been making big bath towels for men for over 35 years.

Bath Mitts to match with patented snap pocket to hold elusive soap and with reversible thumb hole to fit either hand.
The Lincoln, a versatile car, continually astonishes loyal owners who put it to supreme tests of one kind, and then, on another occasion, find that it can meet wholly new and different tests. Thus, a rancher in Wyoming, accustomed to mountain and desert driving, learns from his wife of the car's agility in city traffic. A business man, to whom the Lincoln is a triumph of engineering, suddenly realizes, as he emerges from the opera, how beautiful a car he drives. The Lincoln is all things to all people.... This is a luxurious car, a safe car, with a V-12 cylinder, 150-horsepower engine powerful enough to take steep hills in high and at an almost incredible pace. Lincoln engineers affirm it the finest they have yet designed, and experience on the road confirms that judgment. And it is a car which imparts to the owner, no less than to the maker.
When Seamloc was first perfected, decorators pounced on it as the only carpet ever available for expressing individual design without waiting months for special weaving. They used it in beautiful hotels, theatres, residences and buildings. Now that it can be bought for every home, you should know about it before you invest a single carpet-penny. For Chase Seamloc can give you all the beauty (at equal cost) of a fine broadloom; but only Seamloc does these things to preserve its beauty: Its patented backing anchors every wool tuft firm against scuffing. It can be joined, any color, any shape, any size, without a single stitch or binding. It is watertight and can be washed on the floor without danger to warp or woodwork. And that isn't all Seamloc offers you. We tell the full story in a little illustrated booklet; it is yours if you'll write your name and address at the bottom of this page.

CHASE SEAMLOC CARPET
Product of Goodall-Sanford Industries

L. C. Chase & Company, Inc., 295 Fifth Avenue, New York City. Please send me your illustrated booklet fully describing Seamloc carpet, and telling me where I can obtain it. My name and address are written below.
Mohair has kept pace with periods, trends and preferences through generations of American home-making. Your grandmother prized it in her front parlor. It dressed the seats of earliest automobiles; it still provides interior luxury for today's fine motor cars. For neither Nature nor Man has produced a stronger or more beautiful fibre than the fleece of the Angora goat...mohair. But Goodall-Sanford has done marvels in weaving its new textures...and has made it the fabric-of-a-thousand-faces! You may now have sheer casements of the new mohair; mohairs that look like printed linens; soft and rich mohair velvets and friezes on your furniture; serges, diagonals and ribs for a multitude of decorative uses. There's no end to its weaves...and what's better...there's no end to its wear! In the interest of your home and your home-budget, let us tell you more about Chase Mohairs made by Goodall-Sanford...send for the informative booklets listed at the bottom of this page.

Goodall-Sanford Industries
CHASE VELMO UPHOLSTERIES
CHASE SEAMLOC CARPETS
CHASE MOHAIR DRAPERIES
CHASE LEATHERWOVE

L C. Chase & Company, Inc., 295 Fifth Avenue, New York City. Please send me the booklets I have checked below.

My name and address are written in the margin below.

□ MEET MR. MOHAIR, (the story of the precious Angora fleece)
□ WHAT'S ON YOUR FURNITURE, (about Velmo upholstery)
□ IN THE CAUSE OF BETTER CASEMENTS, (with a sample of sheer mohair)
As you follow Fred, maitre d'hôtel of Washington's Mayflower Hotel, to your table, you recognize faces that look at you frequently from newspaper front pages and smart magazines — A titled European ambassador with his distinguished wife — Prominent Senators and young New- Dealers in off-the-record poses — Here, nightly, official Washington eats choice dishes, sips rare treasures from the world's supply of liquors — Here, where men respect mellow old whiskey, you find a preference for both types of Seagram's rare old bottled-in-bond whiskies. Of their Canadian whiskies—so smooth, so mellow is Seagram's V. O. that it is a leading favorite in Canada. Every drop has aged six years. Seagram's "83" is five years old—another Canadian whiskey of superb flavor. And of their bonded American whiskies, distilled in Canada by American experts, Seagram's "Ancient Bottle" Rye and Seagram's Bourbon reign the undisputed favorites — All are from the largest treasure of fully aged Rye and Bourbon whiskies in the world.
LET'S be frank. No matter how charming the kitchen, most women would prefer to be somewhere else. At the bridge table, making a small slam vulnerable, for instance. Or going places in the car.

That's why we make Monel Metal equipment both lovely and "leavable". To save you from dreary sessions with messy dishes, there's a Conover dishwasher tucked away in the base of that cabinet sink. And next to it a Monel Metal-topped Magic Chef range which almost manages to cook by itself!

Furthermore, Monel Metal has "surface charm". Meaning it has the most charming surface to clean ever invented. Rust, fruit juices, hot grease and other destroyers of ordinary sinks soon find that they have met their master—in Monel Metal.

It is, in fact, a perfect Methuselah of metals. Stronger than steel, chip-proof, crack-proof, practically indestructible, anything made of Monel Metal is sure to live to a ripe old age.

"One thing at a time" is the way the modern woman remodels her out-of-date kitchen. She starts with the sink...gets that paid for...then matches it with a range or work-table. Prices on the individual pieces are much less than you'd think from their splendid appearance. And Monel Metal dealers are perfect gentlemen about arranging convenient terms of payment. Considering which, don't you feel moved to do something about those great open spaces in the coupon below?

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street
New York, N. Y.
**NOSEGAY**
A ROSEMONT
RUG

The most beautiful of the old Colonial designs. Hooked with the old-time hard hooks. Historic designs, copies of Museum rugs. Colonial Coverlets and Hand-Tied Canopies.

Write for free booklet giving history of old designs.
LAURA H. G. COPENHAVER
"Rosemont"
MADISON, VIRGINIA

—

**FRENCH HORN**

*Paris sends those striking birds—carved in one piece of polished horn. A typical item from our collection of unusual gifts and decorative accessories. As table or mantel decorations, they're very new and modern. This pair, eight inches, beak to tail, $10.00, postpaid. Eleven-inch size $12.00; thirteen-inch size $17.50.*

LOËDÉ-HAULTAIN
38 East 57th Street, New York

**NOW READY!**
New, large 64-page
F.A.O. SCHWARZ XMAS CATALOG
Unusual TOYS

Hundreds of the most unusual and fascinating toys, books and games you have ever seen... specially selected from the exclusive stocks of the famous SCHWARZ Toy Shop on Fifth Avenue, New York. Sixty-four beautifully printed pages with actual photographs and complete descriptions, make it easy to order through the mail. Prices are most reasonable, setting a precedent in value. Orders filled promptly and accurately. The coupon below brings this large Christmas catalog gratis and postpaid.

Mummy Daddy—write here!

F. A. O. SCHWARZ, DEPT. G
745 FIFTH AVENUE, (AT 58th STREET), NEW YORK

Gentlemen: Your catalog at once, please.

NAME_____________________________________
ADDRESS_________________________________
CITY__________________________STATE________

WM. H. JACKSON
COMPANY EST. 1827
16 EAST 52d ST. • NEW YORK

NOW READY! New, large 64-page
F.A.O. SCHWARZ XMAS CATALOG
Unusual TOYS

Hundreds of the most unusual and fascinating toys, books and games you have ever seen... specially selected from the exclusive stocks of the famous SCHWARZ Toy Shop on Fifth Avenue, New York. Sixty-four beautifully printed pages with actual photographs and complete descriptions, make it easy to order through the mail. Prices are most reasonable, setting a precedent in value. Orders filled promptly and accurately. The coupon below brings this large Christmas catalog gratis and postpaid.

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Mummy Daddy—write here!

F. A. O. SCHWARZ, DEPT. G
745 FIFTH AVENUE, (AT 58th STREET), NEW YORK

Gentlemen: Your catalog at once, please.

NAME_____________________________________
ADDRESS_________________________________
CITY__________________________STATE________
Around...

If you think that pantry towels are too lacking in glamour for a gift, ask any bride who finds a set of one or both of these above in her stocking. That old kitchen habitue, the “Dutch Cleanser” girl, keeps an interested and kindly eye on your housekeeping from the border of the towel at the left, while a substantially built chef dashes up and down the center of the other with courses of the Christmas dinner. Both of these attractive designs are to be had in a choice of red, green, gold and blue. The price is $0.75 for a set of six. From the Maison de Lin, 844 Madison Avenue, New York.

CHRISTMAS SHOPPING IS RESTFUL WITH OUR GIFT BOOK

It’s yours for the asking—32 pages of useful, exciting gifts. Without stirring from your easy chair you can pick perfect presents for everyone from Aunt Hattie to Cousin Egbert—gifts that are hard to find outside of New York. If you’re tired of giving the same old things, mail this coupon!

THE SLEEP SHADE

Will please most anyone—or keep it yourself if you’d like more rest. Keeps out the light but permits the lids to move freely. Black satin, 1.00. De Luxe Model for cold cream users—has washable lining. 2.00

LEWIS & CONGER

45th St. & 6th Ave., New York City

Please send your FREE Christmas Gift Book today.

CRISTAL

Modern glass adds chic to any room. Dome book-ends 6½ inches high are a smart gift.

Clear $3.50

Plated $4.00

New illustrated booklet of gifts upon request.

F. PAVEL & CO.

15 W. 37th St. New York

EN CASEROLE

MARMITE CABARET

For service of soup or brioches, yet dished perfect, hot, set, and served to prevent scalding. Sturdily built, oven proof, and oven tested. Modern design. Shining copper stand and protective sheet lamp complete an ideal Christmas gift.

$15.00

Ask for our Booklet

BAYZAR FRANÇAIS

CHARLES R. RUEGGER, Inc. 666 Sixth Avenue New York

Solid Mahogany TIPTABLE®

An Unusual Value at $14.50

A fine quality table, with beautifully carved pie-crust edge. 20½” high, 17½” diameter. A lovely Christmas gift. Express filled.

Write for Booklet G-11

ARLINE T. MACDONALD

8 East 54th Street New York
"DINNER IS SERVED"

- You'll be put in your place by these Monogram Dinner Place Card Matchbooks. Every smart hostess will be using them this winter—and what a Christmas gift—really something new.
- White cover with name frame and monogram in gold or silver.
- Then, in the drawing room you'll want the Silver Monogram Matchbooks. Monogram, the inside cover and match tips, the same color. Choice of colors: red, blue, green and black.
- Silver item—$5.50 for one hundred—$2.75 for fifty. Postage prepaid. Envelope check with order.
- The "Owname" is the only damp-proof matchbook. The striking surface is protected.

OWNAMES PRODUCTS CORP.
GENERAL MOTORS BLDG.
Broadway at 57th St., N. Y.
Circle 7-2240

MODERN SIMPLICITY

- At the top, a slender classic vase with a Greek Key border around the neck. At left is a circumference with very little of the Roses usually found in chintzes. Black, a single vine on a white or black stand that will add a substantial touch to the modern room. Made in China. Blue, blue. Robin, Green, Royal Blue, Yellow and Azure "White.

SANDWICH SERVER

Word is smart for buffet supper service. This stainless, washable, brilliantly finished three and scallop server. 12" across.

Send for full details, price.
SANDWICH SERVER

- With a cleverly designed base holding a beautiful, clear, brown glass, shaped like an old oil-lamp—this quaint little lamp above will fit into the picture very effectively. The base is glass, shaped like an old oil-lamp—the foot, clear, and the bowl-shaped center either amethyst or sapphire blue.
- In wide range of colors. Carlin Forts, Inc., 366 Madison Ave., New York

"PLATEEN"

"CASSEROLE"

Cook in—over the flame or in the oven. Serve in it—lovelier and more modern than silver, a secret-process metal, acid proof, hand-hammered, never needing polish. Use it as fruit bowl or centrepiece.

- 9" wide . . . $9 postpaid
- Folders illustrating other items on request.

REICHARDT
GRAND HAVEN — MICH

"HONEY" CASSEROLE

- Hammared, never needing polish.

GRAND HAVEN — MICH

HOUSE & GARDEN

As an antidote for a severe case of budgetitis the satin comforter above is prescribed. It's guaranteed to produce all the effects of reckless extravagance and the sense of luxury which the patient needs. One of those clever new ankle-planes, that restrain vagabondish comforters from sneaking off the minute your eye is closed, is attached. 72 by 90 inches. Lamb's wool lining. $11.50.

In wide range of colors. Carlin Forts, Inc., 366 Madison Ave., New York

- This new apartment is too minute to include a dressing room; the tiny dressing table and bench above can be set up in a jiffy in the bathroom or in an odd corner near the coat closet, where it will take care of shiny noses and fingers nicely. In fact it's so convenient to have about that it will find a permanent niche for itself holding cleansing creams and tissues and such. The simple design and the resistance of the material of both table and bench to moisture and hard usage make them exceedingly practical. The painted, crackled finish can be had in old-white and all pastel colors. A shell motif decorates the box. $31.75. Lewis & Conner, 6th Ave. at 45th Street, New York

KINTZGARDENS

- A new atight is D.A.R. with a decorative scheme to match, the quaint little lamp above will fit into the picture very effectively. The base is glass, shaped like an old oil-lamp—the foot, clear, and the bowl-shaped center either amethyst or sapphire blue.
- Painted partially white. The shade is cream-colored parchment paper. Tiny sprigs of colorful flowers wrought on the lamps itself and used as a border on the shade suggest its use in a chintz setting. The height over-all is 10 inches. Price, $8.75. Aline T. MacDonald, 8 East 5th Street, New York

- S. MILLS

- Wonderful collection of English Rose China. New assortment basket will be sent on request.

- Hand Infused MOP SEWING BASKET


- LEAD FRIDGE

- GARDEN FURNITURE

- ERLINGS STUDIOS

- Beautiful, functional and repulsive.

- Pottery

- KINTZGARDENS

- GRAND HAVEN — MICH

- FRANK D. NEYER

- 2054 York St. Avenue, Madison, Wisconsin
Around

WHEN guests begin to pop in on Christmas morning the groom will be glad to be able to pull the wine set above out of its tissue wrappings and set it to work serving up its holiday cheer. Conceived by those genius Swedish craftsmen—the color is a new and remarkably true smoke-gray, and the glass has scarcely more body than the vapor itself. The long, thin whiff of a bottle is a fitting companion for the rarest of vintages. The delicate glasses have slender, beaded stems. A set of eight glasses with the bottle is priced at $20. Orrefors Glassware Shop, 155 West 57th Street, New York.

Exquisite Aluminum Serving Trays

This Lovely
CHIPPENDALE SOFA
Custom Built to Order
Direct From the Maker at
Ind. delivery within 100 miles $137.50
Authentic reproduction, quality construction throughout. All hardwood, pure hair filling, down seat, hand-dyed upholstery. Price your choice of five coverings, send for samples of materials.
H. K. GARMIRIAN
201 EAST 67th ST., NEW YORK

FLOWER PRINTS

FLOWER PRINTS

of years 1730 to 1840 make fine CHRISTMAS GIFTS

Price, matted, from $2.00
GORDON DUNTHORNE
2151 California St., Washington, D. C.

For Leisure Moments


Eleanor Beard Inc.

NEW YORK
518 MADISON AVENUE
CHICAGO
700 N. MICHIGAN AVE.
SANTA BARBARA
21 de LA CIEMZA STUDIO
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Red Rascals from Ireland

A legend tells us that after the Creation a gulf opened between Adam and the beasts he had named. Among them stood the dog, gazing wisely at the ever-widening chasm ill, when the separation was all but complete, he leaped the gulf and stood by the man's side. There, with such almighty exceptions, he proved the rule, in his master's hour of need he has stood ever since.

Many good souls have wondered just what breed of dog this was that did the leaping, but I am inclined to believe that it might have been the Irish Terrier, for the early history of this little dog is somewhat mixed. In fact, little is known concerning it. But we do know that the Irish Terrier is a true and distinct breed indigenous to Ireland. No man, it seems, has been able to trace its origin which seems to be lost in antiquity. It has been known in Ireland as long as that country has been an island. At a very remote period is evidenced by old Irish manuscripts mentioning the breed.

Some cling to the theory that the Irish Terrier as he existed in the Emerald Isle before the exhibition had set to work refining the breed was the descendant of the Irish Wolfhound. He could have had no stock for the foundation. Many of the old fables point to a fine old bitch, Spuds, which had the Wolfhound head and outline. Spuds and her kind were descendants of the big, rough, shaggy dogs that the peasants kept for work. Those Irish Terriers were helpful of the splendid character that is attributed to the breed as we know it today. There was a world of love in their expressive brown eyes, their natures were gentle with children and women—in fact, so kind did they appear that strange

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The profile view of Ch. Bawnloy of Cavan suggests the workmanlike conformation so characteristic of the Irish Terrier breed. A. A. McCabe, owner

Red rascals from Ireland

generated by the adventure of Scotch Terriers which were being imported into Ireland as rats, but some local Irish Terrier breeders rescued the breed from utter destruction.

The history of the present Irish Terrier may be said to date from 1875, several dogs having that year been exhibited at Belfast, Ireland. The first Irish Terriers

(Continued on page 20)
Mr. J. H. Schmitt writes, "We were convinced he was a runt. We decided to feed him Fleischmann's Irradiated Dry Yeast. And how he grew! Here is his weight chart, compared with a healthy brother, who received no yeast:

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"The Runt" 10 lbs. 14 lbs. 8 lbs. 2 lbs. 1 lbs. 1 lbs. 1 lbs. 1 lbs.
Brother 10 lbs. 12 lbs. 9 lbs. 5 lbs. 1 lbs. 1 lbs.

"We use Fleischmann's Irradiated Dry Yeast with our dogs; we are asking our customers to include it in the dogs' feed."

Good advice, Mr. Schmitt! Rich in vitamins A, D, B and 25 times more potent in vitamin D than standard cod liver oil, it makes husky animals. And it helps healthy dogs stay healthy.


Red rascals from Ireland

(Continued from page 19)

that were exhibited in England were at the Brighton show in October, 1876. Banshee and Spuds winning first and second. Another prominent dog about thirty-five years ago was Playday, the first uncropped dog ever awarded a prize. One's first acquaintance with this prehistoric breed is apt to be disappointing except to the real dogger terrier man. That is because there is no tawdry flash about them. There is, however, something about them which you learn to like. They grow upon you. They supply the want so often expressed for a smart-looking dog with something in him. There is that about their rough and ready appearance which can only be described as genuinely terrierish or, more emphatically, terrier character. In the history of the Irish Terrier, there is plenty of true Irish Terrier character and looks evidenced by Ch. Wahoo Watchman, owned by the Wahoo Kennels of Mr. and Mrs. W. J. Hoos, Jr.

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Contents for November, 1934

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WHAT'S WHAT IN HOUSE & GARDEN

- Although we usually speak of American Colonial architecture as one style, it is in reality a group of related styles. In this issue Henry Saylor begins a series of articles on the principal types of the Colonial. Each article will be illustrated by a typical house of the type spoken of, designed by an architect especially selected for his knowledge of the style.

- Home remodeling is much discussed these days, and judging by the large number of remodeled houses shown to us there is a great deal of this work going forward. This month we show four interesting remodeling jobs from various parts of the country, and accompany them with an article by Julius Gregory on how to decide whether to remodel or not.

- The well trained keeper of even a little garden must have annual recourse to winter protection for certain of his less robust parishioners. To paraphrase a well worn midsummer plaint of the wilted New Yorker, "It isn't the cold—it's the exposure" that does the damage. Arthur Herrington, who develops this theme on page 48, is one of the country's most experienced horticulturists. We commend his comments to all of you who have lost favorite plants in other winters and still regret your bereavement.

- Everybody is interested in air conditioning, but very few people know the subject thoroughly. Like many other matters that appear complicated, this one can be reduced to simple elements that will tell the facts of why and how so the layman can understand. That's what the article on page 57 does for you.
Each one of Gorham's patterns has its loyal adherents... in tens of thousands of homes... where it is the personal choice over all other designs. Naturally the Gorham pattern which suits your individual taste is the one for you to have. But... it is interesting to study the nine patterns above chosen by the majority of people as their favorites.

What a wealth of richness and beauty! Late Georgian, Gorham's new pattern combining the best of Georgian and early Colonial design... Rose Marie, 1934's outstanding pattern, a charming modern note... Etruscan, oldest authentic motif in sterling... King Albert, praised by royalty... Hunt Club, favorite with American college girls... Fairfax, most popular sterling pattern, everywhere... Chantilly, Dolly Madison, Old French... leading favorites all.

Naturally Gorham offers the greatest selection of sterling patterns in the world. Naturally more people choose Gorham every year. And with Gorham patterns available at practically every good jeweler's... at the cost of ordinary sterling... it is the smart and thrifty thing to have Gorham Sterling in your home.
and a lot of other things.

and education. It has to do with schools and the future development, economics, commerce are only one aspect. Town planning is concerned with streets and shrubs and providing playgrounds. These activities mean town beautification.

That town planning means town beautification is a notion that rather uninformed people have. Many people believe that it is concerned mainly with planting trees and flowers. A great many charming flowers have been obliged to forego, we once more have a mandate for pure silk. A luxury which many of us once had, we have lost.

One of the indications of the better times that lie not around the corner is the awakening demand for pure silk. A luxury which many of us once had, we have lost.

One of the indications of the better times that lie not around the corner is the awakening demand for pure silk. A luxury which many of us once had, we have lost. The liquid sunshine, at which the Malahini scoff until they have experienced it, drifts down in shining drops from some vagrant wisp of cloud or, it seems, from the clear sky: paints a rainbow against the blue, leaves a breath of pleasant coolness, and vanishes as suddenly as it came.

Someone has said that Hawaii, above all spots on the globe, has personality—and these are two of its manifestations.

Town planning. A great many charming but otherwise uninformed people have a notion that town planning means town beautification, that it is concerned mainly with planting trees and shrubs and providing playgrounds. These are only one phase. Town planning is concerned with future development, economics, commerce and education. It has to do with schools and policemen and fire stations and street lighting and a lot of other things.

The return of silk. One of the indications of the better times that lie not around the corner but at our very front doors is the awakening demand for pure silk. A luxury which many of us have been obliged to forego, we once more have a distinct hankering for all silk and a yard wide.

Owne to a Greek urn. Decoration as well as building has gone Greek. Look about you. Classic themes at every turn. Classic-Modern styles in furniture; the perennial Greek key running riot in fabrics and wall papers; gods and goddesses everywhere. Scarce a room these days is without a beautiful Greek deity somewhere in the furnishings, while the latest table-setting shows plates decorated with charming Olympian goddesses designed to accompany flower-wreathed porcelain heads of Hebe and Flora used as a centerpiece.

And crowning all, the urn—that enduring heritage of Hellas. Of wood, of plaster and marble, in silver, glass and china, on textiles and on wall paper—it dominates decoration, forever lovely and forever new!

New faces. Who are these new people who crop up this issue? Henry Sayler, who writes of Dutch Colonial, is editor of Architectural Forum. From 1909 to 1911 he edited House & Garden. Lewis Welsh, who designs the house illustrating the article, is a New York architect, and the drawings were made by the etcher, Louis Rosenberg.

Then comes before and after views of a Chicago apartment. The owner is the decorator. William P. Wachman, C. Paul Jensen whose house was remodeled by the New York architect, William Gehron, is a sculptor of note. Arthur Herrington, who writes on winter plant protection, is a commanding figure in the gardening world, and is business manager of the International Flower Show.

Trailing Petunia. The Petunia is a lovely flower, yet no plant in the garden is more generous with its bloom and none requires so little care. Of late these annuals have been subjected to the hybridizer's skill. We have them single and double, plain and ruffled and in a wide range of colors. There is a Swedish Petunia that looks like a double Pink and smells as fragrant. Now comes word of a Trailing Petunia—Petunia parviflora Jack. Found originally in Mexico and South America, it is being introduced into northern gardens. It sounds like a rock garden gem.

Indestructible Finest. Maybe there are easier ways of finishing a wall, but the palm for ingenuity should go to a Chicago architect who, in writing specifications for the wall finish of a house he was building directed the following: seven coats of whitewash, one coat of condensed milk, one coat of vinegar. It sounds very indestructible.

Heaven for billboards. This notion came about through reading the Koran or some such Oriental Bible. In this a special heavenly prize awaits those who plant roadsides with trees and shrubs beneath which weary pilgrims can rest and refresh themselves. Today such weary pilgrims as the American roadsides see are obliged to rest and refresh themselves in the shadows of billboards. Those who aren't resting flash by these advertisements so speedily that they do not notice what products are touted on them.

Now why shouldn't it be a good idea for some long-headed and altruistic manufacturer, instead of marving the landscape with signboards, to take over a hundred or so sections of barren public highway and plant and maintain the planting? A modest sign could give him credit. Instead of bill-posters he would employ gardeners. Instead of ugliness he would create beauty. He might conceivably attain that award which the Koran says awaits those who do such things.
Colonial architecture's final stand

The Southern Colonial type of house with its high supporting columns and classical pediment was the final expression of American Colonial. After that our architecture drifted into the doldrums of slovenly taste. This example, a chaste expression of rural design, is Sun House, at Silver Mine, Connecticut, the country home of the editor of House & Garden.
KNOW THE REAL DUTCH COLONIAL

First of a series on the significant
styles of Early American architecture

By Henry H. Saylor

YOU CAN, if you wish, build today a house of steel and glass unlike anything the world has ever seen. Possibly very soon you may be able to select it from a catalog and have it delivered and erected in a week. That is, if you want that sort of house. I doubt that you do. A recent survey among this magazine's readers indicated that the majority of those who are intending to build prefer to have one of the types loosely called Colonial.

Does this surprise you? With all this stylization going on about us, giving us streamlined refrigerators, cork furniture, bulbous motor cars and chromium what-have-you's, had you decided that everybody would soon be building for himself a very functional, very stark machine for living?

The evidence is to the effect that people of the home building generation prefer the house types established in this country's early years. Obviously this preference is nothing so simple as the stimulation of pleasant memories—most of us who are reading this today go back in our experience no farther than the era of gas light, certainly not to the whale-oil lamp, the candle dip, the spinning-wheel. We have never known by personal experience the life in a European home.

Partly at least it must be a feeling for the necessity of a background. No matter how fully we may believe in the superiority of the present status of our civilization and the wealth of achievement that surrounds us, we never get very far from the realization that the family of today is, after all, a product of the past. All of its tentacles reach backward, not forward. Like the Oak tree, our roots have a deep and abiding grasp of the lower soil, even though the feeding rootlets are near the surface. Perhaps through some atavistic instinct we know that we are at our best in a setting strongly reminiscent of our origins—just as the Ladyslipper is at its best in the damp leafmold of the woods, not in a modern receptacle of glass or fired clay.

There is also a feeling in the minds of many of us that we move much too fast, letting go of the past and present to grope in an unknown, untried future. In an effort to counteract this—to hold the race more closely to the norm—we turn back and sink our roots even more firmly in the distant past. The electric bulb is too much with us, and we seek again the wood fire and the warming-pan. The walls that surround us, in office, public building, and "model" house are of polished steel, aluminum, micarta, rubber, synthetic compounds of many kinds, and we yearn perhaps unconsciously for the touch of a well-worn panel of pine, and to rest our eyes with the golden tobacco color of its patine.

It is in this mood that the Editor has planned a series of three excursions into earlier days of our domestic architecture. On these excursions we purpose returning to certain high peaks of achievement on the part of our craftsmen builders when America was young, and see what we can bring back with us to the present.

For the first of these peaks we are taking the houses built by the Dutch colonists in Northern New Jersey and Southern New York. For the second, we return to the early houses of New England—structures that stem from the Elizabethans' use of timber construction. And for the third, to the brick mansions built by the Cavaliers in Maryland and Virginia.

There are still other possibilities, of course. If you live in Southern California, you may want to start with the Mediterranean type as having solved in part the demands of your climate. If you live where stone is plentiful and easily worked, you will perhaps base a fresh start on work in which the stonemason had gathered his skill and knowledge over a long period of trial and error—in France or in the English Midlands.

The great point is this: having selected a proper point of departure, we must go on from there, putting all that we have of skill and knowledge and new-found materials to the task of making better houses.

Let me make it unmistakably clear that I am not pleading an archaeological cause; I have no more desire to go back and reproduce the past in architecture than I have to bring back the short clothes, the crinolines, the hoopskirts of epochs gone by and finished. What I am trying to suggest, if you will bear with me, is that we can have our cake and eat it too.

We need not give up the good things of the past in building with the significant improvements of the present.

Moreover, there is no particular reason why we should go primitive. There are few of us, probably, who would deliberately deny ourselves the comforts, the luxuries that the science of building has added to its store, merely for the sake of being literally true to a period. We must have certain things that our ancestors did not possess: bathrooms, equable automatic heat, sanitary wall surfaces, a modern kitchen, the accessories made possible by electric current. The atmosphere of an old Dutch house is a charming possession, but we certainly cannot pay for it the exorbitant price of giving up all these comforts.

With this reservation in mind, then, let us have a look at some of the best examples of the Dutch colonists' building. The Dyckman House on upper Broadway, New York, is one of the best known. A drive through the countryside about Hackensack, N. J., would show many of these houses, large, small, and intermediate in size. The lower corner of New York State, nearby, shows some charming examples, and there are...
others to be found in the western end of Long Island. Too many of them will arouse not only your admiration but your sad regrets over their present state of neglect. There is hardly one of those that would not long ago have been bought and restored but for the complication of our kaleidoscopic neighborhood changes; what was once a secluded farm is now a background for a gas station or a manufacturing center.

Outstanding among several characteristics of the Dutch house is its roof. Usually—though not always—it was a gambrel roof with wide overhang at front and rear. The two planes of the broken slope had a most subtle relationship in both angle and length. You have only to compare almost any one of the old houses with what a speculative builder of today fondly calls a Dutch gambrel roof, to realize how quickly the designer can step across the bonfire line dividing a roof mass of exquisite beauty from one that is utterly commonplace. In addition to the relationship of the short upper slope to the longer lower one, a further subtlety broke the latter into a slight curve or “kick” as it terminated in a broad overhang.

These roofs were for the most part innocent of dormer windows. The main body of the house was not the narrow rectangle that most modern adaptations show, but more nearly square, and the light entering the gable windows was sufficient for the upper rooms. The later attempts to increase the length in the hope of attaining a more pretentious exterior carried the builders outside of the inherent limitations of this type of roof. A growing importance of the bedroom space in our later manner of life, together with a more insistent demand for cross ventilation, brought severe demands upon the architect in his efforts to gain more headroom, more light, and more air, while holding to what beauty he could save from those early roof forms. When you find a so-called Dutch Colonial house with steeply sloping lower roof, long and flat upper portion of the gambrel, and a continuous dormer, starting out at the face of the lower wall, with ends flush with the gable ends, you will see the reductio ad absurdum of the style.

Next in importance to the roof as a characteristic in these early Dutch houses is the fact they were built of a wide variety of materials. Stone—usually a red sandstone—was the common material for the walls of the main portion, but the builders stopped this at the top of the first story, and carried the gable ends up on wood-frame construction. Roofs were of hand-split shingles, gable ends clapboarded or shingled. Chimneys were of brick. And, as if these four wall materials were not enough, the Dutch frequently used stucco as well. I believe there is no other architectural style in which such a variety of materials was accepted as the normal practice. The Dutch builders apparently took delight in seeing how many of the available materials they could use, and they combined these with consummate skill.

Their stone masonry was of a high degree of excellence—it had to be, for good cement-mortar was unknown. They squared their stones up so accurately and smoothly that the walls needed no more bonding of the thin joints than could be had with clay mud. Front walls showed their best craftsmanship; rear walls and those of wings were built less carefully. Their stucco, depending on lime alone, was not particularly durable. It was troweled smooth, never left rough in texture, and what remains to this day has had its many patchings well covered with whitewash.

Inside, the houses seldom showed the sophistication that the New England interior woodwork attained. Arches, both round and elliptical, were well within the capabilities of the carpenters, and they developed all the possibilities of the gauge as a means to decorative trim and mantels. Delft tiles were imported and used sparingly. Otherwise the interiors were extremely simple and unpretentious. The hand-hewn beams of the upper story were often left exposed and sometimes whitewashed.

One more characteristic of the type lies in the fact that a home-maker in those early days usually built a fairly small house as a start and then added and added to it. Ordinarily the wings were covered with a straight-pitch roof instead of the gambrel—or perhaps a mere lean-to was tacked on at the rear or upon an end. These additions were of stone, or brick, or frame, and sometimes a combination of several materials.

And that, very briefly, is (Continued on page 73)
The Dutch Colonial as suited to the present day

Designed for House & Garden by Lewis E. Welsh
Remembering the old home town

ANYONE motorizing through the American countryside, along one of the great arterial highways that fling their tentacles over the land, soon falls into the habit of watching for the next town. A stretch of open meadows, the dim alley through a grove, then the signs of crowded civilization begin again. The solitary farmhouse groups left behind, the road reveals clustered houses, clustered signboards bidding for patronage and soon the inevitable Main Street slows down the car's speed.

Strung like beads on the thread of the road, these small country towns have, at first glance, a sameness. The architecture may change slightly, the materials from which the houses and business buildings are fashioned may differ somewhat in varying localities, yet certain general characteristics are sure to stamp them into a uniform likeness. Go slowly through a dozen or so of these villages, however, and one begins to realize that the only real difference between them is the measure of local pride.

There was a time in old England and on the Continent when local pride actually developed into open warfare between towns. Some traces of that intra-village competition still linger in the invidious remarks the inhabitants of one town make about its nearest neighbor. Today the warfare is reduced to the harmless enthusiasm over baseball games between teams from neighboring villages or to those blatant boasting when the advantages for amusement or culture in one town overtop the meagre opportunities to be found in the next. Towns grow according to the measure of their local pride, and the measure of their local pride is indicated by the interest and generosity of their leading citizens.

SCARCELY a town but displays some mark left on it by a local worthy. Sometimes it is a library, sometimes a social center or an up-to-date swimming pool. Invariably it bears the donor's name. He may have been a local boy who emigrated to the city, made his fortune and, in his declining years a sentimental attachment to his birthplace loosening his purse strings, made this magnificent civic gesture. The town fathers saw that his name was perpetuated by calling the library after him. Many others have been donated by men who never left the town, who stayed there all their lives, built up a business, lived well but thriftily, gave employment to many of the townpeople and in the end remembered them generously. Often the business that brought these men wealth was of the most commonplace character—they manufactured buttons or controlled the lumber output of the region or quarried stone from the bowels of the hills. For a time after Sinclair Lewis's Main Street appeared, the self-appointed sophisticates of this country classed all these small country towns as dreary oases and their inhabitants as Babbitts. The man who was willing to stay in his home town, satisfied with its quiet, commonplace existence was looked upon as a minor type of fool.

Not allured by the swift and sophisticated amusements and life of cities, he was believed to lack ambition. Nevertheless it has been these Babbitts who gave the small town its substantial character. If we study their memorials, we realize that they did not live and labor in vain.

After all, a life is not unworthily lived if its sustenance has come even from making buttons in a small town, if its pleasures have been simple and its luxuries occasional and if, through the years and at the end of it, a mark of public service and of interest in public welfare is left behind. Far better that life than losing one's identity in a teeming city and going out at the end without mark or memorial. The small town worthy knows—and he has amply proved the contention in thousands of American villages—that the good one does need not be interred with one's bones.

IT WOULD probably be beneficial for him and the country in general if every native son were required once a year to go back to his old home town. The changes he would observe might shock him—or the contrary. For, in the last analysis, a broad cement Main Street—If the trees are left growing—may not be as picturesque as the old town dirt road—a sea of mud in spring or a dust storm in summer, but it undeniably spells progress. A local movie, an inn modernized for a more demanding trade, well-equipped garages, houses better painted and gardens flourishing, more cars on Main Street, chain stores offering a wider and better assortment of merchandise—by these steps does the small town advance. Yet the churches are still there—and congregations still drift into them of Sundays and Wednesday nights. And the outlying meadows still show their lush green in Spring and Autumn, and the far hills rim the horizon as they have these thousands of years. The old river still worms its way down the hills and across the fields. Golden Rod and Michaelmas Daisies still grow along the roadside. For all the apparent material progress, Nature continues to follow her old way.

If the returning native is saddened by the modernizing of his old home town, let him seek out his favorite country byways. Resting there awhile, touching those spots rich in association, he will rise refreshed and strengthened. Like as not, from those contacts will stir into life forgotten sentiments of local pride, and a quickening plan to find substantial expression for it—a library...a playground...a club house...a little museum...his name carved above the door... At least that would show, though he had been long away from it, his heart was still in his old home town.

Perhaps by just pulsations of sentiment have those public memorials, found in thousands of small American towns, come into being. For whether he remains in that town all his days or returns to it only at long intervals, the native son is quickly moved by sentiment. The distinguishing mark of the Babbiit is that he has a heart.

—RICHARDSON WRIGHT.
The Greek Revival residence of Mrs. Herbert F. French at Braintree, Massachusetts, is a noble example of an architecture popular a century ago. The stately colonnade stands well back from the street behind a sweep of lawn. In modernizing this house, the architect, John Edward Kelley, found the structure so perfect that most of his work was confined to the inside.

New England keeps up her Greek
Inside and out

Grecian temple

As in most houses of this period, the rooms are large, many of them square, and the exterior walls are double studded and about twelve inches thick, allowing for recessed windows and shutters. Originally double drawing rooms extended across the front of the house. These have been thrown into one spacious apartment. The front windows, which extend to the floor, run up into the walls when it is wished to use them as exits to the colonnade terrace. The windows are curtained simply in casement fashion, in order not to conceal beauty of frames.
In its first incarnation the upper rooms of the carriage house wing served for slave quarters. This has now been converted into a modern garage. The East entrance is marked by a classical portico flanked with shrubbery. In common with most houses of this type, a hallway entered at either end crosses the structure midway. Leading from this hall is the dining room which has painted scenic walls above a paneled wainscot. On the other side is the living room, which now occupies front of house. Re- cessed space beneath window seats covers modern heating.
Old-World furniture and treasures provide sympathetic settings in the New York home of a musician.
Rarely is an environment so sympathetically planned to harbor its principal activity as is the case in the house of Mr. and Mrs. Samuel L. Barlow on Gramercy Square, New York. One of Mr. Barlow's chief interests lies in music; his house is noted as a gathering place for music lovers, and here, in the setting of its lovely paneled drawing room, are held many delightful musicales. Mrs. Barlow is Ernesta Beaux, the decorator.

From a country château in the north of France came the beautiful boiseries which panels the drawing room illustrated in the painting by Pierre Brissaud opposite. This has not been repainted and the woodwork seems to impart to the music a mellow tone quality like that produced by a Stradivarius. Tapestries, which are family heirlooms, adorn one side of the room and the furniture includes many interesting period pieces.

Over the desk in the library, which is illustrated in the painting shown at the right, hangs a portrait of Joel Barlow by Robert Fulton, while at the opposite end of the room is a companion portrait of his wife. In addition to its many rare books, this room contains a fine collection of Lowestoft China made for a Barlow in the 18th Century. This is displayed on recessed shelves next to the bookcases on either side of the fireplace.


Above is a man's modern bed designed by Donald Deskey, with smart beige percale sheets decorated with brown stripes and monograms: Mosse. Below, white quilted satin bed, pink crêpe de Chine sheets trimmed with Milan point lace; pink quilted satin comforter: Carlin Comforts. Beige North Star blanket: McCutcheon.

Decorations are embroideries on children's Wamsutta sheets, by French nuns after designs by Marjorie Dunton. Each pattern—stork, owls, or good children going to bed—is in white on border of sheet. Blankets, left, above, Chabland loose-knit throw: McGibbon; North Star striped weave: Altman; St. Mary's two-tone: McGibbon. Right, Kenwood "Frost" mixture: McCutcheon; Esmond reversible; St. Mary's three-toned border: Altman.
An apartment built twenty years ago is transformed by clever remodeling.

How intelligent remodeling can transform an apartment built twenty years ago is aptly illustrated by the before and after views shown on these pages. The hall (left) was modernized with a smart color scheme of dove gray walls, white woodwork and black linoleum floor inlaid in yellow. Chairs are Mandarin red. At the far left is the dressing room which opens off the bedroom shown opposite. Walls, red and white floral paper, upholstery, rough white fabric, welted in red leather, flooring, black carpet. The Chicago home of William P. Wadsworth, who is also decorator.

In the dining room, the French doors, paneling and lighting fixtures were removed. This opening is now a square plaster arch flanked by low partitions containing book niches. Ceiling was dropped to conceal an oval lighting effect, and the back wall was brought out to create a niche. Walls are slate blue, woodwork white, ceiling gray. A Chinese portrait suggested color for red chair coverings. Yellow curtains, black linoleum floor with gray carpet complete the scheme.
The left window in the original bedroom (see below) was closed up and this wall was built forward to make a recess above the bed. Bed and night table are built-in to form an integral part of this wall. The background is white with woodwork painted a softened vermilion shade and metal moldings have been used as decorative trim. White lacquer furniture trimmed in red, and vermilion curtains embroidered in white are dramatic notes seen against the black carpet.

Bookcases, upper mantel structure and lighting fixtures were removed in the living room and a black wooden mantel with white columns was installed. At the top is a Venetian blind arrangement to permit lighting of mirror panel. Woodwork is white, walls slate blue and floor black linoleum with a two-tone gray rug. Curtains and sofa covering are rough-textured yellow materials; other furniture is in Mandarin red and blue, white and yellow plaid.
A handy check list for remodelers

With an introduction that stresses the need for a cautious approach. By Julius Gregory

The romance in the lives of many a family seems to reach one of its highest points in the achievement of buying an old place and making it livable. Some people have the idea so deeply rooted that nothing else will satisfy their craving. They are the pioneers by natural instinct, and what a wonderful time they have searching the countryside over for their ideal old house and then changing it back into the spirit in which it was first conceived. It is all joy, if they go about it the right way; otherwise the possibilities of pain are almost too numerous to mention.

Stop, look and listen signs are placed at railroad crossings to warn the unwary of possible disaster. Those who consider the problem of buying an old house, also should stop, look and listen, before spending money for something which, to make it a decent place in which to live, may cost more than can be afforded. There is an allurement about the alteration of an old building that seems to lead on to an extravagance which is not found in the planning and building of a new house. A mania like that of the collector of antiques graphites one to the extent that he does not seem to be able to resist its thrill. From being planned as a simple alteration, it becomes a struggle to make the house a perfect example of its kind. And so, besides the care that should be taken to heed all warnings before buying, one should be alert to keep enthusiasm from overcoming common sense.

Aside from the land, the cost of which can easily be checked, the actual and definite amount of work required to restore and add to an old house should be ascertained as completely as possible before making the purchase. There does not exist the layman who should attempt to do it all himself. If he has the hardihood to try, let him be as thorough as possible, he is still liable to fool himself. Rather than take chances, in consideration of the investment involved, he should employ an architect, not only to make a survey of the probable changes and ultimate costs, but to make sketch plans and elevations which can be given to contractors for estimating. With this information at hand, he will know very nearly what he is up against and can make the decision with a clear conscience.

There is, however, certain general information about construction which one would do well to know. It's all right to have an architect on hand when the right place has been found, but not entirely practical to go through the performance of making sketches with every house which gives a slight thrill. The first thing to do is inspect a house from the standpoint of how it could be used by one's own family. Study the building from the angle of plan and its relation to requirements, bearing in mind that it is always easier to make additions to a house than radical alterations within. A consideration of the soundness of a structure may be taken up in a general way without one's being led to wrong conclusions. As with all things, a little knowledge may be worse than none, but as it happens that most of us have lived in houses before, it should not be difficult to learn a few of the things to look for in a house.

Very old houses generally have poor foundations which may be thick but are often found without much mortar or any feetings. Likewise, the old chimneys usually consist of more stone or brick than adequate flues. A condition of cracked plaster may mean new lath and plaster. If, in one's scheme of alterations, it is found that the old chimneys must be replaced, the foundations need rebuilding and new plastering is necessary, right there is the time to be careful, because the indications are bad. One had better muster up his courage and throttle some of his sentiment, unless he is prepared to pay extra for that emotion. And this applies to any house of whatever vintage. The same conclusion usually is that a new foundation, chimneys and plaster might better go into a new house.

An outline of the things to look for begins with the masonry: foundations, chimneys and plastering, and such brick or stone walls as may be found. Then, there is the wood framing, sills, floor beams, partitions and roof construction. Doors, sash, trim and floors come next, and exterior finish follows. Painting has to be done anyway, as usually does electric work, heating, plumbing and some sort of sewerage disposal.

If a house seems to meet the requirements of plan so that it may be changed or added to in a practical way, then one may begin to look at the structure. If the floors are fairly level, the windows and doors not altogether out of plumb, the roof has not too much of a charming sway, and the stairs are solid, the prospects are good and a further inspection may be undertaken with some feeling of confidence.

Old cellars are usually damp, with the result that the sills, floor beams and ends of the posts are often in bad shape. It is customary to invoke the good old knife test at this stage, which consists of poking the blade of a jack knife into a beam, then trying to rotate the knife. If it turns easily, the wood is pretty far gone; anyway, it is distinctly under suspicion. The man who goes around digging into beams with his knife and jumping up and down on the floors to test their rigidity and strength qualities immediately as an expert. The effect is very good for one's confidence and is distinctly impressive to whoever may be observing you.

As for the roof, the majority of old houses require a certain amount of stiffening of the rafters. Often in the plan of alteration the attic is to be made into rooms, which usually means new attic floor beams and in turn means new plastering on the ceiling of the second floor. One might as well then change the partitions around on the second floor because there will have to be new plastering anyway.

Anyone can tell whether new boarding or shingles are required, or whether a new roof has to be applied. He can also make up his mind as to how good a house is in general. As for plumbing, heating and electric work, no one can make much of an estimate without having plans before him. Plans and protections are the key words for those who would alter an old house. However much a man may think he knows, he is only guessing when he tries to work without a definite, well-thought-out scheme. The anguish of paying more than was anticipated takes all the joy out of a job, all the fun that would be had if it was known beforehand exactly what was going to be done and how much it would cost. There is nothing more delightful and interesting than the changing of an interesting old house into the mould of your longings. If you try to break the rules and beat the game, you are (Continued on page 77)
Restoration starts a Cape Cod cottage on its third century

The Grey Goose, week-end home of Corinne V. Loomis at Duxbury, Massachusetts, dates back to 1697 and is a prime example of a Cape Cod cottage. In restoring, a great deal of the original fabric was used by her work, the owner was ably seconded by a local craftsman-builder, Francis Swift, who also built some of the furniture styled on lines of historic precedent to meet modern living requirements.
The Grey Goose at Duxbury adapted
to the ways of Cape Cod week-ends
The book-room woodwork is leaf green, antiqued with burnt umber, and the walls are painted cream. The curtains are seersucker striped with green, orange, red and blue. The rug is a tawny Oriental. Grey geese fly across the firescreen.

A downstairs bedroom is painted antique cream, and its walls are papered with pastoral scenes. Serpentine bookshelves are fitted in and the paneling conceals plenty of closet space. Old H- and L-hinges are to be found throughout the house. The paneling in the book-room was disclosed only after several generations of wall paper had been peeled off. Like many of the houses of this era and in this locality, the plaster has been made from oyster-shells and the wood is pine.

The summer living room, made from an old shed, is open to the ridge pole. Tawny primitive pine furniture, aged natural wood pegged together, a great chimney and bake oven and curtain fabrics of striped gingham are its features.

H-Hinges and oyster shell plaster  
knotty pine and lines out of plumb
Brick veneer changes a General Grant house into stately Georgian.
Because local land and house values warranted such extensive alterations, J. Brooks B. Parker took this roomy product of the General Grant era at Strafford, Pennsylvania, and transformed it into a Georgian home. W. Pope Barney and Roy W. Banwell, architects, assisted in the operation.

The inside changes included modern plumbing, refrigerating and cooking appointments and a new heating plant with air-conditioning. The alterations paid well—the total value of the improved property now is over twice the land value alone—and the owner still has his original home.

Save for removing excrescences and modernizing the service, the room arrangement remains about the same. Inside, golden oak woodwork was either removed or painted. Outside, the walls were covered with a brick veneer applied over steel mesh. Many existing window and door frames were used.

As the house offered plenty of space without putting bedrooms in the attic, that area was set aside for storage, and the dormers replaced by smaller windows. Other meaningless ornament and projections were lopped off, together with porches that shadowed rooms. Terraces took their place.
Alterations to the house of C. Paul Jennewein, Larchmont, New York, consisted in stuccoing the clapboard walls, adding shutters, a new entrance portico and lattice on the front to accent horizontal lines. An old open rear porch was replaced by an extension that provided a high-ceiled living room, and a new bedroom, sleeping porch and bath on the second floor.

The woodwork in the living room is knotty pine, and the walls are finished in hand-troweled plaster. The fireplace end is paneled into niches to hold examples of the owner's statuary. Jacobean and Italian furniture is used. In the dining room the paneling is vertical. William Gehron was architect of the alterations and Michael Rapuano the landscape architect.
A sheathing of stucco hides an old clapboarded house.
A great plant mortality occurred in many gardens as a result of the extremely cold winter of 1933-34. This sort of thing has happened before and will doubtless occur again, which makes timely a consideration of preventive or remedial measures. There will probably be considerable protective activity in some gardens before the coming winter, some of which may be ill advised or even excessive. It is too seldom realized that death from extreme cold may be minimized and often prevented by clear thinking and suitable action.

Our failures in winter protection are often due to the fact that we have tried to meet conditions in the air above, and given no thought to related conditions in the earth beneath and around the plants we sought to protect. After all, what constitutes hardiness in plants? It is not alone the ability to endure low temperatures, but also to survive the varying degrees of alternating cold and warmth throughout the dormant season plus the presence or absence of snowfall or rain.

A lady once asked me the reason why certain hardy perennials in her garden in Maine were really hardy and always survived the winter, yet in her New Jersey garden there were often many deaths of the same species. The winter conditions furnish the answer. In Maine usually the first real snowfall remains and more snow is added to it so that the plants sleep beneath a permanent winter snow blanket of varying depth. If you would appreciate the kind of protection these plants have, remember that when the air is at zero on top of the snow a thermometer placed on the ground beneath the snow will register about thirty degrees above zero. Contrast this with the prevailing conditions in the garden during an average New Jersey winter with its snow, rain, thaw and penetrating frost without snow protection. The explanation is obvious.

I am convinced that an insufficiency of moisture at the roots is highly detrimental to Evergreens during the winter season and a contributing factor to winter injury. For example, consider a fine specimen Boxwood with its dense leafage which sheds most of the rainfall upon the ground beyond the spread of the branches. Only a meager amount of the actual rainfall is available for absorption by an immense root system lying mostly beneath the branches. Then we often have some very dry fall seasons with a deficiency of rainfall and winter comes with penetrating frost converting an inadequate supply of essential water into ice, thus making it absolutely unavailable. The colder the winter, the greater the hardship we compel our plants to endure. If the plants were thoroughly saturated with water at the root in late October and November and then mulched with leaves or any material that would keep out the frost so the soil moisture remained available for absorption, nothing more salutary could be done to prepare them to meet any degree of cold in the oncoming winter. The overhead coverings of burlap or boards often used are admirable to the extent that they temper the wind and furnish shade which is most essential from January to late in March, unless you have provided ample soil moisture you have handicapped your plants adversely from the moment severe cold sets in, early or late. (Continued on page 84)
DEAD LEAVES FOR RHODODENDRONS

SMALL TENDER TREE OR SHRUB

SNOW BREAKAGE PROTECTION
Three famous furniture styles

The first charts of this series, shown in September, gave the characteristics of what are generally considered the earliest historical styles of furniture, those of 16th Century England, and followed with those of the 17th Century. The reign of William and Mary, which closed the 17th Century, began the movement away from Mediceanism and the rather austere Elizabethan and Jacobean forms, toward more comfort in furniture.

With the accession to the English throne of Queen Anne, in 1702, began the glorious period of English furniture design. In Anne's own short time furniture gained a new delicacy, greater elaboration of carved detail, and mahogany came into use. New ideas of what represented home comfort exercised a real influence on furniture design, particularly on seating furniture.

The Queen Anne style, however, was merely an introduction to the richness that was to follow. Then came the great Georges III period, a courtly era of notable architecture and decoration. This century gave us, among the many, the Adam Brothers, Chippendale, Hepplewhite and Sheraton. Furniture design and the decoration of interiors became a real art and talented designers and artists engaged in it.

Thomas Chippendale was a cabinet-maker, and the son of a cabinet-maker. His claim to fame rests more on elaborating and adding new grace to current styles and forms, than on original design. A master-carver, he took advantage of every opportunity to ornament his pieces with elaborately carved detail. It is probably this tendency that led him to draw on Chinese art for precedent. Chinese pagoda motifs and Chinese fretwork gave him the utmost chance to indulge his taste for the ornate.

The brothers Adam exerted the most important influence on 18th Century furniture and decoration. Primarily architects, their interior work and designs for furniture were definitely architectural. They were Classicists and followed in the Renaissance trail of Sir Christopher Wren and Vanbrugh. Their rooms were of noble proportions, and cornices, pediments, columns and pilasters decorated interiors as well as exteriors. They not only designed the houses but the decorations and furnishing, down to the most trivial pieces, in fact. About them they gathered the leading artists of the day. Chippendale and Hepplewhite executed many commissions for them. Wedgwood occasionally made plaques to embellish some of their cabinet work. Much of Angelica Kauffmann's most celebrated work was done in decorative panels under the Adams' direction.

Like so many of the famous in 18th Century England, the Adams were Scotch. Robert, the most important of the brothers, graduated from the University of Edinburgh, and then spent some years in Italy continuing his architectural studies. Here he gained his love for the Classic. James Adam was Robert's collaborator, and although there were two other brothers, John and William, also architects, the family claim for fame rests on the former two. Both served a period as King's Architect. James succeeding to the post on his brother's resignation.

By Emily Helen Butterfield

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**QUEEN ANNE - 1702-1714**

<table>
<thead>
<tr>
<th>TABLES</th>
<th>CHAIRS</th>
<th>SETTEES AND SOFAS</th>
<th>CUPBOARDS ETC.</th>
<th>MIRRORS</th>
</tr>
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<tbody>
<tr>
<td>SHEAP</td>
<td>COLOR</td>
<td>MATERIAL</td>
<td>LEGS</td>
<td>DECORATION</td>
</tr>
<tr>
<td>Varied forms, round and oblong or oval.</td>
<td>Rich tones of the wood emphasized.</td>
<td>Hard woods, mahogany, walnut.</td>
<td>Cabriole legs.</td>
<td>Shell design evident also in arm and back posts, festoons of flowers or fruits sometimes in evidence.</td>
</tr>
<tr>
<td>Two or three chair backs in series. Have arms and several pairs of legs.</td>
<td>As chairs.</td>
<td>Of various woods upholstered in various sorts of fabrics, needle craft, crewel work, etc.</td>
<td>Similar to chairs, six or eight in number.</td>
<td>Like the chairs.</td>
</tr>
<tr>
<td>Shelves on high legs or one or two chests reaching close to the floor and then on squat legs. Welsh dressers.</td>
<td>Various tones. Pine and similar material was used in this period, sometimes painted and lacquered.</td>
<td>Like the chairs.</td>
<td>Garlands, wreaths, curves with scallopa.</td>
<td>Embroideries and tassels becoming evident.</td>
</tr>
<tr>
<td>General form following contours of chair tops, etc. Frames flat of gilt and blue glass as well as of wood.</td>
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<thead>
<tr>
<th>TABLES</th>
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<tbody>
<tr>
<td>SHAPE</td>
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<tr>
<td>CHAIRS</td>
</tr>
<tr>
<td>SOFAS</td>
</tr>
<tr>
<td>COMModes</td>
</tr>
<tr>
<td>SECRETARIES, BUREAUS, DESKS AND OTHER WALL PIECES</td>
</tr>
<tr>
<td>MIRRORS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHIPPENDALE • 1740 - 1780</th>
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<tbody>
<tr>
<td>TABLES</td>
</tr>
<tr>
<td>SHAPE</td>
</tr>
<tr>
<td>Square and round, variations during the various periods of his work.</td>
</tr>
<tr>
<td>Chairs work backs in various combinations. Arms curve up and back drops front of chair and then almost horizontal to chair back. Back of chairs sometimes curved.</td>
</tr>
<tr>
<td>SETTEES</td>
</tr>
<tr>
<td>CUPBOARDS, DESKS AND STANDARD PIECES</td>
</tr>
<tr>
<td>SCREENS, CLOCKS AND SMALL ACCESSORIES</td>
</tr>
</tbody>
</table>
When Autumn comes rock gardeners

Perhaps the pleasantest season of the year to the rock gardener is seed-buying time in the Autumn. The laziness of muscle and of mind that follows upon strenuous effort exerted during the heat of Summer induces a comfortable apathy by mid-Autumn, and sitting at the sunny end of the veranda (how good it is to be able once more to enjoy the sun!) and turning the pages of the seed catalogs seem the most innocent and altogether delightful way of spending a well-earned leisure. Then if ever we dream dreams and see visions and as the gentle Indian Summer sun beguiles us we moisten the end of our pencil and happily mark this and that and then dispatch the prodigious list in the utmost serenity and confidence. Ahead of us stretches the Winter, cold, shut-in and irresponsible. We have merely to order anything that fancy suggests and to intrust the contents of the little packets when they arrive to the coldframes and then retire indoors for at least four months.

Impossible to realize that from those stingy little pinches of fluff or grains or whatever will arise with the first warm days literally thousands of young all clamoring for attention—for watering, airing, thinning, shading, transplanting, weeding, feeding. Impossible now to call to mind how desperate was our state last Spring when confronted with those staggering hordes of babies all wanting drinks at the same time or something else at different times. Impossible to remember that in our frantic efforts to do right by all our offspring, or upspring, we cast more than one kindly thought toward such seeds as failed to come up, or which came up in very limited numbers and so reduced our labors by so much, or that we were able to contemplate without rancour Nature's efforts to kill off by carefully selected scourges such as did come up. Impossible now to feel anything but the deliciousness of the sun and the excitement of choice among such treasures.

Now there is a safe and sane way to buy seed in the Autumn but it is not likely that any rock gardener will heed this warning. It is quite certain that having voiced it I shall not
heed it myself. For when did enthusiasm and moderation ever make compatible companions? But as surely as ever inspired in a Victorian Sunday school book we shall pay for our excesses in tears or in whatever emotional coin we are wont to use to expiate such sins. The wise thing to do, and do quickly, is to remove from the sunny end of the veranda to some less pleasant locality, there to sit down and recapitulate our last Spring’s failures and our discouragement. And then remake the seed list in the light of cold reason. To order only what we can care for easily and bring to maturity, allowing for a reasonable number of failures and casualties. Such a course would save us much suffering in the coming Spring and Summer, but on the other hand would cost us much exquisite pleasure here and now.

I once heard of a lady (be she myth or reckless flesh and blood I do not know) who in the flush of her enthusiasm as a beginning rock gardener planted a thousand packets of seed. History and legend are alike silent as to what became of them or of her, but I am sure she had a splendid time while it lasted. I had a gorgeous time the autumn I sowed a hundred and fifty packages of seed, each containing a different species of alpine. But the spring found my facilities and my ability sorely taxed when it came to caring for the resulting seedlings. For even if one has much glass and many gardeners—those twin splendors of the very rich—one would be put to it to meet the requirements of so many different personalities, to cater intelligently in a single season to the widely differing needs and tastes of so many individuals.

In surveying the results of 1932’s seeding I shall recount only the successes, cannily repressing mention of casualty and carnage. Of course in any experimental seed planting a number of the survivors will ultimately be discarded for one reason or another. Some will prove rampant and weedy, others unattractive or unsuitable in size. It is not worth while to retain any of these. We’ve had our fun, now let us be sensible, for the rock gardener’s space is (Continued on page 78)
THANKSGIVING DINNER 1854

<table>
<thead>
<tr>
<th>Course</th>
<th>Condiments</th>
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<tbody>
<tr>
<td>Oysters on Half Shell</td>
<td>Cream of Chicken Soup</td>
</tr>
<tr>
<td>Celery</td>
<td>Radishes</td>
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<tr>
<td>Roast Turkey</td>
<td>Cranberry Sauce</td>
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<tr>
<td>Boiled Turkey</td>
<td>White Sauce</td>
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<tr>
<td>Suckling Pig</td>
<td>Apple Sauce</td>
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<tr>
<td>Sweet Potatoes</td>
<td>Baked Squash</td>
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<tr>
<td>Mashed Potatoes</td>
<td>Fried Sausage</td>
</tr>
<tr>
<td>Pumpkin Pie</td>
<td>Cheese</td>
</tr>
<tr>
<td>Ice Cream</td>
<td>Black Walnut Cake</td>
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<tr>
<td>Fruit</td>
<td>Nuts</td>
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<tr>
<td>Coffee</td>
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A TRADITIONAL feast at the end of harvest time is not confined solely to this country with our Thanksgiving. In England, a similar feast is called the Harvest Home, in Scotland it is the Mill Supper, and in France it is the Regal. All of these institutions center around a stuffing process quite similar to that which our own Pilgrims began in 1621. Over a hundred years later Thanksgiving was still a day of gourmandizing, as may be noted from the menu above, found in an old cook book.

Today people expect the traditional turkey and fixings, but it is possible to lean a bit more to the gourmet side, and modify the 1834 menu without jeopardizing the traditional aspect. Toward this end I have made up the two menus on the opposite page, both derived from the dinner of a hundred years ago, but having a French touch, wherever possible, by way of slight variation.

With the first menu the meal is begun by serving caviar very cold in a glass bowl set inside a larger glass bowl filled with shaved ice. A plate of hot, dry toast is passed first, then the caviar and then a tray with five glass bowls containing, respectively, the chopped whites of hard-boiled eggs, yolks that have been put through a sieve, chopped onion, chopped parsley and quartered lemons. Chilled Chablis is served with this course.

The next course consists of boiled hen turkey with butter sauce, the recipe for which is given later. Plain boiled potatoes scooped into little balls, and hot turkey broth in cups. The wine is St. Emilion served at room temperature.

The third course consists of stuffed roast suckling pig with apple sauce and horse-radish sauce, recipes for all of which are given later. With this goes a good Côte d’Or Burgundy at room temperature.

Next comes a mixed green salad with French dressing. No wine.

For dessert, vanilla ice cream and black walnut cake. Kirsch in a miniature bulb-thin carafe is served immediately after the ice cream. Each guest pours a bit over his cream.

After dessert come the mendiants: cracked, mixed nuts, table raisins, and dried figs.

Last of all, good hot coffee and a fine liqueur, or choice of liqueurs.

The second suggested Thanksgiving dinner begins with oysters (6 or 8) served in a bed of chopped ice. The pepper-mill, horse-radish and catsup are then passed about.

For the second course, cream of chicken soup is accompanied by crisp celery, radishes and ripe olives. Soup recipe is given later.

Next comes roast turkey, sweet potato pudding and cranberry sauce—recipes for all of which follow. With this course goes a rich red Rhone wine served at room temperature.

The salad is watercress with thinly sliced beets and a French dressing made with lemon juice.

For dessert, a pumpkin pudding served with kirsch and cream and little Scotch cakes, instead of the usual pumpkin pie. Recipes given.

Finally, walnuts and port wine—the best of each obtainable. Lightly cracked nuts are now served in a silver bowl. Then comes plenty of steaming hot, strong black coffee.
BOILED TURKEY, BUTTER SAUCE

Choose a hen turkey weighing not more than 10 lbs. Have the butcher draw the sinews from the legs. Clean the bird well and tie securely so it will not fall apart while boiling. Place in a large pot, add 4 carrots, peeled and cut up, 3 small white onions, 6 stalks of celery, 2 white leeks, some parsley, a pinch of thyme, half a bay leaf and a small slice of good salt pork. Cover with warm (not hot) water and let come to a boil slowly. Skim carefully and let simmer about two and a half hours, or until quite tender but not falling apart. Remove bird carefully to a platter. Strain the juice and remove all the grease, but work quickly as the turkey shouldn't be out of its juice long enough to dry. Put into a clean pot and pour the broth back on it until ready to serve.

In the meantime, clarify \( \frac{1}{2} \) lb. of butter by melting slowly. Skim any foam that rises to the surface, let stand a minute, then pour off the clear part, being careful not to take any of the milky sediment. Put the clarified butter in a saucepan and add the grated rind of 2 lemons, a dash of nutmeg, salt and pepper and a \( \frac{1}{4} \) inch of flour. Heat, and when ready to serve add 2 tablespoons of chopped chives.

When ready to serve the turkey, put it on the fire to heat in its broth. When it is boiling hot, put the turkey upon a large platter, remove as much of the skin as possible and then decorate with large bunches of parsley. Pour a spoonful or so of broth over it and send it to the table to be carved. Pour the rest of the hot bouillon into cups and serve it to be sipped while eating the turkey. Pass the hot sauce at the same time as the bowl of potato balls.

ROAST SUCKLING PIG WITH CHESTNUT STUFFING

Clean thoroughly a young suckling pig; salt lightly and sprinkle the inside with three tablespoons of brandy. Stuff with the following dressing.

Wash and pick over \( \frac{1}{2} \) lb. of barley. Melt 2 tablespoons of butter and brown lightly in it 4 small white onions chopped fine, then add the barley, stir well and add 3 cups of veal, chicken or turkey broth. Season to taste with salt and pepper and cook in a slow oven for two hours. In the meantime, with a sharp knife make an incision in about 40 chestnuts and put them into some smoking fat for a few seconds, then remove and peel off the inner and outer shells. Now boil in some chicken, veal or turkey broth (Continued on page 72)
For this we labor at Autumn planting

The life story of the Daffodil is no less closely bound by the gentleness of Spring than by the harsh rigors of Winter. We may not know why that strange brown thing we call the bulb welcomes frozen ground and sunless weeks of preparation—why should we? Enough that we accept the fact as a sound horticultural precept to be practiced as well as preached.


What you have wanted to know about air conditioning

By Godfrey Ernst

Air conditioning is so new that the term is often used as a catch word to which all sorts of virtues are attributed. Let us analyze the subject so that we may fully understand its simple principles, and so be better able to discuss it and fit it into our daily life.

"Any time anything is done to air, it is "conditioned". Such conditioning may be done by changing the temperature, either up or down (heating or cooling), by changing the amount of water in the air, which may be either humidification (adding water) or dehumidification (taking water out), by cleaning the air, either by washing or passing it through a filtering material or by ventilation and circulation.

These four methods vary in importance according to the locality and time of year. For instance, experiments made over the period of a year recently in Southern Illinois show that in a temperate climate heating was needed 241 days, humidification 181 days, and cooling 19 days. Of course ventilation and circulation are needed all year round.

As we vary from the temperate climate in which these tests were made, we find that the requirements of air conditioning vary likewise. Obviously the man in Louisiana will be more concerned with cooling and dehumidification than will the man in Canada. And the man in a manufacturing center will find more need for air cleaning than will the man in the country. So, in discussing air conditioning it is necessary, first, to find out what we want it to do for us, according to our climate and conditions of locality, then to consider equipment that will primarily meet our most usual needs, and, finally, our more infrequent needs.

Take heating. To most of us that is the prime consideration. In many sections a simple fireplace is all that is necessary. As a matter of fact, not so very long ago our ancestors had no other means of heating. For cooling, until comparatively recent times we had to depend on open windows, then electric fans came along, but both these methods have little efficiency when compared with cooling equipment now available.

The trouble with air conditioning confined to heating is that ordinary heating takes cold air and raises the temperature without adding moisture. As a consequence, the air becomes excessively dry, for the warmer the air the greater the amount of moisture necessary for comfort. Of course, too much moisture is uncomfortable, but automatic controls will take care of that. Dry-heated air seeks to pull moisture from our bodies, our furniture, the very structure of the house itself. Consequently complications suffer, and doors, windows and floor-boards shrink. Since but little fresh air enters in winter, germs multiply and we find an increase in respiratory diseases, which indicates that cleaning the air tends to prevent colds and has a generally beneficial influence on health.

Obviously, for most of us the prime consideration is heating, next humidification, then cleaning, and finally cooling. Given the proper amount of moisture in the air, not only are we more comfortable but our houses can be heated to a lower temperature without our feeling cold. If the air is excessively dry, even a temperature as high as eighty degrees can give a chilly feeling.

There are three principle types of equipment for heating and humidification, which can also be used for cleaning. The first is the direct-fired duct system, which is the old-fashioned warm-air furnace with a fan that forces the air through ducts. Air is circulated through the house and comes back to the heating plant for treatment. Second is the split system, which is a combination warm air and hot water or steam system. This makes use of both ducts and pipes, radiators being used for servant's quarters, etc., which it may not be desired to condition completely. The third is the unit system, in which a unit conditioner is installed. By this system either remote or unit conditioning is possible. That is, one plant may take care of all requirements, or there may be several plants in various parts of the house, as required, each plant taking care of one or more phases of the air conditioning.

Another type of heating, called "panel heating," is little used in this country. In this method, hot water coils are embedded in the plaster walls which radiate heat out into the room. There are various experimental variations of this principle.

With humidified air it is important that the equipment be provided with an adequate set of controls, for excessive humidification will not only result in discomfort, but may also ruin curtains and decorations. In general, when the inside humidity is at 40% of saturation, and the outside temperature at 35 degrees, moisture will begin to condense on the inside of the windows and run down—the house will "sweat". The colder it gets outside, the more moisture will condense and run down walls and windows. It is therefore important to see that the equipment installed has proper controls, so this unfortunate condition may be prevented. People who have experienced dissatisfaction with humidification are those who have purchased equipment in which the manufacturing cost has been kept down by elimination of these necessary controls, which act automatically in the same manner as a thermostat does with the heating equipment. Double or storm sash and adequate insulation are also often very important factors in this connection.

When we add cleaning of air to heating, or heating and humidification, the air, of necessity, must be circulated. There are individual units that will circulate, clean and humidify air for one room. Other more elaborate apparatus installed as part of the heating equipment will heat, clean and humidify the air of the entire house. Of course this latter type of equipment presupposes ducts through which the air can be circulated and returned to the central plant. The unit type of cleaner and humidifier is suitable for use in connection with the ordinary steam or hot water heating system.

Cleaning of air (Continued on page 80)
The curtain rises on new ideas

The straight, simple hangings at left are effective at narrow windows in a room that needs a tailored type of curtain. Make them of satin or velvet. An average French window requires 6 1/2 yards of 36-inch material and 6 1/2 yards of lining. The panels are 12 inches wide. Designed by Sylvia Holt

Oxan silk is practical for bathroom curtains as it is waterproof and does not stick or crack. It comes in eleven colors, either by the yard, or made up into curtains. Below, left. Shimmering curtains of green oiled silk made with a 4-inch pinch-pleated heading of silver oiled silk. From W. & J. Sloane

For a beige and brown drawing room Pierre Danel designs curtains in the grand manner, using bamboo and brown glass for valances. The straight hanging curtains are beige silk serge trimmed with vertical rows of brown fringe. Blinds also are of bamboo, and bamboo forms panels on the dado.
Six different types of rooms

STRING makes the smart curtains in the modern room above. Strands of cotton string banded at regular intervals by horizontal rows of heavier string give a sheer effect. These curtains come by the pair in white or natural, or in glistening white Cellophane, Macy's decorating department.

SATIN or Cellanose ninon might be used for the graceful curtains at right above designed by Sylvia Holt. These are hung on two rods, the inner one being concealed by the drapery. Under curtains for an average French window take 6½ yards 36-inch material. The drapery requires 9½ yards 36-inch material.

CREAM glazed chintz, with a Greek key border in tomato red and brown, has been cleverly used for the bedroom curtains shown at right. The border, 4½ inches wide, makes the valance, continuing down the sides so as to completely frame the window. This room is in Sloane's House of Years.

Every room at this time of year needs to have its face lifted. Start with the curtains, as nothing else will so quickly give an interior an entirely new air. Here are half-a-dozen brand-new ideas for you to choose from, interesting not only in their design but in the wide diversity of the fabrics used.
Footnotes in wood and stone

By Eleanor Bright

"AND THAT," said the proud lady who constituted herself our local guide, "is the house where Washington slept. It belongs to the Historical Society."

It sat on its trim plot with all the air of a belle. Flowers were planted around it in neat beds. Cannon frowned above mounds of whitewashed balls. The windows shone, the curtains were starched, the furniture inside was polished every week. The whole town did honor to the house, and rightly so.

The car bowled along, en route to the Country Club, showing the visitor the homes of the rich and great. Houses. Houses. Houses. Good, bad and indifferent, most of them very expensive and all bearing a date within the memory of man or his mother. Somehow, though every prospect was pleasant, the town seemed disappointing on the whole. It looked just like a hundred others. Nothing appeared to have happened in it architecturally between Washington and the dawn of the 20th Century.

It wasn't till we took a short-cut through one of the meaner districts on the way back that I began to sit up and take notice. Here were houses illustrating a continuous and stirring life that bridged the gap. There was dignity in the late-Georgian lines above the new false front of the little grocery store with the Italian sign. There was strength in those great 1830 pillars behind the gimcrack filling station. The broken lace that drip-
ped from the Victorian eaves of a crowded hive alive with
crowded lines showed a sure and cunning hand. Had there been
no houses like these on the good streets? And, if so—wasn't
something lost to the town, when they were torn down?
Up to this day and date, it seems that the only American
scene sure to escape its share of the curse of architectural same
ness is the one passed by when the railroads handed out their
largesse, and later industrial progress made other places rich.
Almost everywhere, America has signalized prosperity by de
struction—houses of major historical interest alone excepted.
Even where individual scouts for atmosphere have rescued
treasure troves to live in, these have generally stood out in the
country. And, in the main, they have preserved only the same
very early period fostered by the D. A. R.'s, the Sons of the
American Revolution and the Historical Societies, to whom be
all praise for their efforts. Mementoes of our middle years have
largely been allowed to perish—yet who, among the nations,
 enjoyed more stirring years—between than we?
Today the word has gone forth that we are not only to build
but to renovate. Why not add a third category—restore?
Granted that some of the most desirable projects architectu
ally have been destroyed within our own memories, that others
are in districts too run-down to make living in them desirable.
there are still plenty of houses in almost any town that would
repay effort. The town would benefit—by gaining individual
ity instead of pushing still further (Continued on page 82)

STATEN ISLAND houses cover every period from the 17th
Century. (Top left) Miss Louise Britton's house, roof
added in Revolutionary times. Below, a bit of Victorian
Gothic; the great Henry Seguine 1830 example; a
charming lace-trimmed exhibit owned by Miss Jeanette
Thompson. (Upper right) The famous Austrin house,
dated 1644. Below, the Edward Gordon Stuart house;
the George Tyler house, moved from Enfield, Mass.;
and another example of rickrack braid from the '50's.
1. One of the ways of propagating Rambler Roses is by what is known as serpentine layering. The first step is to select the cane and make notches in it about two feet apart. All photographs were directed by Montague Free and are shown here by courtesy of the Brooklyn Botanic Garden.

2. The second step in serpentine layering is to pin the notched portions in shallow depressions where they can be covered over with soil during the time of root formation. A covered section appears at the right. Note how the cane between these buried portions is left above the surface of the ground.

3. A serpentine layered cane after it has become well rooted. This rooting takes place in large part from the edges of the notches themselves. The cane is now ready to be severed by shears between each pair of root clusters, thereby producing as many new plants as there were original notches.

4. Another way of propagating Rambler Roses is by continuous layering. In this case, there is no notching; the whole portion of the cane where roots are desired is fastened to the ground with wire hooks and covered lightly with earth. Layering is done at the time the leaves come out in Spring.

5. By the time Autumn arrives numerous roots have formed along the buried portion of the cane, as indicated in this photograph of the second phase of continuous layering propagation. All this root production occurs within a period of three or four months under favorable conditions.

6. The third step in continuous layering. Here the rooted layer is being cut into as many units as desired, provided only that each piece contains at least one shoot of top growth along with the roots necessary to support it. These three are made from only a 6" portion of the original cane.

7. Rambler Roses are propagated in three ways: layering, grafting and seed sowing. The first two are employed for the hybrid kinds which would not come true from seed. For the layer, a slit 2" long is made with a sharp knife, extending on a slant to the center of the branch to be rooted.

8. A small piece of wood, or sometimes a pebble, is placed in the cut to keep it open. Next, a large stone is placed over the cut or "tongued" portion of the stem so as to hold it in place in the ground and also aid in keeping it sufficiently moist for root formation to take place without undue check.

Making several plants grow where one grew before.
Building questions from our readers

I have a fairly flat roofed dormer window covered with shingles which gave me considerable trouble during the very cold weather of last winter. The gutter filled up with ice, and whenever it rained the water backed up under the shingles and leaked badly into the room, especially at the top of the window. Can you advise me as to how it is possible to stop this?

The roof of your dormer is evidently too flat for the ordinary use of shingles. It is presumed that you wish to keep a shingle roof for architectural effect, otherwise the removal of the shingles and the substitution of a properly laid copper roof would certainly stop all of the trouble. Other than this, the best remedy is to remove the shingles, have a good tin-smith lower the gutter as far as practicable and prepare the necessary flashings; then lay new shingles upward, according to size and type of construction. This method is one that is often used by experienced carpenters and it is usually found effective.

Could you advise me about greenhouses? I wish to build one attached to my house as an extension of the dining room. Will you also tell me something about heating such an attached greenhouse?

Small greenhouses of stock design may be obtained from many of the greenhouse manufacturers, both in wood framing and in metal; in price from about $700 upward, according to size and type of construction. Greenhouses, preferably, are heated with hot water, though steam may be used. Whether your house-heating plant is suitable or adequate is an important consideration, as it would be much better to make use of the heating plant of the house rather than have a separate heating unit.

I am contemplating putting in a new sink in our kitchen, and having seen the advertisements of metal sinks, would like to get your frank opinion about them. Do you consider that they are practical and durable? Do you think it would be difficult to keep them bright and clean?

Large institutions, such as hotels and hospitals, seldom use anything but metal sinks because of their quality of being able to be kept clean with the least effort and stand rough usage. The standard makes of monel metal and stainless steel sinks now on the market are well put together of heavy metal and are also reinforced with sheet steel under all wearing surfaces, differing materially from the older types of plated copper pantry sinks which were liable to show a dent for every impact of the ice pick. Because of the metal of which they are made, the problem of cleaning is reduced to a minimum, though there will always be a certain amount of wear to the polished surface that will show.

I wonder if you can give me any information which will help me out of a difficulty? I have just had a brick walk laid. The bricks were put down in a cement foundation, but as I wanted an old-fashioned effect, I had the cracks between left to be filled in with sand, rather than have a solid cemented surface. However, the workmen sprinkled cement with the sand—saying that when it rained, this would harden slightly and keep the weeds from growing between the cracks. They left the bricks covered with this mixture overnight, and in the meantime it rained and the cement left a white film over the top of the bricks. Is there any way in which I can remove this? It seems to me I have heard of an acid which will take off cement accidentally left on a brick fireplace—when the bricks are set in the mortar—and I wondered if I could obtain it for my brick walk, as it is rather spoiled by the blotchy white patches on the red bricks.

It is customary for masons to remove cement of this sort by washing the bricks with a strong solution of muriatic acid and water. The solution is applied and allowed to stand until the cement is dissolved and then the bricks are hosed off with clean water. It may be necessary to make several applications to completely eradi cate the cement, but it can be removed in this manner. However, particular care should be taken in handling this acid and in cleaning up after it.

I have just purchased a house having solid teak wood floors in the large living room. I intend to have them scraped down and would appreciate your recommendations upon finishing them. What is the best method? What is the best color to use for the finish?

The best way to finish teak wood is to use ordinary floor wax directly on the wood, without filler or stain of any kind. The wax must be put on sparingly as there is a natural oil in the wood which tends to soften it. General maintenance of the floor, after the first waxing, is carried out by cleaning and the light application of wax, well polished.

During the summer, the water pipes on the ceiling of my cellar sweat and drop water almost all of the time. Could you tell me if there is some simple way to overcome this condition?

This condition is due to condensation. While it would not look so well, you might wrap the pipes with thin sheet asbestos. A better job would be to have your plumber cover them with asbestos air cell covering, just as the heating pipes are treated. There also is a paint made which contains a proportion of ground cork. It is not expensive, will do the work, and if applied carefully looks very well.

Can you tell me how to stop noises in our plumbing system which occur whenever a running faucet is closed? We find that sometimes it happens, and then again we will not notice any pounding.

The trouble is probably due to high water pressure, and the reason it is not continuous is due to the variable water pressure in your neighborhood. The installation of a pressure reducing valve would serve to maintain a uniform pressure and very likely cure the trouble. This condition would not occur if the system had originally been equipped with so-called “water cushions” at each (Continued on page 77)
Everything from silk to Cellophane in the way of Fall fabrics

Fabrics have never been so fascinating, so varied, so practical as they are this Fall. There is everything from shimmering silk to rough, nubby weaves impossible to wear out. Cellophane, oiled silk, string and suède are among the high lights, while such old friends as mohair and velvet are transformed by new designs and weaves.

Illustrated are fourteen curtain and upholstery fabrics showing latest trends in pattern and texture.

(Left) Three of the season's hits—quilting, Cellophane, velvet. The Lehman-Connor quilted silk is beige with leaves quilted in brown.

Next, sparkling Cellophane and cotton mixture offered in wide color range, designed by Donald Deskey for Chicopee Sales. The Shelton Looms cotton velvet, next, is eggshell with a brown ribbon design.

Many fabrics show rough surfaces; plaids and stripes are also very much to the fore. At the right are four grand textured materials in stripe and plaid effects for both curtains and upholstery.

Starting at the left is a new Johnson & Faulkner linen and cotton basket weave, tête de nègre and beige, for upholstery. Next, hand-woven, loose-weave rayon and cotton for curtains in a smart combination of brown, yellow and eggshell. Hildreth & Dunlop.

The third fabric in this group is another hand-woven, rough textured cotton for curtains, very striking in green, white, chartreuse and gray. Frances Miller. The last item in this Fall collection is a smart brown, yellow and white plaid chenille from Orinoka for use on the chair that is bound to get plenty of hard wear.

Prominent Texture

Stars of the Moment
As prints are now used right through the year, we have photographed four gay new designs for four different types of rooms. The big coin dot just above, dark bright blue on a cream ground, is Glendale linen for a modern room.

Next, a small patterned, moderately priced Pammilla glazed chintz that would be especially charming in an Early American room or in any interior that requires a small, tailored type of pattern; in brown, chartreuse and white.

At the right is a beautiful Johnson & Faulkner outline print that looks like a pen and ink sketch of big pale green and white flowers on a gray ground. Good for English schemes. Ribbon and rosettes decorate the glazed chintz next, a Howard & Schaffer pattern with a Victorian feeling; three shades of blue.

Mohair is very much in the Fall decorating picture, owing to its durability, good designs and interesting weaves. In the group at the left are three new Chase mohairs, for both curtains and furniture.

The rope and column Carrillo design at extreme left is several shades of brown on cream. Next, the imperishable Greek key appears in tan and white on a blue ground in this Schumacher curtain and upholstery fabric. The heavy, shaggy-looking fabric is a new Thorp design patterned with a raised rib in dark, medium blue upon a gray background.

All these fabrics come in several other colors than the ones which have been specified here. Get them from your own decorator or write to House & Garden for the name of the nearest shop that sells them.
Last minute dispatches from our correspondents
on the New York shopping front
CREAM AND YELLOW GREEK KEY AND BEIGE AND BROWN TWIG PATTERNS SEEN AT ALTMAN’S AMONG NEW MERCERIZED ORENOKA FABRICS STOP MODERN DESIGNS BRIGHTEN RUBBERIZED TABLE CLOTHS AT MACY’S STOP CHROMIUM HOT DISH SERVER POTTERY AND CHROMIUM BAKING DISH AND CHROMIUM PERCOLATOR SUGGESTED BY LEWIS & CONGER FOR ALL ELECTRIC BUFFET SUPPER STOP HELEN DULANY TABLE SETTING INCLUDES WHITE OBLONG GLASS PLATES SANDBLASTED GLASSES AND WHITE LINEN NAPKINS EMBROIDERED IN METAL USED WITH REED & BARTON SILVER= WEARY

Telephone Your Telegrams to Postal Telegraph
ACTIVITIES FOR GARDENERS IN NOVEMBER

There's no gettin' away from the fact that I ain't as young as I used to be, but I calculate that if the good Lord spares me another ten year or so an' lets me pass the century mark He'll find me still haulin' out the old gun each autumn when the frost turns the countryside to red an' yellow an' brown. Somehow, once the hunter fever gets into yer blood it don't never seem to die away, just as a whiff of fellin' leaves or a glimpse of a squirri'l dodgin' around a tree trunk brings it back to life in a jiffy, no matter how much ye 'ain't been thinkin' 'bout it. The only thing I knows of thet comes anywhere nigh it for hangin' onto ye is fishin': I reckon the two is sort o' fast cousins, anyhow.

"Of course, there's huntin'—an' huntin'," Me, I never got 'spectially het up over gamin' fer ducks, an' fer settin' in a deer stand all day—wal', I'd rather ketch trout. To me, a lot o' the fun o' gamin' is traipsin' through the woods, up hill an' down, never knowin' just what kind o' game ye'll git a crack at next. Many's the evenin' I've mosched home with what ye might call a mixed bag—p'tridge, o'the fun o' gunnin' is traipsin' through the woods, up hill an' down, never knowin' just fer ducks, an' as fer sett in' in a deer stand all Me, I never got 'spectially hel up over gunnin',

The common fruit tree. Unit picture is.

ACTIVITIES FOR GARDENERS IN NOVEMBER

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ACTIVITIES FOR GARDENERS IN NOVEMBER

The common fruit tree. Unit picture is.
Within your reach—every kind of soup you ever want!

ASPARAGUS

BEAN
Substantial, old-fashioned Bean Soup—purée style.

BEEF
A thick, hunger-satisfying soup containing hearty diced meat, vegetables and barley.

BOUILLON
A clear soup, made from choice beef, blended with herbs, vegetables and aromatic spices.

CELERY
Made from the choicest quality celery. Strictly vegetable. Delicious as a Cream of Celery.

CHICKEN
Not just a broth—it’s the real Chicken Soup with tender pieces of chicken meat and rice.

CHICKEN-GUMBO
A famous Southern Creole chicken and vegetable style soup—flavored with okra and tomato. Unusual!

CLAM CHOWDER
All the broth and meat of juicy clams—flavored with tomatoes—and garnished with potatoes and onions.

CONSOMME
The formal soup. Beautifully clear. A rich beef broth, lightly seasoned—and delicately flavored with vegetables.

JULIENNE
Dainty, clear, sparkling consommé, garnished with whole peas and shredded vegetables.

MUSHROOM (Cream of)
A puree made from choicest cultivated, whole, fresh mushrooms blended with fresh, double-thick cream—liberally garnished with mushrooms.

MUTTON
Mutton broth garnished with fresh mutton, barley and vegetables—splendid for children and invalids.

NOODLE with chicken
A full-bodied chicken broth containing hearty egg noodles and delicious pieces of tender chicken meat.

OX TAIL
Vegetables, barley and sliced ox tail joints in an Old English style ox tail broth—with sherry.

PEA
Puree of delicious, nourishing peas. Strictly vegetable. Even more nourishing served as Cream of Pea.

PEPPER POT
The real famous “Philadelphia Pepper Pot” with macaroni dumplings, potatoes, spicy seasoning and meat.

PRINTANIER
Exquisitely blended chicken and beef consommé with vegetables in fancy shapes.

TOMATO
Puree tomato juices and luscious tomato “meat” in a sparkling puree enriched with finest creamery butter. Strictly vegetable. Serve it too as Cream of Tomato.

VEGETABLE
It’s a meal in itself. 15 fine garden vegetables cooked in rich beef broth. A great family favorite everywhere.

VEGETABLE-BEEF
Real old-fashioned Vegetable Soup—rich beef broth, thick with vegetables and substantial pieces of meat.

MULLIGATAWNY
An unusual Oriental style chicken soup. Laden with flavorful vegetables, herbs and spices.

DOUBLE rich! Double strength!
Campbell’s Soups bring you concentrated, concentrated goodness. So when you add an equal quantity of water in your kitchen, you obtain twice the quantity of soup at no extra cost.

LOOK FOR THE RED-AND-WHITE LABEL.
SEÑOR, MEET CUBA'S
GRAND OLD FRIEND

an old-fashioned made with

BACARDI

How smooth ... how mellow ... how delightful ... and how—

1 jigger Bacardi, 1 bar-spoonful Granulated Sugar. Dissolve in 2 spoonful of water. Add a dash Orange Bitters; 1 dash Angostura Bitters; Serve in old-fashioned glass with ice, dress with fruit and mint.

HERE'S an old smoothie straight from Cuba...a delicious old-fashioned made with Bacardi, Cuba's own prize beverage. In every smooth delicious drop of Bacardi you will taste the full mellow maturity of four years in the wood.

How would you like to know 25 different recipes with Bacardi?—a repertoire that will make your reputation as a host or hostess! It's easy—just get that internationally famous Bacardi Chart. Slip a 2c stamp into an envelope, send it to Schenley, Room 566, 18 West 40th Street, New York City. Back will come your Bacardi Chart by return mail.

LANG IMPORTATION
Schenley Import Corp., Sole Agent in the United States for Compañía Ron Bacardi, S. A.

This advertisement is not intended to offer this product for sale or delivery by any state or community wherein the advertising, sale or use thereof is unlawful.
IN that Arcadian woodland where children dwell, young minds are as pliant and yielding as green young trees. Like trees, they draw from the soil of heredity what nourishment it can give. But if our children are to grow to a rich maturity... to be healthy, to think originally, to find a deep refreshment in the arts... skilled guidance and direction must shape all their impressionable years.

Fortunate is the child whose parents early conduct him into the enchanted world of music. He may never appear on concert stage or public platform... but nothing can take from him the joy, the solace, the inspiration of music. And fortunate indeed is that child when parents—determined that talent shall develop unhampered—choose for his instruction the one, the incomparable Steinway.

Stirring interpreter of the dreams of genius, the Steinway has been the beloved instrument of virtually every notable pianist since Liszt. Wagner used the Steinway... as does Paderewski... as does Hofmann. In the great conservatories of Europe and America its preeminence is acknowledged. And in homes where a superb piano is the center of a cultured environment, it is taken for granted that the piano shall be a Steinway.

There is an impression in certain quarters that only the very wealthy or the very talented may own the Steinway. Quite the reverse is true. The Instrument of the Immortals is essentially a piano for the home—and for the home of modest income. You can have a Steinway delivered at once by making a small down payment on the purchase price. The balance may be conveniently distributed.

THE NEW STEINWAY ACCELERATED ACTION
Accelerated Action, a new and wholly exclusive feature of every Steinway, increases the power and beauty of the piano's tone, permits greater precision and speed, reduces measurably the effort required in playing. This is an improvement of historical importance both to the young student and to the most accomplished pianist. Yet the cost to you is no greater!
Our national feast cooked à la Française

(Continued from page 55)

until the chestnuts become quite tender. Cut up the pig's liver and sauté it in butter. Then boil 1 lb. of little Deerfoot sausages and break them up with a fork. When the barley is cooked, add to it the sautéed liver, 2 tablespoons of chopped herbs consisting of parsley, chives and chervil. Then add the sausage and the chestnuts, and salt and pepper to taste. Stuff the pig carefully, sew it up, prop its mouth open with a stone or a piece of wood and roast in a fairly hot oven for two hours, basting very frequently with butter. When ready to serve, replace the stone in his mouth with a small red apple or a lemon. Put him on a hot platter decorated with parsley and let the master of the house carve him at table. Serve with a bowl of apple-sauce and a bowl of horseradish sauce.

APPLE-SAUCE

Pare and quarter 2 large quinces. Put them to boil in 2 cups of cider. When tender, add 8 tart green apples pared and quartered, and more cider if necessary. Cook until done. Drain and put through a fine sieve. Sweeten to taste with light brown and white sugar and heat until sugar melts, adding a little of the drained-off juice, if too thick. Remove from fire and stir in a lump of butter the size of a walnut.

HORSERADISH SAUCE

Boil ½ cup of port wine to which you have added dashes of nutmeg, cinnamon and salt and pepper until it has reduced one-third. Then add 1 cup of red currant jelly, which has been melted, and 2 tablespoons of grated horseradish.

BLACK WALNUT CAKE—TWICE-COOKED FROSTING

Cream ½ cup of butter, add gradually ¾ cups of powdered sugar, beat until very light, add ½ cup of milk and 1 teaspoon of vanilla and a few drops of almond extract. Now add 2 cups of flour which you have sifted three times with 2½ level teaspoons of baking powder. Add a pinch of salt to 5 egg-whites and beat until stiff but not dry, fold into the mixture carefully, then fold in very lightly ½ cup of well-floured, broken black walnut meats. Pour into a well-buttered oblong cake tin and bake in an oven (375°) for about twenty minutes. When cool, frost with icing made as follows:

Boil ½ cups of granulated sugar with ¼ cup of water until it forms a soft ball in water. Pour slowly onto the beaten whites of 2 eggs, add a little vanilla, a few drops of almond extract and ¼ of a teaspoon of cream of tartar. Beat until smooth, then put bowl over boiling water and continue to stir until the spoon grates on the bottom of bowl. Spread evenly with a silver knife.

CREAM OF CHICKEN SOUP

For six or eight

Order 6 lbs. flour, cut up as for fricassees. Wipe the pieces with a wet cloth and put in a pot with 3 quarts of cold water. 3 carrots peeled and cut up, 2 white leeks, 1 onion, several bunches of celery and some parsley. Cook until the meat is tender, then remove the meat and put them in a bowl and cover them with part of the bouillon. Continue to cook the rest of the chicken in its broth until there are only 3 cups of broth left. Strain and remove the grease. At this time heat the breasts in their liquid, remove skin and bones and run the meat through a grinder. Heat a cup of rich milk and add the ground chicken to it. Force the whole thing with a wooden mallet through a fine sieve. Then add 3 cups of concentrated broth and boil well. Beat the yolks of 5 eggs and add them gradually to the milk and chicken. Cook in double boiler until thick, stirring constantly. Salt and pepper to taste, and just before serving add a cup of old marsala wine.

ROAST STUFFED TURKEY

Have the butcher remove the sinew from the legs of the turkey. Clean carefully inside and out and fill with the following stuffing:

Saute in butter to a golden brown the liver of the turkey and 3 extra sausages which you will have persuaded the butcher to give you. When brown, pour a little cognac over them and light them. Grate 3 cups of white bread and put in a bowl, add 4 lbs. butter over it and dry it in the oven. Chop fine 3 hearts of celery, and prepare a tablespoon of finely chopped parsley. Grate 3 white onions. Wash and peel 2 lbs. of mushrooms, chop them fine and sauté in 2 tablespoons of butter until almost dry. Boil 10 truffles in white wine, then add a tablespoon of pepper for twenty minutes, then peel and chop them very fine. Chop the sautéed livers, add to them the mushrooms and their juice. Add 1 lb. of Deerfoot sausage meat, stir well. Then add the bread crumbs, the truffles, the onion, the parsley, the celery, a dash of nutmeg, the grated rind of 2 lemons, a pinch of thyme, salt and pepper to taste and a tablespoon of cognac or brandy. Stuff the bird with this dressing, sew up and tie for roasting.

Dredge turkey with salt and pepper and put it in a roasting pan on a bed of sliced carrots, 1 thin slice of salt pork, 1 little onion and a very little hot water. Put it in a hot oven for one-half hour, then reduce the heat and continue to roast for two and a half to three hours, basting carefully and frequently adding a little water if necessary and keeping the bird breast side down, if possible. Fifteen minutes before serving, rub the bird well all over with butter. Four off the juice and remove as much grease as possible. Serve the turkey on a large platter and pass the gravy in a gravy boat with sweet potato pudding.

SWEET POTATO PUDGING

Peel 8 sweet potatoes and boil until perfectly tender. Drain them well and mash them with ½ lb. of butter, then add the grated rind of 1 lemon, salt and very little pepper and ½ cup of some good brandy. Gradually beat into this ½ pint cream, and last of all add another ½ lb. sweet butter. Beat until smooth and fluffy, and put (Continued on page 73)
NEARLY RIGHT WONT DO
In Carpet Colors

ASK FOR
Alexander Smith Broadloom Carpets
BY NAME
Why not replace the old-fashioned lighting fixtures in your living room and dining room? It costs so little. For instance, the fixtures shown above would cost you only $6.58 a month.

And refixturing is so easy! It is as simple as changing your curtains. Remember—the wiring is already there. Your electrician simply takes off the old fixtures and connects the new ones.

Notice how much Chase Fixtures add to the beauty of the Early English living room above. You can make your home more attractive than ever with fixtures just as beautiful.

And what an improvement Chase Lighting makes! Whether you select sturdy Early English Fixtures in iron or bronze finishes; beautiful fixtures and lamps for Early American, Federal or Georgian Colonial homes; lovely lamps and fixtures for Empire interiors; or Classic Modern fixtures and lamps—
you give your home new character, new charm and beauty.

Expensive? Not a bit! Chase wall brackets range in price from $3.25 to $20. Charming ceiling fixtures from $2.75 to $50.00. Quaint lanterns from $8.25 to $30.00. And Chase table and floor lamps from $4.50 to $59.50.

Chase Fixtures are sold by authorized dealers in leading cities. Chase Lamps are sold by department stores, gift and decorators' shops. May we send you the names of dealers in your city—also the beautifully illustrated Fixture and Lamp Booklets shown below? They're free! Write to Dept. H-5, Chase Tower, 10 East 40th Street, New York City.
Our national feast cooked à la Française

(CONTINUED FROM PAGE 72)

the mixture into a glass cooking dish, decorate the top with fork marks, dot with butter and put the pudding into a hot oven to brown.

CRANBERRY SAUCE

Moisten 1 cup of sugar with the juice of 2 oranges, add 4 whole cloves and a small stick of cinnamon. Bring slowly to a boil, then add 2 cups of washed cranberries and the grated rind of 1/2 cup of seedless raisins. Let this cook for ten minutes, then pour it into an attractive dish to cool.

PUMPKIN PUDDING

(For twelve)

Take 4 cups of steamed, mashed pumpkin. Canned pumpkin is almost as good and more certain, as pumpkins vary so in texture. Add to the pumpkin 1 cup of light brown sugar, 2 tablespoons of molasses and 2 tablespoons of melted butter, 2 table-

spoons of good brandy, 6 well-beaten eggs, and last of all 4 cups of good thick cream.

Caramelize 2 round glass cooking dishes and pour the mixture into them. Place the molds in a pan of warm water and bake in a moderate oven until set, about fifty minutes.

Remove from oven, cool and put in refrigerator until ready for use. Turn out on glass platters and serve with a small bottle of kirsch and a pitcher of thick cream. Each person sprinkling a few drops on for himself.

STOCH Cakes

Cream 1 cup of butter well, then gradually stir in 1/2 cup of pulverized sugar and 2 cups of sifted flour. Add a few drops of vanilla and knead with the hands for ten minutes. Turn out onto a well-floured board and roll out to a thin circle. Set on a brown paper and place on a cookie sheet. Mark with the back of a knife in this slices, as you would a pie. Bake in a moderate oven for about half an hour.

Know the real Dutch Colonial house

(CONTINUED FROM PAGE 28)

...what we bring back from the achievements of the Dutch colonist craftsmen builders. What can we make of it today?

Mr. Lewis Welsh has conferred with a fictitious client and has tried to solve the latter's needs and desires in the design presented hereafter. A cost of about fifteen thousand dollars was selected as a limiting factor. The architect has studiously avoided the course, too frequently followed, of selecting some particularly fine example that the client admired and twisting it into the shape and size needed to meet the requirements of the present-day living. Such a course almost always results in an unsatisfactory compromise, in which are lost both the beauty of the original and many of the amenities of modern life.

He has, instead, tried to approach the problem in the way the old Dutch builder would have approached it if he were here today, adding to his technique the gains of the intervening years. And to the demands made upon the old Dutch builder the architect must add a vast number of which the American of the 18th Century never even dreamed.

It would take a waste of words to point out in detail how the design fits the needs of today—the plans, perspective and elevation tell the story graphically. There are a few points, however, which I want to make certain will not be overlooked.

Notice how the main body of the house has been kept rather narrow on the front and rear, avoiding the difficulty of lighting those upper rooms. A longer front for this main section would have necessitated a whole range of dormers, making the house appear institutional in character and losing the atmosphere of domesticity.

Mr. Welsh knows his gambrel angles too, having lived among them. The Dutch builders held rather closely to a 45-degree slope for the longer lower slope, keeping the upper one short and as nearly flat as it is safe to lay shingles—about 30 degrees. The gambrel roof in New England was distinctly different—a lower slope approaching 60 degrees, with the upper and lower portions more nearly equal in length.

Note also that this main section of the house has been kept well out of the ground, providing real basement windows where they are needed, and the high front stoop that is such a characteristic feature of the style. And then, to maintain comfortable second-story height throughout, and to make the whole mass hang the ground, he steps down his floor levels in the flanking wings.

Here also is the characteristic wide overhang of the eaves at front and rear of the gambrel. The early builders did this to protect their soft masonry joints from the weather; today that practical consideration no longer governs, but our eyes continue to ask the beauty of that ample shelter.

Our present-day needs for garage space and the extra first-story room are readily solved in very much the same manner as that in which the early craftsmen solved his need of more space for a growing family or for wood storage—merely by adding minor wings of simple mass in a variety of materials.

You will agree, I think, that the result is no mere archaeological tour de force. It is unmistakably a home of the 20th Century rather than one of the 18th, but its roots go deep into the past. Here is no modern upstart, requiring apologetic explanations of its form and its substance. Here, obviously, is the house of a gentleman, expressing its own quiet dignity, repose and fitness in a language our traditions have taught us to understand.

A husband and wife out of Thackeray, and a daughter confiding her love letter to a trusted friend, make this fine paper typical of the charm and lightness of so many of Strahan's new designs. Strahan Wallpapers have been, for 48 years, the American standard of design and workmanship.

Ask for Strahan Wallpapers first at your favorite dealers, and you will identify yourself as a connoisseur.

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AUTHENTIC INTERPRETATION OF BEAUTY

IN AN ENTIRELY NEW METAL

The Virginian Cigarette Box: $5.00
The Carolinian Cigarette Box: $6.50
The Hexagon Ash Trays: 4 for $5.00

The Mayfair Coffee Service: Coffee Server $15.00; Creamer $4.00; Sugar $4.00; Fifteen-inch Laurel Tray $6.00

The Zodiac Platter: 18-inch $10.00; 22-inch $15.00. The Sherwood Vase: $4.75

The Zodiac Service Plate: In the twelve signs $3.00; Plain $2.75

The Stratford Bowl: $9.50
The Sussex Jar: $4.50

• A new metal has come to grace your home, to make your gift list famous. Light, lovely, gracious, it glows with the soft lustre of old silver. Yet it is hard, to stand scuffing, and it knows no tarnishing, accepts no stains.

This distinguished group of Kensington pieces ranges from splendid coffee service to clever cigarette snuffers. Lurelle Guild's designs run the gamut of decorative and service pieces. Smoker and drinker are not forgotten.

Kensington ingenuity in manufacture has made possible price tags that are far lower than such fine craftsmanship usually commands.

Displays at leading department stores, jewelers, and specialty shops are now ready for your selection.

The collector considers Sévres

By Edward Wenham

WHATEVER advantages will accrue to future generations in European countries from the post-war synthetic democracies have yet to be discovered. But if in eliminating the aristocratic traditions, thereby destroying the natural leaders, political upheavals may eradicate naivety, it would always have been seen for a time at least that the resultant is the appearance of innumerable irresponsibilities who inflict the yoke of bureaucracy upon a people. Certain it is in any event, and in this we may use France as an exemplar, that with the passing of royalty and its attendant court is lost that stimulus to artistic endeavour and accomplishment which has ever been fostered by the aristocratic classes. And if the later kings of France were deservedly accused of and indulged in a profligacy and an extravagance which culminated in the Reign of Terror, that country yet owes to this very insensibility all that splendour and advancement of her arts, of which France is today so justifiably proud. Nor while some may deprecate those famous women of the French court, by reason of their contempt for the conventions, it must nevertheless be admitted that many of these royal favorites gave to the arts of their country a greater impulse than was forthcoming from their more ascetic sisters.

Throughout all branches of the French arts of the Louis periods this inspiration is distinct and traceable; although more so perhaps in that of porcelain, which would doubtless make a greater appeal to the ladies of the court, at first by reason of its novelty, and later for its delicate beauty. Nor, possibly, had it not been for the persuasive powers of Madame de Pompadour and her subsequent success in exciting the interest of Louis XV to the efforts being made at Vincennes to produce porcelain, should we have those beautiful conceptions later made at Sévres and which today are among the early pieces of porcelain sought by collectors. For while other factories reached considerable development and

achieved many fine works, connoisseurs and collectors readily admit that none surpassed and few equaled those examples of Sévres which represent the period from its inception to the passing of the old regime. From then until Bonaparte elevated himself to imperial status, the Sévres establishment was in a parlous condition, but from the natural desire of the new Emperor for pomp and display came a revival of the interest in porcelain and other decorative crafts. And it was at this time also that Brugniart became director, under whose guidance, not only was the previous splendour repeated but this affected even more ambitious forms. That which led to the establishment of the Sévres undertaking by Louis XIV at the instigation of Madame de Pompadour, is a somewhat protracted story. Suffice it to say therefore that primarily it was based upon the earlier Chantilly, whence the three brothers Dubois, having obtained the secret of the porcelain made at that place, came to Vincennes. In the latter town after various experiments they succeeded in making porce-

(Continued on page 76)
NOVEMBER, 1934

A MARTINI ISN'T THE ONLY USE FOR

VERMOUTH

[ALTHOUGH IT'S A VERY GOOD ONE]

- No doubt of it, the Martini has become the Great American Cocktail. Scouts tell us it is twice as popular as either of the runners-up, the Manhattan or Old Fashioned. And since Vermouth is the best of all aperitifs, this popularity seems deserved.

But Vermouth is versatile. You're not making the most of a faithful friend unless you know its other classic uses—these especially:

The Continental "Mixed Vermouth"
Especially popular in France but so good it has disregarded national boundaries. It is nice as a change from cocktails and a boon to people who find cocktails too strong. Half "Italy", half "Dry"—iced or not as you prefer. It is convenient to have a decanter of it on hand.

The Mild "Americano"
It really is mild—not much stronger than beer. And, therefore, many thoughtful hosts are serving it as an alternate with beer for the benefit of non-beer drinkers. A pony or two of "Italy" Vermouth, several dashes of bitters, twist of lemon peel, fill up with ice and seltzer. It started in Italy but its merit has propelled it all over the world. A grand, useful drink.

The Parisian "Vermouth Cassis"
Sweet-tart, really delicious, this drink is as much a part of Paris as the Champs Elysée. In a tall glass put two ponies of "Dry" Vermouth, one of Crème de Cassis (black currant liqueur), fill up with ice and seltzer—and you have a drink for which the French would be willing to start a political party. Try it and see if the French taste doesn't match your own.

(Of course you know how to make a Martini—but just in case: 2 gin, 1 "Italy" Vermouth. Perhaps, though, you might prefer the one used at the Yale Club in New York: 2 gin, 3/4 "Italy", 3/4 "Dry" Vermouth.)

As you may have gathered, when we say "Vermouth" we mean Martini & Rossi Vermouth, which is the standard all over the world and has been for generations. Martini & Rossi literally covers the globe. It has warehouses and branch offices in 117 cities, from Oslo to Shanghai.

But while Vermouth means Martini & Rossi to most people, it is best to be on the safe side and specify it when you order in stores or restaurants. Because Vermouths differ like everything else and poor Vermouth has spoiled many a drink.

Remember there are ONLY TWO KINDS OF VERMOUTH—ITALY AND DRY—AND MARTINI & ROSSI MAKES BOTH.

MARTINI

AND ROSSI

VERMOUTH

Imported and Guaranteed by W. A. TAYLOR & COMPANY, NEW YORK

This advertisement is not intended to offer alcoholic beverages for sale in any state wherein the sale or use thereof is unlawful.
76

**Fostoria suggestions for Early Christmas Shoppers**

On the left, a tea warmer whose tiny candle keeps hot beverages just below the boiling point. On the right, a lovely prismatic candlestick.

Two cocktail shakers of strikingly new design: one cylindrical, the other Fostoria's new "triple action" style.

For stirred cocktails—Fostoria's newest conception of a combination "bar glass" and ice strainer.

Here is what every housewife wants—a handsome and convenient tray with compartments for five relishes.

The glittering brilliance of this glass fruit will add charm to the decoration of any table.

**Lisa** makes it possible for you to give really beautiful presents at surprisingly little expense. Be sure to see Fostoria's beautiful stemware and dinnerware in crystal and in combinations of crystal and colors, including Fostoria's exciting new Oriental Ruby. Fostoria Glass Company, Moundsville, West Virginia.

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**The collector considers Sèvres**

(continued from page 74)

Louis XVI clock in Sèvres gros-bleu case with ormolu caryatids and mounts. Formerly in the collection of Sir George Holford.

Pair of vases 19 inches high with decorations painted on a gris-blanc and oeil-de-perdrix ground, embellished with gold; ormolu plinths.

Lapis objects of sufficient merit to eventually attract the notice of the Court. And in 1740 these men were granted the use of some old buildings near the palace at Vincennes. Their optimism would seem to have been their main asset, for although their experiments were continued for some five years and they obtained and expended a large sum of money, little of any concrete importance resulted.

Connected with the next period of the Vincennes factory several names are mentioned, one suggestion being that a sculptor named Adams was granted the privilege to experiment, another that this was accorded to a company in which the king was directly interested. That the experiments continued, however, is certain, as is the fact that success attended the efforts of those interested, for many fine examples of the Vincennes exist today in collections throughout our own country. But despite the actual production of porcelain, this factory like so many since that time, being largely in the hands of impractical chemists, quickly fell into financial straits, with the consequence that in 1752 it came directly under the control of the throne, and after that time was known as the Manufacture Royale de Porcelaine. It was this that brought it more to the notice of the Court, the following year finding Madame de Pompadour actively interested in the undertaking. From that time on the progress was maintained equally in the production of finer ware as in the increasing ambition to surpass the styles of Meissen, the influence of which is evident in the later Vincennes and early Sèvres.

We may credit Madame de Pompadour with an innate aestheticism and with the laudable ambition to confer beautiful objects throughout all France. En porcelaine, however, we might also say that the artistic development of the French bourgeoisie had at that time reached no remarkable height. Therefore we must accept the inference that her mission was rather for the advancement of her own interests and the incidental bestowal of artistic ornaments within the narrow aristocratic circles in which she moved. Consequently her success in obtaining the removal of the old porcelain factory to Sèvres we may safely regard rather as an urge of personal gain than one pro bono publico. But from whatever source this emanated, we of later days must remain grateful to this beautiful French lady, for founded upon all that had been learned at Vincennes the Sèvres establishment blossomed and flowered into that magnificence which afterwards became the inspiration.

(Continued on page 85)
"Mummm's the word"
(Société vinicole de Champagne, Successeurs)
from the Champagne district of France

Our Champagne wines are made from the finest grapes and particularly appeal to the cultivated taste. Our cellars, since 1854, have uninterruptedly held reserves of Champagne wines.

Champagnes of the highest quality

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G. H. MUMM CHAMPAGNE (SOCIÉTÉ VINICOLE DE CHAMPAGNE, SUCCESEURS) AND ASSOCIATES, INCORPORATED, LA MAISON FRANÇAISE... 610 FIFTH AVENUE, NEW YORK CITY, N. Y.

This advertisement not intended to apply in States where sale or advertising of wine is unlawful.
You Moderns! LET TOASTMASTER ENTERTAIN 'EM!

SWANKY! USEFUL! CLEVER! NEW!

Just set this new Toastmaster Hospitality Tray before your guests the next time you entertain ... wherever the occasion. Then watch the fun! Golden brown toast pops from the Toastmaster, each slice timed to perfection. Then, from the well-filled dish of tempting spreads a topping of cheese or jam, or a whittle of sausage. Everybody's happy ... and hungry.

Only Toastmaster can put on a party like this, for it makes perfect toast every time ... for anybody. Only Toastmaster has the patented Flexible Clock that pops up the toast, shuts off all current, and does it over and over again as fast as you wish.

See the new Toastmaster and Hospitality Tray ... today! It's a perfectly gorgeous combination—easily the sensation of the year. It's something you must have for modern living. And, remember, it's brand new! Your dealer has just received his stock. And is he pleased! There's a surprise in store for you, too.

WATERS-GENTER COMPANY, MINNEAPOLIS, MINNESOTA

The 1935 TOASTMASTER and HOSPITALITY TRAY

A PRODUCT OF MCGRAW ELECTRIC COMPANY

The Toastmaster Hospitality Tray—Complete with the new 1935 2-slice Toastmaster, $21.00. The Hospitality Tray and accessories only, $8.50. The 2-slice Toastmaster, alone, $16.00. Toastmaster, in gleaming Chromium, Glassware, crystal-clear. The Tray and cutting block are available in a choice of walnut, mahogany, or sycamore finishes. Write to Dept. 117, Waters-Genter Company, Minneapolis, Minnesota, for "Toast-and-Things" — a most unusual booklet of ideas for all kinds of parties.
Building questions from our readers  

(continued from page 63)

A handy check list for remodelers  

(continued from page 49)

headed for trouble, the one thing to bear in mind, indeed make positive of, is that the contemplated alteration will not cost more than a new house. Thus, too much emphasis cannot be put upon the necessity for securing preliminary estimates before buying. A good architect can always give the right character, and unless there are reasons of sentiment or attachment, it is often better to tear down the old house and build a new one than forget the old one entirely.

Before definitely giving up the idea of taking a place because it is inadvisable to recondition the house, it is well to consider the advisability of tearing the house down and building anew on its site. The plot may have much to recommend it in the way of taking a place because it is in a lesser street, and unless there are reasons of sentiment, a house can always give the right character. As a guide to making an analysis of the amount of work necessary on a house to be altered, the following check list may be used:

MASONRY: Foundations, chimneys, walls, roof drain, walls, plastering, stucco, metal lath, fireplaces, cellar stairs, hatchways, partitions, waterproofing, carpentry, roofing, dormers, bay windows, en-ash pit doors, grilles, furnace, cleanout doors, area drain, whitewashing.

METAL: Beams, columns, railings, grilles, furnaces, cleanout doors, sills, windows, driveway, sidewalks, areas, area drain, whitewashing.

IRON WORK: Beams, columns, railings, grilles, furnaces, cleanout doors, sills, posts, floor drains.

CARPENTER WORK: Sills, posts, floor beams, partitions, rafters, sheathing, roofing, dormers, bay windows, enclosures, porches, stairs, doors, windows, trim, shelving, bookcases, cupboards, kitchen and pantry cabinets, finished floors, cedar closets, medicine cabinets, furniture space, insulation, screens, shutters, balconies, sleeping porches, decks, garage.

TELEPHONE WORK: Bathroom floors and walls, kitchen walls, entrance and porch floors, terraces, fireplace facing.

ROOFING: Shingles, wood, slate, tile, asbestos, asphalt; metal leaders, gutters, flashings, ventilators, skylights, metal decks, open timber flashings.

PAINTING: Removing old paint, exterior, interior, calamine, cold water paint, floor finish, glazing, roof stains, timber stains, whitewashing, waxing, enameling, flat wall paint.

PLUMBING: Sewage disposal, soil pipes, vents, cleanouts, hot and cold water pipes, water supply, insulation, water, steam, vapor, hot water, conditioned air, hot, air, electric, expansion tanks, motorized valves, thermostats, humidifiers, concealed radiation, valves, flues, dampers. Insulation steel, copper and iron pipes, grilles, ducts.

ELECTRICAL: Overhead wires from pole in street, underground lines, pole fuse boxes, panel boards, BX cable, conduit, lightning arrester, switches, pilot light switches, door switches, bargraph alarm, telephones, annunciators, push buttons, bathroom heaters, lighting fixtures, outside lights, electric garage door openers, outlets for vacuum cleaners, buzzers and bells.

They want to take it home

—and a new industrial giant is born

Three years experience has convinced the traveling public that it is possible to "sleep like a kitten" all night — to arrive at destination feeling "fresh as a daisy" — "clean as though wrapped in cellophane." Passengers enjoy the mild spring weather on Chesapeake and Ohio trains so much that they want to take it home — to their houses and to their offices.

Three years experience has taught Chesapeake and Ohio the surest way to translate genuine air-conditioning into terms of human comfort. It insures perfection not only in equipment, but in the operation of that equipment to maintain the air you breathe at the greatest possible comfort level.

Three years work spreading the gospel of genuine air-conditioning has made a vast public conscious of this new and necessary contribution to comfortable living. And the enthusiasm created by Chesapeake and Ohio's genuine air-conditioning has paved the way for a new giant in American industry.

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The George Washington's Railroad

Original Passenger Company Founded by George Washington in 1783
always less than he needs. A discon­certing number also will not be true to description or name and if they are at­tractive their true identities must be sought. As an example I raised a fine batch of what purported (from two sources) to be Silene californicum. The flowers should have been fiercely scar­let. Nothing could have been more purely and mockingly pink than the large heads of small flowers that were hoisted on the foot tall stems—very pretty and shon­ly but emphatically not Silene californi- cum.

Three small Alyssums are most at­tractive. A. arvensis. It is a small comedy Spandian, with soft gray Thyme-like leaves and pretty pale yel­low flowers, very neat and mat for a choice situation in full sun. It is a delightful ramper in a small way, flinging leafy gray stems about and oc­cupying a space that might be covered by a dinner plate. The flowers are bright yellow. A. montanum adds to the charm of its minute tuft of heavy foliage and yellow flowers a pleasing fragrance, not common among the perennial mem­bers of the race. L. pyrceniunis, a white-flowered mist, is among the cas­ualties, going out in a dump spell after having weathered the extreme winter of 1935-34.

To have brought to blossoming the tiny Androsace eurystominos was a spe­cial pleasure. It forms little clusters of very small cobwebby rosettes out of which arise on very short stems heads of little white flowers in Spring. The smallest rock garden can find space for its tiny, silvery masses. It likes lime­stone and an open situation in stony ground. A sister plant, A. titubata, has been a genuine find. Its small hum­mocks of covered green spread cheerily about on limestone slopes and are al­most obliterated in early spring by large yellow flowers. It looks rare and difficult and is as easy as Arabs.

**LITTLE CAMPAULAS**

Choice small Campañulas are many, but C. collina was new to me and proved a worthy addition to the rock garden. It comes from high altitudes above the ground. It has pretty downy, scallop-edged leaves and bears in early summer on stalks almost a foot high large shaggy purple balls which, though individually fugitive, make a bright show while they last. A non-climbing Morning-glory that has given satis­faction is Convolvulus cantabrigiensis. It flings its long gray-leaved branches about over the rock-face and bears through­out the season a succession of round pink flowers the size of a quarter.

What Mr. Farrer would call a gem of ray season is Cornwallia carnosa, sometimes incorrectly given the name of iberica. It is a lovely almost pro­strate blue-green bushling, and were they all to be enjoyed in a season of pack it might be. The flower heads the foliage alone would be sufficiently ornamental to gain it ad­mission anywhere. The fragrant C. globosa, a more upright plant has not proved hardy here in southern New York but would doubtless be reliable farther south.

Dianthus califomius is positively spec­tacular, with its large, white, feathery blossoms ornamented with a deep col­ored band fleckled with white dots above the low tuft of spiky foliage, the whole only about three inches high.

I see that Mr. Farrer calls this incom­parably the loveliest of all Pinks, but how can one decide among them? D. couppe is not among the locavents but it certainly has its uses. It is a yellow-flowered clustered—a yellow as a Primrose—the heads borne on stems a foot tall above the long spiky foliage. It has the advantage of a very long season of bloom and is especially effective for interplanting clumps of the Harebell, Campanula rotundifolia.

**FURTHER RELICS**

I have tried numerous Erysimums at various times and like them all, but E. latkezukjum is the smallest and the most attractive, forming rounded bunches of small foliage and bearing in the spring small “Wallflowers” of a fine bright orange-yellow. Very nice for a small rock garden. A delightful small shrub that has given a fair sprinkling of ivory pea-shaped blossoms this spring after being raised from seed is Geranium chilnianum. It is semi­prostrate and bears from a few inches high to 2 feet with nice effect. Globularias are not conspicuous but they bear inspection. The one blossoming this year for the first time is G. nudicaulis, a treasure, thriving on a warm slope in partial shade. It makes a mat of spoon-shaped dark leaves and bears the characteristic rood blue fluffy flower heads in prof­usion. Others of this tribe worth growing are the tiny G. rosea, no more than an inch high, G. incanescens with bluish foliage, and the more stately G. tricolor and G. cordifolia. Lithospermum intermedia adds a welcome touch of bright blue color to its high sunny rill. It is sub-shrubby in habit and has gray foliage from which arise on stems about eight inches high heads of long, drooping, Gentian­flued flowers in early June. It does not appear to be an invalid or even to embrace death, L. canescens, which is the cause of much lamentation in this country by reason of its determination to be an invalid or even to embrace death, L. canescens departs from the blue traditions of the family. It is a very pretty-scented American species with hoary, silky leaves and spikes of yellow blossoms.

Mysota strictriv is another plant that forsets the family blueness for yellow. It is said to be perennial, but my plants after giving them a growing convincing show and maturing seed dried up and died after the manner of so many of its race. I am not sure it is true that the seeds of this very relative, L. prostratum, which is the cause of much lamentation in this country by reason of its determination to be an invalid or even to embrace death, L. canescens departs from the blue traditions of the family. It is a very sweet-scented American species with hoary, silky leaves and spikes of yellow blossoms. When Autumn comes to rock gardeners

(Continued from page 53)
HERE is exquisite elegance expressed in dignified simplicity... a pattern utterly plain, yet gorgeously rich in character and beauty. You will love the sleek, slim handles... its luxurious weight, and classic proportions. Especially effective is the raised center panel that continues over the top into a trim scroll on the back, and the artful composition of the glistening plain surfaces which render the pattern so colorful, so distinctive! MODERN CLASSIC was created by Robert E. Locher, one of America's foremost contemporary designers, and is a perfect expression of the present-day trend in decorative art. Write to Dept. C-22 for a copy of the MODERN CLASSIC brochure.

ROGERS, LUNT & BOWLEN • SILVERSMITHS • GREENFIELD • MASS.
**What to know about air conditioning**

(Continued from page 57)

may be done in quite a variety of ways, usually either by washing—it—that is, passing it through a spray which catches the dust and adds necessary moisture—or passing it through a filtering material which is changed when it becomes dirty, just as with the oil filter of your automobile.

Circulation of air is desirable not only in cleaning but also in a proper distribution of heat. If air is left stagnant, it will be much warmer near the ceiling than by the floor. Children playing on the floor will therefore be in cold zone.

If the principles just outlined—heating, humidifying, cleaning and circulation—are kept in mind, the choice of a conditioner for winter use will be considerably simplified.

**COOLING METHODS**

When it comes to cooling, new problems are presented. Probably the simplest form of cooling is circulation of air. This can readily be done if heating is by a warm-air plant with a fan. The fan is operated and the air circulated through the house, giving the effect of cooling as the circulating air evaporates moisture from our skins and thus makes us feel cooler. The principle is a familiar one, for we are all well acquainted with the cooling effect of summer breezes, even though they may not actually lower the temperature.

Another simple method of cooling is to make use of night air. Those who have slept in tents know how cold the air gets at night and how necessary are blankets even when people in nearby houses are suffering from the heat. This is because the tent does not hold heat, whereas the house does. The idea of night cooling is to put an exhaust fan in the attic and pull out the warm inside air, which is replaced by the cool outside night air. The fan is shut off before the outside air gets warm, and may be mechanically operated to stop at a given time.

Mechanical methods of cooling fall into four classifications: First, city or area air, water over which the air is passed, the water acting as a refrigerating unit. Second, apparatus making use of a unit very similar to that in your electrical refrigerator. Third, ordinary ice over which the air is passed. Fourth, the use of steam to cool.

The use of water for cooling is protected by the quickly melting ice. The effect of summer breeze is protected. The better the insulation, the less the air conditioning plant capacity will have to be.

Of course, with any phase of air conditioning it is necessary to keep the windows closed, for every time a window or door is opened, some of the treated air rushes out and is replaced by outside air which must be conditioned. In a completely conditioned house, it is never necessary to open windows.

**OPERATING COSTS**

For structural reasons, the cost of operating a modern air conditioning plant is likely to be more expensive in an old house than in a new one. Old houses are generally lacking in insulation and weatherstripping. Of course, these features can always be added, and in general, an old house can be made as efficient as any new one.

To give specific answers to the questions asked at the beginning of this article.

The term "air conditioning" covers anything done to change air from the normal outdoors.

Any house at all can be air conditioned.

Cost of operation will depend on how well the house is insulated and (Continued on page 82)
Is there some Strange Magic in these new WALL PAPERS?

BY

MARION HOLLY

MARION HOLLY

J's room quaintly papered with Howcr pattern 5172 and border '2. The entire decorative ensemble, crisp, fresh and livable, is really around the wall paper. It's a rare room in the World's Fair of Mayflower Wall Papers.

The right in the House of Mayflower Wall Papers is this small library in soft yellows. A Director wall paper in soft yellows enlivens its charm and grace. Mayflower pattern 5026 with border 15026.

In this effective bedroom in the House of Mayflower Wall Papers the green floral pattern of the wall paper combines delightfully with the brown fabrics. Mayflower pattern 5954 with border 15054.

In this effective bedroom in the House of Mayflower Wall Papers the green floral pattern of the wall paper combines delightfully with the brown fabrics. Mayflower pattern 5954 with border 15054.

Europe still makes some truly marvelous wall papers, of course. Yet no patterns I've seen in my recent visits abroad are any more charming than the new designs in Mayflower Wall Papers which I had the privilege of viewing for the first time at Mayflower House and other model homes in the Century of Progress exposition.

These exquisite creations of Mayflower are all the more wonderful because of their extremely low price. Many patterns are only a few cents a roll. And each Mayflower paper has Duofast colors which endow even the most delicate of the patterns with a long-lasting charm.

Most fascinating, too, is the special new Mayflower Washtex Finish. You can actually sponge it clean of surface soil, quickly and without harm.

Why don't you send the coupon below—or a note today for the new Mayflower book on room arrangement? It's free, of course—and shows all their new patterns as well as color photographs of model rooms at the World's Fair.

Mayflower Wall Papers, Dept. H. G., Rogers Park Station, Chicago, Illinois

Your new book on room arrangement, please.

Name

Address
EXPERT decorators are enthusiastic, practical home makers are delighted with this season's smartest floor creation — the new Armstrong's Embossed Linoleum. Distinctly different in design, they strike a new note in floor beauty. They also offer advantages never found before in any linoleum floor.

Read the five outstanding features described for you at the right. Then see these fashionable floors now on display at local linoleum stores. You'll say, "Is this really linoleum?" and you'll want to start right in planning a gay, carefree kitchen, a colorful sun room, a modern entrance hall.

The complete service of our Bureau of Interior Decoration is explained in "Floor Beauty for New Homes and Old." Just send 10¢ for your copy. (In Canada, 40¢.) Address Armstrong Cork Company, Floor Division, 971 Mulberry St., Lancaster, Pennsylvania.

1. NEW CLEAN-EASY SURFACE
By an exclusive process, a mirror-like finish has been given the new Embossed Linoleum. It's smooth to the eye, smooth to the touch. Dirt can't cling to or grind into this surface. Your floors stay clean with a daily dusting, occasional waxing. (For best results, use Armstrong's Linogloss Wax.)

2. NEW SHADED TEXTURED TILES
Another exclusive Armstrong invention is the delicate variegated shading of the tiles. This effect is a natural, realistic texture never before possible in any linoleum floor.

3. NEW STREAMLINE EMBOSSED
No sharp angles where dust and dirt might collect in the interliners. This streamline embossing adds to the beauty, easy cleaning, and long-life of your new Embossed Floors.

4. NEW TWO-COLOR INTERLINERS
Many of the patterns in the new Embossed Linoleum show an entirely new treatment of interliners. Two colors blend freely to create a realistic handcraft effect that sets a new pace in modern floor design.

5. NEW CLEAR-TONE COLORS
Color takes on new sparkle and brilliancy in the new Embossed Linoleums. It has depth and richness. More than that, this new clarity of color penetrates the full thickness of the pattern. It will hold its refreshing brightness for a lifetime of service.
small fleeting blossoms are a pale apricot in color (Farrer says pale purple, so I may not have the right thing) and hardly worthy the splendor of the foliage they complete.

The blue Primroses have been a delight—pure blue with a twinkling yellow eye. And we also had a number of charming Polyanthus Primroses from an Irish firm. Lovely things they were with large heads of flowers in various tones of yellow, cream and pure white. Their names were Bright Eyes, Lemon Queen, Milkmaid, Primrose Queen, Rob Roy, White Beauty and Queen of Spring. A nice batch of Primula saxatilis gave much pleasure in a partially shaded location. It is one of the easier Primulas, sending up a long succession of pinky-mauve flowers on naked stems some eight inches high.

Saponaria bellidifolia turned out to be a nice thrifty little perennial, making a tuft of long leaves and sending aloft stems to a height of about a foot bearing a head of pale straw-colored pincushion-flowers with black anthers. The plants are thriving on a sunny slope. One of the delights of the season was the beauty of a little Stonecrop, Sedum pilosum. Such refinement and delicacy is hardly expected of this clan. It makes a little hairy rosette much in the manner of a compact Androsace out of which rises the fat little stalk to a height of perhaps two inches bearing a lovely offering in the shape of an ample head of the most lovely pure pink waxen blossoms. It is so small that to be appreciated it should be planted in little colonies at somewhere near eye level.

A certain number of Violas or Violets are always on my list. Pink ones are especially intriguing. This year I added two others to the company of pink Violets that already include the fragrant Rosina—*V. scutellata rosea* and *V. hortensis*. One is a hybrid of *V. hortensis* called Crimson Beauty. It flowered all the season and made in its corner a quite brilliant show. The other is less showy but, I suspect, more permanent—a true Violet of small size named *V. silvaticus roseus*. One other Viol grown in 1932 is of real value. It is a hybrid of *V. gracilis* called Lady Crisp. The flowers are very large and of a most lovely bluish lavender color. My patch of it flowered just below a little plantation of that tiniest of Roses, *R. rosette*, and the two kept things going all summer.

These rambling notes must close with the mention of the Wahlenbergias, near relatives of the Campanulas. I have set out to know all the kinds but have not yet progressed far. They make tufts of grass-like leaves, some very narrow, others of greater width, from which are flung out the stems carrying a single blossom or a head of blossoms of a rich purple color. The one blossoming this year is *Wahlenbergia lutea*, sometimes referred to, as are many of the clusters, to Edraianthus. It is a fine and showy rock plant from the hills of Croatia.

---

"THE CHRISTMAS TRAIL"

**A gift-shop in a book**

Every page of this book is filled with Christmas gifts for men, women and children who love outdoor life and sport. Our mail service accepts orders now for delivery on any specified date for Christmas. Write for a free copy now. You will receive it before November 30th.

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**Tuck it Way UNDER**

Every KENWOOD Famous is 7½ feet long

Here's a blanket for serious sleeping. Most blankets are 93 inches long. Every Kenwood Famous is 90 inches... six luxurious extra inches for a pull-up over your shoulders and a tuck-in that can't pull out. That's one reason for its sleeping comfort. Another is the deep, fluffy nap made possible by long-fibered, live, new wools. Under a Kenwood you sink into deep, relaxing, restful sleep. It's good to know, too, that correct washing will not steal from its generous size; for every Kenwood is pre-shrunk in the making.

The Famous is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise. Do you know that there are nine tests of blanket quality you can make in the store? Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care, and washing of blankets. It is FREE. Use coupon.

The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.
the repetition of current architectural vogues. The neighborhood would profit — for houses on the down-grade lower property values, while those retained successfully and lived in convincingly make everybody else want to perk up. Most of all, the new owner would get big returns for his money — for an old house done over is generally much better buy than a new house erected on the site. Holders of unsalable real estate would take heart, too — for why let destructive foreigners pay low rents, pending demolition. If there is a public for these middle-year houses, who could be taught to appreciate and invest in them?

The exhibits on these pages were chosen from an area on the border of the busiest section of the most "progressive" city on earth — as we fondly imagine. They all stand on Staten Island, where there are plenty more like them — Manhattan's historic gateway, the one-time Newport of the metropolis. And, in their various ways, they provide footnotes not only to the architectural history of America but to the way of a man with a house.

At the top of each page stands a house from the 17th Century — the Britton house, the Asten house — lovingly cared for in the one case by the original family, in the other by owners who have lived there since "the panic of '38" drove them over from their mansion on Bowling Green, nearly a hundred years ago. Scores of houses of this period have been demolished within living memory, because no major historical association served as a reason for keeping them alive by public subscription, and no private owner coveted them. Others still stand on the Island; some are well preserved, some ready to slip back into the soil from which our pre-Revolutionary ancestors raised them. Yet, taking not only Staten Island but America by and large, the Early house has fared much better than those that came later and are really far more practical for 20th Century living.

The exhibits on these pages were products of the 50's and 60's, when the Italian influence and the Victorian Gothic craze swept America. No one of these has remained in the original family. Some have fared well, some not so well at the hands of their owners, but each is loved and lived in as well as the times permit.

In some sections of America, history begins much later than on the Eastern Seaboard; "early" houses may even be those of the dawn of the 19th Century. But in every section there are those which have had no takers — merely because it hasn't seemed "progressive" to go back. Why not look around you for one of those and recreate something of the undoubtable charm we've lost by too much uniformity? Your house may have had later additions that spoiled the purity of its expression; these can be ripped off. But it should be treated gently in every other way. Spend your money on the very latest heating, plumbing and wiring. But please don't try to face-lift into something never meant. If you feel that way about a house, you'd much better build a new one. For what you get with the houses that we've pictured isn't only a roof but dreams.

The popularity of air conditioning has been steadily increasing in recent years. Air conditioning can be used in conjunction with any type of heating system. It is a valuable asset, especially in areas where the temperature is extremely high or low. Air conditioning helps to maintain a comfortable indoor environment, regardless of the outdoor weather conditions.

The Living Room in SLOANE'S HOUSE OF YEARS — A COMPLETE HOUSE ERECTED IN OUR FIFTH AVENUE SHOP

The beauty of design born in the 18th Century is the inspiration for the furniture and decorations in the House of Years. In the illustration, the Chelingsford sofa is covered with melon green brocatelle. $250. The open arm, mahogany chairs are in blue kidskin. $80 each. The mirror is gold. $200. The colors in the group blend for a lovely effect.

W. & J. SLOANE 575 Fifth Avenue, New York
You're Making Movies with the "K" at Waikiki

Extra equipment for the "K" includes four telephoto lenses, for closeups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color.

• Bronze bodies soaring on a wave...this is the poetry of motion. Your Ciné-Kodak "K" will bring away the poetry, the motion, even the exotic color of strange places...for your movie screen at home. No disappointments with the "K"—it's simple, yet amazingly versatile. Loads with full 100 feet of 16 mm. film. Price, including case, from $112.50. See the "K" and the movies it makes, at your Ciné-Kodak dealer's. Eastman Kodak Co., Rochester, N.Y. If it isn't an Eastman, it isn't a Kodak.

Ciné-Kodak "K"
EASTMAN'S FINEST HOME MOVIE CAMERA
Winter clothes
(Continued from Page 48)

Let me cite a case where shade alone
sufficed, although much rainier in kind.
An old garden with all the beds
outlined in Box had one half fully
exposed to the sun, the other half shaded
by large maple trees. There came a
winter not particularly severe—several
nights around the zero mark, very little
snow, but many clear cold days with
hours of bright sunshine. In spring the
plants exposed to the sun looked as if
burned by fire which left no vestige of
green. Those receiving only as little
shade as would be cast by the bare
branches of Maple trees came through
unscathed.

In a similar manner Ivy on a north­
corn exposure comes through the aver­
age winter without injury to its leaves.
On a southern exposure it is usually
burned, yet such shade as would be
lost by a covering of burlap suffices to
preserve it.

I might cite another observation
which, though general, indicates that sufficient
soil moisture bears upon the ability to
withstand extreme cold. I have seen large
Ariostolichis or White Cedar trees
twenty feet high absolutely killed
in New Jersey. This was not
due to lack of hardness, for I sup­
pose fifty degrees below zero is a fre­
quently winter temperature in this tree's
native habitat. A few years later I ob­
served how and where this same tree
grew wild in northern New York. It
was abundant in ground so wet that
Sphagnum Moss flourished and trees
up to six feet in height could be lifted
out of the muck and moss without use
of any tool to dig around them. A clear
 case of a boundless water supply for
the roots. Undoubtedly evergreens
can die of drought in winter.

As concerns the miles of Privet hedge
dealt to the ground or snow line this
spring: I have seen this condition de­
velop three times in thirty-five years,
because the depth below zero is above
the temperature limit for the so-called
California Privet, which really is a
native of Japan. The loss is not of
material import where low hedges are
desirable but if you want a hedge that
will be permanent the Amur Privet has the hardness to withstand
our winters and make a long-lasting
hedge. If Privet were more frequently
killed, more people would appreciate
and plant our native Hornbeam (Car­
pinus virginiana) and secure a high
bend of pleasing character.

Perhaps now that the upright forms
of the Japanese Yew are becoming
plentiful we may in a few years see
some good Yew hedges. Particularly
valuable for such use is Hicks' Yew
(Taxus media Hicksii), whose habit is
such that a sheared hedge of it re­
mains dense and well filled right
down to the ground, even when old.
Fortunately this outstanding Yew is now
commercially available in various sizes.

In the final analysis, successful win­
ter protection is largely a matter of
understanding your plant's habits and
weaknesses, and then applying the right
methods at the right time. Some spe­
cies, of course, will succumb to extreme
cold no matter what you do, but it is
amazing how much can be accom­
plished by acting on the fact that expo­
sure to air and light, rather than the
low temperature per se, is often the
condition which does the damage.
The collector considers Sevres

(Continued from page 76)

tion for later porcelain artists.

When in 1760 the factory was again on the verge of bankruptcy, the king assumed the entire financial responsibility and it was then that he arrogated to himself the right to prevent other porcelain establishments from decorating their wares except with the simple blue Oriental designs; all modeled forms of porcelain were also forbidden as was the use of gilt. And although this decree was somewhat modified a few years later when it was permissible to reproduce porcelain copies of the Chinese models, these restrictions undoubtedly retarded the progress of the other French establishments. On the contrary with Sevres after the king assumed the entire proprietorship, we find the approach of that splendid art of which many notable examples exist in museums and private collections.

Those works dating prior to the end of the 18th Century are frequently referred to as "Viewe Sevres," this term at no time being applied to examples of a later date. Nor throughout the history of ceramics have any manifested greater comprehensiveness in decorative styles than those of this famous French porcelain. Naturally during the first period we find a predominance of rococo motifs, with which, of course, there is for some time the evidence of those styles reminiscent of Vincennes. And it was from the efforts of this earlier factory that Sevres derived those superb ground colors which have since that time been adopted in all other important factories. And in passing it is well to mention that that delicate shade known as "rose du Barry" would, if correctly designated, be termed "rose du Pommelot" as it was in honor of the last named that the color was produced in about 1757 by Nazonet.

It has been suggested, and many examples uphold the contention, that the colorings on the artificial paste bodies tend to softer tints than is the case with some after 1769, when hard paste was introduced into the Sevres factory. In this connection, however, it is well to remember that while it is known the true porcelain was used from that time on, it is equally recognised that this by no means entirely displaced the artificial or soft paste variety. Consequently examples displaying the softer colorings may be looked for and found post-dating the introduction of the hard paste until about 1804, in which year the artificial bodies were discontinued. The more delicate hues of the colors when applied to the soft paste resulted from the greater absorbency of the constituents. In this way there would be a marked tendency for the pigments in solution to merge somewhat deeply into the white surface of the body, and by so doing be considerably subdued in intensity. And due to this are those elusive and delicate shadings so often found with "Viewe Sevres."

With the hard paste, especially with the enamel colors, there is a brilliance which has never been attained in porcelain made after this.date on account of the size of the porcelain bodies. As a matter of fact, the only example recognized in Sevres dates from the time before the artificial paste was used, and its color is yellowish, while it was then that the color was produced in about 1757 by Nazonet. It has been suggested that the colorings on the artificial paste bodies...
NOVEMBER PLANTING

Throughout a major portion of the United States, November is a first-class month for garden planting. Most of the perennial flowers are preferably set out in October, but if for any reason this was not done, there need be no hesitation about moving them during November’s early days.

All through this month, too, you can grow a lot of beautiful flowers—trees, hardy bulbs, Roses, Peonies and woody vines. In regions where winter often shuts down toward the end of the month, a mulch will help exclude the frost until the plants have thoroughly settled in place. Whatever advantage can be gained in this respect is worth working for, since the better established a plant is the better will it winter.

It was axiomatic that only with first quality stock can you expect fully satisfactory results, regardless of the time of planting. Fly-night dealers get poor places to spend your money.

HOLIDAY PLANTS

Sunset Lilies

They are a favorite with all gardeners. They are very hardy, and the varieties of Flowering Trees. Write for "Flowering Trees Catalog". Free Catalog. Farr Nrury Co., Wellesly Park, Pa.

TOOL WORTHY TOOLS OF EXCELLENT MERIT

House & Garden. $0.00 special price, each. Catalog mailed free east of the Rockies. Alkna & Durbin, N. J.

BULBS

BULBS FOR CROCS—12 guaranteed bulb variety. 25 cents postpaid for sets of 100 bulbs; 50 cents for sets of 200; $1.00 for 500 bulbs. Large bulbs. Bulb catalog free. Best guide to Fall planting. Alkna & Durbin, Wellesly Park, Pa.

SUNSET LILY—This perennial red-flowered lily has caused sensation among bulb lovers. Large bulbs 2 for $1.75. Large bulbs 3 for $2.50. Catalog mailed free.

CALOCORTUS—10 bulbs—10 each name. $1.50. Bulb catalog on request. Curt, Ft. Smith, Ok.


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100 BT. GROWN EVERGREENS—25 for 25c, 50 for 50c, 100 for $1.00. Catalog free. Alkna & Durbin, Wellesly Park, Pa.

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FULTON'S PLANTS—The ideal plant food for home gardens, nurseries, and flower and fruit gardens. For shrubs, evergreen trees, and bushes. The main features of this fertilizer are its high percentage of nitrogen, phosphoric and potassic. 100 lbs. for $4.00, 500 lbs. for $15.00, 1000 lbs. for $29.00. Catalog free. Philadelphia Corp., 61 West Riddle St.

ROTTED COW MANURE (dried) 40 lbs. $1.50, Polis 50 lbs. $1.90, Peat Moss 50 lbs. $1.50. All free. Allen Co., Pittsfield, N. Y.

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GARDEN ACCENTS

TREE WISTARIA—Leafy clusters of flowers, clear pink, white or purple, give a wealth of color to the garden or greenhouse. Excellent for use in small gardens. Write for illustrated catalog. Farr Nursery Co., Wellesly Park, Pa.


GARDEN ACCENTS

TREE WISTARIA—Leafy clusters of flowers, clear pink, white or purple, give a wealth of color to the garden or greenhouse. Excellent for use in small gardens. Write for illustrated catalog. Farr Nursery Co., Wellesly Park, Pa.

TOOL GARDEN TOOLS of exceptional merit, 30c each, mailed free. A. M. Leonard & Sons, Orange, Ohio.

VINES

VINES—Grape, Muscadine, and muscadine flowers, 2 or 3 at 3c each. 6 for 10c. Viola flava, 10c each. Viola Longisepala, 10c each. Viola Pallida, 10c each. Viola Sororia, 10c each. Viola Sororia, 10c each.

Red rascals from Ireland

(CONTINUED FROM PAGE 21)
The collector considers Sèvres

The collector considers Sèvres (continued from page 85)

Dwight Trained Espalier Fruit Trees

Fall is the Best Planting Time

Besides being ornamental and exceedingly attractive, they produce unusually large fruit of extraordinary flavor. Adaptable to all locations, for effect against wall, or bordering a path. They add grace to the finest gardens. Recognized authorities in Europe of new available here, grown in America by a specialist from Europe, long-lived, they occupy a minimum of space. Require only normal attention. Easy to grow and handle their training has been completed. Prices this fall are about 36% below normal. Fall planting assures success next year.

APPLIES, PEARs, PLUMS, PEACHES, NECTARINES, APRICOTS

Notice descriptive article in July House & Garden. Send for illustrated Public and price list

HENRY LEUTHARDT

Espalier Specialist

Port Chester, N. Y.
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INTERIOR BY KITTINGER COMPANY

PEERESS PENCELE SHEETS BY PEPPERELL

PEERESS PERCALE SHEETS BY PEPPERELL

By PEPPERELL

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Give your bathroom a beauty treatment with Walls of Carrara

No need to build a new house to have a bathroom like this! No need to expend lavish sums to bring your bathroom up-to-date in looks and utility. No... just give your present bathroom a beauty treatment with walls of Carrara Structural Glass!

Carrara Walls can commonly be installed right over your old ones... with very little disorder and with satisfying speed. But what a magic transformation they produce! Only by actually seeing a Carrara bathroom can you fully appreciate the bright beauty of Carrara's polished surfaces, the softness and depth of its color-tones, the atmosphere of elegant distinction it creates.

The new loveliness that Carrara Walls bring with them is permanent, too. These walls never craze, check, stain or fade. They do not absorb odors. They are unaffected by chemicals, oils, grease, grime.

You can keep them brilliant and clean by merely wiping them occasionally with a damp cloth.

Get an estimate, today, on the cost of remodeling your bathroom or kitchen with Carrara Walls. If necessary, you can obtain funds under the National Housing Program to help finance the job. And let us send you our folder giving complete information on Carrara, as well as interesting examples of how you can make your bathroom or kitchen more attractive with Carrara. Write Pittsburgh Plate Glass Co., 2262 Grant Building, Pittsburgh, Pa.
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says Miss Evelyn Cameron Watts

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"I never get tired of the smooth Camel flavor—the last one I smoke at night tastes just as good as the first in the morning," says the charming debutante daughter of Mr. & Mrs. Harry Dorney Watts of New York and Baltimore. "And Camels are very mild, too—even when I've smoked a lot, Camels never upset my nerves. And if I'm tired I find that smoking a Camel seems to refresh me—gives me a 'lift' that makes me ready to start all over again."

It is true that your energy is increased by smoking a Camel. It releases your latent energy in a safe and natural way. When tired, a Camel will drive fatigue and irritability away, and never affect your nerves.

Camels are Milder!

Camels are made from finer, MORE EXPENSIVE TOBACCOS...Turkish and Domestic...than any other popular brand.