Look at their gleaming decks — Lido Decks! At a glance you discover the secret of one of the greatest travel pleasures of today. To cross on the sparkling Southern Route ... and to travel on ships built for sunshine, for blue-dark waters, for Riviera life at sea!

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meant for each other...

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No other sort, perhaps, so implies chic as do these frail, though enduring, and
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Fascinating DORIAN and DORIAN ROSE are on display now at your jewelers, or you may have a beautifully illustrated brochure on request.

fascinating

DORIAN

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Look critically tonight at the silver on your board. Does it give you a glow of pride? Or has it ceased to pay dividends of pleasure?

Perhaps well-meaning relatives gave you silver which you received with polite thanks, never really liked, yet have used resignedly.

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FIRST CLASS in the Berengaria, Olympic, Majestic, Aquitania...next sailings: March 29, April 5, 12, 19. CABIN in any of the vast fleet led by Britain's newest, largest motor liners, Georgic and Britannic, now sailing to France, England and Ireland.

« « « In the Spring of 1936 the QUEEN MARY, Britain's great super-liner, will enter transatlantic service... the newest expression of Cunard White Star's tradition of ocean leadership. » » »
It is pleasing, of course, to note the steady influx of kind remarks about us... especially the personal tone of all these letters. Some mention names... First Officer So-and-So, Ashford the steward, Richardson the head barber. But even where names are omitted, people seem to write just as pointedly about men... and women, too. It's the waiter at table 57, or a stewardess, or the gardener. Little things that have pleased... personalities.

That kind of congratulation is full of significance to us. For it shows how much more than steel goes into the making of a ship... how binding a tradition can be, in the dining saloon as well as on the bridge. You may speak separately of "seamanship" and "service". But they are in reality different phases of the same ideal... racial to begin with, and crystallized into one high, clear code through Cunard White Star's near-hundred years.

It's a two-fold tradition... and its influence cannot be escaped, from quarterdeck to galley. That's why passengers speak of captains and stewards in the same breath. That's why, in fact or in intent, these letters are addressed not to the Line but to Cunard White Star men.

August 3, 1934.

Dear Charles:

When I spoke to you, on my return from Europe in June, of two or three incidents in my experience on the Aquitania, you said that if I would repeat in writing what I had told you, you would like to send it to your friend, Mr. Stewart. I neglected to do it because I did not share your belief that he or the Cunard officials would be interested in hearing one more voice in the chorus that sings the praise of that incomparable line. But the enclosed form letter from Mr. Austin moves me to a tardy compliance with your request.

Going aboard the Aquitania in New York on March 7, after an absence of three years, we found ourselves in the friendly and efficient hands of our old cabin steward and stewardess, Ashford and Miss MacNichol. At breakfast the next morning, I was amazed to have Batoheller, the head waiter, remember an idiosyncrasy of mine and propose to have a good tart apple sliced into my porridge. About the same time Mrs. Morgan was making her appearance in the Lounge and Steward Hook was greeting her with an invitation to her favorite chair by the open fire. And one of Richardson's barbers even knew how I wanted my hair cut from his memory of having cut it on the Carinthia five years before. I left the ship at Naples, and when I rejoined it at Cherbourg several weeks afterward I had forgotten my choice of table wine, but the wine steward hadn't.

Everywhere on the ship a touch of personal interest marked the intelligent service and also the hospitality of that prince of the sea, Captain Irving, and of his officers. As long as the Aquitania sails, I shall have another home.

 Truly,

James M. "J.C."
HOUSE & GARDEN'S TRAVELOG

SEA ISLAND GAETIES

Sea Island, Georgia seems to be a popular spring vacation resort for young sprungs from colleges and preparatory schools. For early arrivals there will be a scavenger hunt on April 11. The annual Water Carnival, with prizes for the amateur aquatic stars, will be held April 14 at the Sea Island Casino. On Saturday night, April 20, a gala ball will be given in honor of the college contingent at the Sea Island Casino.

The Sea Island Gun Club specializes in skeet shooting during April. April 30 marks the close of the season's competition for the Cloister Handicap Skeet Trophy. Approximately 100 shooters from various parts of the country are entered in this competition this season.

JUST TO KEEP POSTED

House Snow: Sixth Annual Cavalier Horse Show, Virginia Beach, Virginia, April 26.

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The Ahwahnee and Yosemite Falls

Springtime in Yosemite—California's greatest scenic holiday—should include The Ahwahnee and Yosemite Falls from one window. Half Dome from another, Glacer Point from another . . . you're surrounded by world-known grandeur! All of the old vacation diversions and many new ones to be found only in Yosemite. For folders please write Dr. Don Tren德尔, Manager.

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If the person she’s promising to love and honor is planning to have a bar, the bride might inveigle a dosing brethren into contributing the newest and smartest thing in Martini mixers, above. It’s really a water pitcher gone Repeat and very swank, the convenient handle covered with raffia at the slipping point. Sides straight and plain except for three engraved bands near the bottom. Lucille Guild, designer. Silver-plated, $14.50. Abercrombie & Fitch, Madison Ave., at 45th St., New York

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Postage 25¢ No Booklet Issued

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This fateful attitude toward wedding gifts is out. This year’s bride knows what she wants and sees to it that her relatives know, too—thus keeping both her decorative schemes and her family’s feelings intact. For instance, the table decoration above kind of gets her. She likes what the candle light does to the chromium base and to the curling crystal plumes, and knows that this is just what her dining room needs. Very subtly, she places a large cross just above this illustration in Aunt Alice’s copy of House & Garden. The price, incidentally, is $25. 13¢ by 3½ inches. Used singly or in pairs. Wm. Langbein & Bros., 48 Duane St., New York

Send for booklet G-4

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As one cellar to another, the picture at the left, of three jolly good fellows sampling somebody's wine, is grand local color for an underground game room. Fashioned entirely of bits of wood, it is deep, warm colors as well as shadow effects are achieved solely by varying the tree. They tell me there are as many as twenty different denizens of the forest represented in one picture. Frame is walnut, 10 by 12 1/4 inches. Other convivial scenes can be had to match, $15 a piece. (Lillian von Stegman, 6 E. 69th St., New York.

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SCHOOLS OF HOUSE & GARDEN

APRIL, 1935

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FAIRMONT


April Showers

Emotions are as uncertain as weather in spring. It must be something in the air. We all go along fairly placidly until those first warm days—and then, without warning, a great discontent with everyday surroundings sweeps over us. Our souls long for escape...some place...any place.

Children away at school are particularly susceptible to these spring storms. Occasionally they give vent to their feelings in a brief outburst of poetry...on the other hand, they have been known to run away with the circus.

More frequently, bewildered parents receive letters from their offspring asserting that they "hate school"...that they are "sick of books." Why, inferring a suffering son, was such an awful hole as this selected for him? And a daughter declares passionately that she can no longer bear association with such an unsympathetic collection of people!

Some children, who were apparently contented at school through the fall, will become intensely homesick at this time of year. Their mourning re-echoes at home until their parents wonder if it is not sheer cruelty to keep them in school.

Of course, most of these tempests are merely manifestations of spring. They vanish in a week or so and the erstwhile sufferer fiercely resents any suggestion that he might be happier some place else. Life settles down to a pleasant routine again.

There is a chance, however, that the trouble with your child is not merely "seasonal." Possibly the school you have chosen is really not suited to him now, as it was when you entered him—a year, five years, ago. His interests may be entirely different from those of the other children. He may not have been taught to adapt himself properly to school life. These are serious troubles and deserve your attention.

Spring vacations will soon be here. This is your opportunity to learn more about your child's school life. If he isn't happy, is it his fault or the school's? Some difficulties may be ironed out by conferences with the headmaster or headmistress. The main thing to "take stock," to get to the bottom of the situation.

House & Garden's School Bureau will be glad to help you with advice or suggestions. Its staff is experienced in helping parents find the right schools for their children. If you would like assistance, simply write or call House & Garden's School Bureau, Room 190, Graybar Building, 420 Lexington Avenue, New York City, Telephone; MOhawk 4-7500.

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**SCHNAUZERS (MINIATURE)**

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---

**The Dandie Dinmont Terrier**

![Image of a Dandie Dinmont Terrier]

In the year 1814, when the great novelist Sir Walter Scott wrote *Guy Mannering*, the Dandie Dinmont Terrier was unknown by its present name. The general opinion is that Scott drew the character of the hero in *Guy Mannering* from James Davidson, a farmer of Hyndhead in the foothills of the Trossachs Mountains on the Scottish Border, and the likeness was so perfect that Davidson was ever afterwards known as Dandie Dinmont among his neighbors and acquaintances. James Davidson certainly fitted the character to perfection. He was typical of the yeoman farmers, tinkers and muggers of the border between England and Scotland. He was a great hunter, especially of foxes and badgers, and his courageous, hard-bitten terriers.

Two of Mrs. Samuel A. Gayley's Dandie Dinmonts pose for their portrait—Tormore of Gay Lea at the left, and close beside her Kilmory Outlander of Gay Lea, a male.

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Saturday, May 25th, 1935

Giralda Farms, Madison, New Jersey

Entries close Saturday, May 4th

**The Dandie Dinmont Terrier**

Typical of the border farmers, became celebrated for their game

know where Davidson obtained his dogs, but a search of Dandie Dinmont history takes us back to 1704 when there was born in Bellingham, in the county of Northumberland, England, one William Allan.

William Allan was a man of rustic shrewdness and independent spirit. He was a piper, like (Continued on page 20)

**The Dandie Dinmont Terrier**

The following reliable breeders of Dandie Dinmont Terriers have stock ready for shipment:

- Bankson Kennels, Miss Catherine White, Drexel, Pennsylvania
- Cortesgusa Kennels, Greenville, Connecticut
- Fairway Kennels, West Shohubridge, Massachusetts
- Mrs. Samuel A. Gable, Newcomerstown, Ohio
- Hersheider Kennels, Box No. 338, Greenwich, Connecticut
- Ruffin's Kennels, Silver Spring (near Wash.), D. C., Maryland
- Mr. Robert Irwin, Chillicothe Road, New Com, Conn.

**Dandie Dinmont Terriers**

The fame of these hardy little dogs dates back to Sir Walter Scott's "Guy Mannering" days. That noted author owned a brace of Dandies which he admired for their intelligence and fidelity. Dandie Dinmonts are game and powerful in tackling fox or hawker underground—as pets they are sensible, devoted, possessing splendid character and disposition. In color the Dandie is mustard or "pepper" color. Males weigh from 18 to 24 pounds—females about a pound less.

- Bankson Kennels, Miss Catherine White, Drexel, Pennsylvania
- Cortesgusa Kennels, Greenville, Connecticut
- Fairway Kennels, West Shohubridge, Massachusetts
- Mrs. Samuel A. Gable, Newcomerstown, Ohio
- Hersheider Kennels, Box No. 338, Greenwich, Connecticut
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- Mr. Robert Irwin, Chillicothe Road, New Com, Conn.

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Gold and white and black and white puppies from famous old. Pekingese foundation. Male dogs out at public stud

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Royally bred sturdy and healthy Cocker Spaniel puppies and dogs ranging from three months up. All are most intelligent and well trained. Photograph, pedigree and prices on request.

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Puppies of all colors by America's outstanding sire

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Most perfect duck retrievers known as well as wonderful companions for children.

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Great Barrington, Mass.

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DILWYNE KENNELS
MONTCHANIN, DELAWARE

If you have any doubts about the suitability of the Dandie as a child's playmate, they will vanish if you see Darenth Giulie with Mrs. Stafford Hendrix's small daughter

The Dandie Dinmont Terrier

Homer, travelling from place to place, became famous for his music, his songs and his dogs. He was a roving disposition, and he finally joined into a gypsy family to abide in the romantic wilds of Rourthby. There he repaired puns and kettles, made baskets and so forth, but the one pursuit for which he would drop everything else, and in which he excelled, was the hunting of otters. For this sport he kept eight or ten terriers, unmistakably the earliest clear type of the Dandie Dinmont.

A great day's sport would always be given by this humble piper when he brought out his pack of Dandies to hunt the otters in the Coquet Water. It was a grand day for the villagers. Like most hunters he had a few outstanding workers, the names of those being Charley, Phoebe, and, best of all, Peachem. It was on one of these hunting expeditions that Lord Ravensworth made the offer to William Allan that he would like to buy Charley, but old William's answer was, "By the wits, his hale estate canna buy Charley, Phoebe, and, best of all, Peachem."

Keep him, as he is a dog of such prowess. They have been given the proper discipline. A dog of such sensitive natures of the dogs of this type, this properly handled, becomes about as satisfying a canine companion as any human being could ask for.

Dandies are unusually clever and those who try to understand them say they are unlike any other breed of terrier. Some say that there is still something of the untamed about them. For love, they will do anything, those who know and understand them say they are unlike any other breed of terrier. To know a Dandie Dinmont is to love it. Those who know and understand them say they are unlike any other breed of terrier. For love, they will do anything, those who know and understand them say they are unlike any other breed of terrier. For love, they will do anything, those who know and understand them say they are unlike any other breed of terrier. To know a Dandie Dinmont is to love it.
Scottish Terriers

Choice puppies by leading sires from prize-winning matrons.

Barcwyn Kennels (Reg.)

Mrs. James Crabtree
Mine Brook Road Bernardsville, N. J.
Tel. Bernardsville 434

Choice puppies by leading sires from prize-winning matrons.

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British Kennel Club

1935

Dandie Dinmonts at the Faraway Kennels, giving their own version of some of the reasons why this breed has had such a hold on its supporters' hearts for so many years.
Whether you entertain much or not, it is a great satisfaction to know that your silver is Gorham, accepted by everyone as the finest in the land. In beauty, in richness, in perfection of weight and balance, every piece of Gorham proves the prestige that has made it the favorite in the best homes of America. But more than that... Gorham patterns never grow old. Like the true works of real art that they are... masterpieces of craftsmanship in precious metal... they grow even more beautiful with the years... patterns for posterity, for your name, for ours.

We illustrate six popular selections from the 27 outstanding Gorham patterns in solid silver. Each has its thousands of admirers... each is so exquisite you must see it, handle it, to appreciate it. Any good jeweler will tell you how you can lay the foundation of a Gorham Sterling service. A 32-piece service for 6 in Christina, the new 1935 pattern, costs only $72.50. Now is the best time to buy.

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HOUSE & GARDEN

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WHAT'S WHAT IN
HOUSE & GARDEN

- When the first buds break out upon the trees and the white of the golf club re­sounds through the land, then the house­wife knows that Spring refurbishing time is at hand. Here's where this month's issue of House & Garden fits right in, with its lead article covering the very latest news in decoration. Whether you want to redecorate the whole house this year or only buy one chair, this article is sure to be of definite help to you.

- Was your heating system all that it should have been last winter? If not, now, while the memory of its deficiencies is still green, is the time to make the necessary changes or begin shopping for a new one. Don't be like the little man above when next the thermometer begins to flirt with the zero mark. Delay only long enough to read Godfrey Ernst's sur­vey of heating systems on page 40.

- What is life in the country without a few animals for companionship, or for milk, butter, eggs, pork, etc., if you must flirt with the zero mark. Delay only long enough to read Godfrey Ernst's sur­vey of heating systems on page 40.

- All over the country are thousands of little ladies busily scurrying about preparing for some certain day in June. And for each of these are some dozens of relatives and friends who must not forget to be represented in the gift display that will be part and parcel of that Day. To help the bride, the groom, and those others, we have given over sixteen pages of this number and follow with twelve in our next. Each page of these bride's portfolios is packed full of things the new homemaker will treasure for years to come.

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AN EAR to the ground and an eye to the tables of bright young brides who entertain reveal an artful lack of fuss and tethers in the trend of menu modes.

Informality is rearing its pretty head in the planning of luncheons and suppers. The advancing art of the sandwich enters a new high phase. Sandwiches are fabricated on the spot, of bread or toast—with cheeses, cold meats and delightful ready fillers such as Heinz sandwich spread, Heinz peanut butter and Heinz India relish. Unique but delicious blended flavors in sandwiches are yielded through bold experiments in combining ingredients.

Easily at hand we find all manner of relishes and flavor contrasts—shrimps, anchovies, Heinz olives, Heinz gherkins and pickled onions, as well as Heinz tomato ketchup, Heinz chili sauce and Heinz prepared mustard.

And, displacing coffee is a large tureen of steaming hot Heinz consommé, another of the 57 Varieties—an ideal hot complement to the otherwise cold repast, and one that all will welcome.
**THE BULLETIN BOARD**

**Furniture and Manners.** By merely glancing at furniture, students of this mobiliary art can tell the spirit of the age that produced it. When tavern tables had to be braced with iron, it was evident that much robust eating and drinking was the custom. When refinement appeared, it cropped out all along the line—the chaste prose of Joseph Addison corresponded with the delicacy of Queen Anne card tables and the elegancies of Sheraton's designs were matched in Fanny Burney's writings. Future students will doubtless find some connection between Hensley's repetitious style and metal tubing chairs, between the contemporary introspective farm novel and the contemporary amorphous designs for radio cabinets.

**Between the Sheets.** A hundred or more years ago the problem of sleeping was complicated by damp sheets. One was apt to find them at country inns and in houses where the heating was inadequate. The Hon. John Byng, whose *Torquington Diaries* of travels around England in the 18th Century are just being published, always carried his own sheets with him to assure their being both clean and dry, and when these were not available, he took off the sheets and slept between the blankets. We read, too, of a famous lady who perished in 1661 from so great an account that having "unhappily lodged in damp sheets," she evidently was too polite to say anything about them.

**Something More Than Name.** After contemplating some of the names movie stars adopt, one realizes that names have little to do with careers. Was not Sir Robert Smirke one of England's greatest architects? There was a time when one realizes that names have little to do with careers. Pardon Bott, Constant Bushnell, Free, Lent Hotchkiss, Submit Bartholomew, Lively Crease Barnard, Desire Baldwin, Wise Barnes, worthies from Connecticut: Wait Girod, Ingraham Buckley, Friend Beemont, Noble Benedict, Freegrace Billings, Pure Bunel, Mark Adore, Zealous Atkins, Cash Africa, Cuff Ackley, Cherub Abel.

**To a Ship's Timber Used as a Mantelpiece.** You, who have ridden the enemy of fire, You, who have lain on moody and insolent seas, Day after restless day, are growing drier Here in this quiet room, than uncut trees Of a mountain wood.

**Have you forgotten the ocean?** Your vessel's name? The gales she has weathered alone? You are so still, so utterly without motion Anchored forever now, between lips of stone; Ageless and worn, you're spending your heart-warmed hours Safe on shore: away from the sea you love: Adventure is done, you're holding a vase of flowers. A clock, a candlestick . . . and a lady's glove. —Martha Ranking Thomas.

**Southern Gardens.** Late in April—from the 22nd to the 27th, to be exact—Garden Week in Virginia will be with us again. Each year this show-time for the fine old homes and gardens in that state draws more and more visitors from near and far to wander through places whose like is not to be found elsewhere in America. It is an experience that is most assuredly not to be missed, even though one may have but a few brief days at one's disposal. The American Automobile Association office in the Mayflower Hotel, Washington, will be glad to send you the details of routes, the names and locations of the various scheduled gardens, and all the rest of the practical details.

**Nightingales.** Starlings have become such a nuisance to many of our country house dwellers, these days, that apologies for them are now usually offered to overnight guests. The hostess says, as bedtime arrives, "I do hope the starlings won't wake you in the morning." However, it's a ten-to-one chance that they will. In some parts of Italy they order the birds much better. The hostess of a villa above Florence, seeing her guests to their bed chamber, wished them good night and remarked, "I hope that the nightingales won't keep you awake." O blessed insomnia—to be kept awake by nightingales! But starlings—well they're something else again.

**Little Slips of Paper.** We have a habit of scribbling ideas as they come to us on little scraps of paper and dumping them in the top drawer. Six months later, when we have that semi-annual office cleaning, we discover them—and are dismayed to find they don't make our pulse beat any faster. Here, for instance, is a collection of scraps. They once meant something to us...

To kill a tarnished effect on wood, cover it with silver leaf, brush graphite over it and then lacquer. . . . Put em' like hawks. . . . Philemon, a Greek poet of 380 B. C, who wrote ninety-seven plays and died in his hundredth year, lived on a diet of wire, bread, capers, leeks and tough asparagus.

**Quality Better.** There is every indication that quality in decoration and house furnishing is on a healthy up-grade. Better fabrics and better furniture are being demanded. Many decorators are too busy to think or eat. Between wearied gapes they were able to report that clients are no longer satisfied with mere surface smartness—they are requiring good goods and are glad to pay for them. Antiques, too, are beginning to fetch normal prices.

**Pottery and Glass Notes.** In Pittsburgh, where the potters and glassmen of Ohio and Pennsylvania assemble to show their new wares, some noteworthy tendencies have recently come to light. As we have often prophesied, there is a deal more clear crystal and far less colored glass in the better lines. Clear and frosted finishes, however, particularly in pieces for informal entertaining.

From California comes buffalo ware in flat, brilliant finishes or matt white, all very nice for the modern apartment or the country house. The American potters have turned out some wholly new forms in dinner ware—simple, quite modern and capable of taking various types of decoration. Band treatments are everywhere. We are delighted to find at least one American manufacturer making a breakfast service with a really man-size coffee cup!

**On the Cover.** This month's issue of House & Garden comes to you all dressed up in a provincial dining room scene painted by Pierre Brissaud from a room in the Hollywood, California, residence of Ernst Lubitsch, the celebrated moving picture director. H. W. Grieve and Jetta Goudal Grieve were the decorators. Other views of this same residence were shown in the December, 1934, issue.
Nineteenth Century in colors of today

Top notes in the Spring decorating scale are found in this 19th Century library—Classic theme, elegance, dark color with vivid highlights. Brown predominates, other furniture being in tète de nègre satin. Completely successful is this dark tone, with blue and yellow accents, against gray painted drapery walls.

In Mrs. Skirvin Adams' New York house, Thedlow, decorators
For your Spring decorating the new season offers refreshing abundance of stimulating ideas. Decorators have never been so fertile in tempting schemes—nor shops so exciting. In order to give you a vivid picture of what is happening in the furnishing world, House & Garden has surveyed the field, questioned countless authorities and wrung out of fourteen prominent decorators their brightest new thoughts, which you will find illustrated and described on this page and the four following pages.

THE STYLE OF YOUR ROOM. Classic-modern—that cheerful blend of new and old—and Classic styles still top the list of favorites. Running a close second is the English 18th Century. Pure modern is outgrowing its gas-pipe stage and is gathering unto itself charm in color and a feeling of elegance. If you are the type that hankers after feminine flutter—bows, ruffles, curves—Victorian decoration beckons you on. Finally, that faithful stand-by, Early American, is still as good as ever—simple, sturdy, dependable.

THE COLOR STORY. Dark rich colors lead in the Spring spectrum. Wine shades come first—plum, Burgundy, mulberry, raisin. You will see much gray this season. White persists but is now combined with vivid accents. Yellow glows everywhere and we prophesy lots of pink. Blue is important—a dark, bright blue or the new cool shade known as “stratosphere”. Dark walls are increasingly popular—brown, plum, elephant gray, navy, olive, emerald. New color combinations that you will see this Summer are flame, brown and white; brown with silver and pink; olive green, chartreuse and yellow; plum with pink; gray, brown and yellow; pink, red, black and silver; aubergine and yellow.

WALL PAPERS. Classic designs, simplified, modernized, top everything. It’s a year of big patterns—overscaled flowers, wide stripes, big dots. Colors are clearer, brighter, more contrast between pattern and background. Many papers are in two colors. Dark grounds abound. Light, clear yellow is replacing chartreuse; much gray; also the use of metal colors—gold, silver, bronze. Burnt orange is a new note; bright green with white is smart, and look for plenty of pink. Practical note: Many of the new papers are washable and fast to light.

FABRIC FORECAST. New colors, modern versions of period designs, highly stylized floral patterns, revival of stripes, texture, quilting galore and the growing use of luxurious silks tell the Spring fabric story. Classic-modern patterns the big theme. Designs are bolder; colors clear and strong. Wine, bright blue, Empire yellow, mulberry, brown and a new orange-red predominate over pastel shades in chintzes.

Sheer curtains this Summer will be of real fish nets, openmesh cottons or chiffon-like rayon fabrics which come in marvelous colors, and charming printed organdies, some in colorful stripes inspired by the recent Guatemalan exhibitions. Novelty weaves in plaids, checks and stripes are featured for slip covers. Leather grows in popularity and now comes in delectable colors. Cover your chairs, whether they be period or contemporary, in one of the modern fabrics showing plenty of texture.

ON THE FLOOR. Texture is all important in new rugs and carpets. Shaggy effects, hand-tufting, embossed surfaces and all manner of weaving tricks give the desired rough look. Solid color rugs grow in popularity and the new broadloom carpets are triumphs in color. Modern designs predominate. Inlaid rugs, with their possibilities for individual designs, offer all manner of inducements to the ingenious decorator and are frequently the solution of a difficult, badly-shaped room.

Clear-cut modern designs in vivid colors characterize summer rugs. Sisal is the most popular material and combined with fibre achieves a smart-textured effect. Big lengthwise stripes are newer than plaids. Classic motifs—stars, arrows, laurel, etc.—are also found, together with interesting tweed and twill weaves.

So much for our bird’s-eye view of the Spring decorating field. Following are the interesting and varied opinions expressed by the decorators whom we interviewed in our desire to give you the complete picture, illustrated with sketches giving bright new furnishing ideas and photographs showing the five outstanding styles in decoration today. These comprise an 18th Century English interior embodying a new wall treatment; an Empire scheme with modern effects in color; a modernized Georgian room; an example of pure modern in decoration; and a Victorian scheme with rococo tendencies.
DONALD DESKEY thinks that the number of examples of bad taste masquerading under the term “modern” have been gradually eliminated. In addition to sound design, avoidance of tricks, and the utilization of all manner of practical new materials, he looks for less severity in modern decoration, varied and more interesting color effects and a general feeling of greater elegance.

MRS. TUCKERMAN DRAPER believes that the color trend is definitely towards dark, clear colors. These should act as a foil for bright, rich accents. Mrs. Draper endorses the following combinations for both town and country living rooms: Burgundy with pink; battleship gray with mustard yellow; olive green with white; midnight blue with jade and cream. She feels that the popularity of boldly patterned English chintzes will continue. Bedrooms can be in a higher key—for these, lemon yellow combined with white, and light blue with white are good. A bedroom in work at the moment is developed in sky blue throughout.

PIERRE DUTEL believes in English 18th Century styles as best suited to American ideals of comfortable and charming living. However, he gives his Georgian rooms a modern air with new colors and fabrics. And you’ll invariably find Chinese notes in his English schemes, such as the bamboo details and painted panel shown on page 30. In this Georgian living room in Mrs. Charles T. Wilson’s New York apartment, the grained walls...
arc paint'd dark green; green also are the liamlnx). The sofa is in lemon yellow velvet, which picks up the yellow in the Chinese panel. He introduces glass ingeniously with strips of ruby mirror framed in bamboo used to outline the panel. Other furniture here is 18th Century English mahogany.

HOBE ERWIN is partial to neutral schemes, founded on natural colors, depending more directly on the play of values and textures rather than on decided colors and strong contrasts for his effects.

He endorses the new metal-finished fabrics, soft and lustrous materials looking like molten gold, copper, silver and a range of jewel colors used as hangings to give a sharp accent to a room developed in grays, beiges and natural leather tones. He is importing a new woolen material with a rough, knotty texture, which he had hand-woven in Morocco in two weights—heavy for upholstery—lighter for hangings.

WOODWARD FELLOWS, of Regent House, feels strongly that comfortable living is the first consideration in doing a room. He prefers sturdy furniture, colors on the dark side and practical fabrics, usually boldly patterned, all-over designs.

A livable scheme for a library just completed by Regent House consists of dull yellow walls with red curtains, and red covers welted with strong blue for the comfortable furniture; other pieces reverse this scheme, while still others are covered in bold plaids in which all the colors in the room are incorporated. Furniture is mainly fine old maple and mahogany. Olive green with notes of Pompeian reds in a terra-cotta room has also proved a successful and interesting color scheme.

MARIAN HALL, of Tate and Hall, says that several years ago most of their decorating jobs were for people in New York apartments; today, with more and more people making their permanent homes in the country, the majority of their work is along English 18th Century lines as the architecture of these new houses seems to be mainly Georgian. A pleasing color, and one that Miss Hall feels makes an excellent background for mahogany furniture, is yellow which she uses for both winter and summer decoration, combining white with it in summer, warm wine tones and red in winter.

On page 31 you will see her engaging new idea for walls in a country house hall. Here along the entire staircase she has used beautiful old porcelain birds on brackets. Their brilliant colors stand out in sharp relief against the warm yellow walls and pine woodwork.

MRS. TRUMAN PARKER HANDY, of Thedlow, carries out the Classic theme in the majority of her charming decorating schemes—Directoire, Empire, Regency, Classic-modern. She likes the new, dark colors, her latest scheme being the daring combination of gray and brown in the 19th Century library shown on the frontispiece of this issue. She is equally successful when using vivid colors, and likes
light, clear tones for bedrooms such as those used in Mrs. Skirvin Adam’s bedroom shown on page 31. Here the walls in a vivid blue-green striped paper form a flattering background for the Empire bed drapery of white satin edged in red fringe.

GRACE HYMAN HUTCHINS feels that the popularity for off-whites will continue, particularly for in-town use as they bring a fresh look and feeling of light to any room. She uses off-whites successfully with dark, warm colors—browns and reds, for example.

Mrs. Hutchins believes the ideal way to project a scheme of individuality is to have the textiles specially designed and woven. Because these special materials prove to be no more expensive than the finer grade of stock materials, this procedure is being followed more and more.

A recent project has incorporated neutral beiges, off-whites, peach and gray-blue. Darker beiges and browns in the carpets and inlaid floors give weight and warmth to the lighter colors.

T. LUKE KELLY, of the Empire Exchange, known for his dramatic Empire and Regency rooms, now turns to Georgian decoration for his latest schemes—mahogany, pickled pine, big flowered English chintzes, lacquer, greater elegance. However, he gives this type of decoration an up-to-date look with modern lighting and clear, modern colors. He sponsors dark walls, is partial to the wine colors, favors a new vibrant orange-red, thinks (Continued on page 84)
Marian Hall's gay wall idea—porcelain birds ascending staircase.

Elizabeth, Leo's Victorian scheme—Rosset bed in tufted satin, flowered carpet.

Elegance, brilliant color, Empire theme in cozy bedroom. Mrs. Truman, Parker, Handy.

Donald Perkey's new use of glass bricks inside the house.
A Midwest garden for coolness and shade

By Kate Brewster

Very queer things are happening these days in the way of weather. It is hot, cold, wet or dry in such extremes and with such spontaneity that I who am the oldest living gardener in the Middle West have come to the conclusion that we must scrap all ancient convictions and turn to new ways and means.

Contrary to Eastern belief, the region of the Great Lakes has hitherto been a delightful summer resort. We are ardent and enterprising in the Middle West, so when we had a hot spell it was hot and our thunder storms were second to none in majesty and violence. We always had a drought from the first of July to the middle of August which did nothing more serious than to assure sunny weather for those weeks and the rain, when it came again, was torrential.

In the Winter we had short and sharp cold snaps and occasional blizzards whose eighteen inches of snow were a boon to all gardeners. The garden's enemies were warm, sunny Winter days that melted the covering snow as fast as it had fallen, uncertain Springs with severe frosts sometimes as late as the 25th of May, and killing frosts by the 25th of September which left bare gardens through October, which was a charming month, sunny, warm and invigorating.

And now what has happened? For three years we have had practically no snow and the Winter, except for a day or two plunge to far below zero, has been damp and warm. For three successive Summers we have had drought, culminating this year (1934) in such dryness as the region has never known in all the recorded history of weathermen. In one twelve-hour period in the early Summer the thermometer performed the dizzy feat, in the Chicago district, of swooping down from 102° to 48° and bouncing back to 90°. In fact, the Midwest has now joined the South, the East and the Far West in cringing before one Act of God after another.

What this has done to the ordinary run of gardens any gardener can imagine, and yet certain plants have stood up during thick and thin, doing rather better than usual—one of the things that keeps us all gardening. For though every year there are a certain number of flat failures, every year there are a few successes beyond anything the garden has ever before boasted.

So if this stretch of the world is facing a real change of climate, if we are doomed to drought and sunny, untempered heat, we must make a thorough study of the plant material that endures, and use it so well that it seems chosen, not obligatory—and if I were to begin making a new garden I am pretty sure just how I would go about it.

The first considerations would be coolness and shade which would mean, in the long run, nothing but green and water, with flowers in the Spring of a very few varieties that keep their foliage through the Summer or that disappear completely after they have bloomed. For Summer, if you must have color in the garden, potted plants, set about in orderly groups, would be used.

The garden would be formal because, contrary to accepted theory, that is the easiest sort of a garden to manage under adverse conditions and is kept in order with less effort than the usual modified naturalistic designs. The lines would be straight, the planting austere with only as much grass as can be kept green with artificial watering.

The sprinkling system, which would be planted before ever a spade was turned, would be an ornamental feature of the garden. How charming it could be to have long panels of turf with rows of little fountains rising straight out of them at regular intervals, cooling the air and your disposition as they rose. At the same time, in these days of expensive labor, it would be economically time-saving and discount the initial expense over a very short period.

Next, a swimming pool would be installed very close to the house and as a special feature of the garden; and the bathhouses would be planned in such a way that they could be used as a little casino where cooling drinks and shady naps
would go hand in hand with dressing rooms and showers. It would be built not too near the house and be served by a path that did not lead through the garden, so that casual visitors invited to use the pool might reach it without getting into the family's way.

The trees would be Elms and Thorns, with Hemlocks and Yews (*Taxus cuspidata*) for evergreens. The flowers would be Spring-flowering bulbs, Peonies, Iris and Lilies. There would be flowering Crabs, Lilacs and Philadelphus (*virginale*) somewhere about to give variety of interest.

This list may seem very restricted but everything in it, except the bulbs, is handsome throughout the Summer, and nothing is so comforting on an over-hot day as simplicity and order. If you are a beginning gardener, beguiled by all the gaudy sins of a seed catalog, you will read it with scorn, but be sure that with each year's experience green leaves and green grass will grow more desirable and flowers gradually will become an incident rather than an object. Besides, these suggestions are for the garden that is really an extension of the house which must be kept in pleasant order, just as a room is kept, and it is assumed that somewhere is a picking garden full of flowers and with ample place (*Continued on page 106*)

The severe droughts and heat which every Summer descend upon one part or another of the country give special point to this garden planned to withstand such extreme conditions. Here, coolness and shade are provided in order that the garden as well as the gardener may enjoy all possible respite from the prevailing heat. Formality of design has been chosen as easiest to keep in order.

An underground sprinkling system embedded in the turf panels keeps the grass and adjoining flowers fresh and, on hot evenings, helps measurably to cool the air. Elms and Thorns are the deciduous trees, with Hemlocks and Japanese Yews as evergreens. The view here is of the garden as it appears from the house terrace. At each end of the pool the water enters by a stepped runway.
Spring setting for new silver

Graham's newest pattern in flat silver, "Christina", inspired this crisp Spring setting. The design, from provincial Norwegian sources, is strong, modern, smart. More news is the dark cloth with appliqued white tulips. Moss designed this especially for House & Garden. Plaid plates, green flower pots: Carlhane. Soup cups: Macy's. Emerald glasses with crystal bases are a new Fostoria pattern: Abraham & Straus.
The coming and going of tides of taste

Dictionaries, with their canny way of being on both sides of the fence at once, define taste as the capacity for discernment, which can be either good or bad and can affect everything from morals to furniture. As a fashionable word, taste seems to have come into smart usage in that English era of luxury and dirt, the 18th Century. At that time the capacity for good taste in personal surroundings apparently was restricted to the upper classes—a sort of Heaven-dispatched talent—and rarely did it filter down to people of less ambitious circumstances.

Somewhat of that same connotation of taste has been prevalent here. While England still looks to the Court and the Quality as monitors of taste on many matters, one does not, in this country, expect the White House to set the style in matters artistic. The contemporary Washington dynasty, for instance, cannot be said to have changed the style of the chairs in which we sit or the color of our walls. In fact, the present rage for social readjustments has put taste pretty far into the background. It remains for creative artists—decorators, architects and designers—to set the styles. And the styles, if we judge them by the pictures shown in newspapers and magazines, are not selected because of the good taste they display, but because they are news. Novelty is the aim of our machine age, and novelties are now crowding so fast upon each other that the average person is very apt to be utterly bewildered by them.

Because an article or a design is new does not, by any means, assure that it is in good taste. Nor does the slavish repetition of traditional design make it good taste for today. We no longer are following exactly the yard stick set up by Winckelmann a century or more ago. That eminent archeologist and arbiter of taste stated solemnly, "Imitation of the Ancients is the shortest way to perfection in the fine arts." Nevertheless there is constant evidence, to be found in furniture, fabric and wall paper designs alike, that taste is dialing safe by taking the short-cut to Classical styles. For those to whom the impersonal and untradritional Modernism does not appeal, these reflections of the past are a safe harbor in which to keep one's taste.

During the past thirty-four years in which House & Garden has pursued its course, many tides of taste have been discernible. Each in its time was proclaimed good, and then eventually faded from popular favor to be supplanted by something new. We have seen the remaining vestiges of the Italian influence, a rise and fall of popularity in Spanish furnishings, the coming and acceptance of French Provincial and its descent into banality, the sturdy nationalism that persistently keeps alive a demand for Early American and Georgian architecture and furniture. We have seen vigor give way to grace and grace give way to fantasy and fantasy finally ditched by blunt and functional Modernism. And in the short course it has run, we have watched Modernism take account of its own weaknesses and repent of its brash boastsings. On to this crowded canvas of thirty-four years have also appeared several exotics and anachronisms—in Chicago a short-lived flair for the William Morris craftsman and flower-spattered style, in New York a dip into German rural baroque, in other sections a hoydenish flirtation with peasant designs with Victorian, and everywhere the appearance of the home bar and game room.

About the only old style that we haven't seen revived in these three and a half decades, except for the architecture of churches and colleges, is the Gothic. England in Victoria's time had a rush of Gothic to the head. It fairly wallowed in Gothic insincerities. Of the many calamities that Heaven can well spare us, we sincerely pray that no one begins to make Gothic popular again. Its ultimate descent was in those country cottages and furniture and monstrosities covered with jigsaw work which delighted people in the General Grant era, that darkest of dark ages in all the history of taste.

At the present moment the situation in furniture and decoration is this "you pays your money and you takes your choice." Nevertheless some definite tendencies are discernible. Classical Modernism is still enjoying a vigorous popularity and promises to be a long-lived taste. The English 18th Century, Sheraton and Chippendale especially, is coming back with reassured strength. Both of these styles follow the Winckelmann advice—they are, to a greater or lesser degree, imitations of the Ancients and as such are the shortest way to perfection.

The improvement in Modernism is another story. It has ceased shouting about its functionalism—a gross word anyhow—and is attaining some of the grace that the early examples sorely lacked. Especially in its use and combinations of colors it is giving rooms a fresh and stimulating air. Its furniture has now gauged itself to the capacity of machines without sacrificing beauty. This evolution of Modernism, however, was to be expected. It is inherent in Modern taste to change and to gradually adapt itself—and Modern design is so swiftly adapting itself to the widespread desire for grace and beauty that more and more people are now accepting this style whole-heartedly.

There is also, today, a marked tendency to make the home gayier. This is not necessarily in the prevalence of game rooms, but in the general color schemes of all the rooms of the house. We have safely passed out of the era of mousey pastel shades and are enjoying strong, pure color and combinations of colors that would have shocked our grandparents. Shocking grandparents is one of the delightful habits of each new age. It is youth's shout of freedom. Whenever a new style appears, it is bound to shock someone. Indeed every coming and going of taste has been accompanied by its own particular shock, and the best test of the vitality of your taste is how easily you take the jolt.
DIVERSIONS WITH DAVY JONES

Like the amazing contraptions in a Jules Verne story, the recreation room in the Marion L. J. Lambert St. Louis home sits at the bottom of a tropic sea visible, as through glass, beyond the walls. The sea floor is Mr. Lambert's cellar—submarine scenery painted by Chris Olsen, H. Clifford Burroughs, decorator

At the left is the scene through the porthole in the ship's door that leads to the game rooms. A small card room adjoins the recreation room, its walls lined with fabric for the hanging of sporting pictures and bordered with white rope. Card motifs decorate the linoleum floor. Before and after views, below
Three views of the Lambert recreation room appear on this page—one taken before the cellar went amphibian. To put the surrounding sea-life at ease, all the furniture is whole-heartedly nautical. A soft, green and blue cushion on a built-in seat that conceals game closets along one wall harmonizes with the water colors outside. Smaller cushions are disguised as life preservers and ships' bumpers done in rakish blue and white. Ships' wheels are the backs of chairs in which guests steer their way to fun.

The dark blue linoleum floor is punctuated with salty emblems and at the ceiling's edge the lighting system is concealed by a valance of draped fish nets trimmed with wooden and glass ball floats. This system is a special three-color device designed to make one feel completely submerged by producing the effect of sunlight filtered through water. An automatic switch alters the play of light to produce daybreak, midday and twilight as the angel fish see them. Additional direct lights over gaming table
A decorator does an apartment to suit herself
If decorators had mirrors for personalities, changing their reflections with succeeding clients, all decorative schemes would approach perfection. In each and every room there would be that complete harmony of setting and spirit that invest the background created by a decorator for herself, with results as happy as in the New York apartment of Mrs. Archibald Manning Brown, shown here.

Mrs. Brown is president of McMillen Incorporated, whose charming interiors have frequently appeared in House & Garden. In arranging her own apartment she has combined both French and English features of the 18th and early 19th Centuries with most effective results.

In the green and white dining room opposite, French Directoire chairs fraternize with an English Regency table. There is no carpet on the green and white marble floor. Curtains are white taffeta with an emerald Empire border.

In the living room, above, most of the furniture is Louis XVI, while the rug, an Aubusson, follows the early Empire trend of design. The upholstery fabrics are damask and moire. Curtains are white faille silk.
What you should know about heating systems

There have been many recent developments in every type of heating and the use of every type of fuel; many more are in prospect. By the time this article is published, boilers with no exposed pipes leading out of the boiler unit may have been placed on the market. Only a short time ago announcement was made of an installation in which heat is absorbed from outside cold air or water and discharged into the building—a reversing of the same principle that makes possible iceless refrigeration. This same equipment can be reversed to absorb heat and moisture from inside a building and discharge it into the great outdoors, so that before long we will probably be able to buy one piece of apparatus which will both cool and heat our houses.

Improvements almost as radical as this have been made in every type of heating, so do not let prejudice turn you against any type of equipment, for all can be made automatic and burn any kind of fuel with a reasonable degree of satisfaction. The type you may have considered most unsatisfactory may today be the best for your purpose. And if the system in your house is not working properly, some new valves, radiators, other equipment or weatherstripping may produce the comfort you wish.

Speaking generally, there are two types of heating systems, those which heat the air itself at a central point (warm air systems) and those which deliver heat from radiators. Your choice as to the most suitable system will depend to a large extent on what features appeal to you most, such as quick response, even heat, flexibility, ease of control, cleanliness, first cost and operating cost.

Warm air: There are two general types of warm air systems, gravity circulation and circulation forced by a blower. The gravity type operates on the principle that warm air rises. To make plain how a furnace sends out warm air, it is as if a specially constructed stove were placed inside an enclosure; the air in this enclosure is heated by the stove and conveyed by pipes or ducts to the rooms to be heated. The drawback to the plain gravity systems is that under unfavorable conditions, such as a strong north wind, the warm air may not be able to rise readily into some of the rooms to be heated. In order to make the air rise or deliver enough heat on cold days, it may have to be excessively heated.

All these objections to gravity systems are removed when forced circulation is introduced. In these systems a blower is installed which forces the warm air to any room. The air does not have to be so hot to circulate. It moves through the pipes faster; there is less opportunity for it to cool off. Registers may be placed near the top of the wall, thus diffusing the warm air through the room. Return ducts at floor level carry the air back to the furnace. The blower adds about $100 to the cost of the installation.

There are three distinct advantages to the forced circulation or blower system. First, response is almost immediate; on chilly days it is only necessary to throw a few newspapers into the furnace and the chill is taken off the air. Second, it is easy to condition the air, since it is constantly being circulated back to a central point where it can be cleaned and humidified. Third, in summer the blower can be started and air circulated through the house, thus giving a cooling effect. In general, the system is capable of easy control, is flexible, gives an even heat, and is clean.

The pipeless warm air system is a simple and inexpensive type of gravity heating. A single duct delivers the full supply of heat to one room, from whence it finds its way to the other rooms. The drawback to this system is that unless doors are left open or grilles provided, the heat cannot circulate through the house. However, it is suitable for small cottages in which heat can readily find its way around from a central source.

Warm air heating systems can be either very cheap or quite expensive, depending on the completeness of the installation and the extent to which they make use of air conditioning. An advantage of the supply and return duct system is that a central humidifier, cleaner and cooler can later be added without the necessity for much extra piping or disturbing the decoration in existing rooms.

Now as to the radiator systems, which are divided into two classifications—the ones which use a volatile heating medium, such as steam and vapor-vacuum, and the system that uses a liquid medium, which is hot water. The volatile systems respond quicker to the demand for more heat, the liquid system gives a more even and better controlled heat. Both types of the radiator systems can be used with partial or complete air conditioning.

By Godfrey Ernst

Steam: One pipe steam is the simplest of the radiator systems. This is the only one of the radiator systems in which, when not working properly, pipes may pound and valves sizzle. A well designed one-pipe system, however, will never trouble in this way.

With steam, as with the other radiator systems, the fire heats water in a boiler and generates steam. This steam rises in the radiators, heats them, and they in turn heat the room. As the steam rises, it forces air in the system out through valves. When steam is down, the air comes back into the system. The system is not very flexible, as the radiators tend to be either hot or cold, since there is no heating effect unless steam is kept up. Valves must be kept wide open or tightly closed, else knocking occurs, and so the system lacks flexibility. Hot radiators may cause such a rapid flow of air that dust is picked up and deposited on walls and drapes.

Vapor: The vapor system is a two-pipe steam job. That is, there is one line of piping to the radiators as in the one-pipe steam system; but in addition there is another line away from the radiator. A trap is placed on the outlet side of the radiator which keeps steam in the radiator, but allows air and water to pass through. This return line has a vent which lets air out of the entire system. Since water is not returning to the boiler in the same pipe up which steam is travelling, there is no pounding and since there is not an outlet valve on the radiator itself, there is no sizzling. Steam moves through the system more easily, less fuel is burned. However, the straight vapor system has largely given way to the vapor-vacuum system.

Vapor-Vacuum: There is only one difference between this and the vapor system, and that is that the valve which lets the air out of the system does not let it back in again. (Of course the joints in the system itself must be tight enough to hold the vacuum.) Thus a partial and long lasting vacuum in the pipes and radiators is formed, hence the name. The advantage of this vacuum is that steam flows through the pipes much faster than in the open vapor system, and steam is not lost through the system as in the vapor system.

(Continued on page 86)
Whatever its style, the well designed house has been as thoughtfully considered above the eaves as below. Roof surface, ridge, gables, dormers, chimney, even the chimney-pots are as carefully studied as any feature beneath. Such study is apparent in the residence of Dr. Alfred Derby Mittendorf at Harrison, N. Y. Woolsey & Chapman, architects; Harold Weaver, associate.
Rhapsody in green and white composed for dining
In the apartment of Mr. and Mrs. Paul White, various periods are suggested. One feels a modern eye has seen to comfortable living. Dining room, opposite, has white walls and furniture, jade carpet and curtains of silk rope. Chairs are emerald satin. Left. The white hall is a perfect setting for Covarrubias' "A Rhapsody in Blue." Venetian Moor plant stand and zebra rug.

The walls of Mrs. White's bedroom above are hung in white and gold wall paper. Drapery of the Italian bed is of taffeta—canary yellow and white—matching the window curtains. The bed and pillows are covered in white silk embroidered in a charming gold pattern of angels and stars. Carpet is a delicate lilac color, with white fur rugs. Bruce Buttfield, the decorator.
Here blue is the keynote of the scale

The scheme of the Whitman living room makes use of a variety of soft tones which seem to enhance the stirring view of Central Park seen from the windows. Delphinium blue is the dominating color, appearing on walls, carpet and principal upholstered pieces. The bookcase is faced with blue mirror. Shown at the left is the window wall, draped in oyster white satin with draw curtains of canary yellow taffeta. Modern tables of engraved mirror, Chippendale in inspiration, flank the sofa. Occasional chairs are covered in oyster white satin. Notes of tangerine act as accents to the more subtle blue tones.
Organizing the home grounds

Granted that no art can be learned in a day, still, certain easily grasped principles do govern every form. And after years of earnest study and close observation of gardens large and small, ranging from the finest estates to the tiniest backyards, I am convinced that there are a few of these principles which cannot safely be violated; and, in turn, their application will immediately be recognized in every place that is really good.

The actual size of the property makes little difference. The smallest plot may be so laid out as to suggest one of these intimate retreats which are fascinating features of a magnificent country home site. The purpose of the garden and the taste of the maker are the controlling factors, yet one result may be commonplace while another is perfectly charming. What scale have we for judging?

Just as in the best literature we find clearness, force and elegance, relating to the mind, the sensibilities and the spirit, so can we translate these into landscape effects by adapting the old Greek principles of unity, mass and coherence. Not at all difficult to do if we consider garden unity as the exemplification of one idea; garden mass as the balance of material to make the strongest artistic appeal; and garden coherence as the relation of each part to the others around it.

Put in brief terms, but without any explanation, the famous Olmstead Brothers forty years ago, in one of the first efforts in this country to beautify factory homes, gave to the National Cash Register workers at Dayton, Ohio, three simple rules: Preserve open lawn centers. Plant in masses, not isolated. Avoid straight lines. Only a dozen words, yet their acceptance resulted later in the unanimous verdict of experts that (size of plots and cost of dwellings considered) here was the most beautiful street in the world!

Certain modifications (I might say adaptations) are necessary, however, in order to make clear how such principles can be adhered to, whatever the size and physical conditions of the property.

Regarding open lawn centers, there might be, as in the case of a very tiny garden, a roof garden or a water garden, no lawn at all, but the desired effect of greater space can be secured by having one section either open or else lower than the rest. As a striking example, comes to mind a typical little city backyard landscaped by a noted woman architect. A narrow flagged walk through the center ran about twenty feet from the house, then was raised a step for possibly ten feet more, and led to a door where the eye was carried up to the right height for a peep-hole. Low Rhododendrons, Kalmia, Azaleas and other evergreens, massed along the walk, prepared the mind for the vine-clad walls, while in the rear corner a single slender pink Dogwood blooming toward the sky continued the illusion of space which, in lieu of a lawn, was induced by the flagging.

As to the second rule, to plant in masses and not isolated, you will see that that also had been observed in the garden just described. Yet a friend of mine has planted the wild approach to her Long Island country estate of many acres with literally thousands of these same Rhododendrons, Kalmia and Azaleas and it is the effect of mass in each instance that is so notable.

The third rule, against straight lines, applies particularly to the informal garden. There we want more naturalistic effects, and stiffness can be averted by the simple device of laying out clothesline or garden hose as a guide to a softening line for flowers and lawn to come together, or where new walks are to be laid. Little promenades thus made afford settings for the treasuries we would emphasize, while the bay here, the “sailor’s snug harbor” there, provide the retreats advisable for the material that prefers shelter if not shade. Even the masses of tall beauties in the rear are more effective when irregular, and this irregularity can be secured by groups of different kinds of plants, different heights, different colors.

Even where the straight, narrow border is found necessary between house and path, it can effectively be blended into the nearby space as a whole if the line of planting on the opposite side be made informal.

In considering the fundamental principles applicable to any design we are faced with the necessity of having a definite plan to begin with. Except in the case of literally starting from scratch, certain fixtures always have to be reckoned with; and whatever the size of the grounds we must figure out mathematically the space occupied by buildings, and the trees and shrubs already established. Their outlook and situation, if satisfactory, determine the possibilities of the space we have left to develop with plantings, etc.

Of course, good taste demands that the front area be kept dignified and simple. Also that any foundation planting be made of that which later will not tend to obscure the windows; and if of the true dwarf evergreen, so much the better for all-year beauty. The matter of front boundary on a town place, however, is best determined by the general plan adopted in the immediate neighborhood, for where broad lawn stretches prevail, any kind of a fence or hedge spoils the whole picture. Right here we have to consider unity! The main interest, however, should center around the front door.

The rest of the grounds, the private area, permits full expression of originality, and to the extent that principle governs it will be successful. On a small plot, the boundary always implied by the term garden may not only serve its purpose as a screen for the whole and afford privacy, but aid in achieving the desired coherence of the different parts. The necessary service section, for example, has to be recognized; and when it is adequately provided for with easy access, and bordered with evergreens, Privet hedge or vine-covered trellis, it becomes at once an interesting feature. A vegetable garden, a children’s playground and a tennis court may be found just as necessary. When these are treated as integral parts of the whole design, they can be handled effectively.

Two places I have recently visited illustrate this clearly. On a 60 x 100 foot suburban plot with a 30 foot front house set to the extreme right, the stretch of front lawn with low evergreens each side of the entrance gave dignity to the picture. The path, turning sharply to the left, led under an arch that matched the house and with its vines marked the first grounds division. Within the arch the walk had been widened to the house line, making a flagged terrace wide enough for an umbrella-covered table and several chairs arranged for afternoon tea. The opposite corner, across the walk from the table, held a tiny pool nestling against a line of tall evergreens that extended along the property line the rest of the way back, then across the end and up to the house. They backed, beside the pool, a charming little rock border the length of the house, containing many small rock and wild plants chosen for succession of bloom.

At the far end, this intimate section rounded to an opening on a pretty little grass plot bounded at the left with a perennial border that extended halfway across the rear, in front of the tall Pines, which at this point (Continued on page 98)
The Early American style

of New England • By Henry H. Saylor

It would be interesting to include in an IQ test the question, "What do you mean when you speak of a Colonial house?" Probably most of the answers would be something like "A white house with green blinds". At the other end of the range would be the architectural historians, each with a detailed definition of his own, no two of which agree. This is not so surprising when you recall that from the earliest surviving building we have, built in 1632, down to the day when we began to copy Greek temples in wood, say 1820, we have a period of nearly two hundred years. A lot can happen in two hundred years—and did.

During that period in England we note a long procession of styles and rulers: the Jacobean under James I, Charles I, Cromwell, Charles II, and James II; then William and Mary; Queen Anne; and finally the four Georges. There seems little reason to doubt that America followed as closely as she could the changing patterns of dress, furnishings and architecture in the mother country. Unquestionably the houses we built in 1820 were far different from those we built in 1632.

The historians have, nearly all, their own schemes of subdividing this long period. Ware lumps it all as the Georgian; Hamlin divides it into Formative and Republican; Eberlein splits it at 1720—Colonial before and Georgian after; Newcomb calls it Colonial before 1776, Federal after; Tallmadge prefers to call it Early American up to 1700, Georgian from 1700 to 1800, and, overlapping this latter period, the Post-Colonial or Transitional style, from 1790 to 1820; Fiske Kimball uses 1779 as a dividing line, with Colonial before
and Early Republican afterwards, extending the period to 1857; Edgell divides it into two parts, corresponding to the 17th and 18th Centuries, the former Mediaeval in design, the latter Renaissance. You can take your choice; I certainly shall not venture to suggest a new subdivision.

What we are trying to do, in each article of this series is to take the actual product found at some peak of architectural achievement in this country, and, without copying it, without limiting ourselves to its comparatively primitive accommodations, develop from this as a point of departure a house for today. We bade goodbye to the purist who objects to the replacement of candles and oil lamps with electrical wiring, and the supplementing of an open fire with the latest products of the air-conditioning engineer. Our (Continued on page 78)
Provincial character for

From Old-world, provincial sources came the inspiration for the design of Mr. and Mrs. Lawrence Williams' Lake Forest, Ill., home. Walter Fraser was the architect. A Privet hedge borders the drive. Trumpet vines climb the wall. Thomas Seyster, landscape architect.

The timbered porch and balcony at left, above, are summer living room and bedroom, respectively. Enclosed by a high wall is the inner garden shown at left, where the tranquil pool and old-fashioned flowers may be enjoyed undisturbed. The porch, here, is also main entrance.

At right is the dining room, furnished mainly with French Provincial pieces, although chairs are Cuban, of native wood and goatskin. Walls are oyster gray. The floor is russet tile. At far right is the library, with walls of French blue and a fireplace faced with white and blue tiles.
a Lake Forest residence
What do you suppose would happen if we were to give some good old-fashioned tea parties and really serve tea? Not a sign of a cocktail, and a real chair for everyone. The trouble usually is that we owe some sort of attention to at least forty people and it's so simple just to give a cocktail party and let it go at that. They come, there is a few hours of dense smoke and great confusion, and then it is all over. Of course, we haven't really seen or enjoyed having anyone, but our obligations are discharged—we've done our duty.

Why not, however, divide forty people by four and give four small tea parties, four weeks in succession? You're quite right—it would mean four times as many flowers. I hadn't thought of that. Well, anyway, I do think it's cozy and restful for a few people to sit around the fire in the living room, or around the dining room table and eat paper thin bread and butter and wild strawberry jam and cœurs à la crème and drink cup after cup of hot, fragrant tea—and talk and talk. In case you agree, here are four tea party menus. I have even brought myself to part with my Grandmother's strawberry conserve recipe and the secret of making pains surprises.

For the first party I suggest a pain surprise filled with chopped mushroom and mayonnaise sandwiches and tomato sandwiches, a large plate of thin white and brown bread and butter, a cœur à la crème, a pot of wild strawberry jam, coconut drops and white plum cake.

For the second party, prepare a pain surprise filled with sweet onion and cucumber sandwiches and chopped nut, watercress and mayonnaise sandwiches. Also a plate of thin white and brown bread and butter and rose-petal jelly, which may be bought in a food specialty shop, hot Scotch butted scones and marmalade, strawberry tarts and Devonshire cream, and a large plate of cookies.

For the third party, a pain surprise with ham and horse-radish sandwiches and stuffed olive and chopped, salted almond sandwiches. Hot, toasted marmalade sandwiches, praline cookies, a luscious chocolate cake, and thin white and brown bread and butter with geranium-leaf jelly, also procurable in a specialty shop.

For the fourth party, a pain surprise filled with chopped egg and mayonnaise sandwiches and shrimp and mayonnaise sandwiches. Hot bacon biscuits, thin white brown bread and butter, my Grandmother's strawberry and pineapple and orange conserve, hot cinnamon toast, and a walnut mocha cake.

For all the tea parties, see that the tea table is supplied with lump sugar, a small bottle of fine old rum, a plate of thinly sliced lemons and oranges, a few cloves, milk, a constantly replenished supply of
freshly boiling water and, above all, the choicest tea that is procurable.

PAIN SURPRISE. Buy a very fresh loaf of sandwich bread about 14 inches long. With a sharp knife, carefully slice off the long top crust in one whole piece. Insert a long pointed knife at one corner between the crust and soft part of the bread until you strike bottom; then carefully saw all around the bread. This will have loosened the block of soft bread except for the bottom. Now, insert the knife not quite at the corner between the lower crust and the side crust and push it in until you hit the back crust; then carefully saw your way across almost to the end. The block of white bread will then easily come out intact, leaving a box of crust. Use this bread for making the sandwiches, which if properly cut will fit neatly back in the crust. When the lid is again put on, it should look to be in its original state again. Tie a pretty ribbon around it, as per sketch, wrap in wax paper and keep in refrigerator until ready for the tea table.

CHOPPED MUSHROOM AND MAYONNAISE FILLING. Wash % pound of choice mushrooms, dry well, peel, remove stems and chop very fine. Mix with mayonnaise. Salt and pepper to taste.

TOMATO SANDWICHES. Plunge 2 or 3 ripe tomatoes in boiling water, remove and peel, chill for two hours in refrigerator. Cream some butter thoroughly, then spread lightly on the bread. Cover with thin slices of the tomatoes, sprinkle with salt and freshly ground black pepper. Tomato sandwiches should not be made too far ahead of time as they get soggy.

CUCUMBER AND CHOPPED SWEET ONION FILLING. Peel a young cucumber, slice thin, and soak for half an hour in ice water. Do not salt. Drain well, dry on tea cloth and chop with 5 or 6 pickled sweet onions. Spread bread with butter and some of the mixture. Salt and pepper lightly. These, also, should be made as late as possible.

CHOPPED WALNUT AND WATER-CRESS. Wash and remove leaves only from a bunch of fresh water-cress, dry and chop fine. Add to it 2 tablespoons of finely chopped English walnuts and a very little mayonnaise. Salt to taste.

HAM AND HORSE-RADISH SANDWICHES. Add 1 tablespoon of pickled horse-radish to 3 tablespoons of well-creamed butter. Mix well and spread on bread. Lay thin slivers of cold boiled ham between two slices of the bread.

STUFFED OLIVE AND SALTED ALMOND FILLING. Blend % cup of minced, stuffed olives with % pound of finely chopped salted almonds and 3 level tablespoons of mayonnaise.

CHOPPED EGG AND MAYONNAISE FILLING. Hard boil 3 eggs, chop fine, add a tablespoon of chopped water-cress and 2 tablespoons of mayonnaise. Salt and pepper to taste. (Continued on page 90)
Magnolias for Spring and Summer bloom

During the years previous to 1715 that Pierre Magnol, Doctor of Medicine and botanical author, walked through the gardens of the botanic garden of which he was Director at Montpellier, France, he probably never saw a specimen of the group of plants which now bears his name. For the good doctor, this was unfortunate, because in those days members of the medical profession were the leaders in plant work, not because they were intent upon developing the esthetic value of plant life but because a new plant was always a possible source of a remedy in medicine. Today we do not value the Magnolia as a contributor to the materials found in the pharmacopoeia, although we are told that in the wilds of Asia, where a large portion of the species is native, the bark is brewed as a cure for various ailments.

The Magnolia does not require an economic use to render it valuable to man. A combination of species and forms makes this group adaptable to practically any situation where a large shrub or tree may be employed. Their dignified flowers have a range of color which lends beauty to any garden, and the succession of bloom, which may be obtained by a combination of the several groups of species and hybrids, never fails to make these plants the outstanding members of any planting when in flower.

Unlike the majority of woody flowering plants, the Magnolia requires no guide book of pruning, for it will do best if left alone. Nor is it over-particular in the matter of soil, although it will do best if given the advantage of a natural fertilizer applied every few years to maintain an abundance of food for the production of flowering wood. Probably the greatest prerequisite for successful cultivation is a well drained soil. Magnolias cannot stand drought and still maintain flowering quality, nor will they succeed with wet feet.

Only one serious insect attacks the Magnolia. This is a scale insect quite large and readily discernible to the naked eye. Identification is made possible by the appearance of dark brown leathery or woolly spots on the one- two- and three-year-old branches; in severe cases, where it has been allowed to spread, even the main trunk will be spotted. Numerous cures are possible, the miscible oil and nicotine-soap solutions being the most effective—oftentimes too effective, for unless great care is emphasized in their application, the foliage and young branchlets will be burned. For guaranteed success, the most reliable way is the hardest, and the best advice which can be given is to look carefully for this pest from the first of June onward until September. If it appears, scrub off all the affected parts with a tooth brush or other small, soft scrubbing implement, using a weak solution of soap chips as a cleansing agent. Diligent observation and subsequent care will generally keep this pest under control without difficulty.

The first Magnolia to come into flower is stellata, the Star Magnolia, from Japan. Like many of the group it produces its blossoms before the leaves and is, with the
exception of *Daphne mezereum*, the first of the truly ornamental woody plants to show flower. During the latter part of April it bursts forth with a multitude of white, star-like flowers, each well over three inches in diameter. Growing generally as a large shrub, although it sometimes reaches the dimensions of a small tree, this species is hardy throughout the country. Among our tree-type plants it forms the counterpart of the Crocus among the herbaceous group, and is truly a sure harbinger of Spring. Equally, if not more, important is the colored flowering form *rosea* with pinkish petals. A spacious background of evergreens made up of densely planted Hemlock with an apron planting of several Star Magnolias intermixed with one or two of the pink flowering form is a sure way to move the beauty of a June garden forward to late April.

No sooner has *Magnolia stellata* passed its best than we begin to enjoy the pure white flowers of the Anise Magnolia, so called because of the fragrant odor given off from its crushed leaves. Its Latin name, *salicifolia*, is equally descriptive, the leaves being shaped not unlike those of the Willow. Perhaps it is because the flowers of this slender tree are not produced in so great a profusion as in the other members of the group that we see so little of it. If this be the reason for its neglect, we are greatly at fault because the opportunities for its use, where other species could not be substituted, are many. A small tree, it eventually attains (Continued on page 108)
If you would like to enliven the pleasure and appearance of your place, discover a new diversion, and indulge in certain minor but amusing items of architecture, let me suggest the horse, cow, goat, sheep, rabbit and fancy fowl. This may have a quaint Victorian ring, yet even to the pony, guinea pig, pigeon and peacock, they are all still in existence, and just as entertaining, useful and ornamental as they ever were. While as for their various forms of shelter and enclosure, from stables and paddocks down to dove-cotes and beehives, there are very few things right now on the brink of the prefabrication period more likely to further the beauty and delight of any house and garden.

Keeping animals in a small way for pleasure is like farming in a flower garden. It is the fun without the struggle, a pastime remodeled from an enterprise. Like having a garden, it can be a game as serious or as casual as you care to make it. You can take it in your stride (limited space, trifling expense, a few minutes a day—that kind of thing) or let it occupy the greater part of your life. It can be as temporary as a bed of annuals, like rearing a lamb or a kid or a pair of pheasants over the summer, with the same danger of re-
seeding, of course, and of yourself deciding the next season
to turn the bed into a perennial border, with a box hedge and
at the back a wall. . . .

The secret of making the animal idea an entertainment and
not a tedious task (though it is really no more a secret with
animals than with gardens) is simply to have only those crea­
tures you can care for conveniently, and to make their living
quarters comfortable and attractive. A great part of your
pleasure will come from the pride you take in animals that
are in perfect condition and in settings for them which en­
hance the appearance of your grounds. For just as wisely
chosen plants flourish under careful cultivation and become
most effective when properly placed in a well designed gar­
den, so are animals at their best and most enjoyable when
given the same consideration.

I don't suppose that after reading this article you will sud­
denly decide to buy: 1 saddle horse, 1 Jersey cow, 1 Nubian
doe kid, 1 Dorset lamb, 1 Duroc-Jersey pig, 1 pair of English
rabbits, 1 pair of Polish Bantams, 1 pair of Tumbler pigeons,
1 pair of Mandarin ducks, 1 pair of Golden pheasants, 1
hive of bees, but if you were to be so impulsive (and so flat­
tering) you would find that the whole lot would cost no more
than a small car, could be kept on a space of ground 40 by 80
feet, or even less, and could be cared for by one man, with
time to spare for garden, lawn and other outside work. The
cluster of little yards and buildings could be as attractive as
the garden and the house, and the inmates would provide, in
addition to a fine variety of food, an even finer variety of
entertainment.

This collection and the layout illustrated give an idea of
the animal possibilities on what would be for the small place
a fairly extensive scale. But an interest in animals develop­
ing into what it does, it is a good plan, even though you be­
gin rather modestly, with pigeons, say, to keep in mind the
almost certain spread of your fancy into other directions. The
effect upon a place of a growth of interest in animals can
become a beautiful expression of your diversion, but like a
gathering fondness for gardens it has got to be guided by a
feeling, it not a definite scheme, for the ultimate layout. And
this will be fine, or only fair, in the way your concern with the
appearance of the arrangements keeps pace with your en­
thusiasm for the animals themselves. (Continued on page 806.)
Crystal, white and silver for the bride's table
The old idea was to match. The new idea is to ensemble. Grandmother had her hundred-piece dinner service, and Mother had her piles of white damask tablecloths, but she, the radiant Spring Bride of 1935, thinks it is brighter to have more variety in her home, to combine colors and periods and types in the assembling of her china and glass, her silver and linens, and all the multitude of colorful bed and bath things.

With five thousand brides in mind (and their sisters and their cousins and their aunts), House & Garden has set out to assist in this delightful task, which requires wit, taste and patience. We have reviewed, rejected and finally accepted a wealth of new merchandise for each type of ensemble, combining our selections in the way that the bride herself will use them.

We have thought of the way that the bride will live: either in a rather formal establishment, or in a little house in the country, or in a modern city apartment, and we have built our ensembles with each of these types of homes in mind. So you will find in these pages things that are quite classic and elegant, or gay and rustic, or modern and architecturally simple. And, when you tuck this issue under your arm and go out to shop, we think you will be very pleasantly surprised by the reasonable prices. Today, quality and distinction of design are not necessarily expensive!

More than forty leading department stores throughout the country are displaying, in whole or in part, the ensembles for dining room, bedroom and bath illustrated in the pages that follow. The names of these cooperating stores are listed on page 100. On the same page you will find the names of over a hundred jewelers who are featuring our selections of sterling silver. Wherever you live, there is a shop in your vicinity that can show you, in three dimensions, the ensembles that we present in black and white.

This portfolio is dedicated to the bride herself. However, if you are looking for a wedding gift, or if you are a housewife with yearnings for new, fresh touches in your home, this offering of carefully selected merchandise will, we hope, guide and encourage you.

After all, what we have tried to do is to keep your problems in mind, to act as your ambassadors, and to select and assemble lovely ingredients that will contribute to attractive living in these bright, changing days. We have tried to make your part of the work easier and much more fun. Turn the page, and judge for yourself.
Formal Table

Nothing more quickly sets the keynote of the bride’s household than her table. She can express her hospitality there in terms of classic correctness, or rustic informality, or the new, crisp, modern tempo. On these two pages and the four that follow, we consider each school of hospitality and illustrate two ensembles of china, and silver, glass, and accessories.

We have avoided the stereotyped combinations throughout. We think a table, any table, whether it be set for a dinner in town or luncheon in the country, is more interesting if it shows a certain amount of variety and personality in the selections. We think a table can keep its character but be more inviting if the pattern varies from course to course, providing, to be sure, a basic color scheme and style theme follow through.

Thus, our formal table may be all white, silver and crystal, but the service changes subtly from course to course, with white dinner plates followed by mirror-glass salad plates, and these by white-and-luster dessert plates. Our country table combines plain blue and flower adorned earthenware. Our modern table alternates gleaming metal and chromatic colors.

1. Small twin liqueur bottles and tall liqueur glasses come in after dinner on a sterling tray. Glass, Steuben; silver, Towle.

In the ensemble shown, 2, the soup and the main dinner course are served from Wedgwood plates with a wide powder blue border. Place plates are Gorham silver. The salad plate is Spode Stoneware with tiny blue flowers, and the dessert plate and after-dinner coffee cups of Royal Crown Derby. All, Black, Starr & Frost-Gorham.

The elements that go to make up the service in 3 are all simple, classic, restrained. This ensemble is shown again in the table setting on page 56. The place plate is white with a wreath of silver leaves. The dinner plate is Wedgwood while embossed Queensware. A glass salad plate is mirrored for luster. Silver luster is a background for the white blossoms on the dessert plate. The finger-bowl is Swedish crystal. All from Wanamaker’s, New York and Philadelphia, and Marshall Field & Co., Chicago.

4. Sterling silver for breakfast includes a cream and sugar set from Rogers, Lunt & Bowden; twin pots for coffee and hot milk, (plate) and covered toast dish from International; and a little individual covered bacon dish, Black, Starr & Frost-Gorham.
5. Silver to complement the dinner service includes (top row) a deep sterling dish by Gorham, Irish-inspired sterling tray, Reed & Barton, and a more elaborate sterling bowl, Watson. In the center a plated vegetable dish by Reed & Barton. In the foreground: a bread dish, Reed & Barton; a sauce boat, Gorham; an ingenious little pitcher with a compartment to keep sauce or gravy hot, International plate; and a flower-shaped Alvin bowl, plate.

6. Sterling flatware for a formal table may be: American Directoire, Rogers, Lunt & Bowlen; Louis XIV, Towle; Remaine, Reed & Barton; Rose, Stieff; George II, Watson; Gadroon, International.

7. Select your crystal from these types. Top row: Cambridge offers three lovely patterns, a ruby bowl on a tall stem, a cut shape and a laurel-wreathed goblet. Second row: a new tear-drop pattern by Morgantown; Swedish crystal from Orrefors; and Fostoria’s Regency, at Stern’s. Below: a Steuben monogrammed finger bowl.

8. Our formal dinner ends in the drawing room, where coffee is poured from this very beautiful silver service by Towle.

FOR NAMES OF SHOPS NEAR YOU SEE PAGE 100
For the bride who plans to live in the country, we have selected all manner of bright, informal tablewares. We think of her entertaining in a sunny old-fashioned dining room, setting her table out under the trees in Summer, serving simple, country food which tastes much the best when eaten at a colorful and brightly ensambled table.

Look first at the luncheon setting on the opposite page (6) which sets the keynote of our country hospitality ideal. There is nothing formal here. Blue-and-white is our color scheme, summarized in the flower-and-fruit covered luncheon plate of Royal Doulton ware. With these we use blue Deruta bread-and-butter plates, glasses copied from an old Irish pattern, and a silvery metal center bowl flanked by two gay little peasant figurines. The cloth is of loosely woven white linen through which the surface of the table gleams. The silver is Watson's new Dorian pattern.

Now, below this, in 7, is the rest of the ensamble. For a place plate, interchangeable with the dinner plate shown next to it, we suggest gay blue-and-white plaid. For salad, use an embossed white plate with a basket-weave center. In the foreground: covered individual soup dish of blue Deruta ware, finger bowl and plate in an Early American pattern known as Thousand Eye, and cup and saucer to match the dinner service. The table setting and the complete elements of the ensemble are from Altman.

In the lower corner of the opposite page at 8: left, a new cheese dish and beaker in Kensington metal, and a variety of hospitality accessories in Wallace silver. These include a serving tray, cocktail shaker, pitcher and several sizes of goblets and cups, to accommodate all sorts of liquid refreshments.

Here at the far left (1) is an alternate ensemble for your country house table, consisting of a colorful assortment of plaid and floral crude Italian pottery, Wanamaker; a wooden salad plate from Lewis & Conger, and a heavy glass bowl and plate for berries from Mitteldorf Straus.

Your sterling silver (2) might well include a deep round Alvin bowl and another by Towle; a double sauceboat from Reed & Barton, a useful porringer of International Sterling, a little jar for marmalade or mustard, by Rogers, Lunt & Bowlen, a round sauce bowl by Watson, sauce pitcher and plate by Reed & Barton, and Gorham's charming little sugar and cream set.

For flatware, we offer seven suggestions in 3: Reading from left to right, the new Ultra pattern in silver plate, Wallace; Watson's John Alden (sterling); Oneida Community Grosvenor (plate); Reed & Barton's Pointed Antique (sterling); Alvin's English Rose (sterling); Holmes
& Edwards' First Lady (inlaid), and Gorham's Washington Irving (plate). In many smart households today the sterling silver service is supplemented by a good-looking secondary or accessory service of plate.

Any one of the half dozen goblets shown in 4 would be right on a country table. Top shelf: Steuben's heavy crystal with thumb-print design; frosted and clear Della Robbia pattern from Owington; square base milk glass, Macy. On the lower shelf: Dublin Waterford design in Morgantown glass; the Thousand Eye goblet and a new Waterford cutting by Fostoria from Altman's.

Any bride would like the Chase pancake set. The big pitcher will hold batter or water, the small pitcher syrup or cream, and the round tray would prove to be useful on many occasions. Altman's.

COOPERATING SHOPS ARE LISTED ON PAGE 100
When four people gather for dinner, the bride sets her modern table asymmetrically. The runner of sheer Finnish linen is placed along one side of the table and holds two big round bowls for flowers and four black onyx candlesticks. For service plates she uses Poole pewter, simple enough to go with almost any dinnerware. Her main dinner service is a very inexpensive new Sebring earthenware design, with bull's-eye centers of black shading into gray and yellow. The glass is Fostoria's Neo-Classic shape, the silver, the Continental pattern in International Sterling. To see the complete dinner service, study the small photograph (1) at the left, which includes a modern English dessert plate in yellow and gray, the Sebring dinner plate, pewter service plate, after-dinner coffee cup, sherbet glass, and fluted, yellow Fulper salad plate.

All at Macy's, New York; Bamberger's, Newark.
At 3 is shown an alternate table ensemble. The turquoise salad plate has an incised pattern. The service plate of Susie Cooper English ware has bands of blue-green, and the dinner plate and teacup have a stylized floral motif. All from Wannamaker. For dessert, the square flat bowl and plate of Abingdon pottery, Ovington.

Modern silver (4) is smooth and clean in outline. Top, right: Shallow, round tray by Watson, and Gorham's octagonal tray. In the center, small bowl with handles, from International Sterling, and a grand covered soup tureen by Watson. In the foreground, a useful three-part o\'f\'uvre dish, Reed and Barton.

Clear crystal is smartest for modern tables. In 6, take your choice of monogrammed Fostoria stemware from Macy's: a chunky square base on palest ice-blue glass, Wannamaker's; a tall flaring Morgantown goblet; a slightly more elaborate cut shape, by Cambridge; and a perfectly simple Swedish tumbler from Orrefors.

Six good flatware patterns for the modern bride's table are shown in 7. First, a strikingly different modern design, Vogue, by Wallace; next, Gorham's justly popular Hunt Club; less severe but distinctly modern, Coronet, of Rogers, Lunt & Bowlen; Sylvia, a late comer in 1847 Rogers Brothers plate; International Sterling Empress with its beautiful shell top, and the distinguished Craftsman by Towle. All the patterns in this group are sterling, except Vogue and Sylvia, which are plated.

For the Sunday morning breakfast and the buffet supper which are important in the bride's schedule of entertaining, a gay and smart new group of serving and individual pieces have arrived from Pacific Pottery in California. Colors can be strikingly combined, white with dark blue, for example, or yellow with brown. We illustrate, at 8, a dinner plate, big cheese and cracker dish, covered tureen and individual soup dishes. Ovington.

Cooperating Shops are listed on Page 100
Wedding March

COMES the moment when the bride selects her silver pattern. No everyday decision, this, for she is to live with her silver for many years, and the sterling pattern that is hereafter to be known as "hers" assumes a special identity. Think, then: Is your silver to be simple or elaborate? Is it to have a traditional character, or break away along the sleek, trim lines of modernism? Whatever your bent, the designers and the craftsmen have provided you with beauty in silver for your table.

Here, silhouetted against the Lohengrin Wedding March, are fourteen sterling silver patterns that are destined for the tables of 1935 brides. Some are quite, quite new; others have already established themselves as classics. On this page are illustrated, from left to right:

Candlelight, by Towle, a graceful pattern with a slender shaft relieved, either side, by decoration.

Simplicity, the latest pattern in International Sterling, so right in its smooth, simple contours that it is entirely appropriate for almost any table.

Lanerie, by Watson, a pattern that reflects the grace of traditional French silver.

Francis I, by Reed & Barton, is a favorite among those brides of today and yesterday whose taste is for a rather regal pattern.

Modern Classic was recently introduced by Rogers, Lunt & Bowlen, but already it has become a favorite, for its clean, smooth lines are admirably suited to either a completely modern setting...
or one that combines traditional with modern.

Antique is a familiar favorite by Wallace. Its plain surface lends itself to monogramming, and is especially congenial with Early American.

Normandie, also by Wallace, has a delicate all-over pattern of roses and a grace of outline that make it appealing for wedding selections.

From left to right on this page:

Christina, newcomer in Gorham silver, is inspired by early Norwegian provincial design.

Late Georgian, by Gorham, has an immediate fascination for any bride who plans to furnish her home in the 18th Century style.

Hawthorn, the newest Reed & Barton pattern, is of English Georgian origin, with a feather edge that imparts lightness and grace to the design.

Charles II is Rogers, Lunt & Bowron’s notable contribution to the present-day revival of interest in elegance.

Aristocrat, by Towle, is sure to be the choice of brides who love simplicity of design and at the same time want the grace of rounded edges.

Dorian, Watson’s newest pattern, is a modern interpretation of the classic Doric column, with the modeling in a convex flaring.

Trouseau, from International, is cleverly designed so that its enclosed oval at the top provides a natural background for a monogram.

FOR LIST OF COOPERATING JEWELERS SEE PAGE 100
For the town house

The hostess who plans to entertain much and variously needs all sorts of table linens to suit the many occasions of diverse degrees of formality at which she will be the hostess. We illustrate a few of the linens that should be on her well-stocked shelves. From left to right: A Quaker Lace dinner cloth adapted from a fine handmade cloth; Ban berger's. Next, ivory rayon damask, very elegant with its luscious fruit design; Mosse. A blue handkerchief linen bridge set has field flowers embroidered in natural colors at the corners; Altman.

Altman's have the natural linen set of individual place mats and runners with fine drawn work around the edge. The set with the big, crisp monogram is made of Levant, a cloth ingeniously woven of Cellophane, white with dark blue bands; Rena Rosenthal. Follows a runner-and-mat set of silver linen with fine embroidery; Altman. Then, a three-piece breakfast set, Wanamaker's.

Last, a little group of cocktail napkins: the shadow-border and the lace-edged design from Leon, the drawn-work pastel napkins in a variety of colors and the roosters from Altman.

For the Modern dining room

Very striking in the boldness of their design and the interest of their textures are the many new linens offered for the Modern table setting.

For the bride who likes square white plates, simple monogrammed crystal, architecturally designed silver, we present, left to right: A heavy linen luncheon cloth crossed by broad and narrow bands of bright color; Lord & Taylor. A white damask set has embroidered band borders on cloth and napkins; Altman. Third, a rayon damask dinner cloth, a shining setting for crystal and colored china; also at Altman. Next, a linen cloth with appliqued stripes of vivid color; Macy's. Fifth, a runner set with painted dot design; Old Bleech. Another runner set has saw-tooth embroidery in green; Altman.

Something new and different is the net set with colored threads drawn through in the manner of a little girl's first sewing lesson; Renan Rosenthal. Zebra stripes in red, blue, brown or green on a luncheon set from Marshall Field. The bordered cocktail napkins are from Mosse; Macy's have the dark embroidered napkins. The colorful Flag and Star are from Rena Rosenthal.

For the country table

In the country we go for plaids and heavy materials and splashes of vivid color. Witness, in the usual order of their appearance: A breakfast cloth in dark blue or brown with a white checkerboard surface and broad white borders, also a Sunday night supper cloth in brick red or other dark colors, both from Altman's. Slightly more formal in its character is still another plaid of white linen with its design in bright color; Lord & Taylor.

A breakfast set has gay, little, white woolly fruits on colored corners; Renan Rosenthal. Double-check on the luncheon set which has bands of tiny checks crossing each other to make big checks; Altman. The trick about the heavy scrim set with the hems-stitching is that you can arrange the wide and the narrow panels in a pleasant pattern to accommodate your chin and your glassware. Rena Rosenthal will demonstrate.

Our rustic ensemble ends with a group of cocktail napkins: the colored-bordered ones are at Macy's, the dark colors with drawn threads, and the roosters on provincial checks at Altman.

FOR THE NAMES OF OUT-OF-TOWN SHOPS SEE THE LIST ON PAGE 100
The Bride's
WHITE LUXURY. On the opposite page we show a white ensemble from Lord & Taylor.

Sheets and pillowcases are Wamsutta Supercale, a new, infinitely smooth weave that costs no more than the Wamsutta sheets you have used for years. The comfortable shown on the bed and the spread and blanket cover, by Katrine, in the small photograph are a beautiful trio. The lustrous, cream-white satin comfortable is hand stitched in simple diagonal bands. The bedspread is white quilted velvet. The satin blanket cover has parallel inserts of Alençon lace.

For blankets we give you a choice of the three shown at the top of the page. In the lower corner: a perfectly plain and perfectly beautiful North Star blanket. Just above, St. Mary’s fleecy white blanket with a binding of ombre satin ribbon. Top: North Star blanket with striped borders of green on all four sides.

BROWN AND BEIGE. Above, left and center, an ensemble for the groom. Blanket is Chatham’s Hollywood, and with it are shown a sheet and pillowcase of Cannon fine percale. Across the sheet is embroidered a wide band with a bold monogram in brown, so placed that the sheet may be used as a blanket cover with the band running decoratively across the bed. For this tailored masculine ensemble we suggest a brown and beige Celanese taffeta comfortable with corded center, and a brown crinkled crépe bedspread carrying a huge appliquéd monogram. The ensemble is at McCreery’s.

BLUE AND YELLOW. Fresh as buttercups and a blue sky is the bed ensemble, shown directly above and at the right. In the upper photograph, we show maize-bordered Pepperell Peeress sheet and pillowcases, a yellow Kenwood Reverie throw that you would swear was done by hand, and Kenwood’s new lightweight Homespun blanket in blue. Altman. The summer quilt, which might also be used as a spread, is made by the Louisville Bedding Co.; Lord & Taylor has it. In the lower photograph: a Palmer comfortable, in two shades of blue Celanese taffeta, and a rayon-and-cotton bedspread with a neat small pattern. Altman.

OUT-OF-TOWN STORES ARE LISTED ON PAGE 100
Wine Red and White. Dark colors are just as smart in the bathroom as anywhere else in the bride's house. Here is an ensemble that contrasts deep wine red with never-to-tire-of white—and unites the two with the color in the dashing monograms. Triumph is the jubilant name of the newest deep-color Martex towels. If you don't select our pet wine, you may have them in such vibrant colors as emerald green, royal blue or crimson, or in the very new gunmetal. The huge monograms on the white towels match in color. To complete the scheme: A wine-red Celanese moire shower curtain, monogrammed in white, and a white fur rug. Macy's, New York, and Bamberger's, Newark.

Mostly for Men. See below, for the groom: L'Homme's generous bottle of after-shave lotion and Guerlain's perfume, Pour Un Homme, new but already a favorite with he-men. At the left below, Yardley's shaving bowl and invisible talc. Then, for the bride's eyes, Primrose House eye bath and Quinlan's beneficent eye astringent and (lower right) her eye packs.

Coöperating Out-of-town Shops on Page 100
Adam and Eve. Many women like colored towels, and most men like white; above, right, the twain meet in an ensemble by Cannon. The bride and her husband can both have their own towels and thus avoid confusion and achieve harmonious decoration in the bathroom. The colored towels are coral with a white scalloped border; the man’s white bath towels have black striped borders, and the smart lower-case monograms carry the colors of their mates. The bath rug is black and coral, the shower curtain, Thibaut’s silvery Revolite. All at Ahman’s.

Texture. Texture is the story in our third bath ensemble, a group that would be equally at home in the country or in a city apartment. Nice, sturdy, diagonal weave white Yarnoco bath and hand towels are monogrammed in no uncertain fashion in red and blue, and a similar diagonal texture is carried out in the red and white tufted Carter bath rug. Little guest towels are diagonally striped or carry neat striped borders of red or blue on white. The shower curtain is shimmering, translucent white Illusion by Kleinert. All at McCloucheon’s.

Bath Blessings. Sketched at the top of the page are things to make your bath more luxurious. Consider Yardley’s grand floating bath bowl with a brush to whisk about, and the water-softening Lavendomeal, also by Yardley and scented with their famous lavender; Guerlain’s globular jar for dusting powder; Elizabeth Arden’s Velva liquid to smooth and soothe you after your bath; Marie Earle’s oil to rub into your skin after you emerge; Coty’s hand lotion; Rubinstein’s “Enchanté” eau de cologne, and Dorothy Gray’s pine essence for your bath
ACTIVITIES FOR GARDENERS IN APRIL

Wood aches from the winter fireplace—provided they have been kept under control—can be removed with the warming weather. Some excellent fertilizers are available on the market today. It is a well-known fact that the best flowering plants should be pruned shortly after blooming in order to improve the blossoming the following year. Usually the blooming period of flowers has to be made the best possible. One begins to set out hardy green Chrysanthemums, including the new Korean hybrids, making planting a pleasure. This is also the best time for planting some of the more useful drought-resistant plants, and one should flower well next fall.

No matter how carefully mulched, the new forms of the winter garden is sure to need regular handiwork—first to prevent the new growth and blossoms from being cut down and damaged by the weather, and second to supply the flowers when the leaves have started to fall. If the mulch consists mainly of stone chips and another of gravel, it will still be possible to compact these with mulch, which should be done in the fall, and should give protection to the plants and blossoms from the cold winter storms.

As soon as the frost is fully out of the ground, the first step should be to cover the garden with some kind of material to protect the plants from freezing and thawing. Even if the soil is already covered early in the winter, it is better to keep the garden covered until the frost is out of the ground. The best method is to use a light, fluffy mulch that will not complicate the soil later on. It is best to use a light, fluffy mulch that will not complicate the soil later on.

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"Do I like it . . . . I'll say I do!"

"I'll cheer about Campbell's Noodle Soup, any time. When I'm hungry, it is real man-size nourishment. And even when the old appetite needs a little coaxing, you can always get a welcome smile from me with Campbell's. The thing I like is the extra rich chicken broth—and the fact that it's chock full of good noodles. Not to mention the tender pieces of chicken meat which taste so good. That's real food!"

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You will find them in homes where Beauty predominates. Their lovely, authentic patterns reflect the excellent taste of the owner. Hooked, Modern or Oriental motifs to harmonize with every decorative trend. Deep luxurious pile • unusual sizes that fit every room • prices that fit every budget.

Only Hightstown Rugs have the “Fray-Proof” feature. Here is what it means to you: Ends securely locked • Unsightly double thick hems eliminated • Ends won’t curl up • Makes fabric wear longer • Insures safety from stumbling • Small rugs will not snap out at ends • Doors easily opened over flat lying rugs • Unaffected by any cleaning process • Increases the value but not the cost of the fabric.

Send for a free set of model room illustrations in color. They'll help you in redecorating your home.

A modern lesson for the old school

In design and personality no two things could be more incompatible than the decoration of 18th Century France and that which we call Modern. And, at first thought, any combination of the two would seem utterly incongruous. Yet, in the New York apartment of Mrs. Roma Ware just such a union has been contrived with complete success and the charming results illustrated.

All the furniture is old, with the delicate structure and the flowing curves of the French court. The background is utterly new, severe and, in contrast to the furniture, almost static. A mutual sophistication is the bond between the two.

The walls are dark, purple blue—a perfect foil for upholstery entirely in varying tones of white. The simplified color scheme intensifies the modern atmosphere and bridges the gap between the conventional design of the furniture and its surroundings. Curtains, too, are oyster white, made of a hand-woven silk and the rugs, made in Sweden by hand, repeat this color note.

Further modern innovations are the sparkling lunettes of satin mirror and glass which have replaced the old-fashioned fanlights above the curtains, and the simply designed, fluted mantel made of structural glass and chromium. A Coromandel screen with design in vivid white on an intensely dark ground breaks the plane of the wall behind the sofa. Inez Croom, of Nancy McClelland, Incorporated, was the decorator.

Another view of Mrs. Ware's living room is shown above. The walls, a dark, purple blue, are in striking contrast to the upholstery which is entirely white. Curtains are oyster white, under lunettes of satin mirror and glass which bring old-fashioned fanlights up-to-date.
Cadillac cars have always been noted for their ease of riding. The 1935 Cadillac cars are so luxurious that their comfort seems more restful than ever before. Cadillac comfort comes from long wheelbase, substantial weight, independent front wheel suspension and the ride stabilizer . . . and from form-fitting springs in the deeply upholstered cushions and seats. No other fine car offers all these advantages. That is why Cadillac owners alone enjoy riding comfort that is truly complete. . . . The 1935 Cadillac models are lower in price, and are available on convenient G. M. A. C. terms. Your Cadillac dealer will gladly place a car in your hands for a demonstration of Cadillac comfort.

THE MOTOR CAR MODE IS ESTABLISHED BY

Cadillac

PRODUCT OF GENERAL MOTORS
Elizabeth Arden invites you to test for yourself the quality of Illusion Powder. You will find a clearer radiance, a purer color. • There are fourteen tints of Illusion Powder—shades only an artist could create and only Elizabeth Arden has created—shades to blend with and to flatter every known skin tone. • No wonder the smartest women love Illusion Powder! It goes on evenly, stays on endlessly. It is fine and soft and smooth to the touch. Even the delicate fragrance is subtle, yet lasting. • Have you never tried Illusion Powder? Then let it begin to bring youth's fresh radiance to your face today!

ILLUSION POWDER — Debutante and Travel Size, $1.75 • Huge Box, $3.00

Practical for a summer window is this tailored treatment of shaped valance made of flowereed glazed chintz edged with box pleated ruche. It is in the New York home of Mrs. Norman Tsege. The decorating was by Taylor & Low.

The beautifully draped curtains in this white drawing room are made of white satin that has been decorated with a delicate chinoiserie design painted in soft colors. The walls are in a chalky white; the old French furniture is upholstered in white damask; a white Moroccan rug covers the floor. Pierre Durel was the decorator.
Every wild flower has its day

at **THE OLD WHITE GARDEN SHOW**

THE SHYEST mountain violet no longer blushes unseen. For Eastertide at The Greenbrier means the Old White Garden Show—and wildflowers are the rightful stars in this annual festival of Spring. Not to be outdone by the Garden Show, the trees along the bridle trails are dressed in brand new leaves—the fairways and greens are in tip-top condition—tennis courts are ready for championship play. The countryside and The Greenbrier are in gala mood . . . and mere mortals soon catch their spirit. This year greet Spring on its home grounds . . . White Sulphur at Easter.

**White sulphur springs**

WEST VIRGINIA

THE GREENBRIER AND COTTAGES

L. R. JOHNSTON, General Manager
The Early American style of New England

(continued from page 47)

house of today, we insist, must have in it all that makes for a more abundant life, as developed by science and invention in the two centuries or more that have passed since our prototype was built. It too, let us remember, embodied all the conveniences known to its day, insofar as these could be had with the means at the builder's disposal.

The peaks that we have explored in this quest are, first, the houses of the Dutch colonists in New Jersey and New York (issue of November, 1934); second, the houses of the Cavaliers in Maryland and Virginia (issue of January, 1935). For the third we shall go back farther than either of these, to the houses of the Pilgrims in New England, built in the quarter century before 1700. Behind this period, from the first settlements of the Pilgrims, the story of the Early American house is almost lost in a haze. The crudest kind of temporary shelters must have served the colonists at first—probably dugouts in earth banks, roofed with branches and sods; or frames of logs, with wattling of twigs and shingles, in addition, were constructed for defence against the Indians, who, it may be assumed, had little chance from the first against the Pilgrim fathers. Richard Johnson, writing of Massachusetts in 1653, tells us that "The Lord with the water-spouts of His Tender Mercies... reduced the number of Indians from 30,000 to 300, the said water-spouts being warfare and disease. The Pilgrim father, ready at any moment to fight the Indians, could not be expected to party like the Cavaliers, or the Dutch and English of the Dutch colony of New Amsterdam. The Pilgrim father had only his hereditary brother, or write a law against Protestants, who, he thought, had placed close by the doors. It makes one great matter though there be no partition upon the first floor; if there be, make one bigger than the other. For windows let them not be over large in any room, & as few as conveniently may be; let all have current shutting in them, having respect both to present & future use. I think to make it a girl house will make it more changeable as need be; however the side bearers for the second story, being to be loaded with corn &. must not be pinned on, but rather better let in to the studs or borne vp with false studs, & so tenoned in at the ends. I leave it to you & the carpenters. In this story of the first, I would have a partition, whether in the midst or over the partition vnder, I leave it to your discretion, & how it will stand in the garret no partition, but let there be one or two income windows, if two, both on one side, I desire to have the spars reach down pretty deep at the eves to preserve the walls the better from the weather, I would have it seld, all over and see the frame of the house as it was good designed, & as I would have it join in the frame, I would have the frame strong in timber, though plain & well brased. I would have it covered with very good oak-hart inch board, for the present, I would have the frame jointed (to save the timber within ground) run up a thin brick work without, I think it best to have the walls without to be all clapboarded besides the clay walls."

CONCERNING CONSTRUCTION

There are several items in the above that are worthy of remark. The chimneys are of wood, protected by clay stone and brick chimneys came later. Doers were to be high enough to "goe upright under", the Deputy-Governor having bumped his head on too many lintels; doors and windows were small and few, doubtless in the interests of economy, security and heat conservation. Clapboarding was not in the improved form we know it today; the clapboards were split radially from a log—the log, five feet or so in length, being split in half, then in quarters, eights and so on. The wedge-shaped result was a half-inch board, the butt edge feathering off to nothing over its width of about five inches. When put on the wall, the hip of the butt over the thin edge below it was about an inch. Later the clapboards were made easily and uniformly produced by sawing. These clapboards were put direct upon the frame, not upon sheathing boards, and ends were beveled and used for nailing into an upright. The New England Winter winds must have found an easy way through these hori-
What is there about Sterling Silver that has endeared it through the generations to the feminine heart? Not entirely its age or antiquity . . . though all Sterling is fashioned and bought to endure. Isn't it rather the artistry and craftsmanship which will ever be inseparably a part of Sterling's creation? For, after all, its unique charm lies in the beauty of its lines - the individuality of its designing and the skill of its fashioning. "Rose Point" is today's most beautiful design in Sterling . . . Created by Wallace for 1935 and the century to come, out of the experience and craftsmanship of the century just past. "Georgian Colonial" is safely and sanely modern . . . yet conforms authentically with the style of its period.

WALLACE, Silversmiths
WALLINGFORD * CONNECTICUT

Send for the compact list . . . 15 Leading Sterling Patterns. Portrayed in this 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.
MAKING YOUR WINDOWS MORE Attractive

YOU have only to see Mayfair Shades to appreciate their gracious, colorful beauty ... to understand how they harmonize with any color or decorative scheme and why they've won instant acclaim by smartest decorators ... to realize, too, their simplicity of construction and operation, their abiding utility.

Mayfair Shades come in the standard colors, white, green and Erica and also can be had in special colors to harmonize with your color scheme.

A classically handsome valance has been designed by Donald Deskey. It conceals all operating parts. The shade cord operates easily with a self-stop mechanism. The hardwood slats are smoothly surfaced, requiring but little cleaning—and this is easy when needed. They will not warp, twist, nor stick together.

Mayfair Shades already are sold by foremost stores in many cities. And mention its name. You will want to know why there is, in every store, for beauty, economy, utility.

Mayfair Shades are available in sizes to fit all windows up to 12 feet in width, and in any length. See these charming shades. Use them for your windows—for beauty, economy, utility.

The Early American style of New England

(continued from page 78)

ziotontal joints between rived surfaces but for a filling between the timbers. This aid to insulation was at first clay and straw—the "cob" of England's Elizabethan builders—and later, brick.

However, the Deputy-Governor has led us from the proper sequence of our story, for before we put up wall covering we must have a wall. And right here is the very essence of the 17th Century house.

If you set down a group of pioneers in a well-wooded country, their houses are inevitably of wood. This, notwithstanding the fact that there may be stone masons and bricklayers among their number. For wooden construction is the easy way. The quarrying of stone and the building of brick kilns by the clay banks follow but slowly after the ring of the woodcutter's ax. Nor is the pioneer likely to copy methods of building found in the new country—the English hut or "long house" in this case.

Rather does he build as nearly as possible in the manner of his forefathers, utilizing the race's accumulation of knowledge. This, undoubtedly, was the course followed by the Pilgrims, for there is abundant evidence to show the close contact between the 17th Century houses of New England and the wood houses of Essex, Hertfordshire, Middlesex, Cambridgeshire, Surrey and Kent. Captain Miles Standish, the vicious woor, a cooper by trade back at his home at Duxbury Hall, near Chelosey in Lancashire, and certainly knew his half-timber work.

Now although wooden construction is the easy way, these pioneers were not influenced unduly by that fact; they could have built far more easily than they did, but we should then not have had these houses today.

THE FRAME

Just as a single bit of evidence, the Pilgrim builders selected oak for their framing timbers, in spite of the fact that there were other woods as plentiful and far more easily worked. Oak was the wood they had used in Old England for this same purpose; it had proven its worth; the "easier way" was not one to tempt these men when sound construction and endurance were at stake.

You who have looked at these great half-timber houses and other important buildings—some of them 18 inches square—and have marveled at the painstaking care with which they were tenoned and pinned together, must have enjoyed the thrill that true craftsmanship inspired.

One characteristic of these houses has never been fully explained: the overhang of the second story, usually along the front but sometimes at the end. It could hardly have been an effort to get more room upstairs, for this space was, in the early days, used chiefly for storage or for stowing away the children at night. Another explanation of the practice was as a means of protecting the lower walls from the weather—used no metal sheets for flashing the vulnerable points at window and door heads. Yet, if that was the reason, why not carry the overhang all around?

In Elizabethan England, and in France where wood timber construction prevailed, these overhangs were very likely efforts to get more room on the rear. The tradition of timber construction seems to have carried on over here merely through its own momentum. Mr. Martin S. Bridges, in his book, The Houses of the Pilgrim Fathers in England and America, argues that the builders of early New England built that way because they liked the look of it, going a step farther and carving the purely ornamental "droops" at the corners of the overhang, resembling those on 17th Century newel staircases. Mr. Bridges makes a good case for his theory; certainly the Pilgrims introduced into their meeting-houses and other important buildings features that were clearly anglo-saxon from a strictly utilitarian point of view.

Considering the close dependence of the builders upon their memories of practices in England, it is surprising to find that while cells were quite rare in the small English houses of the time, they were used almost invariably in New England.

ROOFS

Roods were steeply pitched, and for the very good reason that, with the roof coverings used, less steep slopes would not have carried the water off before it worked through the overlapping joints. Thatch was used until about 1670. Shingles and boards, slate and tile were the alternative coverings. The thatch (of sea grasses) was unsatisfactory in that it caught fire easily, the boards warped and split; the slate and tile were rare and therefore expensive, so that the shingle easily took the leading place.

Although the gabled roof of single pitch was the one most used, the gambrel roof appeared some time in the latter half of the 17th Century. Here again, notwithstanding the claims of some writers that we invented the gambrel, the builders were using their memories, for in the southeastern part of England, from which two-thirds of the Pilgrims came, there were—and still are—examples of the gambrel roof.

As in the case of most primitive houses, these were very small at first, and the gable roof appeared some time in the latter half of the 17th Century. Here again, notwithstanding the claims of some writers that we invented the gambrel, the builders were using their memories, for in the southeastern part of England, from which two-thirds of the Pilgrims came, there were—and still are—examples of the gambrel roof.

The Whipple house (1682) in Ipswich has never been fully explained; the overhang of the second story, usually along the front but sometimes at the end. It could hardly have been an effort to get more room upstairs, for this space was, in the early days, used chiefly for storage or for stowing away the children at night. Another explanation of the practice was as a means of protecting the lower walls from the weather—used no metal sheet for flashing the vulnerable points at window and door heads. Yet, if that was the reason, why not carry the overhang all around?

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Certainly is a beautiful car—no question about that. So smartly and smoothly streamlined, thousands are calling it "the best-looking new model of the year." And it's a big car, too—longer and larger than last year, roomier in every respect. But Oldsmobile's new bigness and new beauty are only the beginning! This car "has everything"—every fine-car feature for 1935, every proved advancement of modern motoring: Solid-Steel "Turret-Top" Bodies by Fisher. Knee-Action Wheels with Ride Stabilizer, Bigger Super-Hydraulic Brakes, Center-Control Steering. All-Silent Syncro-Mesh Shifting. And if there's anything else you have in mind, you can rest assured that Oldsmobile has it for you—even a price right down where you want it, definitely in the low-price field!

The NEW OLDSMOBILE $675

Sedan $675 and up... Eights $850 and up, list prices at Lansing, subject to change without notice. Bumpers with guards, spare tire, and rear spring covers built into all cars at the factory at extra cost. Convenient G. M. A. C. time payment plan. The car illustrated is the Six-Cylinder Sedan, $790 list.

The car illustrated is the Six-Cylinder Sedan, $790 list.
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**THE ANIMALS**

In the layout illustrated are included accommodations for all the animals mentioned in the list, as they represent at least roughly the types you are apt to consider. For instance, I suggest a saddle horse for this list because it seems to me that riding, in connection with a small place in the outer suburbs or country, is the most likely use to which a horse could be put. There would of course still be the possibility (though unfortunately remote) of a chance to drive, or of enough work about the place for a horse and a wagon, cultivator or lawn-mower. There might even be an occasion where all these amusements of riding, driving, working could be played by that happy combination, the "general purpose" horse, which would probably mean getting more pleasure than it is proper to get from one animal—if you are lucky enough to get the right one. And finally, there is always the possibility (in case of children) of a pony or donkey.

Just as there is no animal which can give so much active pleasure as a horse, there is none that can be so productive as a cow; and as they both appreciate the companionship of the other, and together require but little more time and attention than alone, it is not a bad idea, if you have the facilities for managing either, to have one of each.

A good Jersey or Guernsey (to mention only two popular breeds) will furnish milk, cream, butter and cheese for an average family, and plenty of fertilizer for the garden. Her milking, feeding and cleaning should take in all not more than an hour a day, and together with the calf, not more than two hours and a half. Contrary to the general impression, neither animal requires pasturage. In fact, many authorities insist that they are better off without it. If in good weather they can be let out into a little yard or paddock adjoining the stable, they will be perfectly contented.

If a horse or a cow is out of the question (or anyhow, at first), then a lamb and a kid, or a pair of doe kids, would be the beginning of a delightful diversion, and by no means a compromise. Perhaps for the purposes of a small place, where animals are kept singly, in pairs or small groups for pleasure (as opposed to a farm where they are at least theoretically raised for profit), one or two sheep would be looked upon as pets, pure and simple, in spite of the fact that there would be a little wool every year. A goat or two, on the other hand, if only in a little rustic fashion, could be as useful as a cow. As lambs and kids, both animals are as appealing and amusing as animals can be, and if kept in condition will continue to be ornamental into maturity. Both the sheep and the goat are easy to care for and inexpensive to keep, and the goat especially is one of the most interesting animals of all to raise and watch and use.

It would depend a good deal upon your place and your prejudices whether or not you went in for a pig. In spite of its reputation, however, it can be kept as clean and neat as any other animal. The kind I have suggested on my list is smaller and rangier than most, and for that reason more suitable for the pastime of farming on the flower garden scale. If you were to have a cow, you would find that skim-milk becomes a problem which a pig could very nicely solve, as well as the one of kitchen scraps. The problem of a pig as a pet, which is a little more difficult to solve, is the eventual necessity to send him to the butcher. But if you can face this with the psychology of a farmer, then the possibility of raising one from spring till early Winter is worth considering.

**RABBITS, ETC.**

Among the four-legged animals there are still the rabbits and their cousins, the cavy, or guinea pig, which in their miniature way are just as entertaining and ornamental as (and to many people even more engrossing than) the horse, cow, goat and sheep. The variety they offer in size, color, markings and other physical characteristics is so amazing, their care and requirements so simple, and their breadth of diet so wide, that for the pastime of farming on the flower garden scale, the hobby farmer, then the possibility of raising one of each, is a temptation to override them and a danger of finding yourself more of a fancier than you had planned. A scattering of various rabbits in a well arranged run can be as colorful as a perennial border in June, and rather more amusing; but it is a good idea to begin with moderation, and feel your way into the fascinating pastime these animals provide.

When we turn to birds, we find the most bewildering array of varieties among the animals—every color imaginable, and every size from the peacock and swan to the tiny Bantam and the pigeon. As I am not concerned in this article in horticultural matters, I am not more than a picnic-doutery, but merely with keeping a few kinds as pets and curiosities, I have suggested in my list certain varieties which are not only entertaining, but useful and amusing, but among the easiest to raise. If you should prefer to turn your poultry to some practical use, it might be better to keep a pen of a good laying and eating variety, like the Langshans, instead of the more deco-
A slight variation in carpet color is often the difference between smartness and dullness. Illustrated are 3 of the many Alexander Smith TRU-TONE colors... Cedar Rust in the luxurious Buckingham quality; Dresden Blue in medium-priced Claridge; Walnut in moderately-priced Deepdale. For TRU-TONE Carpet Book write Dept. H-2, W. & J. Sloane, 577 Fifth Ave., N.Y.
VIVID, ARRESTING POTTERY IN SMART DINNER AND BUFFET SERVICES

In the rich, warm colors reminiscent of old Spain...yet styled to the modern mood...Pacific pottery brings the fiesta spirit to present day dining.

Whether it appears as the first cheerful note on the breakfast tray...as part of the color harmony of an informal lunch...a zestful background for buffet suppers...or even as a gala touch to more formal dinners...there's a subtle magic about these decorative pieces.

Pacific pottery is satin-smooth in texture. Heat and cold resistant. Designed for every serving need, at prices surprisingly moderate. Six appealing colors, Apache Red, Lemon Yellow, Delphinium Blue, Jade Green, Sierra White, Pacific Blue.

Sold at leading stores...Descriptive folder in colors available upon request

From Colorful California

Pacific POTTERY

Division of PACIFIC CLAY PRODUCTS, Los Angeles, California
Barnyard

(Continued from Page 806)

The Early American style of New England

(Continued from Page 90)

native and diminutive Bantams. But it would be a pity to be without a pair of ducks as delightful as the Mandarins or a pair of peacocks as gorgeous as the Goldens. By proper partitioning they can all occupy the same building from which would extend a range of individual runs, making their combined upkeep no more of an effort than a single flock would be. A pair or more of Tumbler pigeons (perhaps the loveliest to look at and the easiest to raise) could be housed in a cote in the garden or against the gable of the garage, stable or kitchen wing, and apart from a little occasional attention could be left to their own attractive devices.

From such an assortment of animals and birds it is not easy for the novice to make a choice. And it doesn’t make it any easier for him to know that there are many more varieties of the different kinds and types and breeds than I could possibly have mentioned. The thing is merely to have brought forward the animal idea as a way to give the small place a new emotional meaning and with it a new decorative device. His own tastes and fancy will have to do the rest.

Note—This is the first of a short series of articles by Mr. Pratt dealing with the proper animals for a small country place and the care that should be given them.

The Barnyard, Over the Oak Frame

The Early American style of New England

What is there, in this extremely primitive house of the 17th Century, that holds so strong an appeal to us of this sophisticated generation? Why try to fashion a house of today on any such crude pattern? For one who does not sense its appeal, the task of analyzing it seems too difficult to undertake—it would be too much like trying to explain a joke; it will not tolerate vivacity; it seems too difficult to undertake—it would be too much like trying to explain a joke; it will not tolerate vivacity; it seems too difficult to undertake—it would be too much like trying to explain a joke; it will not tolerate vivacity. For one who does not sense its appeal, the task of analyzing it seems too difficult to undertake—it would be too much like trying to explain a joke; it will not tolerate vivacity; it seems too difficult to undertake—it would be too much like trying to explain a joke; it will not tolerate vivacity.

WASHINGTON’S Cherry Blossoms, and railroads, were unknown in the days of George Washington. Yet, his vision and planning founded the beginnings of Chesapeake and Ohio Lines . . . George Washington's fundamental idea is the inspiration of today's operation of the great transportation system which follows the route he chose to "smooth the road" and "make easy the way" between East and West. The charm of Cherry Blossom time prevails all the year round on the genuinely air-conditioned trains of Chesapeake and Ohio Lines.

When you go to Washington to see the Cherry Blossoms, travel on one of these famous trains . . .
MODERN CLASSIC—within those two words lies a whole world of meaning. Modern . . . yes, completely so . . . yet classic in the simplicity and perfect proportion that assure survival through generations of changing taste.

Robert Locher, master of contemporary design, created this pattern for TREASURE Solid Silver. It has met with unusual acclaim from brides making their first important decisions on this matter of tableware—and from experienced hostesses who want Sterling which will be in tune with new china and glassware and linens.

Look, too, at the other TREASURE patterns. Each one has a definite character which proclaims it perfect for a certain decorative scheme. Fashions in tables have changed—they will continue to change. But it is hard to imagine a setting which would not be improved by the presence of TREASURE tableware.

If you will tell us which pattern interests you most, we shall send a booklet "The Modern Way to Choose your Silver". Merely address: Dept. B-24, Rogers, Lunt & Bowlen, Silversmiths, Greenfield, Mass.

STERLING 925/1000 FINE
Montreal on Wellesley

This decoration presents a dainty little floral design symbolical of English meadows in May. Very delicately treated with transparent enamels, it is singularly appropriate for the luncheon table on a sparkling day in the Spring. It will be found in the stores in open stock.

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

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WEDGWOOD

Spring decorating

(continued from page 30)

Decoration goes very modern when it comes to the newest appointments for the table. Helen Hughes Dubray designed this exciting setting using stainless steel in mirror finish for the service and butter plates; centerpiece of steel and glass stands on blue mirror plaque.

gray will replace white. He also creates new-looking and luxurious effects with fabric on the walls, stretched velvet or softly falling drapery, and frequently hangs walls and windows in the same material. He feels that most modern rooms need height and achieves this by keeping the furniture low and by hanging drapery from floor to ceiling. In tune with the trend towards greater elegance in decoration, Mr. Kelly uses much silk.

Elisabeth Low, of Taylor and Low, looks forward to a return of Rococo curves and graces as more in keeping with the softer lines and elegance of present-day clothes than the more severe forms of decoration. A favorite color with her is mauvy pink which can look lavender in some lights, blue in others. On page 31 is her newest Victorian bedroom scheme for Miss Halle Stiles—shell pink walls, boldly flowered carpet with pink roses and moss green foliage on an oyster white ground. The Rococo bed has a graceful headboard in tufted pink satin decorated with horns of plenty and ostrich feathers in canary yellow and aubergine. The dark floor partly covered with skin rugs. Four wall niches, instead of being treated in a formal manner, have the fronts filled in with crystal bars and are to act as aviaries for brightly colored birds, whose perches are to be of ornate wrought iron.

Margery Sill Wickware is emphasizing clearer and lighter colors this Spring in her lovely Classic and Georgian schemes. She favors gray of all shades, ranging from lightest pearl to a deep dove gray, and off-whites from eggshell to a soft beige. With these neutral tones she uses coral, chartreuse, pale yellow or blue as accents, and feels that 18th Century English or Directoire furniture is most sympathetic with these delicate, neutral backgrounds.

Ruby Ross Wood feels the trend of decoration to be towards more luxurious interiors. Walls hung in old French and English-Chinese wall papers; furniture—a mixture of various period styles—all distinguished old pieces; architectural use of mirror and of bamboo details; curtains and upholstery of sumptuous fabrics and specially designed quilting; leathers of different types, prepared to meet her own color requirements; hand-tufted, deep-pile rugs and carpets, sometimes rare Savonneries, are among the elements employed by Mrs. Wood in creating her sympathetic schemes.

For her Palm Beach work, Mrs. Wood prefers schemes incorporating off-whites, the better to catch all values of light and shade which the clear atmosphere gives.
The fairest flowers of England
know only 3 beauty charms

Old traditions—young complexions! One of England's gay spring fête days finds them in dazzling contrast from Piccadilly to the Mall. Flower-faces, exquisite as the wild-rose petals. One can scarcely tell the buds from the flowers they present to one—or from their freshly youthful, radiant chaperones!

Have they found some alchemy of beauty, these Englishwomen...some secret of climate or nurture to keep them always young and fair? Perhaps the answer lies rather in one of their traditions...the constant use of Yardley's three complexion guardians for their skins!

Exquisite cleanliness is their first important secret; Yardley's Soap their first complexion aid. No speck of modern grime or marred impurity is allowed to linger. (It's a soap so gentle, that during the urban season London women do not hesitate to use it several times a day!)

But travel, keen sport, late hours take toll of freshness also. And modern skins need softening, whitening, lubricating care. Yardley's snowy English Complexion Cream guards the modern English élégante against tiny lines and aging, insidious dryness always!

It's used again beneath her Yardley Powder. And until you've used that you can't imagine what an aid a powder can be. It's so freshly, delicately blended it spreads an imperceptible, lasting veil of radiance—really protective against skin's bitterest enemies. If your skin is weary of heavier, costlier beauty rituals—why not try this simple English complexion recipe?

For now Yardley has placed these exquisite products in America at your own shopping center (with rouge, lasting lipsticks, bath salts, powder and even compacts to complete your toilet)! Find them—and delight in the sophistication of your utterly effective simplicity! Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; and also in Paris, Toronto, and Sydney.

Yardley's English Lavender—Dearest to the clever women who know the uses of charm in dealing with an agreeably masculine world. You'll find it startlingly associated with all these exquisite Yardley products:

Yardley's English Lavender Face Powder, in seven unusually subtle shades, including English Peach, with a delicate radiance, and Cypress, a radiant sun-glow shade, $1.10 a box. Yardley's English Complexion Cream, $1.10. Yardley's Soap, large size, 35c a tablet ($1 for 3); bath size, 55c; guest size, 20c. Yardley's English Lavender itself, the perfume men adore you to wear, is sizes priced $1.10 to $1.20.

Yardley's ENGLISH LAVENDER
What you should know about heating

(continued from page 40)

system more easily since the air pressure is reduced, and that steam can be generated at 180 or 190 degrees instead of 212 degrees. Less fuel is burned, the radiators are consequently not so hot, and air does not circulate past them so rapidly and so dirt is not picked up as in the one pipe steam system, and a more even temperature can be maintained. The amount of heat given off by each radiator can be controlled. This system has a quick response, gives a fairly even heat, is easily controlled, and delivers clean heat. It is the best of the steam systems.

One Pipe Vacuum: Comparatively recently, special valves have been placed on the market which turn a one pipe steam job into a vacuum system. A special, inexpensive valve is placed on each radiator; this valve lets the air out but does not let it back again. These individual valves take the place of the central valve on the two pipe vacuum system. Condensation runs back to the boiler in the same pipe that carries the steam, which therefore does not move as freely as in the two pipe system.

Hot Water: A hot water system heats by circulating warm water through pipes to radiators and back to the boiler to be reheated. The temperature of this water may be high or low, according to the amount of heat desired. The radiators begin to heat as soon as the water is sufficiently warm to circulate. An expansion tank takes care of the larger water volume that results from heated water. This system gives a very even heat, for the amount of heat given off by the radiators depends on the temperature of the circulating water and this is very easily controlled by damper regulators set by hand, or in automatic heating by an automatic, which costs from $10 to $30. As the radiators are not as warm as in the steam systems, the air flows over them more slowly and so the circulating air is cleaner. Radiators are larger since they operate at a lower temperature. Hot water gives a very even heat, is easily controlled, is clean, and economical of fuel.

One Floor Heating Systems: A hot water system that can be placed on the same floor level as the radiators is now on the market, so that no basement is needed. Higher radiators are required than in the ordinary hot water system. This new type system is inexpensive and is suitable for small cottages.

COSTS

Taking one pipe steam as a basis, hot water heating will cost from 25% to 30% more, vapor-vacuum about 30% to 35% more. So much for a general description of the various types of heating systems. Now as to the factors upon which their efficiency depends.

In the first place, a boiler must be adequate to deliver the necessary amount of steam or hot water. Many people who thought their boilers large enough found out differently last year, when we had some exceptionally cold days. In the second place, the radiators must be large enough and numerous enough to deliver this heat to the points needed. In the third place, the mechanical details must be such that each radiator receives its proper quota of heat.

To merely add radiation without increasing boiler capacity will probably not correct shortcomings. If a system has been found inadequate, the competent heating engineer should be called.

There are two types of boilers—round and rectangular. It might be said that the round boiler is built in layers like a many-decked sandwich, the rectangular boiler in sections like buildings alongside of each other. Some models of rectangular boilers have double grates—that is, only half the fire is run when not much heat is required. The improvements in boilers are what has made automatic heat possible.

A good heating contractor can be depended on to install a properly sized and well-balanced system. He should also be consulted as to how the radiators are to be handled in the decorative scheme, as covers and grates are expensive and they have a considerable effect on radiator efficiency; in fact, architects generally like to advise with the heating contractor so that the heating plant may best be fitted to the house itself.

RADIATORS

Radiators deliver two kinds of heat. One kind is that which we feel when standing in front of an open fire or in the sun. Have you noticed that on a cold day you can stand in the sun and feel warm, whereas once you step into the shade you feel cold? What you are experiencing is radiant heat—heat which warms objects it touches but does not perceptibly warm the air through which it passes. This is one of the two kinds of heat you get from your radiator.

The other type of heat is convected heat. That is, air which is heated by being passed over a warm surface, which is theflow you feel when you place your hand above a radiator. Con vector heat rises, just like the blast of warm air rising from an open fire.

The free standing radiator delivers both kinds of heat and is sized accordingly. It is made in many attractive designs and is nowadays so compact as to be quite inconspicuous. As this type of radiator is covered, the supply of radiant heat is shut off and the room is heated by convection, with the result that not enough heat is delivered. Covers for this type of radiator therefore are designed to allow the maximum of radiant heat to flow out into the room. One type just covers the sides of the radiator, leaving the columns exposed. Another type partly covers the radiator. Other types put the radiator behind a grille, which must have at least 60% open area. The radiant heat tends to keep the feet and floor warm, so that at floor level the room is more comfortable and there is a feeling of more even distribution of heat.

Many people prefer to have a radiator completely covered, in which case the heat supply will be almost entirely by convection. The efficiency of more efficient convected heat has caused a number of specially designed radiators—more properly called con vectors—to be developed. These may be of copper or cast iron, can be suitable.
Here is a sheet in the top-quality class. Others, at much higher costs, can't give you softer ease and higher elegance. Cannon's Fine Percale is made of combed yarns, more than two hundred strands to every square inch. The weave is marvelously close and even and smooth. A special finish gives permanent freshness and whiteness. A ribbon selvage all around adds months of service. Exquisite hemstitching runs up to the selvage, not across. All the sheet virtues—and none of the faults!

But, the cost is down, 'way down. You'll find Cannon's Fine Percale at your own store or shop at prices around $1.50 per. Think ... this means you can save as much as one-third of what you've been paying and still have all the sleep luxury there is. There's not much point in being spendthrift, even if you don't want snow-whiteness and satin-smoothness. ... Top quality in a percale sheet can be yours at less than top cost.

Three First-choice Sheets. ... In addition to Fine Percale, Cannon now offers Utility Percale (smooth, fine, light, strong) at about $1.60 each—and Cannon Muslin (soft, even, everlasting) at about $1. ... Each is the smartest buy in its class, since it stands as high as any other and costs considerably less. Remember: on sheets, as on towels, the Cannon name is your guarantee of plus value. ... Cannon Mills, Inc., 70 Worth Street, New York City. World's largest producers of household textiles.

Made by the makers of Cannon towels

"Good Night! Hope you sleep well!"

(SHE WILL—HER SHEETS ARE CANNON'S FINE PERCALE)
No other element in home decoration contributes more to the dignity and charm of a room than Venetian Blinds. Therein lies the increasing popularity of these smartest of window appointments. Yet, though fashion may dictate the use of Venetian Blinds, practical considerations must also dictate the greatest care in their selection. Yours must be good blinds—smooth and quiet in operation, sturdy in construction, correct in colors. And they must be economical.

These practical considerations point to Venetian Blinds by Columbia, recognized everywhere as the finest you can buy, yet available to you at no greater cost. Near you is a carefully chosen dealer who will gladly estimate for you on Columbia Blinds. Ask especially about the Residential Blind, with its trim, narrowed slat. Why not learn more about these smart blinds—now? Just mail the coupon.

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the kind you'll always be glad you bought
(FIT BY MAKERS OF COLUMBIA WINDOW SHADES)

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Please send me your booklet showing photos of all types of window fitted with Columbia Blinds. And the name of my nearest dealer.

NAME
ADDRESS

What you should know about heating

CONTINUED FROM PAGE 86

The populyarity of heating by convection is due to the fact that the heating units can be concealed in the wall. A new type enclosure can be covered with wall paper or plaster between the upper and lower openings so as to match the rest of the wall, and yet is easily removable for cleaning. This factor, ease of cleaning, is an important one to watch as the air moving over a heating unit tends to pick up dust and radiators should be kept clean.

Radiators should be placed under windows. There are two practical reasons for this. First, the greatest infiltration of cold air is around windows which may not fit tightly. (Weather-stripping and caulkng are used to reduce this leakage to the minimum.) Second, to make you more comfortable as you stand at the window. If the radiator did not interpose a column of air between you and the glass, you would feel cold because the low temperature glass would pull heat from your body. Glass is an excellent conductor of heat, which is why rooms with many large windows require larger radiators.

A factor which influences the size of radiators and boiler is the construction of the house itself. A system should allow for at least one complete room per 100 square feet, and most systems allow for one and-a-half to two. Rooms with much glass area or exposed on three sides will require parts of the radiator distributed through several rooms exposed on one side and with small windows. A long rambler house presents a different heating problem from one which is compact. The material of which the house itself is built also affects the size of radiators and boilers, as does the weatherstripping, caulkng, and all other factors reducing heat loss. Of course, the larger and more numerous the radiators, the larger the boiler necessity.

TIPS

Any type of heating may be fully automatic and make use of any kind of fuel, as boilers are specially made for every fuel. The choice of fuel should be governed by what is most available locally, and the quality of service that can be expected.

Gas is a clean, dependable and automatic fuel which requires no moving parts to deliver its heat. It is ideal for trouble-free operation where the gas rate is low or where operating cost is not a factor. In many sections the rate is prohibitive for most people. Oil is likewise a fuel excellently adapted to automatic operation. It requires a storage tank which may be either inside or outside the house, location in some cases being determined by local ordinances. There are two types of burners. The gas type burner is placed outside the furnace or boiler and shoots its flame into the heating chamber. This type burner may be interchangeable with oil. The oil type burner is placed inside the boiler or furnace itself. It is best to attach a burner to a boiler or furnace specially designed for oil burning. Some boiler and burners are designed as a unit; other boilers are designed to fit any burner.

Coal is not as clean to handle as gas or oil. The development of automatic stokers in making this fuel almost as clean and automatic as gas or oil, and economy may be realized in buying low cost coal. The coal may be placed by hand in the hopper or in a magazine feed boiler at approximately daily intervals. Or it may be fed directly from the bin. With some models of stokers, the ashes are automatically gathered ready to be carted away and may even be transferred to a outside the house. An interesting new development is that in Essex County, New Jersey, where a stoker that holds a week's supply of coal is being sold. A man comes around once a week, fills the stoker and takes away the ashes for $30 a year.

ELECTRIC SUPPLY

With either an automatic stoker or oil burner, the dependability of the electrical supply should be considered. Interruption of service would shut down the plant. It is only in the rather remote sections that this need be feared.

When the decision lies between two heating plants or kinds of fuel, each has its advantages and disadvantages. The choice is one part of the equipment that is the very basis for comfortable living—and a part expensive to change. Better to be right the first time.

But with all these things to watch out for—and many more—how is one to get a good instalment? It is only in the rather remote sections that this need be feared.

If you do not personally know of a good contractor, write to the company whose equipment you expect to use and ask them to send you a list of reliable heating contractors in the locality where you plan to build. Any company will be glad to submit such a list of those in whose experience and ability they have confidence, and will in many cases be very glad to help you to reach a final decision as to the best heating equipment suitable for the location and the amount of money which is available for this installation.
Spirited

Studio living room in
the apartment of Mr.
& Mrs. R. B. Parsons,
Larchmont, New York.
Designed and executed
by W. & J. Sloane.

W. & J. SLOANE
575 FIFTH AVENUE • NEW YORK

A composite portrait of personalities done in the medium of walls and furnishings! That's the higher aim in home decorating . . . a desired overtone . . . above the material business of solving the problems of utility, convenience and comfort. In this interior, designed and furnished by Sloane, do your eyes not see more than a pleasing arrangement . . . that it was created for people who take life in their stride?
SHRIMP AND HOSE-BASED FILLING. Peel and clean ½ pound of freshly cooked shrimps. Run through the medium meat-grinder, add ½ teaspoon of German mustard, 1 tablespoon of mayonnaise, 2 teaspoons of pickled horseradish, a few drops of lemon-juice, and enough whipped cream to make the right consistency to spread. Salt and pepper to taste.

THIN BREAD AND BUTTER. To make thin bread and butter it is necessary to have a really sharp knife and plenty of thoroughly creamed butter. The crust should not be removed. Spread the loaf with butter, then slice off. It sometimes helps to plunge the knife in boiling water and wipe it off before making each slice. The bread should be held on a platter, each piece underlapping the next by an inch, but left whole.

COOK A LA CREME. These may be bought in a few French specialty shops, but a very good imitation can be made at home by working plain cottage cheese through a very fine sieve and put it into one large or several small-sized heart-shaped aluminum molds which have had several holes punched in the bottom and which have been lined with a piece of cheese-cloth wrung out in a little cold water. Pack well with the cheese and put in the refrigerator to chill. Turn out onto a plate when ready to use and remove the cheesecloth. Pour a little thick cream over them. This should be eaten with thin bread and butter and wild strawberry jam.


WHITE PLUM CAKE. Blanch half a pound of almonds, reserve 1 dozen of the blanched almonds for the cake and shred the rest with a sharp knife. Scald 1/2 pound of Sullivan white raisins and soak them until plump; then dry well. Cream 2 tablespoons of butter with 1 cup of granulated sugar, add the beaten yolks of 4 eggs and beat well. Sift 2 cups of flour with 1 teaspoon of baking powder, 3/4 of a level teaspoon of salt, and 1 cup of granulated sugar. Add 1/4 cup of milk in three parts, toss gently, add the nuts and the almonds, which have been lightly floured and 1 cup of shredded coconut. Now fold in the stiffly beaten egg-whites, pour into a well-greased, oblong tin which has been carefully lined with buttered white paper. Bake in a moderate oven for about an hour.

FRUIT BUTTERED SCONES. Wash and dry well 3/4 cup of currants. Mix and sift together 2 cups of pastry flour, with 3 teaspoons of baking powder, 1/4 of a teaspoon of salt and 8 teaspoons of granulated sugar. Work into this 4 tablespoons of salt butter. Add the currants and then mix to a dough with about 1/4 cup of milk. Divide into 6 parts, toss each piece onto a lightly floured board and pat into a circle 4 inches wide and 1 1/2 inch thick. Bake on a hot griddle which has been very well buttered. When delightfully brown on one side, turn with a pancake turner. When cooked through, split and toast under a hot flame, spread with creamed butter and serve on a napkin.

STRAWBERRY TARTS. Mix together 3/4 cups of flour, 1 level teaspoon of sugar, and 3/4 teaspoon of salt. Sift several times. Then work in 3/4 cup of butter with the fingertips. Bind together with 1 beaten egg. Toss on floured board and press gently roll out, ½ inch thick. Place in the refrigerator for 2 hours. Then roll out onto small circles and line tiny individual tart tins. Crimp the edges and immediately put them back in the refrigerator so that they keep very cold. When all are ready, brush the edges with beaten egg and set in a very hot oven. Watch carefully so that they won't burn. When brown, remove from oven and place 4 strawberries in each. Then glaze with strawberry juice.

Serve with Devonshire cream made by putting 1 quart of raw certified milk and 1 pint of double cream in a shallow enamel pan. Set in a cool place for twelve hours. When this time is up, the cream should have risen to the surface. Now put the pan of milk in another pan of water and place this pan either on top of the oven part of a gas stove or on the very back part of a coal stove; let the milk get gradually warm, not hot. Leave it on the stove until the cream crinkles and pulls away from the edge of the pan. When this happens, put the pan on the refrigerator so that they keep very cold, which will be eaten with thin bread and butter and wild strawberry jam.

COOKIES. Cream 3/4 cup of butter with 1 cup of sugar. Add 3/4 cup of milk in which has been dissolved 1/2 teaspoon of baking powder, 3/4 of a level teaspoon of baking soda. Add three teaspoons of vanilla and enough flour to make a dough just stiff enough to handle. Roll 1/2 of it at a time onto a floured board and roll out to 1/2 inch. Cut into small circles and bake for about 12 minutes. Then carefully skim off cream and put in a glass dish. It should be thick, slightly lumpy or clotted, and have a peculiarly delicious, sweet taste.

Toasted Marmalade and Butter Sandwiches. Make 4 or 5 thin sandwiches with butter and spread with orange marmalade. Remove the crusts and cut into pieces about 1 inch by 3 inches. These may be made in advance. Keep covered with a damp cloth until ready to use. Toast them on both sides and serve piping hot.

PLANTING FRUIT. Forstelb, individual
railway sleeping
compartment

THE RAILWAYS OF FRANCE
610 FIFTH AVENUE NEW YORK

Won't you come for tea

(Continued from page 51)
With the fashion for lace so important this season, Scranton's lace dinner cloths are the delight of fashion-wise hostesses.

Pictured is the beautiful and practical Lorain lace dinner cloth with its center panel and border in conventionalized floral and leaf motif on a background of drawn thread blocks. In representative stores the 73 x 96 inch size in linen color is modestly priced at about $7.95. Other sizes in proportion. Ask to see Lorain—you'll like it.

THE SCRANTON LACE COMPANY, SCRANTON, PA.
BRING YOUR HOME UP TO DATE WITH
A MODERN TIMEKEEPING SYSTEM

The clock that the young people above are
admiring is the Ashland, in white enamel. It
makes a grand gift. In maple or walnut, priced
at $12.50... $11.00. As shown in photograph.

DAPRENE, a charming design with a
molded Catalin case. Choice of green or red. Suitable for informal, service or den. Moderately
priced at only... $3.95

CHOCOLATE CAKE. Butter 4 shallow cake-tins of the same size and shape.
Cream 3/4 cup of butter with 1 3/4 cups of powdered sugar. Sift two cups of flour with 1/4 teaspoon of salt and 2 1/2 teaspoons baking-powder. Add 3/4 cup of milk to the butter and sugar mixture, then the flour and 2 teaspoons of vanilla. Beat well and fold in the sifted flour. Whites of 8 eggs. Put it into the tins. There should be more not 1/2 inch of dough in each. Bake in oven about 375 degrees (quick oven) until a tooth-pick thrust in comes out clean. When cool, put cakes together with frosting made as follows:
Beat the yolks of 4 eggs until light, add 1 cup of granulated sugar and beat well. Add 1 cup milk, 2 tablespoons butter and a pinch of salt. Melt 8 squares of chocolate in a double boiler, let it cool for 1 minute with a fork and add it hard until it boils up hard, then cook two minutes. Remove fire, add the melted chocolate and 2 teaspoons vanilla. Beat until thick enough to spread.

HOT BISCUITS WITH BACON. Sift 1 cup of flour with a rounded teaspoon of baking powder and a pinch of salt. Mix well and add two teaspoons of vanilla and 1 cup of brown and lightly floured English walnuts. Fold in carefully but very lightly beat the whites of 2 eggs, pour into a well-buttered leaf tin, bake in moderate oven for about forty minutes or until a tooth-pick inserted comes out clean. For the frosting, make frosting by creaming 3/4 cup of butter and gradually adding 1 cup of confectioner's sugar and 1/4 cup of cocoa with 2 ounces of chopped chocolate. Pour the mixture into a well-buttered leaf tin and put the butter for twenty minutes. Let it all boil together for twenty-two minutes, no longer. Be sure to skim the jam well while cooking and stir carefully to prevent sticking. Put in sterile jars and seal the next day with paraffin.

CINNAMON TOAST. Cut bread in 3/4 inch slices and crumble quickly. Toast well and sprinkle with powdered sugar and cinnamon mixed together. Cut in thirds, place on buttered tin and put under the broiler for a moment, then add the sugar slightly. Serve immediately.

WALNUT MOCHA CAKE. Cream 3/4 cup of butter and 1 cup of sugar. Add the well-beaten yolks of 2 eggs and 1/2 cup of milk. Add 1/4 cup of flour in which has been sifted 2 teaspoons of baking powder and a pinch of salt. Mix well and add two teaspoons of vanilla and 1 cup of brown and lightly floured English walnuts. Fold in carefully but very lightly beat the whites of 2 eggs, pour into a well-buttered leaf tin, bake in moderate oven for about forty minutes or until a tooth-pick inserted comes out clean. For the frosting, make frosting by creaming 3/4 cup of butter and gradually adding 1 cup of confectioner's sugar and 1/4 cup of cocoa with 2 ounces of chopped chocolate. Pour the mixture into a well-buttered leaf tin and put the butter for twenty minutes. Let it all boil together for twenty-two minutes, no longer. Be sure to skim the jam well while cooking and stir carefully to prevent sticking. Put in sterile jars and seal the next day with paraffin.
This gentleman's home is his year-round castle. He is not shunted to his club to tide over periodic house-cleanings. The extremely decorative chair in which you see him napping tells you why. It is permanently slip-covered in the New Printed Mohair by Goodall-Sanford!

Permanently? Yes. So much so that it is fast becoming the custom to buy furniture "in the muslin," letting a well-tailored slip cover serve as year-round upholstery. Should a man's favorite chair be near the window, the printed mohair will not fade. It will not shrink, if he leaves the window open during a shower. Wrinkles will not nestle, nor dust nest in the smooth resilient mohair fibres.

Neither will a mohair slip cover slither off the chair when a man slides down to rest. For mohair is neither shiny nor woolly, but has a firm tenacity for the seat it fits. In short, mohair slip covers, draperies and other decoratives do much to keep a house in the constant condition for which it was built...a home!

Of course the Goodall-Sanford mills had wives in mind when designing these New Mohair Prints. Any decorator will spread out patterns as certainly destined for a boudoir as others are for a study. Better stores also carry them. However they are purchased, they are not expensive. Ask for...THE NEW PRINTED MOHAIR. (Decorators: write us for name of your nearest distributor.)

L. C. CHASE & CO., INC., 295 Fifth Avenue, New York, N.Y.
selling subsidiary of Goodall-Sanford Industries
BOSTON • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO

Do not disturb!

The New Goodall Mohairs
FOR NON-SLIP COVERS AND DRAPHERIES

GOODALL-SANFORD INDUSTRIES: • VELMO UPHOLSTERIES • GOODALL MOHAIRS • LEATHERWOVE FABRICS • SEAMLOC CARPET

Slip cover tailored by W. & J. Sloane, New York
Just off the beaten track

Those inquisitive children who burn their fingers trying to prove for themselves whether the electric grid really is hot or not, and who mutely prove the "Wet Paint" sign on a park bench with bizarrely decorated trouser seats, are generally the despair of their parents. Joy, however, should be springing in the parental breast, for here are perhaps the great horticulturists of the future. Among them may be hybridizers who will be known on two continents, and adventuring devotees who will clasp a rope over a yawning crevasse just to look ecstatically into the face of a new flower. Their youthful companions who were willing enough to see them try out the "Wet Paint" sign but wouldn't venture for themselves will be the conventional gardeners—like most of us.

Yet there is a safe trail for us, too, where we can follow with a tiny flicker of adventure those signs which are indicated in flower catalogs and garden data as "Might and Should." One day I put a poor, helpless grower on the rack and finally learned from him that all these cultural directions which so boldly promise a "Will Come" are for the sure-fire specimens. When hedging begins to show in the "Might and Should" directions an area of mild adventure is entered into which requires careful handling and some cultural judgment.

There is no place, perhaps, where we are less venturesome than in the choice of bulbs for winter forcing. Each year we plant our Paper-white Narcissus for their dependable fragrant flowering, and in due season we bring out last year's Callas to outline their statuesque against the window panes. Later we again count on Early Tulips, or giant Daffodils, to make our living-rooms attractive. We know that these all "will come" for us.

Yet many of those other lovely bulbs which, each autumn, we pass by in the catalogs with a timid, but fruitless, stab of desire can be enticed into beauty indoors and with a not too difficult culture. Many are surprisingly inexpensive, and almost all can be planted out afterwards in the hardy bed or under the half sunny spread of a tree, where they will recuperate their strength for a normal season of blooming. Planted there, and almost forgotten, they will surprise us some day with a gay echo of our intimate acquaintance with them indoors.

In trying any of these other enticing bulbs we should buy only good, named stock, first-sized bulbs, and no "mixtures." Even while only mildly innocuous when planted outside, an assortment of colors in a pan of bloom indoors is really appalling. When that fascinating box of new varieties comes, we should clearly know which must be planted at once—either for desired early bloom or because of deterioration if kept out of the ground too long. A simple, detailed list of facts, prepared in advance with depths of planting,

(Continued on page 96)
A ROOM IN THE DIRECTOIRE MANNER

Walls of tobacco brown, curtains of beige, furniture in yew wood and ebony, upholstery in coral.

We submit without cost detailed color sketches of interiors created for you by our own staff.

LEARN TO BE

Charming

THE SMART POINT OF VIEW

A BOOKLET—WITHOUT COST

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

A FINISHING SCHOOL AT HOME

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

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DOUBLE-WHITE. A brilliant, velvety White Collopake, the whitest you ever saw—that stays WHITE.

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Gloss Collopakes. In all colors, retain their gloss and their beauty longer before repainting is needed.

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Interior Flat Collopakes. Easily applied to give an even, flat finish without brush marks or shiny spots. Available in a wide selection of attractive shades.

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Please send me full information about Cabot's Collopakes:

☐ Whites
☐ Gloss Colors
☐ Interior Flats

Name

Address

HG-35

Just off the beaten track

(Continued from page 94)

Autumn Crocus—Crocus cornutus. The group of plants at the right were grown in pebbles and water and had a two weeks' start on the soil-grown ones in the other bowl.
promise that another spring is surely on its way can be assured by a tiny bowl of flowering Snowdrops or Galanthus through which one only lifts a nugget of spring's wealth and rushes it indoors, for they must not be brought in from the coldframe much before their normal flowering. In sheltered positions some variety or other of the Galanthus would be almost ready to bloom at this time outdoors, but they were not in view. I think there may be a rare variety, Byzantinus, with its large flowers and interesting foliage, I brought into bloom in two weeks in a very cool temperature, and found it came equally well in soil or bulb fibre. Placed as decoration, though, in a warm room, the beauty of its flowering was only a flash of white—lovely but fleeting. While the bulbs of this variety are expensive, they are a permanent investment, as they can be planted out to establish themselves for another early spring.

HYACINTHS

By December, too, if plantings have been made seven to eight weeks before, the exquisitely fragrant spikes of the French-Roman Hyacinths can be in full bloom. A succession of plantings will make an interesting contrast with the ubiquitous Paper-white Narcissus, because in addition to the white variety of this Hyacinth—and this seems to be the starkest—there are pink and pale blue forms as well, and all bearing numerous, and graceful, fragrant spikes of bloom. The white ones, I found, came well in just pebbles and water, but for the others I tried only regular potting soil and fibre. These bulbs, unlike the Dutch Hyacinths, have been grown in semi-tropical countries and cannot be subjected to cold temperatures, nor can they be established again outside in our Eastern gardens. Their entire development is most satisfactory in a cool, dark, closet, and with sufficient water. When grown in pebbles and water only the base of the bulb should touch the water. After the flowers have come, just three weeks longer to develop, and a clever sequence of color effects can be obtained if this point is kept in mind, because these bulbs supplement the pale tones of the French-Roman type with all the richest shades. Yellows, deep pinks to bright red, blues like midnight skies—all can be drawn from their plump hearts. The actual dates of bloom may be controlled just as the tender French variety, and some are potted out, with their tips just showing, in good rich soil and brought in from the coldframe after February first whenever needed. If tips just showing, in good rich soil and from their plump hearts. The actual dates of bloom may be controlled if this point is kept in mind, because these bulbs supplement the white flowers of this type of fence for Homes, Estates, Country Clubs, Institutions, Schools, etc. Get the facts. Anchor Fence maintains a nationwide sales and erecting service. Mail the coupon now!

For Residences: For the suburban home Anchor Chain Link Fence of Bethanized Wire is sturdy, weatherproof, unobtrusively ornamental. It will last years longer because the wire is strongly armed against corrosion by chemically pure zinc.

For Estates: For years Anchor Chain Link Fences have protected the privacy of many of America's finest estates. Now Bethanized Wire greatly extends their useful lifetime. And its smooth, silvery luster adds to their handsome appearance.

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Please mail free book about this long-lasting chain link fence—made from the new "zinc wire with a steel core".

Results: A new, better-looking and longer lasting type of fence for your chain link fence. Now comes Bethanizinganchor's electric weld process, add a finish of chemically pure zinc to make a stronger and longer lasting chain link fence

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6534 Eastern Avenue, Baltimore, Maryland

Please send free book about Anchor Fences of Bethanized Wire for the type of property checked below:

[ ] Residential  [ ] Estate  [ ] Institutional  [ ] Industrial

Name

Address

(Continued on page 98)
Just off the beaten track  
(CONTINUED FROM PAGE 97)
When the bride plays hostess

At the right: A handsome cocktail shaker and glasses are etched with sporting and hunting scenes. Heisey glass from Macy's. Below: Tray designed by Norman Bel Geddes for Revere. Ovington's. Macy's have the bar bottle and the drinking glasses, adorned with hairline white stripes and broad crimson bands.

At home anywhere, especially where there is a masculine contingent, are the heavy square whiskey decanter and the sturdy old-fashioned and highball glasses. From Wanamaker.

Breakfast in bed is a luxury, especially if your china is strewn with flowers and your coffee cup is over-size. Ovington's. Below: The Grosvenor coffee service in Oneida Community plate has a classical grace. It's from Gimbel's.

To make it
"HOME, SWEET HOME"

You Need Celotex

CELOTEX BEAUTIFIES—BUILDS—INSULATES AGAINST HEAT AND COLD—SUBDUES NOISE

Outdated houses become up-to-date homes with Celotex—and at surprisingly low cost.

When Celotex is applied to the walls and ceilings, unattractive, old-fashioned interiors become rooms of charm and beauty. Its neutral, warm texture requires no added decoration—it may be paneled, beveled and grooved to create distinctive styles and periods—it may be painted if desired.

Makes Homes
More Comfortable

Celotex Insulating Cane Board is the ideal material for home modernization. It is highly efficient insulation—keeps heat inside in winter, outside in summer. In attics, it builds extra rooms and insulates where heat loss is greatest. Celotex subdues noise, produces quiet wherever used.

Celotex is Sold and Used
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There are Celotex dealers in all parts of the United States and in all principal countries overseas. Talk to your nearest lumber dealer. Estimates furnished without obligation. Write for booklet "You Need Celotex"—it's packed with helpful ideas and it's free.

THE CELOTEX COMPANY
919 No. Michigan Ave.
Chicago, Ill.

Outdated houses become up-to-date homes with Celotex—and at surprisingly low cost.

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THE CELOTEX COMPANY
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CELOTEX
BRAND
INSULATING CANE BOARD

BUILDS + INSULATES + DECORATES
SUBDUES NOISE

BE SURE
IT'S CELOTEX

See your lumber dealer. Be sure you ask for Celotex by name and that it's Celotex you get. No other insulating material provides all the features Celotex assures. All Celotex Cane Fibre Products are manufactured under the Fenox Process (patented) and therefore effectively resist damage by Fyansus Gooch, Dry Rot and Termites (White Ants).
The following department stores will hold exhibits illustrating the principles of ensembling that have been outlined in this issue. The jewelry listed below are holding displays of silverware and related merchandise. Readers will find much of the merchandise illustrated at the shop that is nearest them.

DEPARTMENT STORES

Akron, Ohio
A. Folsky Co.

Albany, Georgia
Davidson-Paxon Co.

Birmingham, Alabama
Beecher-Phillips Co.

Boston, Mass.
K. H. Smearns Co.

Brooklyn, N. Y.
Abraham Straus

Buffalo, N. Y.
Wm. Hengerer Co.

Chicago, Ill.
Marshall Field & Co.

Cleveland, Ohio
Himes Co.

Dallas, Texas
Neiman-Marcus Co.

Dayton, Ohio
Rike-Kumler Co.

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Hartford, Conn.
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S. K. Baur & Feller Co.

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Hal Brothers

San Francisco, Calif.
The Empire

Spokane, Wash.
Spokane Dry Goods Co.

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Syracuse, N. Y.
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Rhodes Bros.

Toledo, Ohio
La Salle & Kocher Co.

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Cherry Bros. Co.

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Dayton, Ohio
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Detroit, Mich.
Charles W. Warren & Co.

Erlanger, Ky.
Flanders & Son

Evansville, Ill.
The Cellini Shop

Flint, Mich.
Wittwehr-Rice Co.

Fond Du Lac, Wis.
Irvings W. Krail

Fort Dodge, Iowa
H. C. Kirker, Inc.

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The following department stores will hold exhibits illustrating the principles of ensembling that have been outlined in this issue. The jewelry listed below are holding displays of silverware and related merchandise. Readers will find much of the merchandise illustrated at the shop that is nearest them.

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This rot-proof, fire- and time-defying tapered Asbestos-Cement Shingle with its heavy but reproduces the lovely texture of weathered cypress, aged and mellowed. Its several "wood" colors are soft, rich and lasting. Periodic painting or staining is never required, as the colors are an integral part of each shingle.

Roofing experts the nation over enthusiastically hail the amazing value-giving features of Eternit Timbertex as a solution to roofing up-keep. They marvel, too, at its remarkably low cost.

If you must re-cover, or intend to build or modernize, owe it to yourself to investigate Eternit Timbertex, Today's Shingle Triumph. Mail the coupon now.
Plants fitted to small rock gardens

By Louise Beebe Wilder

Size may have something to do with the impressiveness of a rock garden if only from the standpoint of mere bulk and spread, but it has not necessarily anything whatever to do with its intrinsic beauty and interest. What the architects call "scale" is the determining factor in its right appearance, that is "the proper relation of the several parts to one another and to the whole in respect to size"; or reduced to terms of the rock garden, such a harmonious proportion between stone and stone, and between the plants and the stones as to create a sense of reality and unity, while permitting a good deal of variety of contour and of material. No amount of elaborately reared rockwork, even though crowded with rare and beautiful plants, can compensate for fundamentally poor proportions between the component parts. This applies to the smallest as well as the largest rock garden.

Now a small rock garden is a most beguiling toy for the entertainment and relaxation of the busy man or woman, and requires only such time to keep it in order as such a person can easily afford. The contriving mind may easily build into it a tiny pool with hills reaching upward from its shores all complete with gorges, cliffs, rugged shoulders, ledges, bays, that provide exposures to the north, east, south and west, sheltered nooks and exposed situations as may be desired, and at the base of the outer construction, sloping gently fanwise from a bay, a small scree and in another similar situation a little sand garden (mixture of sand and peat or leafmold)—all within the compass of a very few feet and providing homes literally for hundreds of enchanting small plants.

I am assuming such a small mountain heaven-on-earth to have been already constructed and want here to stress the importance of planting it in the proper scale, for as the right or the wrong plant material is used it may be made to appear a delightful bit of realism, convincing and complete, or it may look simply like an ungainly huddle of assorted stones upon which have been imposed on purpose.

The flowers of _Cerastium alpinum_ are white above gray, densely hairy foliage. This is a closely tufted species that does not spread all over the lot. It requires scree conditions, or at least a very well drained little crevice.
Plants fitted to small rock gardens (continued from page 102)

bitter certain green things without method or consideration. The rock gardens of beginners frequently fall into this latter class. Knowing little of the characters of the plants they accept trustfully what is offered them by the nurseryman (who knows nothing of the size of their rock garden) or receive gracefully the surplus from a neighbor's garden, with the result that the hollcok that should look like a mountain, the ditch that should look like a gorge, the bank should appear a fearsome steep are all flat failures and look like nothing at all, and all because the plants made use of are too big. Even the most expert gardener is likely to fall a victim to the charms of a huge, handsome giant, but when he has given it a place among the miniature hills he finds that prestige all the height and grandeur he has been at some pains to simulate has gone from him. Inside mountain scenery, just one big gawk of a Campanula or whatnot can thus wreck all his intentions, whereas if each plant is carefully chosen with regard to scale, illusion is maintained and even heightened.

To enhance the beauty and interest of a small rock garden and maintain its integrity as a miniature natural scene there are a vast number of diminutive plants. The miniature does not much exceed three or four inches, many little shrubs and a great number of lovely bulbous things as well. Every plant tribe, almost, has its piggies and it is among these that we must do our selecting. Many of them may be bought ready grown from nurseries in this country; others must be sought in the seed lists and raised from seed.

To start out alphabetically there are the Achillea. There are, of course, Achillea four or five feet tall and from there all down the scale until we reach the real dwarfs such as A. huteri, kelleri, griesbachii, pororum, none exceeding four inches in height and most with pretty white flowers and aromatic gray foliage. The scree is a good place for these, or at any rate a warm situation in soil that is very full of stone and never much more than two or three inches. A. sendtneri, a small treasure forming the thickest and neatest of rosettes, spreading something after the manner of A. sarmentosa, and hoisting its pink Verbenae-like flower heads high to a height of two or three inches. Several small Arenarias may be admitted. There are A. balnearia, like a star-spangled pink rose for the shaded side of the rock garden, and A. eilits and A. pinifolia, all of four inches high, and, if you search, you will find more. A. nievosa is a love for a tight Sunny crevice and forms dense mats of bright ureen smooth foliage and humble alpines American flowering is a delight. It grows two or three inches tall. Both of these love sunshine. Astilbe simplicifolia will aspire to six inches, holding dainty plumes of white or rose flowers well above the spreading foliage. A group of them planted a bit of summer interest in a cool place beside the pool. Then there are several attractive small Daisies, among them Bells rotundifolia carnea, an inch and a half, with small round, hairy leaves and flowers delicately blue, and Bellium minutum, from Greece—surely the most microscopic of Daisies, the flowers white on top and purplish beneath. It is not always very enduring with me but usually comes up again from self-sown seed. The owner of the small rock garden may choose among many Campanulas, C. pulchra and C. pulchella love to ramble about among the loose stones, and neither grows taller than three inches.

(Continued on page 104)

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DAVEY TREE SURGEONS

Plants fitted to small rock gardens

(Continued from page 116)

both hanging out alonely violet balls in summer. C. gorgonacea and its kinds are low and tufty with many blue stars in early summer; C. staeyioides is a small beauty with narrow hairy light green leaves and many shoots, each finished with a large, shallow violet-colored bell, and one more bit of friendliness. C. townsendii, rises slenderly to six inches with narrow toothed foliage and in summer vouches a mass of narrow, long, very pale bells. It does not run about but forms neat clumps that steadily widen out until the effect is fountain-like in a small way and very charming.

One thinks of Cerastium as the turbidly exuberating gray mass flowing with white round flowers that we use where all else fails, but there is a fur-enveloped tuft, by name C. alpinum, with the characteristic large white flowers but little spread and no aggressiveness, that requires quarters in the average or at least in a very well-drained crevice. Chrysanthenum alpinum is the smallest and daintiest of its family and blooms all summer and part of the autumn on a high ledge, its bright white, yellow-eyed Daisies following each other in gratifying succession above its small flopsy foliage. It is said to dislike line, but here it has not proved sensitive to the small amount that is in the soil where it grows. The small Pinks provide much delicious excitement. There are many, but a selection would certainly include Diathus arenarius, a tiny compound form of the Cheddar Pink, D. caesius, D. fyrnii, with tight blue cushions and almost nameless white or pale pink blooms, and D. viviceolata, is minute and green and not difficult to manage.

Then there are Druas, many of

There are many, many Saxifrages, with wide variation in foliage, size and flowers. A highly satisfactory one for the rock garden of smallish size is Saxifraga wison brevifolia, which is shown here

**MAUVE pink veined with darker color is the flower scheme of Osuliis adenophylla, growing not over four inches high. It grows from a bulb, blossoms profusely and makes a lovely hanging tuft in a well-drained, partly sunny rock

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Easiest, fastest, easiest way to a beautiful lawn! With one-hand ease cut 18" swaths (36" with gang attachment) and trim 4" closer to trees, etc., than with a hand mower. Lawn-Boy won't pack soil; mows all day on 20 gallon of fuel; so simple a child can run it. Hundreds in use; 4th successful year, We're for free folder today!

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NEW SHRUB INTEREST is to be found in Perennials. To Summer-to-winter, to Blaeberry to Blaeberry. Free Bulletin. Catalogue for 25 cents.

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PERENNIALS—ROCK PLANTS—$1.00 for collection labeled and prepaid. 14 varieties; sedum, 7, phlox, 6, irises, 3, fuchsias, 4, etc., making a total of 25 labeled plants—4 for $1.00.

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ROSES: We have over 1000 varieties for you to choose from. Catalogue for 25 cents.

SEEDS


VINES


You will find it of advantage to identify yourself as a reader of House & Garden, in writing to advertisers.
A Midwest garden for coolness and shade

(Continued from page 33)

for horticultural novelties and to make interesting experiments.

The garden begins with a terrace about twenty feet wide which runs along the garden front of the house. This is partly grass but has a wide path of bluestone or slate slabs which leads from the center door or French window to the three or four broad, shallow steps that drop into the swimming pool garden. The same bluestone runs all around close to the house and along the retaining wall at the outer edge of the terrace, and at each end down the narrow steeply run steps on each side are panels of turf, then wide shrubs and shrubbery which result in a variety of plantings and uses.

The swimming pool is very long and narrow with the water flowing in at each end down a narrow stepped runway like a small, orderly waterfall. It may be any depth, but the shallow end should be away from the house. On this flower borders, then a walk of stone, to match that on the terrace, running all around and widening out at each end to make platforms which surround very big Thorn trees, trimmed high enough to be used for shelter from the sun. All around, except for the necessary openings, is a Henleaks hedge six feet or more high, clipped square and meeting the edge of the stone path. Beyond the hedge are big Elm trees, some turcosic as well as a tidy look to a broad shrubbery, which make the lower half of the house in a sort of arching shade. The long flower beds are edged with clipping borders of Texas gypsophila at the ends and outer edges. Against this are planted Peonies, Iris and Lilies. The long narrow panel which results are planted Peonies, Iris and Lilies. The long narrow panel which results are planted Peonies, Iris and Lilies.

A FASCINATING novelty of compact growth, only 9 to 12 inches high. Fills a long-felt need for a dwarf, free-flowering plant for fall bloomers, which is hard and rock garden. Covered with colorful blooms from early to late September. Suits distinctive vases that will delight the gardening fan:

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If your neighbor has better luck with his garden than you, it may be that he has discovered the joys of gardening with Peat Moss—the perfect soil conditioner and mulch. It makes anything grow better. Lets plants breathe. Makes the earth grow in more porous and absorbent. Discourages weeds. Cuts down on water bills and labor. But, be sure you get Premier seamless Swedish Peat Moss—free from excessive dust, dirt and fibre. Its live unshrinkable. Discourages weeds. Cuts down earth they grow in more porous and absorbent. Letty and more uniform granulation. Premier's special processing insures finer and more uniform granulation. Mail coupon for new authoritative leaflet telling how to use Peat Moss in your garden the year round.

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A Startling New Catalogue

KELSEY'S 1935 SHORT GUIDE—Bargains and Rarities

Free if you mention House & Garden (50 cents west of Iowa).

Working on the principle that only the most beautiful can earn a place in this list, we have prepared a 44-page book: 150 photographs, over 100 in full color. Pages of bargains that will save you money.

109 Coniferous Evergreens (species and varieties)
143 Broadleaf Evergreens (112 have flowers)

Hardy grafted Nut Trees, New Hybrid Blueberries, Dwarf Espalier fruit trees, Holly, Tree Peonies, Daphne, etc.

Thinking of Planting Rhododendrons?

Then plant the best. Hardy grafted hybrids. Here are a few of those we offer:

- Ignatius Sargent. Rose
- Mrs. Sargent. Bright Pink
- Dresseluys. Vivid red
- Roseuniflora. Rose
- America. Deep red
- Amphion. Clear pink
- Catawbiana album. White
- Everestianum. Rosy. Lilac
- Lee's Dark Purple

Heavy specimens with buds for these June flowers. 2 to 2 1/2 feet 2-year grafts, 10-15 inches at only $2 each

YOUNG ARISTOCRATS OF THE GARDEN

Grafted—balled and burlapped—rare and choice kinds.

Franklinia Tree
12 to 15 inches (postpaid) $3.00

Magnolias
Stellata. April 10. White
Soulangeana. April 23. Lilac
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All four, prepaid East of Iowa, for $6

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12 to 18 inches $1.00 each

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10 to 16 inches $1.60 each
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Japanese Cherries—Don't let Washington have them all.

Your home grounds may now have the splendors of the Potomac Basin in Washington and Riverside Drive, New York. The colors include white, purple, light pink, and dark pink. Some varieties are double flowering, others are single. The singles bloom in early May; the doubles a little later.

We will send a fine specimen (your selection of color) trees 3 to 4 ft. high, for $3 each

Japanese Cherries—Don't let Washington have them all.

Our New Catalogue is Ready

Describes, pictures and prices Magnolias, Jap. Cherries, Azaleas, Rhododendrons, Roses, Evergreens, and old-time hardy plants. A copy will be mailed free to friends east of the Rocky Mountains. (West of the Rockies please send 50 cts. for catalogue.)

Bobbink & Atkins, Box G, Rutherford, N. J.
Magnolias for Spring and Summer bloom

(continued from page 53)

a height of more than twenty feet, and unlike any of the other tree forms hardly falls in any sections of this country, it embraces a narrow height which permits its use in confined areas. In fact, it will do best under such conditions, for it does not like the effects of the wind in an exposed location. * Magnolia kobus flowers concurrently with the Anise Magnolia. Two forms are in cultivation: one, representing the type, comes mostly from Honshu, Japan, while the other, known under the varietal name, boweria, is native in Hokkaido and Northern Honsho. It is the latter which is most popular in our gardens. So also is the type sometimes seen, but as it seldom reaches acquireable tree size, although quite hardy, it gives way in preference to the larger and more hardy geographical form. Unfortunately only the straight species produces flowers while young. With the tree form we shall have to wait some half a dozen or more years until the specimen reaches a height of fifteen feet before we can enjoy the beauty of this tree in all its glory. In the meantime it will add greatly to the ornamentation of the garden by its graceful, erect form and rich foliage and when it finally reaches the stage of development which is conducive to flower production, nothing can surpass it in beauty. The older it becomes, the more abundant are the flowers and it bears more now than in its younger days.

How tall may we expect specimens of this hardy exotic to grow is difficult to predict. It has been in cultivation only forty years and no plant has yet stopped growing. It is well adapted to our climate and it is not impossible that we may have trees more than seventy feet tall in times to come. Characterized by a broad top of definite outline, formed by ascending lateral branches which extend from within a few feet of the base, and leaving a short, stocky trunk, this plant is the specimen tree par excellence. The flowers which adorn the branches previous to the appearance of the leaves are pure white and of good size, often measuring more than five inches in total diameter.

THE TRUE KOBUS

Very often the question arises as to how the so-called type and form of M. kobus may be identified. Botanical differentiation is often difficult; and the only sure way is to note the appearance of flowers on young specimens. If the plant refuses to blossom until it reaches fair size, there is little doubt that it is other than the northern type form. Along this same line of reasoning may be mentioned the fact that as certain clones become established, such as aging and rooting, so often practiced among our flowering trees and shrubs to stimulate bloom, has no effect on this tree and is likely to produce rather than encourage the production of flowers.

The rich purples so predominant in the garden forms of the Magnolia are derived entirely from hybrids of the beautiful Magnolia kobus from China. This species is the only member of the family with true purple flowers. Although, it is seen more frequently at Rochester when given the advantage of sheltered location, it will suffer from lack of hardiness unless judiciously planted. Unlike most of its hybrids it does not grow to tree size, but is content to remain as a broad, well-developed shrub. The season for blooming is very early, in fact it may occur in May. A superior plant for the garden is the form nigra with larger flowers colored deep purple on the outer side of the petals and pale lavender within. Because this form is a more vigorous one, entirely hardy, and larger than the type, it is generally given a conspicuous setting in the garden. No place is too good for it. The bark, smooth and grey, is lovely and handsome, hardy, and a delight to flower growers.

With the mentioning of Magnolia kobus and demodata we are able to resume our discussion in chronological flowering order. Magnolia soulangiana, a notable hybrid, the result of crossing the two above-mentioned species, offers, through its many forms, a profession of flowers of color from the palest white to almost deep purple. In the summer its large, dark green foliage covers the spreading, high set branches in such a complete manner that it furnishes both graceful dignity and excellent shade.

A STRIKING HYBRID

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—PHLOX COLUMBIA

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THE MOTO-MOWER COMPANY
4610 Woodward Avenue, Detroit, Michigan
MAGNOLIAS FOR SPRING AND SUMMER BLOOM

CONTINUED FROM PAGE 108

Magnolias should not deter anyone from employing it whenever possible, for in late summer its pike-like fruit, from which hang slender filaments brilliantly scarlet berries, place it, next to the Mount, as the most beautiful fruiting tree. A somewhat smaller form from Georgia, known as variety cordata, is occasionally seen and is identified by its smaller and brighter flowers. Magnolia fraseri, from the Southern States, is immediately identified by its large leaves which are often eighteen inches long. It has a large, open bough with round, wide, pure white flowers, tinted pale rose at the base, and the most beautiful of the lighter colored flowering forms. Among the purples the finest is A. Grandiflora, which with definite shaped flowers which often measure more than five inches in diameter. A quite similar variety known as m. grandiflora appears at the same time, but it has smaller blossoms.

Finally, after a flowering period which extends over a period of about eight to ten days, the last of these forms, a variety known as speciosa, comes into prominence and is covered with small white flowers, rose tinted at the base of the petals. This is the form commonly seen in our older gardens. Like the Rose which has so many color representations, it is difficult to establish definite characteristics of many of these beautiful full plants unless they may be seen together where their slight differences in the color and shape of the flower form, and when used with description, enable one to distinguish features. All of the forms of this hybrid appear to grow to about the same size and with the same vigor except the last mentioned, species, which when used as such, appears to reach six to eight feet above the average height for the group of eighteen feet.

With the coming of summer and the accompanying increase in warmth, it is impossible for foliage development to be further held back, and so the remainder of the family produces its flowers in a setting of large, deep green foliage. The Curved Tree, Magnolia acuminata, of our Eastern States shows its flowers about the last week in May, Somewhat hidden by the dense foliage of a large magnolia, it is easily overlooked by any who desires greater flexibility in handling over uneven ground and on grades.

M. acuminata. In the upper left corner of the picture, the flowers are shown on the branch as they appear in the summer. In the lower half of the picture, the tree is shown, and the foliage is the green of the summer. The flowers are white and of good size, contrasting excellently with the hedge plant form of the tree.

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MAGNOLIAS FOR SPRING AND SUMMER BLOOM

(DON’T BEGIN FROM PAGE 110)

In danger of being killed back unless afforded a protected location, this tree is unique and oddity. A specimen at Rochester has thrived for some years and is now close to twenty feet tall. Flowers almost a foot in diameter are in evidence during the first days of June and, although well hidden by the enormous leaves, are of such interest because of their size that one is more than willing to seek them.

In respect to quality of flower we find our most beautiful material among several of the late-blooming species. This feature is most valuable, for with the coming of early summer, the abundance of color in any garden makes it a real rate for supremacy among the flowers. Sad it is that several of these species are not in more common use, for their beauty is surpassed by neither Rose, Rhododendron nor Peony. To some extent, it is true, the flowers are of smaller size, but their golden yellow color with a brown center is the most often made up of crimson colored stems. Seldom more than ten feet in height, this species is not only among the latest flowering producers in June, but throughout the summer as well, and until the first days of August, on a healthy plant, one will find at least one or two blossoms at all times. This species is generally grown as a distinct specimen, which procedure is to be encouraged. However, there is no reason why we must limit ourselves to one plant just because it is to be given a separate place in the garden. Let us hope that some day we shall find somewhere a group of this Magnolia backed with a broad, dense planting of beautiful Carolina Hemlock. The effect produced by such a planting would be impossible to reproduce with substitutes.

A RARE SPECIES

Magnolia stellata, a rare plant in gardens some years ago has practically disappeared from cultivation in this country and exists only in the form of young specimens introduced in recent years from Europe. Glowing indeed are the reports of the flowering beauty of this plant, and while it is possible that a few good specimens lie hidden in the gardens of some long-established estates, it has been impossible thus far to obtain definite proof of their existence.

There is no good reason why this species should not be among our cultivated Magnolias. Many have stated that it is not hardy but the fact that it survived for many years in Boston would seem to prove that it can harden off. The flowers are large, white, fragrant and appear before its leaves. A tender plant, some very fine specimens are to be found in England where it grows as an arborescent shrub about fourteen feet tall. The flowers are similar in many respects to those of pony flowers, but are larger, often measuring five inches in diameter. They are scarlet-splashed with white petals around a heart-shaped black mark.

Belonging to the same section of the genus is Magnolia wilmottiana, a comparatively recent introduction of the late Dr. Wilson. Because so few specimens are available for observation in this country, there is insufficient data to forecast its probable size although it is not likely that it will attain a height of more than fourteen feet. It is doubtful if it will withstand our winters north of the Middle Atlantic States.

The smallest of this valuable family contributes one of the finest specimens shrubs found in our gardens. Magnolia virginiana, commonly known as the Sweet Bay, is a true shrub, commonly not more than eight feet tall in our Northern States; although in the South, where it is most common, it often reaches tree size and is evergreen. Even in the North, during mild winters, it is not uncommon for magnolias to have the dark green foliage to remain on the branches until Spring. To many this species is known as Magnolia glaucescens. Its beauty is surpassed by neither Rose, Rhododendron nor Peony. To some extent, it is true, the flowers are of smaller size, but their golden yellow color with a brown center is the most often made up of crimson colored stems. Seldom more than ten feet in height, this species is not only among the latest flowering producers in June, but throughout the summer as well, and until the first days of August, on a healthy plant, one will find at least one or two blossoms at all times. This species is generally grown as a distinct specimen, which procedure is to be encouraged. However, there is no reason why we must limit ourselves to one plant just because it is to be given a separate place in the garden. Let us hope that some day we shall find somewhere a group of this Magnolia backed with a broad, dense planting of beautiful Carolina Hemlock. The effect produced by such a planting would be impossible to reproduce with substitutes.

AN EVERGREEN FORM

The Magnolia must indeed be said to have all of the characters of the perfect plant. Not only does it give us both tree and shrub forms as well as a balanced succession of multi-colored blooms, but it even makes a notable offer- ing in the field of the broad-leaved evergreens. Unfortunately for our northern plantings, none of these are successful; and even in the South, only one will endure in this country. This is the Bull Bay, Magnolia grandiflora. Grown successfully as far north as Philadelphia, it is one of the most beautiful of all southern trees. The leaves are hirsute, dark green, and without doubt the largest of any among our broad-leaved evergreens. The habit of growth makes it a true pyramidal with straight sides. Its height appears to be governed almost entirely by climatic conditions, for it ranges from a small tree not over thirty feet tall in the vicinity of Washington, to a huge forest tree in the far South. Large, fragrant, white flowers appear in June, although the flowering period is somewhat varied according to climate with the result that in different parts of the country, specimens are in bloom from May until August.

Like many of our better garden representatives, the roots of the Magnolia are fragrant and cannot stand damage in moving. For this reason one should be careful to purchase stock that is balled and burlapped, and for best results, obtain small specimens. Arrange the plants so that once set out they will remain in permanent location. Transplanting the Magnolia when it becomes large is a tedious operation, and unless great care is practiced, there is danger of losing the specimen. Success is best accomplished by starting with new material, and letting it develop by itself—which it most certainly will do.
A Midwest Digest for coolness and shade

(Continued from page 106)

In the Midwest there is a little bit of everything. When the weather turns hot, there is something to do and something to look forward to. The backyard is a place to relax and enjoy the outdoors. Whether it's gardening, grilling, or just lounging by the pool, the backyard is a place to unwind.

The garden is a place to express yourself. You can create a space that reflects your personality and your interests. Whether it's a formal garden, a vegetable patch, or a wildflower meadow, the garden is a place to explore and learn.

The lawn is a place to play. Whether it's a place to kick a ball around, have a picnic, or simply enjoy the fresh air, the lawn is a place to get outside and have fun.

The pool is a place to cool off and relax. Whether it's a small wading pool or a large swimming pool, the pool is a place to escape the heat and soak up the sun.

These are just a few of the many reasons why the backyard is a place that we all love. It's a place to relax, to play, and to enjoy the outdoors.

We hope you enjoy this edition of the Garden Digest and that you find some inspiration for your own backyard.

[End of article]
Two years ago, Vanity Fair introduced its series of reproductions of modern French art with the "Tree of Modern Art," accompanied by the now famous essay by R. H. Wilenski, "The Tree of Modern Art, a Simplified Guide to the Modern Movement."

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Plants fitted to small rock gardens

(continued from page 104)

them, yellow-flowered, hearty and properly liliputian. A choice might include D. amabilis, lovely, loving, and D. bruniae, of looser habit and argent-hued flowers. Two delicious Erigerons should be on the list—E. compositus and E. tivynsis, with distinctly cut leaves and numerous flowers that take up no room at all in the sunny chinks they prefer. And no one should forget that most delightful of Erythros, E. chamerionides, with small, dark scalloped leaves, making little spreading close mats of foliage and blossoming continuously from early summer until freezing weather. At least two Eryngiums have a place here; E. hotscheann, making a small round chunk of yellow bloom and dark foliage no more than two inches tall and 12 purpureus, hoarse in habit but just as delightful, if you can get the true plant.

One might suffer a plant of Geranium argens, with silver leaves and large pink flowers, and perhaps one of the newer, G. fareri, that makes such attractive tufts of prettily veined leaves with its pink flowers off and on throughout the season. Globularia bellidioida f. immaculata and G. incanescens with their fluffy blue balls of bloom should find a place. And Gypsophila elegans, spreading flat and circumspectly and covered with large white flowers veined with purple. Two for the cool side in peat soils, the Blues or Quaker Ladies, Honokia cordifolia and H. cuneifolia, and Hutchinsia alpina, blooming early and in pure white, might join them. Then back in the sunshine with beautiful Little Gem.

There is an embarrassment of little Irises to choose from, but one would want I. punicea caerulea and I. aoriz., globuliferae and I. melitensis, these last two a liking soil in which a good deal of leafmold has been incorporated and sun nearly only a part of the day. And do not omit the little Linarias, but remember they need a little more space in which to spread.

FOR SHADE

On the shaded side Mentula senpervirens with its richly mint-scented minute leaves, will spread into a neat ground cover. For a Lechnis choose L. legucata, pink and precious for a clout. Oxlalis adenophylla is something out of the ordinary. The flowers are soft lilac-pink and arace profusely from the pink foliage. This grows from a bulb and likes a sheltered, well-drained nook with sun for at least part of the day. The perennial Paspalum notatum, P. pseudoplatyphyllum, comes in many colors and throws its stems no more than three or four inches high above its gray lace foliage. Peperomia villosa, with silver leaves and pink flowers, is a difficulty with me, but P. verca varia is grandly generous of its yellow blooms and a kindly little plant.

Of small Primulas one might with difficulty settle upon P. farinosa and P. tromosa, and, if bravely prepared to take some trouble, might seek out the two tiny and exquisite natives, P. gustafsonia and P. mistaritica. Saponaria cropitosa is small enough but none too easy and there are a vast number of small Saxiftages.

The biennial Sedum pilosum is the beauty of its whole tribe, but S. acre minimum and S. dasyphyllum may be admitted as pretty enough to be aggressive. Then there is Stokesia laevis, that blooms the first year from seed and all the season through, covering its flat mat of glaucous foliage with creamy-pink flowers, and perhaps the lovely Daisy, Tonnosensia eschscholtzia, a delight from our West, and the two unbelievable Trilliums, T. wakeri and T. rivule, perfect little Primulas three inches high—these for shade and a woody soil.

BULBS AND SHRUBS

This is the lastest and scantiest showing of the wealth of hardy plants that make the owner of the small rock garden. There remain to be made some suggestions for bulbs and shrubs:


SOME HYBRID ONOMANTHUS, evergreen; 3-4 inches, pink; Cornus canadensis, 3-4 inches, shade, acid soil; Cytisus arbores, 3-4 inches, yellow; Daphne blairiana, some shade, top-drain in free soil; Foeniculum vulgare, creamy white and fragrant in spring; Dryas octoflora, creeping evergreen with creamy flowers; Esopetrum nigrum, evergreen; Epigone repens (Trailing Arbutus), put-cup grown plants; Erica carnea, evergreen, blooms in winter; Gaultheria nana, (Cheesewberry) shade and wood-soil; Gentiana dalmatica, dense, spiny and low, smothered in yellow flowers; Sun; Helenium autumnale, (choke). W. bulbina angustifolia, lovely and rosy, for a not too dry place; Leophyllum borgetti, red, white and yellow, for lime-free soil and partial shade; Lewisia cotyledon, well known; Rhodentodrrom ferrugineum, R. fastigi-atum, R. keithii, R. racemosum, partial shade and lime-free soil; Rosa roodii; four inches, pink and perfect; Salvia cincta; Spiraeus crispa (be- ciduous); Vaccinium vitiso-idea, ever- green, wanting moist, lime-free soil in partial shade.

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