HERE'S A SPACE-SAVER... a smart idea that shows how to plan two rooms where only one room grew before. To the man of the house, it's a study, comfortably masculine. To his wise wife, it's a secret sewing room where odds and ends can be whisked out of sight in a jiffy. And all so inexpensive! Those shaded handcraft tiles are Armstrong's Linoleum—one of the modern embossed designs. The floor itself suggested the rich color scheme of reds and yellows and eggplant. It helped inspire the two-purpose idea, for it's so easy to keep nice-looking. Threads and other catchy things pick right up. Spilled ashes won't harm it. A quick once-over with a dry mop, a light Linogloss waxing now and then, is all the care it needs. The knotty pine walls? Something quite new, too... Armstrong's Linowall, smooth like linoleum, washable and long-wearing. Just two of the many suggestions for walls and floors at local linoleum stores. See them!

Bookful of Room Ideas

Many other smart rooms—all in full natural color—will come to you if you write for "Floors That Keep Homes in Fashion." This new book also describes the special free service of our Bureau of Interior Decoration. Send 10¢ with your request to cover postage (in Canada, 40¢). Armstrong Cork Products Company, Desk H-9, Floor Division, Lancaster, Pennsylvania.

Get Two Rooms for One, make small rooms look spacious, change waste space into playrooms—just some of the many bright ideas that come to the decorator who starts her planning with Armstrong's Linoleum and Armstrong's Linowall. We'd like to help by sending you full specifications of the two-purpose room shown above. Just say you want them when you ask for the new book offered at the right. Floor above is Armstrong's Embossed No. 6240.

ARMSTRONG'S LINOLEUM FLOORS

for every room in the house

PLAIN • INLAID • EMBOSSED • JASPE • PRINTED • ARMSTRONG'S QUAKER RUGS and ARMSTRONG'S LINOWALL
WOULDN'T YOU THINK SHE'D KNOW BETTER?

Yet home again by 11 o'clock...

...and all because she forgot that final fastidious touch which makes a woman winsome

Use LISTERINE before social engagements to check halitosis [BAD BREATH]
Lambert Pharmacal Co., St. Louis, Mo.
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An exciting new Quaker Curtain

Made for the woman who wants distinction in her curtains. It's the newest thing in today's curtaining and it's most beautiful.

A curtain of cob-web delicacy but made of long-staple, combed Egyptian two-ply yarn, with each slender strand knotted securely in place.

You can easily find the right Quaker curtain for your windows at your favorite store. See the wide selection of style and patterns and be sure and look for the name "Quaker" woven in the top selvage of every Quaker curtain. Price? Quaker curtains are modestly priced for those who appreciate the economy of durability.

The only book of its kind

Window problems as found in typical American homes, and their solution. More than 40 photographs. Helpful, authoritative. Send 10 cents to pay mailing cost to Department 9C, Quaker Lace Co., 330 Fifth Avenue, New York.

NOTE: Quaker Genuine Ringless Hosiery, another Quaker textile product, is made by the Quaker Hosiery Co., one of the three largest hosiery mills in the country, and sold in smart shops everywhere.

Guaranteed as advertised in GOOD HOUSEKEEPING
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This distinguished design which combines period motifs with the charm of modern color is typical of those exclusive Thibaut Wallpapers—"Designs of Today."

These newest Thibaut creations are surprisingly inexpensive and, of course, all are Water-Fast and Light-Tested. Many have harmonizing Thibaut fabrics for drapery purposes as illustrated here.

Consult your decorator or dealer regarding your decoration needs. Or we shall be glad to send you samples and advise you as to color and pattern requirements.

RICHARD E. THIBAUT, INC.
24 West 40th Street, New York

BOSTON • BUFFALO • BROOKLYN • NEWARK
Anaconda’s Latest Contribution to Better Home Building

A Durable Copper Roof at a price you can afford to pay

No longer can a copper roof be considered unduly expensive! This new product costs no more than other high quality roofings which do not combine the many advantages offered by copper:

- **APPEARANCE** . . Copper increases in beauty with age and service.
- **DURABILITY** . . There are countless instances of seemingly ever-enduring copper roofs.
- **MAINTENANCE** . . A correctly installed copper roof requires no further attention.
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- **LIGHT-WEIGHT** . . Weighing even less than wood shingles, copper roofing requires no heavy, costly supporting structure.

There are other advantages—high salvage value; positive, moisture-proof protection for insulation; lightning-proof when properly grounded.

Compare copper with other roofing materials and you will see that Anaconda Economy Cottage Roofing offers unparalleled value. And remember that this new product, specially adapted to the roofing of homes and cottages, is identical in principle with the copper roofs on so many monumental structures.

Our illustrated book gives additional facts about this new, improved roofing. A copy will be mailed on request. If you wish it, we will also mail our booklet, “Copper, Brass and Bronze in the Home”. It offers many practical, helpful suggestions for minimizing upkeep and repair expense.

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
Offices and Agencies in Principal Cities

Anaconda Economy
Financing made easy through the FHA

The Federal Housing Administration has been set up to stimulate needed repair and modernization of homes and business buildings. Any property owner may apply for a loan, which is repayable on exceptionally easy terms. If you desire information on any aspect of FHA help in financing, simply write us, and your questions will receive prompt attention. The American Brass Company, Waterbury, Connecticut.

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We have accumulated a large stock of the above and many others of the old patterns. We solicit your inquiries regarding anything in unusual silver.

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**Galilay Pottery**

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The square tops are jade green, and a cubic alive—crystal hollies to you.

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**HOUSE & GARDEN**
This month’s antidote for wedding announcement headaches is the ensemble above—pedigreed enough for the most fastidious bride and something one can be sure she won’t get dozens of. Grayish-Crètford glass lemon dish, Fork of Jensen silver, $7 for both. From Georg Jensen who has just acquired a new address—667 5th Ave., New York.
WIRE-FOXTERRIERS

WIRE-FOX TERRIERS

The following reliable breeders of Wire Fox Terriers have puppies, youngsters and grown dogs ready for delivery. Nothing cheap or inferior.

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Champion Male Puppies Born July 15, 1938. Three Grand Champions in this litter. A first-class dog. Extra toughness and keeping power. For show or home. For sale, in consultation with the breeders.

Mrs. Mark S. Matthews

House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made.

RUSSELL OPENSHAW, Mgr.
Ridgeway Street, R. R. 1, N. Y.

Wire Fox Terrier Character

A common and generally used in describing the good qualities of almost every recognized breed of dog. Every fancier claims more of it for his particular breed than he will concede to all the others, but it would seem that there is one breed that really has this quality in great abundance: the Wire-haired Fox Terrier.

You may ask just what is meant by the term "character." Well, characteristic is a combination of almost every recognized breed of dog. Every fancier claims more of it for his particular breed than he will concede to all the others, but it would seem that there is one breed that really has this quality in great abundance: the Wire-haired Fox Terrier.

By "character" is meant capacity to gallop, suppleness, the adaptability to make sudden turns. The coordination of all moving parts that can be reached to any degree to denote a job and finish it with credit; and who would say that the Wire Fox Terrier does not have "expression"? The small, bright, piercing eye, so prevalent in this breed, is evidence of character if other things are lacking.

"Quality" is a general term, but it means the owner possesses the neatness and the proportion of bone and muscle just discernible under a close, light coat of good texture and of moderate length. In other words, the pressed-up, gentlemanly, tossed ensemble: the difference that is between the good-looking, well-dressed country boy and the dapper, smart, well-dressed gentleman with assured social position.

"Temperament" in a dog is akin to "fit" in humans. Temperament in a Wire Fox Terrier is exhibited by the ever-present merry attitude, the irresistible desire to dance around, the eagerness to play or fight, and when off lead or chain, the desire to search in every nook or corner—the un一带ing spirit.

"Carriage," it would seem, is a complement of all the other terms.

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Ridgeway Street, R. R. 1, N. Y.

Wire Foxt...
“Nothing under $50”—a reply

It is our privilege to reprint with permission the accompanying letter from one of our readers, Dr. M. L. Morris of New Brunswick, N. J. Dr. Morris wrote in reply to our announcement in the July issue of House & Garden that thereafter we would not accept the advertisements of breeders and kennels which make a practice of selling dogs for less than $50.

“Allow me to compliment you on the editorial appearing on pages 10 and 11 of the July 1935 issue of House & Garden. Articles such as this will aid materially in correcting a misapprehension of the public relative to the value of a dog.

“I think your policy in not accepting advertisements from kennels that quote under fifty dollars is a good one. We find it impossible in many instances to render medical service for the breeder, since his margin of profit is too small to warrant the expenditure. This results in dogs being delivered to the purchaser many times in a poor state of health.

“Nothing under $50”—a reply

“We find it impossible to render medical service for the breeder, since his margin of profit is too small to warrant the expenditure. This results in dogs being delivered to the purchaser many times in a poor state of health.

“Imported Dogs

Eight Breeds

Great Danes

(Bruceepines1)

German Shepherds

Dachshund (Black & Tan—Red)

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Medium Schnauzers

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For breeding, showing or sale. Usual quality puppies. Mrs. Hostetter Young

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The Kennels Kennels and Training School is com-
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Propriety Trained.

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activities. After Kennels training your dog will naturally do the things
that will make it superior to the average breed-
ing, breeding points, obedient.

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Sergeants

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strictly maintained. Incidental-
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by mail, you may be surprised to
learn that most registered dogs
are bought that way. Just tell the
breeder the breed, sex, age, and
color of the dog you have in
mind, the surroundings in which
you will keep him and the price
you expect to pay. The breeder
will handle all the details.

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advertisements on these pages
that suit your taste, write to
us and we'll help you find such
a pup with no obligation on your part.

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"no doggy odor
after Creolin bath"

writes Mrs. E. M. Lewis
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Dog breeders and veterinarians
use Creolin in the bath to
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healthy coat. Creolin is also effective as a
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breeds and ages.

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Does your dog scratch, as often the cause ofsummer itching? You can prevent or stop serious skin troubles by simply adding a teaspoonful of Fleischmann's Irradiated Dry Yeast to your dog's diet. Its Vitamin B improves the skin and gives a beautiful, naturally glossy coat.

"Have found nothing in years," writes Mr. Geo. W. Cole, of New York, "that tends to keep dogs' stomachs in better regulated condition, or keeps them, free from skin trouble than your yeast."

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Military Academy
27 years. Proven to help boys by
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Applications will be made to the
connection.

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Prepares students for college. Moderate rates.
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For Exceptional Boys
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Camp with indoor baths. Box 507, Janesville, Wis.
Mollie Woods Horse, Principal

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Smart, attractive rooms, hot and cold water, telephone, central electric lights, fires, fully
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A beautifully landscaped area of land with
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ONE TO TEN ROOMS
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A world of convenience awaits you in these distinctive 2- and 3-room apartments. Charmng bedrooms, featuring beautiful boudoir appointments, spacious closets...living rooms unusual in size and attractiveness...a private serving pantry with silent refrigeration. All are outside rooms. An efficient personnel adds its attendant harmonies. Reasonable rentals for long- or short-term leases.

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1185 Park Avenue has its own bit of the great outdoors right in its very midst—a charming garden all its own that affords a picturesque view for the inside rooms in this building. Throughout the 15 stories there are also many terraces where sun worshippers may take their fill of violet rays. Covering an entire block from 83rd to 94th Streets, the highest point in this neighborhood, these apartments take in the striking panorama that is Park Avenue. Practical features have not been forgotten here and abundant closet space is a feature of the 6 to 14 room apartments. All the rooms are large, and, whether they face the garden or the street, are pleasantly light. Pease & Elliman.

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18

351. PERSONALITY BATHROOMS AND CHARACTERS KITCHENS pictures in the form of clever treatments of windows and French doors, using Colburn Venetian Blinds. It includes a color chart and a page on the care of Venetian Blinds. The Colburn Co., Inc.

352. HOW TO PLAN YOUR MODERNIZATION BUDGET is the work of a practical mind to help you plan improvements room by room—with charts to put your plans on paper, and to get estimates of the cost. It also tells how to finance your modernization through the Federal Housing Administration. American Radiator Co.

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354. BEST BOOKS ON AIR CONDITIONING. A book to use, with details and facts on how General Electric Air-Conditioning equipment can be installed in your home—what it can do, and how smaller units can air condition or heat rooms, and be beautiful rooms about building: modifications room by room—with charts to put your plans on paper, and to get estimates of the cost. It also tells how to finance your modernization through the Federal Housing Administration. American Radiator Co.


356. THE OPEN DOOR TO A NEW LIFE reveals the convenience of an automatic home draper, operated inexpensively from the lighting circuit. With specifications, and pictures of actual installations. The Shepard Elevator Co.

357. P. S. H. CABINS OF REAL LOGS reduces to picture and floor plan more than a dozen cables of rustic charm and pioneer ruggedness. true to the traditions of early American woodcraft, yet incorporating the principles of modern building practice, and modern comfort. Page and Hall Co.

Mail this coupon with the numbers of all the booklets you'd like to see.

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HO-9-35

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360. FENCE—HOW TO CHOOSE IT—HOW TO USE IT is an interesting booklet on fencing problems, illustrating Cyc­

361. BURPEE'S BULBS is a tempting catalog, profusely illustrated with Rhys­

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367. 83 IDEAS FOR CHARMING HOMES is a brochure, brilliant with color, showing complete room schemes, including decorative treatments with rugs. With a rug buying guide and practical suggestions for modern decorative schemes for every room in the home. Answers questions asked by hundreds of women. Mohawk Carpet Mills, Inc.

368. HOW TO BUY A RUG AND LIKE IT is a folder in full color that you can use as a working guide in selecting a rug or carpet. It shows the type of rug to use with different types and woods in furniture—different designs and colors in drapery. Burrough-Sanford Carpet Co.

369. AEROULX PORCH SHADIES will help you to decide whether you want the kind made of square-edged splits with quite a space between—or the overlapping level-edged splits that keep out rain and wind, and change your opening, and increase privacy, The Aero­

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371. MAYFAIR SHADES describes something quite new in window treatment—a shade made of hardboard slats, smoothly finished, and shaped to fit the decorative scheme of the room. Mayfair Shade Co.

372. WARREN PORCH SHADIES AND VENETIAN BLINDS depicts the ideal and beautiful for modern living. Something new in window treatment—a shade made of hardboard slats, smoothly finished, and shaped to fit the decorative scheme of the room. Warren Shade Co.

373. HOW TO CHOOSE A FOOD MIXER gives you a check list of the important points in choosing the electric mixer that will help so nobly in the preparation of those 1,095 meals you serve a year. All the new Kitchen Aid models are pictured, with details of the work they will do for you. Kitchen Aid Mfg. Co.

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375. ASSOCIATED BRITISH RAIL­

376. CANADIAN ROCKIES, a booklet filled with pictures of mountainous sports and scenic geography, a picture that seems to deserve its title of “fifty Swiss-village in one.” It includes Banff, Louise, Emerald Lake, and Alaskas. Canadian Pacific.

377. CUNARD WHITE STAR LINE offers you an extensive choice of ships and sailings; express liners to France and England; ships to Ireland and England via Boston; week-end sailings from Montreal via the St. Lawrence route. Cunard-White Star Ltd.

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Pest control?

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CARRARA
The modern structural glass

THANKS TO Carrara Walls, beauty and permanence and utility go hand in hand in this lovely kitchen. Walls are soft Ivory Carrara, piquantly accented with base, cap and horizontal strips of Black Carrara. Upper walls and ceiling are finished in Turquoise Waterspor Enamel.

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Please send me, without obligation, your new booklet entitled "Personality Bathrooms and Character Kitchens."

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There's been a Revolution on the floor!

Just look around, dear lady, at all the gay, bright changes that have taken place in furnishings. Of course, rugs and carpets had to change to keep in with all the new ideas in decoration! So the Bigelow looms learned new tricks—setting the pace in brilliant new weaves and textures and colors.

The prices? So moderate that a 9 x 12 Bigelow rug or carpet needn't cost you more than one good evening gown!

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STRONG, PURE COLORS
Bright, clear tones in carpets and rugs. Above, left, brilliant blue Bigelow Twist-weave Broadloom.

EMBOSSED SURFACES
Clever combinations of cut and uncut pile, as in the Shadolite carpeting shown next in order.

TEXTURE IS ALL-IMPORTANT
Knotty textures. Deep-piled, hand-loomed effects. Illustrated by this green Crescendo rug.

TEXTURE TWO-TONE
Two tones of wool make a smart texture effect like the Fervak rug at lower left. (Also in carpeting.)

FIGURED CARPETs
Florals... Early American... contemporary designs. Old Chelsea, (rug or carpet) is illustrated.

FREE FOLDER
"How to Buy a Rug and Like It". Write Bigelow-Sanford Carpet Co., Inc., 138 Madison Ave., New York.
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HOUSE AND GARDEN readers, it's none too soon for you to be up and doing if you would get rid of bad air and surround yourself with good air the coming winter.

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Richardson Wright, Editor • Robert Stell Lemmon, Managing Editor
Margaret McElroy, Associate Editor • Julius Gregory, Consultant
Sloane does both . . .

A collector's living-room

Living-room representing the highest type of 18th century decoration, with typical Georgian background. The Sheraton sofa (§235) and end-table (§265), the two-tier dumb-waiter (§160) and butter's tray (§60), the fine old Wedgwood dessertset (§350) from the Countess of Portsmouth's collection are antiques; other pieces are certified reproductions made in the Sloane workshop. This and twenty-three other complete rooms planned by the Decorating Staff comprise the Four Centuries Floor—a treasure-house of rare and beautiful things for the home.

W & J SLOANE
FIFTH AVE. AT 47TH
NEW YORK

And one built to a budget

Authentic 18th century in feeling, this living-room is in the Smaller Homes Shop—a series of rooms on the Budget Floor. The furniture was made in the Sloane workshops under the supervision of the Decorating Staff. Sloane skill in simplification brings it within budget prices—no higher and in many cases lower than "just furniture." For example: Loveseat, $110. Easy chair, $54.50. Coffee table, $17.

W & J Sloane are decorators to beautiful homes—large and small.
BERRY Picker's SONG

High bush, low bush, silver, blue, and black.
Struggling thin and crowding thick, up the mountain's back.
Feel the breath of summer heat,
Dream of juicy pies.
Away, away, with nail and cup, I've got blueberry eyes!
Billberry, blueberry, soon the humble huckle,
Pick 'em now, while they're ripe, hook 'em to your apron's edge.
Ring around the berry bush.
Rake with both your fists.
Eat if you like, but till the pill, or stay till eveningmisses.

Berry mouth, berry mouth, what makes your teeth so blue?
Rest awhile, we have enough. Tired, aren't you?
When we love our neighbors well,$
And all the picking's done,
There's nothing like a berry kiss beneath the August sun.

—R. W. Hanna, Jr.

Collectors. Every now and then some semi-obscure person, or being gathered to his
fathers, leaves an amazingly good collection of
pomelings or sculpture or bibelots to the local
museum. The populace is invariably surprised.
for that afforded performing-labor under the impres-
sion that collectors are always men of great
wealth and high social rank who invariably pro-
claim their possessions with trumpets.

Collecting knowing no caste or social ranking,
and so it has been for generations. Over a century
ago in England the patrons of contemporary art
changed from the rich landed nobility to prosper-
sous manufacturers. Old masters in great quanti-
ties were imported to England by which to emu-
late the ancestral collections of the nobility,
but contemporary art also was collected. Among those
whose collections eventually came to enrich the
national and local galleries were an army con-
tractor, a clothier, a druggist, a retired ship's
captain, an oil merchant and a carriage-maker.

Humble though some of these men were in their
beginnings and commonplace in their trades,
nevertheless they acquired an appreciation of the
canvas they accumulated and bought with a
knowing eye.

WINDONS. Now that everybody is talking about
building (we wish more of 'em would talk
less and build more) it might be the proper time
to explain the meaning of some of the terms used
about buildings. Windows, for instance. The
great Dr. Johnson, in the first edition of his dic-
tionary, defined a window as "an orifice in an
doorside for the admission of luminous particles
of atmosphere." Tell that to your architect if you
want to make a hit (?) with him.
Crisp modern and new blue

AUTUMN decorating highlights in this modern living room in a bachelor's apartment are the new bright blue—very effective in such a crisp scheme—lavish use of mirrored and colored glass, and rough textures in curtain and upholstery fabrics. Raymond Loewy was the consultant decorator; furniture designed and executed by Cummings and Engbert.
Big news is the really surprising number of fresh ideas in decoration. Wall papers, fabrics, furniture and floor coverings fairly sparkle with provocative themes, and, miracle of miracles, price is no longer the deciding factor. There is a definite trend toward greater elegance (we have been budgeting long enough) and with it a renewed appreciation of quality. People have rediscovered quality, demand quality and are willing to pay for it. Out of all this welter of new things for the house, House & Garden has weeded, discarded, selected, and gives you this quick survey—the highlights and trends for fall.

Decoration has never been more flexible. No one style dominates but through all decoration is apparent a refreshing modern atmosphere—in color, fabrics, wall treatments, rugs. Modern is definitely on the increase—good direct modern with no Classic frills. 18th Century English and Early American are the next styles you'll see most of. Georgian furniture, the new note is the use of blond woods—much stripped pine.

Colors are stronger and darker. First news is pink, not the sweet shell pink of yesteryear, but a rich dusty pink, beautiful for modern backgrounds. Look for plenty of green, bright poison green that is stunning with white. Blue is increasingly popular—strong medium blue and the new turquoise. Reds are smart, especially the wine shades. Also any number of browns, particularly cocoa, much citron yellow, and gray as a change from white. Dark walls continue and rooms in two tones are the newest thing possible.

In combining these new colors, decorators have shown such imagination, such a fresh new slant, that you long to throw out everything you own and start from scratch. Think these over. A bedroom entirely carried out in "dirty pinks", the deepest color pure cocoa, the other tones gradations of pink up to gray. Deep hand tufted rug in sculptured effect, the trim throughout molded glass backed with silver. Or this dining room. White walls, white rug, brilliant yellow ceiling, yellow Celophane valances over white quilted curtains, natural bamboo furniture covered in highly glazed yellow leather. Elsie de Wolfe was the originator of these dramatic schemes.

Another outstanding room that emphasizes the new two-color effect is a living room by Taylor & Low where the scheme is cinnamon, mauve-brown, white and blue. Walls cinnamon, some furniture mauve-brown, other pieces painted white covered in blue leather. The marquetry floor is laid in basket weave pattern, details of which are repeated in the plaster ceiling.

Thedlow also is doing exciting things in two colors, having recently finished a bedroom decorated entirely in blues and greens and a living room in pine with ebony and crystal accents. Here the pine background is washed in white, the curtains white, furniture pickled pine and the accessories black and crystal.

And lest you think that modern and 18th Century themes and two-tone effects have things all their own way, consider these gay ideas by Hobé Irwin, who is recreating the interiors of a Classic Revival house—a series of rooms done in all the best of the various moods of the 19th Century. Here a reception room has harlequin walls laid off in big diamonds of many colors; lovely old wall papers inspire the decorative schemes of the other interiors, while needlework and superb flowered carpets add further to the effect of grandeur.

SEPTEMBER, 1935
It’s a wall paper year, judging by the variety, style and color inspiration of the new patterns. Dark, strong colors, such as twilight blue, purpur, cocoa, vivid green, scarlet, with motifs printed in a higher key, divide homes with pastels. Dusty pink is a strong favorite; there is much white with vivid accents such as red, emerald or bright blue. Lots of citron yellow and some violet. In blues, the new shades are cornflower and turquoise. Gray is newer than white, and there is much interest in metals, particularly in gold and white patterns.

Papers in two colors only, or in two tones of one color, are the last word—such combinations as dusty pink and gray, this same pink and brown, cocoa and yellow, violet and gray, pink and magenta, beige on brown, egg shell with slate blue and both vivid green and red on white.

Designs are bigger, more spacious, simpler. Large stylized flowers abound and plenty of modernized Classic motifs, with Georgian and Colonial patterns the big note. A feeling of elegance is noticeable everywhere, and rich, definite color. Many fine old designs have been re-colored in new and unusual combinations to give a fresh, modern look.

Fall fabrics carry on the theme of elegance. Important is the return of silk and much bright green brocatelle. Texture is still prominent, even silks showing roughened surfaces. Colors are dark, frequently brilliant—browns, burgundy and lacquer, bright blue and turquoise, vivid yellow. In light grounds, sand and gray lead, with peach and dusty pink replacing rust. Patterns are larger, modern designs predominate, and many old chintzes have been revamped with modern coloring. Again we find two tones topping everything. Mohair is increasing, quilting continues and you’ll see quantities of leather.
Texture is the important point of the season's floor coverings. Broadloom woven with an irregular mixture of tone gives a new subtle look. Loop pile is also effective, as is the twist weave which presents a deep pebbly appearance—enriching the color. Another achieves beauty by consisting of half cut and half twisted yarn. In a new white, it is splendid. Hand-tufted, hand-carved rugs are decidedly de luxe. In color they recall old Savonneries, in monochrome they are of today.

Rugs, hand hooked with raised, clipped design from China are in high favor. Colors usually light—though a deep red is striking. Belgium sends us a new surface similar to Aubusson, hand-loomed of virgin wool.

In the hard flooring field fresh colors and bright new inset borders in linoleum are new and effective. These colorful borders, mostly designed in the Classic manner, are now prepared in the factory—doing away with the trials and difficulties of hand cutting and insetting of other days. The already well-known method of creating the special design for the special scheme, cut from various flat colors, laid in distinctive patterns, is in great evidence. A new inlaid linoleum, just launched, goes in for texture. This is in answer to the request for designs actually suitable for the dining room, living room, bedroom. It possesses a warm-textured effect in a great variety of attractive colors and motifs adaptable to every room in the house. It is made of a medium-weight thickness and on that account is moderately priced. Another revolutionary inlaid linoleum has just been announced. The exclusive feature of this product is the adhesive, applied to the back of the material at the factory. This adhesive has only to be wet and the flooring laid.

Further information about the schemes illustrated and names of stores cooperating with special showings of these trend ideas will be found beginning on page 74.
Tops For Fall

Below—gay and practical for a boy—picture paper—basket weave cotton—sturdy peasant furniture

Architectural formality—dramatic color—a foyer with polished linoleum walls and floor

Exotic chintz flaunting palms and zebras—herringbone stripes in sharp contrast on satin damask
Classic revival
wall paper-pencil
striped satin-leather-boldly
designed linoleum
floor-green again

Dressing room highlights-
gleaming white glass walls-
metalized material-green-
the sheen of crystal

Lustrous satin-pink
and red together-
wall paper pilasters
for formality
Modern and traditional in a Chicago apartment
Decorated for a bride, the living room, shown left and right, is as fresh as a first home should be. Walls are periwinkle blue with space around fireplace and center of opposite wall in silver ground Chinese paper. Furniture is in blue, white and rose rough textured materials, and pink and blue flowered linen. Rugs are sand colored.

The library is a shipshape room with pine paneled walls, maple chairs with pigskin cushions and rust color silk net curtains. Book shelves line the wall opposite the windows.

While walls, black floor with white border, green blinds and brown and white chintz form the background of the Classic Modern dining room. The glass doors leading to living room are painted in Venetian blind design. The Chicago residence of Mr. and Mrs. Dennis Sullivan.
OF THE OLD SCHOOL...

Every schoolboy has his Mr. Chips, and, since there are also women of that same learned and splendid liered,—verv learning, can most easily amuse curiosity and develop an appetite in those they are set to teach.

At this season of the year, when thousands of boys and girls are leaving home for school and college, the personal side of education becomes an acute problem. It is a problem that especially touches those who read House & Garden not only because many of these scholars come from such homes, but also because the stimulus given them by their education now will affect the kinds of homes they will make and maintain in future years. One Mr. Chips, one great lovable teacher, can set the standards of the homes for a whole cycle of men and women to be.

So often parents, blind to the essentials of education, choose a school for its physical equipment or its social cachet. That their little darlings will learn to ride horseback, or live in grand collegiate buildings or be allowed to wear a lot of swanky clothes and keep a car, or be assured that they will associate only with the socially elect—these seem to be the criteria by which a school or college is often judged. It never occurs to those parents to investigate the faculty. It never occurs to them to ask: Has your school a Mr. Chips?

Now Mr. Chips of the story (and if you haven't read it you should do so) was no world-famed scholar, he didn't hand down ponderous opinions on this subject and that, but he did manage to make a dead subject live. He had the faculty of conveying to the lads who sat under him an awareness of its human qualities and splendid energizing. He both awakened their curiosity and maintained their appetite for learning.

By the very force of his own character he was able to give new beginnings to lads whom circumstances had afforded only false starts in life. Some men gradually and painfully emerge from these false starts, some have the causes of the false starts pommelled out of them, and some, under the guidance of a strong personality and a quick brain, are plunged bodily into the rough and heavy waters of reality. The great teacher knows whom to lead by the hand, whom to pommel and whom to throw overboard.

By his own knowledge and enthusiasm the Mr. Chips among teachers is also able to give many men their first mentally emotional experience.

This gift, if I mistake not, is among those which will most surely cause the eyes of the blind to open and unstop the ears of the deaf, make the lame man leap as a hart and the tongue of the dumb to sing.

It is among my many heterodox beliefs that such emotional experiences are the most valuable a man or woman can find in school and college. They are not alone the most memorable of happenings, but the most potent as well.

Life soon becomes but a rough-and-tumble scramble when a man goes out into the world. Unless he is so mentally gaited as to keep the elegancies of life constantly about him of his own free will, he soon enough loses what little taste he has for them. There usually follows a long, dull period when Beauty is banished from his life. To some it never returns. To others it comes only in faint adumbrations and under sudden and powerful emotional stress. It is fortunate, then, that in school and college they should be given this glimpse and, if for only a short while, have their torpid consciousness awakened.

Nor is Beauty alone the stimulus. There is also Wonder—Wonder and the reverence one should feel in its presence. The capacity to "see a world in a grain of sand and Heaven in a wild flower" is among the most precious gifts of life.

I envy the man who for the first time is reading with genuine appreciation the gentle essays of Charles Lamb, or the cacophonous rhythms of Swinburne or the thundering periods of John Donne's sermons.

I envy him his first ecstatic hearing of a Bach fugue or a Brahms symphony or a Debussy nocturne.

I envy him his first appreciative glance at a Cellini chalice, at a Michelangelo marble, at a Rubens canvas or a Ming Dynasty ceramic.

I envy him the first time he understands the beauty in a page of type set by Elzevir or Plantin or Bruce Rogers, or the "feel" of a binding by Canapé or Cuzin or the delicacy of a Rose by Pedro Dot or an Iris by Miss Sturtevant.

I envy him the first time he glues his eyes to a microscope and has unseen wonders revealed, or splits apart a rock to find its hidden fossils.

I envy every man his first emotional experiences, these first fine raptures, the first fire of energy that sweeps out from the created essence of Beauty and Wonder and carries him aloft to dwell with the gods. I envy him these because they set his feet in a new world from which, if he so wills it, there need never be any turning back.

These emotional experiences we encounter in our impressionable school and college years bring us to the frontier of a new and momentous country. A novel, a poem, a play, a passage of brilliant writing, an encounter with a physical phenomenon or the cold logic of a well-trained philosopher can swing wide doors that hitherto have been shut. Some few men, specially endowed, crash through those doors; most of us, however, must be shown how to unlock them. The instructor may have the key,—or he may not. In that lies the difference between the great teacher and the mediocre. The great teacher has many keys to many such doors; most of us, however, must be shown how to unlock them.

Richardson Wright
When Yuccas crown their spears with cream
Whether or not you are already a convert to the Tulip family, the wild or species forms are certain to make strong appeal. Perfectly hardy if given a well drained situation, graceful and notable for their charm of blossom and form, sufficiently varied to create distinctive effects in differing associations, they are among the most satisfactory of all bulbs. As a rule they will outlive the big hybrids which most people think of when Tulips are mentioned, though they will not spread and multiply as do the Daffodils, Grape Hyacinths, etc.

The species Tulips illustrated on these pages are all obtainable in the American market. While they are not in any sense to be considered a complete list, they are thoroughly representative of the group and form a good nucleus for a collection. They hail from the Continent in Asia, but are perfectly amenable to our climate.
My old friend, the late Rev. Joseph Jacob, one of England’s famous gardening parsons, reports W. R. Dykes as once saying to him that if he lived to the age of Methuselah he might be able to say something definite about the species and wild forms of Tulips, but not till then. Mr. Dykes’ searching scrutiny of the Tulip species was cut short by his tragic and untimely death, and though his wife later published his notes accompanied by her own beautifully accurate drawings it may be taken for granted that these notes do not represent what would have been his final conclusions concerning this intriguing and perplexing group of plants. And no one has yet taken up the study where Sir. Dykes left off, though there is much interest in the wild Tulips abroad.

American gardens are also beginning to find their fascination and the attitude towards them has become much less oblique in the last ten years. They are shown in flower shows and grown in gardens far more often than formerly, and there is frequent notice of them in the horticultural papers. But on the whole the Darwins, Breeders and Cottages still hold the stage against the wild species.

Now, as a matter of fact, there should be no rivalry between them any more than there is between Pansies and wild Violets, between Grass Pinks and Carnations, or between Delphiniums and annual Larkspur. They are of the same race and there is what might be termed a family likeness, but they are quite different in habit, requirements and uses. What chiefly draws there is between Pansies and wild Violets, between Grass Pinks and Carnations, or even probable.

There is not a single book about them, and I have learned of their rare grace and charm. From Mr. Dykes came the knowledge that all the wild Tulips love sun and air, and the soil in which they are grown should be well-drained and contain some lime, and that bonemeal is an excellent fertilizer for them. The rock garden, because of its sunny exposures and sharp drainage, turned out to be a safe haven for most of them, and I also learned that the bulbs represented being over-shadowed by other heritage; this retarded the ripening of the bulbs. We plant the bulbs during November and about three times their own depth, and we remember to give the tall-growing kinds, such as T. praestans, some shelter to windward as the stems are brittle and likely to be snapped off during a rough wind. Also we know now that those bulbs that have a woolly lining to their jackets require extra warmth and drainage if they are to withstand the damp of winter and the heavy rains of our summers. These we usually place upon a cushion of sand and cover them with the same material.

Many authorities insist upon the lifting and drying off of the bulbsafter the foliage has ripened; we have tried both ways many times and can see little difference in the longevity of the bulbs whether lifted and stored during the summer or left in the ground where they have been given sharply drained situations. Our summer suns generally give them the baking that they seem to require.

Whatever we do for them it seems fairly certain that they will never ramp and spread and live on and on as do many Daffodils, Grape Hycanths and Snowdrops. But in nearly all cases they will outstay the great hybrid Tulips that are planted in millions every year, which same is a truth I have not before seen brought forward in their favor. My bulbs of T. sylvestris are the descendents of those bought twenty years ago. Others that have lived in my garden for ten years are australis, persica, dasytoma, clusiana, praestans, primulinu (almost no increase), konf国内iana and sprengeri. Of others I have had a much shorter experience but of none less than four years. But one does not come to unsatisfactory conclusions in so short a period.

New conditions should immediately be tried when one situation does not bring success. T. greigi, one of the grand scarlets, for instance, failed time after time in the rock garden, producing horrid, sick-looking foliage and blasted buds, but when tried in a corner of what was then a vegetable patch it fairly rooted in pale, purple-mottle foliage, crisp and handsome, and immense scarlet blossoms, and in a short period has appreciably increased.

Before going on to specific cases there is a last point to be noted in favor of including the wild Tulip species in the garden. Certain of them begin to bloom before any of the hybrids have thought of getting under way, and others long outlast them: thus the Tulip season is by many weeks prolonged. Of the wild species some are too small to be housed anywhere but in a rock garden, others may be grown either in a well-drained border or rock garden, while others quite definitely prefer the borders or are too large to appear well in any but a quite spacious rock garden. Try them out and you will soon learn to place them happily and in the meantime remember sun and air, lime and drainage—then a little prayer now and then when you happen to think of it.

Tulipa sylvestris is my oldest wild Tulip friend. I grew it twenty years ago in my old Rockland County garden against the south wall where it fought for space with the thorny stems of a Stanwell Perpetual Rose. The soil was rich, the situation hot. Sylvestris bloomed to a (Continued on page 84)
DECORATING A PRIZE HOUSE

SINCE this house was designed to be built in the more temperate parts of the country, we must figure, in decorating it, on having an abundance of sunshine and on the fact that much of the family's living will be carried on out of doors. These circumstances will afford an opportunity to make rooms of marked contrast.

Let's start with the living room. My purpose was to make it cool and restful. So I would put copper paper on the walls, paint the ceiling white and pickle the woodwork. Pickling is just another term for natural woodwork treated by sloshing it with whitewash, then rubbing this off so that a little of it catches in the grain, and finally waxing it. The white of the ceiling would be repeated in a white Scotch wool rug. Around the room would run a glass chair rail. This note of glass will be repeated in crystal andirons and crystal floor lamps with copper shades. The furniture is English pickled pine and wood painted off-white, with coverings of several shades of white and a self-tone copper colored cotton damask. Completing the copper, white and crystal scheme are wooden table lamps with white shades and copper as crystal ash trays and cigarette boxes. The curtains will be copper colored.

Off the living room is a dining alcove and here we will reverse the living room scheme: white walls, white ceiling, white woodwork; copper broadloom rug with white fringe, copper colored curtains, as in the living room, with natural bamboo blinds. The furniture will be bamboo, and from this we will take the color for the coverings of the chairs. Over the serving table can be a crystal mirror or a modern picture framed in bamboo. A pink glass table top would look well.

The hall is subjected to a great deal of sunlight, so that its scheme can afford to be dark—the walls covered with a new leaf-design paper in dark blue-gray with white leaves. From this we will take the white and paint the ceiling and woodwork, and from the background paint the stair rail dark blue-gray. The rug will be beige, a color repeated in the covering of the furniture, which should be walnut or painted white lacquer.

Directly off the hall is a terrace that I would furnish in Chinese lacquer red tables, small smoking tables of glass and chromium, and chromium chairs in gray sail cloth with heavy twisted lacquer fringe.

The outdoor living room, which faces the downstairs bedrooms, can have white wicker or iron furniture, with coverings of Empire green and white trimmings. Lamps and shades would be white.

Downstairs there remain the daughter's and the master bedrooms. To the girl I would give a paper with white doors on a yellow ground, paint the ceiling and woodwork gray and put a gray rug on the floor. At the windows would be yellow Cellophane curtains and gray Venetian blinds with green tapes. Beds, bureau, dressing table, stool, night stand and side chair would all be in gray harewood. Both the chair and the bedspread could be apple green linen. For lamps I would select gray or silver with yellow dotted Swiss shades.

Her bath would have the same gray and yellow scheme—gray plumbing fixtures against yellow (Continued on page 78)
In its May issue House & Garden published the two houses that were awarded the grand prizes in the General Electric housing contest. This month and next Mrs. Cowdin, the well-known New York decorator, will suggest the furnishings for the two prize houses. This residence, the larger of the two, is theoretically furnished without too close a watch on the purse. Next month the smaller house of the two will be furnished on a budget and the fabrics and interiors will be shown in full color. As all the materials and furniture suggested for these rooms are available, those who wish to obtain further information on them need only ask for it from House & Garden's Reader Service.
A pre-Revolution house tries rejuvenation

The home of Mr. and Mrs. Kenneth Wakefield, at Whitman, Massachusetts, was built in 1730. While in course of restoration under the direction of its present owners there were found in and on the partitions various notes and papers indicating that it had been remodeled in some degree about every twenty-five years.

Left, the front of the house today. It is probable that the clapboards, which are feather-edged and lapped for tightness and warmth, are the original ones used when the house was first built. Below is a view of the remodeled dining room which, like the rest of the house, is furnished with old family or neighborhood pieces.
As much as possible of the original atmosphere was retained in the work of restoration, the only changes being in the interest of modern livability. The windows and door were taken from other old houses of like period. Below in the kitchen equipped like the rest of the house, with hardware of old design.

Three of the old rooms were thrown together in order to make the living room, opposite ends of which are shown at the right. At one side can be seen part of the fireplace; this was probably the original kitchen fireplace, judging by its size and construction. Wallpapers in the house are from Harriet Bryant.
Sculpture now being used
to enliven modern homes

How often people say, "I like sculpture. I'd really love to own some. But what in the world would I do with it?"

Yet how charmingly sculpture lends itself to home decoration. Whatever style the room, sculpture should be part of the scheme. Most of us, however, assemble our homes piece-meal, picking up one thing at a time, with only our own good taste as a guide. And we manage to achieve effects that are harmonious and attractive even when we aren't strict about the periods. The same taste is required in placing sculpture.

More and more people are planning at least one modern room in their homes, and most of them are having trouble avoiding a barren, unlivable quality. The truth is they need a bit of sculpture and don't know it, for the simplicity of the modern style really demands interesting accent of one sort or another. Since modern furniture is based on form, it cries for sculpture which is also based on form.

A good many people start with relief sculpture, because it is more like the paintings they are used to. With careful lighting it can be hung in much the same way. Reliefs carved in open pattern with no frame silhouette charmingly against a wall, and do not break up a space as does a more formal shape. From relief sculpture they pass easily to sculpture in the round, of which there is an infinite variety. Carl Walter's sleeping lion and Georges Hibbert's cats are examples of the type now available and worthy of a prominent place in the modern room.
SLEEPING LION BY CARL WALTER

Chest of Drawers by Robert Laurent

Cats by Georges Hilbert, Arden Studios

SEPTEMBER, 1935
I have been growing Peonies now for more than thirty years. Of late I have been gathering together a collection of all obtainable species and also most of such varietal forms of the species as have been put on the market. I do not pretend or desire to possess all the thousands of named forms of Chinese Peonies or of Tree Peonies which have been put into commerce; but I have perhaps a thousand distinct Chinese forms and in addition to this several thousand hybrid plants of all ages. And this is said not by way of a boast but merely to indicate that I may (or may not) be qualified to speak of the relative merits, not of the named varieties of Chinese Peonies (usually the be-all and end-all of the gardener's experience with the species) but of the outlying things, the plants derived from other species than *P. abiflora* as well as those species themselves. For it is the curse of our Peony collections that they run exclusively to the Chinese herbaceous sorts—which is as if you had a home fruit orchard and in it nothing but Plums. My plea is for an extension of range, for this will bring an extension of type, an extension of color, and an extension of season.

I have therefore drawn up the following list of indispensable Peonies arranged roughly in the order of their season, and giving in each case the reason why the plant is indispensable. And when I say indispensable I mean indispensable for you; the list of those indispensable to me is much larger; but I have cut it down so as to keep it within practical limits and not appear to try to drive you too far or fast.

*P. tenuifolia*, single. This is, with me at least, the first of all Peonies to bloom; an engaging little plant with flowers of the brightest clear crimson, which never turn purple. This plant cannot pass unnoticed when it is in bloom, and it is always a delight to see it a month before the Chinese types begin to bloom. There is a double form in just the same color but it comes into bloom several days or even a week later than the single and therefore loses the prestige that attaches to the harbinger of the Peony season.

*P. nilkorensis*. Indispensable not because of its name, but because it is extremely early, only a few days later than the single *tenuifolia*; because the plant is handsome even when out of bloom; because this is the only truly yellow herbaceous Peony; and because when in full bloom it is one of the most beautiful plants to be seen in any garden. If you are looking for something that will give your garden an air of distinction, this plant will do it; if your aim is the more modest and much more general one of wishing to excite jealousy in your neighbors, it will do that equally well.

*P. wittmanniana* hybrids *Le Printemps* and *Mai Fleuri*. These plants also bloom long before the Chinese Peonies, and their flowers are most unusual in color, being a combination of shades of pink, coffee color and some green. Though they last but a short time in bloom, the memory of their hues and appearance will last forever.
"P. officinalis rubra plena," the Old Double Crimson, the "piney" of our grandmothers' gardens. Early and brilliant with bright crimson, large flowers. Hybrids of this with the Chinese Peonies have been produced by several growers in recent years and some of these will have to go into the indispensable list as soon as they have had a little more time for the multiplication of stock and to demonstrate their quality. But for the present I will let you off on them.

"P. officinalis" Sunbeam, or "P. lohala" Sunbeam, or just "P. Inhata," whichever you like, so long as you get the right plant. This flower has a color that is incredible. It is the nearest possible thing to a pure vermilion. If you want to make your neighbor break the Tenth Commandment and have failed to do so with Mlokosewitschi, this is the plant that will certainly bring you success.

"P. moutan," the Tree Peony. Of these you should have at least three good varieties, one white, one pink and one red. In my judgment the Tree Peony is the most beautiful flowering plant that can be grown in northern gardens. It is still almost unknown in America, and therefore you will be adding to your garden something which few of your visitors or neighbors will ever have seen. And when your Tree Peonies come into bloom you will bless the day you read this article and took a bit of good advice.

"P. lutea," the yellow Tree Peony. A beautiful bright yellow flowered Peony, though the flowers are small. Not so handsome as Mlokosewitschi in full bloom, but a good plant just the same. It is highly fragrant with a Lily-like odor; and even when out of bloom the plant is an ornament in any position on account of its foliage, which is like that of some exotic Fern.

"P. lutea" hybrids: one of the hybrids of "P. lutea" with Tree Peonies Souvenir de Maxime Cornu, Chromatella, L'Espérance, or Argoey. There has never before been among Peonies anything like these plants. They are Tree Peonies in habit and bear large fragrant flowers in either clear yellow or yellow stained with red. Some of them are extremely floriferous, all of them are desirable; and though (Continued on page 91)
The one-story house simplifies living. Especially is it desirable in holiday places. So the residence of Major A. T. Mossman at Miami Beach, Florida, completely satisfies the requirements for a winter residence. It is in the local style—whitewashed stucco walls, pantile roof and just enough architectural embellishment in grilles and portico to lighten the mass of the building. The views here are of the street facade with the portico entrance framed in wrought iron and the patio terrace showing the gate that leads to the garage. The plan, shown above, accommodates two master bedrooms and their accompanying baths, a maid’s room and bath, the living room on the street side, a kitchen and a small breakfast room between the kitchen and the living room, also used for dining. Phineas E. Paist and Harold D. Steward were the architects.
The home of Mr. and Mrs. Towar R. Bates at Morristown, New Jersey, reveals a commendably modern handling of an old theme. In mass the style of the house is traditional; side entrance, dormers and shape of plan are all generally familiar, but the handling of the eaves, the recessed planes below the second story string course and the pierced side garden wall are all touches that give the house a fresh and contemporary air. The garden wall that faces the street is unbroken save for a small gate. Though the entrance is small, the stairs hall is large. A living room 24' x 15', with three exposures, occupies one side of the first floor. French doors, centered at the outside end, lead from it to a paved terrace. The service has its own entrance porch and stairs to the second floor. Mr. Bates' house was designed for him by Albert Lee Hawes.
JANET'S GREEN AND WHITE SPAGHETTI. Put two big iron skillets on the fire. In each of them put $\frac{1}{2}$ of a pound of butter and 3 tablespoons of olive oil. In the first pan, let 3 onions (which have been chopped into tiny pieces) swim around until they are golden brown. In the second pan, do the same thing with 1 bud of garlic cut in half. (This should not be cut any smaller because it's going to be thrown away.)

Now, while this golden browning process is going on, fill two big deep pans with water and start them boiling.

Back to the skillets: put $\frac{1}{2}$ pounds of round steak, ground, in the garlic pan and let it get good and brown. Put 1 can of tomatoes in the onion pan, and when they come to a boil, turn the fire down so they just simmer.

When the meat is brown and the tomatoes are simmering, throw away the garlic and pour the contents of the meat pan into the tomatoes. Salt and pepper this mixture, add 2 dashes each of sage and thyme and 2 pieces of bay leaf mashed up a bit.

If your mixture is very wet (sometimes the tomatoes are quite watery), let it simmer down until there's very little liquid left. Add several tablespoons of olive oil and some more butter to make it good and rich. Then turn the fire low and put on a lid. Let the mixture be rich rather than wet, as oil and butter coat the spaghetti nicely.

By now the big water pans should be boiling. Cook a hank of white Italian spaghetti in one pot, and a box of Zucca's green spaghetti (colored with spinach) in the other, with plenty of salt. After the spaghetti is done, wash it well with boiling water. Then drape the green spaghetti around the edge of a big round, hot bowl and put the white spaghetti in the middle. At the last minute, pour the sauce on the white spaghetti and almost completely cover it with grated Parmesan cheese.

MARTHA'S BAKED TOMATOES. Cut off the tops of 6 tomatoes. Take out the pulp and seeds. Boil them with a cut up pepper until soft. Then season with salt, pepper, $\frac{3}{4}$ small cup of sugar and a piece of butter the size of a walnut. Put in the oven or in a covered frying pan and cook very slowly for about two hours.

HELEN'S POULET CRAPAUDINE. Clean a good young chicken. Cover it entirely with grated bread crumbs, stuff it with 3 or 4 chicken livers, a little butter, several leaves of fresh or pickled tarragon, salt and pepper, and sew it up.

Put the chicken in an iron cocotte with a heaping tablespoon of butter and let it brown over a very low fire. When the chicken is golden brown, salt and pepper it, and cover the cocotte to let the bird cook over a slow fire.

When the chicken is cooked, take out the livers, rub them in 2 tablespoons of olive oil, a large spoonful each of parsley, chervil and tarragon, chopped all together;
add the juice of 1 lemon, the juice in which the chicken was cooked and mix it all together. Be sure to keep your plate warm during this process. Serve the chicken on a very hot platter and pour the sauce over it.

BABS’ ARROZ DE LA VALENCAIIA. Cut up a good-sized chicken and put in a casserole which has previously been put on the stove with 1 cup of sweet oil. Cook slowly so the chicken will not get too dry. Cut up some raw ham in tiny slices and add to the chicken, also 6 or 7 small sausages (preferably Charizos, Spanish red sausages), or bits of pork.

Cut up some tomatoes (canned whole ones will do) and sliced onions and let these stew apart. Let some hearts of artichokes also cook apart.

Twenty-five minutes before serving, add to the chicken the tomatoes, one cup of cooked peas, hearts of artichokes, etc., and 4 small cups of rice, dry. After the rice has been well browned in the oil and mixture (about five minutes), add 8 cups of soup stock or water and cook on top of stove for twenty minutes, then put in oven until rice is done.

Garnish with hard-boiled eggs, artichokes, bits of ham, and red (fresh or canned) peppers. If raw, the peppers should be freshly roasted on top of stove or in oven; then peel and add several pieces, or at least one whole pepper, when you add the other ingredients. This should be served in a large, not too deep earthenware dish.

ISABELLE'S CÂTEAU DE MARRONES. Stir 6 ounces of spiced sugar (sugar in which a pinch of nutmeg and ¼ teaspoon of cinnamon have been well mixed) and 1 scant teaspoon of vanilla sugar (if this is not on hand, use ¼ teaspoon of vanilla) into the yolks of 3 eggs to dissolve it. Add 8 ounces of uncooked chestnuts, crushed fine. Stir briskly with a wooden spoon for about ten minutes (until it comes to a white cream), then add the whites of the 3 eggs, beaten to a froth, stirring all the time in the same direction. When well mixed, put in oven for three-quarters of an hour. To serve, turn out of the pan and cover with candied caramel surrounded by whipped cream. This recipe serves six.

MOFFAT'S POULET A\CH CHOU. Take a slice of ham, about 1½ pounds, with a rim of fat around it. Cut into cubes, brown in a pan with a clove of garlic and 6 scalions cut up fine. When some of the fat is fried out, put into the pan 2 chickens, about 2½ pounds each, trussed as for baking. Brown the chickens a little in the ham fat.

Into a deep casserole put a good-sized white cabboge; quartered. Pour 1 pint of rich stock over this and place the chickens and the ham and seasoning on top of the cabboge. Cover and cook in a moderate oven for about an hour and a half, until tender. Add a glass of white wine and a poany of brandy just before serving.

SAM'S SPOON-BREAD. This is an exceedingly reliable recipe, provided you follow instructions carefully and remember that sour milk or buttermilk is absolutely necessary for success. Another necessary ingredient is white, water-ground corn meal. And a word of warning: do not be tempted to add more corn meal than the recipe calls for just because you think that the mixture to be baked looks hopelessly liquid to you. It should look just that way, for the properly gorgeous ultimate results.

Take 1 cup of sour milk, add to it ½ spoonful of baking soda and stir. Pour this into mixing-bowl. Add to it 1 cup of sweet milk, then 1 cup of cold water; then 1 cup of corn meal in which has been sifted or folded 1 teaspoon of salt, 1 teaspoon of sugar, 1 teaspoon of baking powder. Separate the yolk from the white of 1 egg. Beat yolk and add to the liquid and corn meal mixture. Beat white of egg and fold in carefully. Melt about 1 tablespoon of butter in the bottom of a glass baking dish, souffle size, or else use a white enamel baking dish. When the butter is slightly brown, remove from stove and pour in liquid mixture. Put the dish in a medium (not hot) oven, and allow to bake from thirty to forty minutes. If successfully concocted, this turns out to be moist and light in the middle, with a crispish brown crust and sides and bottom. Serves four greedy people, but can be made to do for six. Do not attempt a larger dish and double the amount of ingredients if you are serving more, but use two dishes and repeat the recipe.

LUCY'S PEANUT COOKIES. Take the nut-meats from paper-shelled almonds until you have about ½ cupful. Do not blanch almonds, but brown them in a little butter over a slow blaze in an iron or aluminum frying pan, until crisp, and then sprinkle liberally with salt. Drain on absorbent paper till cool. Then take ½ cup of butter and cream well. Add to it ½ cup of yellow (light brown) sugar. Then add 1 egg, well beaten, ¼ cup of flour in which has been sifted ¼ teaspoon of soda, 1 teaspoon of vanilla and about a dessertspoon of maple syrup. Next put in the browned almonds, which have been run through the meat grinder, using the medium cutter so that the meats won't be too fine or too coarse. Stir well, and drop by small spoonfuls on buttered cookie sheet. Cook for a few minutes in a medium hot oven. These cookies burn rather easily, so must be watched. They should be crisp and thin when baked.

AUDREY'S FEUILLE AU GRATIN. Wash 1 spoonful of dried mushrooms in hot water and then boil them for an hour in a cup of water, until reduced to one-half. Now make a thick sauce by browning 1 small carrot, ½ knob celery and ½ clove of garlic, all cut very fine, in 1 tablespoon of chicken fat, then add 1 tablespoon of flour. Stew until smooth, add (Continued on page 83)
An old stable in Washington Mews enters its third stage

These smart modern rooms show the third stage of an old stable in Washington Mews—one of the most picturesque sections of New York. Cleverly remodeled and brought completely up to date, it is now a modern and gay little house, the residence of Mr. and Mrs. George C. Rand. At right is the exterior showing the old beam for lifting hay and, below, the front door, before and after the remodeling.

Furniture is modern, comfortable and functional. There being no space for a bar, this feature was incorporated in the built-in seat by the fireplace and emerges by simply pressing a button. It is of cork, black bakelite and chromium. Seat covering is brown-and-beige rough-textured material, and the arm chair in the corner is covered in white leather and chartreuse wool. Donald Deskey, designer and decorator.
Look at the little picture of the fireplace in the second stage of this old stable and then study the transformation achieved by Mr. Deskey with simple lines and modern materials and furniture. Fireplace is a combination of black bakelite and white lacquer; the floor is black linoleum inlaid with white bands starting at the front door and carrying the design around to the built-in seat. Indirect light illumines this niche, the curved walls of which are covered in cork.

The dining alcove at the left of the front door as you enter is a dramatic little room with one wall of mirrored glass, one of clear structural glass bricks, and one painted clear lemon yellow. The table of thuja burl has an etched glass top fitted with center panel for indirect lighting and chromium supports. Chairs are of white lacquer covered in brown leather. Curtains here, which can be drawn to shut off the living room when necessary, are of chartreuse Cellophane hanging in straight shimmering folds.
1. Poison Ivy can best be killed in the month of August or early September. At this time of the year it should be cut off at the surface of the ground. If the dead leaves are not too unsightly, allow it to remain on the tree or fence until late Fall or Winter. Then, on some good cold day, when the wind is not blowing, have it pulled down and burned. It may sprout a little the following year, but wait until August and cut it again, and that will be the end of it.

2. The Common Red Cedar (Juniperus virginiana) is one of the easiest Evergreens to transplant, as it does not have a wide spreading root system like the Pines. A good solid ball of earth should be taken with it. The tree must be carefully and firmly planted in the ground, and should not be watered too frequently after it has been well planted and soaked; about once a week is sufficient. It is well to syringe the foliage with a hose every day if possible, but just enough to wet it. This helps to check evaporation of water through the leaves.

3. American Holly is hardly nearly as far northeast as Nova Scotia and at least as far north as Albany, New York, provided it is not planted at too high an altitude, approximately no more than 1000 feet above sea level. It seems to enjoy a moist atmosphere. But if the location is north of New Jersey, it would be better to plant it where it would be protected from wind in Winter by a building, wall or fence.

4. The Scotch Pine is not used enough, probably because it is not a very handsome young tree, and is a little difficult to transplant unless it has been root-pruned; but once it is established it is extremely hardy and, with a little age, has a great deal of character. The bark at the top is sort of a golden red. Its branches become quite gnarled and interesting. There are few of the Pines that surpass it.

5. Do not waste time or energy on a Wisteria plant that continues not to bloom. Many things are recommended, such as root-pruning, gridding the bark of the stem, transplanting, planting a blooming vine near it to help fertilize its flowers, but I have seen them all tried separately many times, and have never seen a plant forced into bloom. It is just a hardy plant and will not bloom. Nowadays, all Wisterias in the good nurseries are grafted with bearing wood, instead of depending on plants grown from the uncertain seedlings.

6. Don't destroy a Dogwood tree which has been transplanted just because it "looks" dead. Wait until after it has been given every chance. They are considered difficult to transplant but are also hard to kill. If cut back after they have bare of foliage until the middle of the Summer, they will sometimes start breaking out new foliage from the trunk. Many a so-called "dead" Dogwood tree, if well pruned and watered, has afterward developed into a fine healthy tree showing no trace of its early difficulties.

7. It is not necessary to prune back Lilacs each year after blooming as is frequently practiced. In fact, it is a great mistake and affects their blooming very much. Lilacs are at their best when allowed plenty of room to develop into fine big plants. Picking off the old, dried, withered seed pods helps somewhat. On the old-fashioned types, there is no objection to their sprouting from the roots, but do not allow the hybrid type to do this, as you will only get the common bloom from these sprouts. Remove them below the ground level.

8. The Winter is a splendid time of the year to transplant large trees or shrubs, but the roots should not be allowed to freeze and thaw. They must be protected so that they will not freeze solid. Freezing of the roots is sure death to some plants, while others are not injured to any extent. Moving plants in Winter, however, does not mean that the roots must freeze during the operation.

9. Evergreen trees, as a class, are no more difficult to transplant than deciduous trees, but as they hold their foliage throughout the year, this has to be taken into consideration, which necessitates taking a large root ball. If you attempted to transplant even the most easily transplanted of the deciduous trees, such as the Elm, in full leaf, even though quite small, you would need a good ball of earth with it.

10. Northern grown Dogwoods, whether nursery grown or collected from the woods, can be satisfactorily transplanted while in flower, or immediately after the petals fall, or of course while dormant (Spring or Fall), at this time the leaf buds on the northern Dogwoods have not opened. The flowers and leaves of the Southern grown plants, however, open at the same time.

11. Large Peach trees should not be moved, as they are naturally short lived, and moving is a shock to them. Much better results will be obtained by setting out young trees (2 or 3 years old) at the start. Large, old Grape vines are rarely successfully moved, as the root system of the Grape often runs the full length of the vine, and it is next to impossible to dig the whole of it. If this is not done, the top should be cut back to correspond with the reduced root system. It is therefore better to purchase new vines at the start.

12. Crape Myrtle, the beautiful shrub from the South, is not hardy north of Washington, D. C., and even there it sometimes dies back in severe winters and should be covered or planted in a protected place.

13. Balsam Fir is not very successful in Southern New England, Southern New York, or New Jersey. This fine tree is not happy at an altitude of less than 1200 to 1500 feet above sea level in this latitude. In the North, of course, it thrives at lower elevations. (Continued on page 80)
A little patio from our Florida tropics

A house on his house at Miami Beach, Arthur P. Bigelow enjoys the colors and fragrances in a little walled patio. High stucco walls surround it on two sides, a low brick wall on another, and in the middle stands a circular well of brick with a wrought-iron well-head. A semi-circular stone bench offers invitation to rest. Around the paved walks are crowded the foliage plants that grow so abundantly in the Tropics. A Palm reels out one side. Caladiums in their curious tints and markings, Crotons spotted and striped are found here. In one corner, by a wooden gate in the brick wall, is a shaded arbor beneath a roof of curved Spanish tiles. Another season and moss will begin to soften the brickwork. John W. Bullen was the architect.
ECONOMY JOINS FORCES

FOR bathroom walls, in addition to tile, linoleum and cement plaster, an excellent and less commonly used material is cork. It is firmly set in mastic. The drawings and text by Gerald K. Geerlings.

WHEN a room has wall intersections such as this, let the wall paper or figured cloth material have only a small geometric design. Then close matching of the pattern will not be so important.

At the sides of medicine cabinets it is well to use any of the good types of vertical tubular lighting for perfect distribution of illumination coupled with minimum space and decorative effect.

A communicating cupboard between dining room and kitchen will save a good many steps. As dishes are removed from the table they can be placed on the shelves from the dining room side.

An entire meal can be prepared in the kitchen with the various courses placed on successive shelves, certain containers being kept warm on the lowest shelf with an electric plate warmer.

For space under all cabinets, cupboards, etc. is as necessary as elbow space in other parts of the room, and most annoying when absent under the sink. Provision for it should always be made.

Don't overlook the usefulness of one of these sinks made with a double compartment, one being deep for washing vegetables and soaking dishes, pots and pans, the other shallow for smaller pieces.

For years the idea prevailed that there should be a window above the sink, for illumination. Expert opinion now holds that cupboards are more valuable there, light being supplied by a horizontal unit.

An electric fan and blower inset in the wall will eject odors speedily, especially when placed above the range. It often saves embarrassing situations and obviates notice of culinary catastrophes.
WITH GOOD INTERIORS

The garage should open into the hall, not the kitchen or dining room. Motoring guests should arrive as they would if they came to the front door—not be taken through living or service rooms.

The average house cannot afford an entire room devoted to garden tools, and in the modern house there is no basement for their storage. The garage can accommodate them arranged against a wall.

A concrete step will prevent water (as when washing the car or from accumulated snow melting from it in winter) from flowing into the house proper, as well as keep all tools off the floor.

A garage is usually unsightly because of the oil and grease dripping from the car to the floor. This can be eliminated by building a curb of wood which is kept filled level with sand or gravel.

Ideally, every house should have a flower room, with a sink and cupboard where flower containers of various sizes can be kept. An excellent substitute for one can be built at one end of the garage.

Excessively high ceilings came in with the General Grant period, but present tendencies revert to the lower heights prevailing in the Colonial. Eight feet is high enough for almost any room today.

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When a room is too small in reality, the illusion of spaciousness can be achieved by placing a mirror at one end. Using mirrors on both ends will make the room seem of almost infinite size.

There can never be too many shelves in a garage, not only for the accommodation of motoring paraphernalia, but also to hold small gardening and other tools and supplies. Space them out well.

If doors between living or dining room, and hall, fold back into deep jams they will be out of the way when not in use, yet will be most appreciated as temperature stabilizers in winter weather.

When stairs are enclosed between walls like this, with a simple rail, it saves at a minimum $200 in original costs over and above an ornate newel with curved handrail, not to mention dusting.

The simpler the stair risers and treads, the less is the upkeep. This applies to the base as well. The latter should be decidedly flat, to reduce dusting and permit placing furniture close to the wall.

It is economy in the long run to use a durable surface, such as wood, for the stair walls. Otherwise the day after moving in may reveal damage which only expensive new decoration will set right.

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AN APARTMENT may derive distinction from its color schemes, its furniture and the way the furniture is placed, or by a combination of all these elements. The three make the New York apartment of Mr. and Mrs. Walter Sondheim unusual in character.

One end of the living room forms a composition. The plain chimney breast is broken only by the mouldings of the fireplace. At each side stand glass tables bearing lamps. The adjacent wall is filled with bookshelves ranged each side of a wide window. The valance of the curtains, to break the straight line of the bookshelves, is curved at top. Before this background are two large chairs in white satin damask with a cylindrical crystal table between them. The rug is white and so are the walls, and the curtains are white cotton tweed.

At one end is a group of Swedish fruitwood furniture covered in green and beige satin stripe. A coffee-table simulating tortoise shell and two end-tables with lamps complete this group.

A railing separates the dining room end on another level. Here the chairs are of light fruitwood, each with the symbol of a musical instrument in its back. They were made by Jacob during the Empire Period and are now upholstered in green and yellow stripe. A table with a green top was made to match by Cummings and Englert. The mirrored niche between the windows has been made a glittering feature of this room.
Here is today's most important furniture news—good modern designs made in maple. Neither extreme modern nor quaint Colonial, these pieces, the creation of that talented young designer, Russel Wright, fit deftly into either a traditional or modern setting. Although to some extent inspired by native furniture designs of the past, this new maple is pure, undiluted 20th Century in character—soundly constructed, usable, American to the core.

You'll find any number of practical ideas incorporated in the pieces. For instance, the sleek-looking Morris chair sketched above has all the old-fashioned virtues of the old-time Morris chair, with the seat and back capable of being adjusted in three ways. Then the sectional bookcase shown in the living room at the top of the page is enormously versatile. Clamp three sections together and you have a bookcase that reaches to the ceiling. Unclamp one section and use it as an end table.

Other usable pieces sketched at left are a modern gate-leg table that fits compactly against the wall and becomes a console, a small square coffee table and a secretary-bookcase divided in the center by an open niche for books, the top part a desk, the lower section a storage chest for magazines. Macy's has this attractive new furniture.
SMART modern settings were created for this furniture by R. H. Macy. In keeping with the rugged character of the pieces, vigorous colors were used and informal fabrics with rough, textural surfaces. In the living-dining room, sketched above, walls are painted cinnamon brown. Bright yellow linen makes the straight-hanging curtains, with white Celanese voile used in soft, full folds over the glass. Chairs and sofa are in rough chartreuse cotton patterned with a big white rib design. Another chair is in plain chartreuse linen.

In the bedroom the scheme is beige, coral and brown, with beige walls, tan carpet and bedspread of rough coral colored cotton displaying a narrow stripe design in brown and white. The rug here, made of jute and cotton in eggshell and two shades of brown, has a big rope-like texture in keeping with the present vogue for rough surfaces underfoot as well as in upholstery fabrics.

In planning this furniture, Mr. Wright focussed upon comfort, service and practical innovation. Much of the furniture lends itself to a great variety of arrangements—multi-purpose pieces such as secretary-desk, console-dining table, console bookcases, etc. The side chairs are higher from the floor than most modern chairs, with higher backs, so six-footers can lean back comfortably.
Brilliant aids to brighter letters

As writing letters is largely a matter of the proper mood, here are smart desk fittings to help you capture it. Upper right. Convenient and very good to look at is this latest desk ensemble consisting of big leather pad with blotter on reverse side, hand blotter and leather covered box with pen covered to match: The Writing Desk of Eaton. Upper left. Sparkling crystal for a lady. The blotter (not shown) has mirrored ends: Pitt Petri.

Perfect for a man is the commodious set above, mottled cowhide with gold lines. A convenient feature is the perpetual calendar in the paper rack. Ramp design from Ovington's. Right. Three inspirations in ink-wells. The upper standish, from a Georgian design, is bronze in gold or silver finish. Below this is a beautifully made Early American type in hand-rubbed cherry. Round ink-well is pine with eagle design: The Writing Desk of Eaton.
HAIL TO LITTLE DAFFODILS

By T. C. Lethbridge

IN many gardens the smaller Narcissi, those species and varieties suitable for the rock garden, the restricted space, or for use in small vases, are not known at all. They possess a fascination not matched by any other bulbous plant whatever. There is about them none of the slightly unpleasant unnaturalness common to some dwarfs. They possess, on the contrary, all the blithe and gentle grace characteristic of the taller kinds, and exhibit besides many delightful forms common only to the small kinds. The rock garden provides an ideal home for these miniature species and varieties, but they may also be grown just as successfully elsewhere—naturalized at the edge of woodland, or shrubberies, or in narrow borders. But they should never be planted close to the large-towered varieties. This causes the little fellows distinctly to lose face—and figure. Give them a chance to speak for themselves. As certain of them bloom very early in the year and others later than the general run of Narcissi they most delightfully prolong the Daffodil season—that so delicious period of the year.

First take the "great little trumpets." They are exactly like their big brothers, maximums and the others, save in stature. One wonders that so much character and color and "go" can be compressed within such tiny dimensions. These smallest Daffodils are sometimes listed as forms of N. minor but are more often given separate entities and may be found in the trumpet section of Daffodil lists along with the giants. They are hardy, early-blooming and increase cheerfully if given a pleasant gritty mold to grow in, devoid of manure but rich in leafmold and with a little shade during the heat of the day.

N. minor is the littlest and the first to take the winds of March—or even February, on occasion. It is a perfect trumpet Daffodil from two to three inches tall, bright yellow and perky. A carpet of clean sand about it keeps its baby trumpet out of the mud. I have a patch in the rock garden and another in a little woody place where Snowdrops and Spring Beauties press about it and both are happy. N. nanus is a trifle taller and the flower is longer from stem to stem. The long bud is apt to lie on the ground before opening (by this you may at once know it) so the carpet of clean sand is important. The color is full yellow, warm and rich, and it begins to flower while Minimus is still in prime.

Then come N. minor and its kinds. This minute charmer has grown in gardens for a long time since Parkinson described it. At most it reaches a height of six inches, generally less, and the flower is most individual, with its smartly twisted perianth and "elegantly" flanged trumpet. And Minor is the soundest of investments. All during the Daffodil drought my original half-dozen bulbs increased as if they knew the responsibility that rested upon them and were determined to do their bit towards supplying the world with tiny Daffodils. And there is a white Minor of which Mr. Bowles writes in inspired eulogy which may now providentially come our way. And a double Minor (what an enchanting ball of wee ruffles this must be!). And there is another very small double called Rip Van Winkle, said to have been found in an old Iris garden, very quaint and individual. These possibilities are quite intoxicating to contemplate.

Growing somewhat taller, but still an undoubted dwarf, is the bicolor Trumpet W. P. Milner, a dainty sulphur-colored flower with a Cowslip scent and a sturdy constitution. Mrs. Robert C. Hill tells me that in her lovely garden on the Palisades of the Hudson it has increased almost to the point of being a nuisance—such a delectable nuisance! But she says that such fecundity is gained at the price of division every three years. W. P. Milner has the distinction of being the first Daffodil to receive an award of merit as a rock garden variety.

If you are making a list of these small trumpet Daffies jot down N. lobularis and N. olivicollis. They are not as small as the foregoing but they are still dwarf and they are bright and personable and hardy. Glitter is another small gem. The perianth is lemon-colored and the crown shallow and fluted as nicely as if done with an old-fashioned fluting iron, and flaming orange-scarlet in color. A brilliant small minx, this.

Next in point of earliness to Minimus is N. cyclamineus, that strange startled-looking little (Continued on page 83)
These Save Labor

(1) Egg cooker lifts eggs above water when boiled. Lewis & Conger. Aluminum salt and pepper shakers. West Bend Aluminum Co.

(2) Ice breaker and cocktail shaker, combined, has a graduated glass and rust-proof plunger. North Bros.

(3) Chromium kitchen canisters accompany a new red and white cake and bread box from A. Kreamer & Co.

(4) The new toastmaster table can be bought in white, mahogany, walnut or sycamore. From Waters-Center Co.

(5) Chromium percolator, drip coffee pot and flat bottom saucepan for electric stoves from Aluminum Goods


(7) Rack for various kitchen papers holds four large rolls and hang on door. Kalamazoo Vegetable Parchment Co.

(8) Plate warmer and food heater 9" x 21" is a new table and kitchen aristocrat. Landers, Frary and Clark

(9) Step-on, noiseless garbage can is protected by rubber rings and tread. From A. Kreamer & Co.

(10) Combined hamper and dressing table with compartments for cosmetics. In all bathroom colors. F. A. Whitney Carriage Co.
ACTIVITIES FOR GARDENERS IN SEPTEMBER

The purpose of following every activity of gardening is to keep the soil and garden in the best condition, not only for the present but for the succeeding years. The goal is to ensure that the garden is well-prepared for the winter months, which is why the activities in September are focused on setting the stage for the garden to thrive during the colder months.

FIFTH WEEK

Next to Crab-grass. Witch-grass is perhaps the next most prevalent of the weed genus, and the most ruinous when the area of it's proliferation is not kept under control. A very pretty flower, it seems to thrive well in the colder months. The removal of Witch-grass is best done after the first hard frost, or if not present, then before the winter days of late snowfall. It's removal will help to keep the soil cleared of weeds for the months to come.

At the same time, it's important to keep an eye on the garden's moisture levels. If the soil is too dry, it can be a breeding ground for weeds. Keep an eye on the soil moisture levels and water as needed to keep the soil healthy.

Second Week

Another timely activity in the garden is the replanting of bulbs. This can be done now, as the bulbs are still soft and pliable. The bulbs should be planted in a well-draining soil, and the planting depth should be adjusted according to the type of bulb. The planting depth should be at least twice the width of the bulb. Once planted, cover the bulbs with a thin layer of soil.

There are two kinds of Planting needs that are likely to affect a garden in September. The first is the replanting of bulbs, as they are likely to be in need of replanting at this time. The second is the preparation of the soil for the new season. The soil should be well-draining, and the planting depth should be adjusted according to the type of bulb. The planting depth should be at least twice the width of the bulb. Once planted, cover the bulbs with a thin layer of soil.

There is no need to plow the garden in September. The soil should be left as is, with the exception of the bulbs. The bulbs should be planted in a well-draining soil, and the planting depth should be adjusted according to the type of bulb. The planting depth should be at least twice the width of the bulb. Once planted, cover the bulbs with a thin layer of soil.

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MORNING BLUE for a breakfast room:
one part Prussian blue, one part cobalt, one
part light green, one-half part raw sienna,
one part black, eight parts white

BARN RED of Colonial days, with black
or white trim: one part vermilion, one part
light green, one and a half parts Turkey red

WARM GRAY walls with white trim,
door and shutters: one part raw sienna, one
part lamp black and ten parts of white

OLD MASTERS' BLUE for shutters and
doors: nine parts ultramarine, two parts
chrome green, one part vermilion; add white
for desired intensity

RASPBERRY door and shutters: two parts
carmine, one part Venetian red, very small
quantity ultramarine, add white to give de-
sired intensity

TEA ROSE cement stain comes ready
mixed. For all painting: twenty parts white,
one part French ochre, add small part Venetian red for desired pinkness.

HOUSE & GARDEN PRESENTS
A LEISURELY automobile ride through any suburb will readily indicate vast possibilities for the sale of paint. Faded shutters, walls discolored or streaked with stains, doors and steps marked with the kicks of hurrying feet and the scratches of impatient pets: these are the indices of property too long neglected.

Americans are not accustomed to figuring depreciation costs on residential property. The business man must count depreciation costs on industrial property, yet all too seldom does he make provision for this item in the upkeep of his own home. Possibly the present trend toward long-term amortization of first mortgages will be of value in teaching the important lesson of depreciation.

Recent federal and local surveys of residential properties have indicated the lamentable condition of a considerable majority of the houses of America. Many of them are actually in a dangerous state of disrepair. Most of them would be enhanced in value by the application of one or two protective coats of paint.

But in every community there are citizens who have already taken the lead in improving their own properties—and, by force of example, the homes of their neighbors. Two examples come readily to mind: one, a house in a suburb of New York which was so attractively repainted that seven of the remaining ten houses in the block were repainted within a year; the other was "a house on the hill," one of those old-fashioned manses in a small town which, in other times and another country, would have been known as "The Squire's" house. When this house was repainted there developed, within a very brief time, an actual shortage of paint in the hardware stores of this particular village.

Local drives to "clean up and paint up" have proved useful in improving the appearance—and the real value—of whole communities of homes. Naturally House & Garden is heartily in accord with such movements.

In this article we attempt to give our readers information of importance in securing the proper kind of painting job. It is true that approximately 75% of the cost of painting—and an equal measure of the responsibility—is invested in the painter. For this reason it is wise economy to employ only painters trained and skilled in the intricacies of their craft.

Only the conscientious master painter can be relied upon to mix and apply paint properly and efficiently. He will know how to deal with the problems of new construction for repainting and do whatever needs to be done—sandpapering and dusting the surface; cleaning out gutters; nailing down loose clapboards or shingles; or, if the surface is badly blistered and peeling, doing the necessary burning and scraping off of the old coat. And he will be considerate of your property.

It is not an uncommon occurrence, where unskilled painters are employed, to find paint carelessly spattered over the ground, shrubbery trampled, and an unsightly clutter of ladders, lumber and paint cans scattered around the premises. If you want the best results—which means best appearance and greatest economy—employ only the best materials and the best workmanship.

And bear in mind, always, that repainting too long deferred is unprofitable. Not only is good appearance sacrificed; not only is the surface less suitable for re-
painting, in many cases the structure itself may be exposed to serious damage by the elements. Good paint, properly applied—and reapplied when needed—is the best guarantee of satisfaction, economy and protection.

*Interior and Exterior Paints.* The subject of house painting divides itself into two parts: interior and exterior work. The problems of each are quite distinct and differ appreciably. Interior painting involves consideration, primarily, of color and texture. The durability of the paint used for interior work is of relatively small importance since in almost any case the owner will redecorate long before the paint shows signs of failure. Color and decoration are matters of personal taste which are accorded the widest latitude in the variety of paints and in the range of colors, hues, and tints available. In contemporary decoration more color, brighter color, and more subtle variations of color are being used than has heretofore been the case. Obviously, there is no better way to rejuvenate the interior of a somewhat jaded-looking home than to redecorate its rooms, judiciously selecting contemporary color schemes where the up-to-date note is desired, or bringing to old-fashioned colors the refreshing brightness of clean, new paint.

But interior painting presents no special problems if good paint is used and reasonable precautions taken. It is on exteriors that paint meets its most severe tests and does its most important work. Therefore, while much of this article applies generally to all phases of house painting, it seems advisable to give particular attention to the causes of paint failure in exterior work and suggest ways by which such failures may be avoided.

*Materials.* Unquestionably, one of the most important factors contributing to satisfactory outside work is the use of high-grade materials. There is no justification for the use of cheap, low-grade paints. Inferior paints very often contain high percentages of petroleum solvents and water which are of no value and which rapidly evaporate. Impartial comparative tests have shown that as high as 65% of a low-grade paint film may evaporate, leaving only 37% of the original protecting surface. In the case of high-grade paint, only 10% is volatile and 90% remains to form a thick, durable film.

Inferior paint, therefore, has less hiding power, less durability, and a spreading rate about half that of high-grade paint. About twice as many gallons may be required to paint a given area, which means increased cost of labor. It is seldom good for more than a year (as compared to 3 to 5 or more years for high-grade paint), which makes the cost per year proportionately very high. Finally, when the surface must be repainted the old film will have developed so many defects and have perished to such an extent that it is not a fit undercoat and must be removed at considerable expense.

*Coats.* It is important that new wood be given three coats of paint—a good priming coat and two finishing coats properly applied. A priming coat differs in composition from a finishing coat, and one finishing coat applied over it furnishes neither sufficient protection nor,
ALLIGATORING or "checking" (right) is a common failure due to an undercoat insufficiently hard or imperfectly dried. In the South, on the other hand, "alligatoring" is less common than MILDEW (left) which occurs where temperatures and humidity are high. Properly compounded paints containing some zinc oxide are highly resistant to mildew.

Moisture. Few persons would feel they were saving any time by having the exterior of their house painted during a rain storm. It will be obvious that no paint will adhere to a saturated surface. Yet the presence of excessive moisture continues to be one of the leading causes of paint failure.

This situation is due to a rather general lack of understanding of the origin of such moisture and of how it works its way behind the paint film.

There is always danger of excessive moisture in new construction. And there is often danger that the owner, impatient to "move in," will encourage the painter to get the paint job finished as quickly as possible. If the painter is conscientious, and careful alike of the owner's interest and his own reputation, he will not comply. If he does comply, not even the finest building materials and the finest paint can be counted on as a guarantee against early blistering, streaking and spotting of the painted exterior.

Lack of ventilation during construction, lack of sufficient time for plaster walls to dry out before finishing coats of paint are applied to outside walls are common causes of such failure. Take, for example, a new frame house. The wood siding is dry. The recently applied plaster of the interior walls is apparently dry—that is, the surface is dry. A primer and two finishing coats of paint are applied to the siding, allowing just sufficient time between coats to permit the paint to harden.

Now the trouble begins. The plaster walls, behind

WHITE IS COOL and black is hot (the surface of an ice-bound Maine harbor was striped with black paint, ship-wide, from wharf to open water. The painted ice melted weeks before the rest). The white-painted house is cooler and paint seals the surface against absorption of moisture. On this and the opposite page are two masonry houses which show the sharp contrasts of color possible with the use of paint. At left, Rothwell Sheriff residence, Fuller & Dick, architects. Opposite page: Alex C. Barker residence, Henry Corse, architect.
their dry surfaces, are still moist. This moisture, in evaporating, passes through the wall construction and condenses on the inner surfaces of the siding as shown in the diagram below. The fibres of the wood become saturated and conduct the moisture to the outer surface, behind the paint film. The priming coat is permeable, so the moisture passes through it—and had the painter been careful not to apply the finishing coats until this drying out had been accomplished, no damage would have resulted. But the moisture is brought to a full stop by the tough, impermeable, finishing coats. Free water collects behind the film at points where the wood offered least resistance to moisture, and water-filled blisters form. These eventually dry out, leaving patches of paint which have no contact with the wall and which soon scale off, exposing the thin priming coat to the weather.

Additional strains may be imposed on the paint film by the excessive contraction due to later drying of the moisture-laden lumber or, if the work has been done very late in the year, by excessive expansion due to freezing.

It has been reliably estimated that 75% to 80% of paint failures brought to the attention of the paint and lumber industries have resulted from the presence of excessive moisture. Other direct causes of this difficulty are: (a) unnecessary exposure of building materials to rain during construction; (b) damp and poorly ventilated basements; (c) poorly ventilated attics; (d) incorrect use or absence of metal flashings over windows, doors, etc.; (e) improper fitting of siding resulting in crevices through which moisture can penetrate. It will be obvious that whereas the trouble caused by wet plaster or rain-saturated siding is not likely to be repeated once the material is dry, some of the other trouble-makers are of a nature which will cause the original failure to be repeated periodically unless the structural or other defects are remedied.

The best procedure in all cases where moisture is causing paint failure is to call a carpenter first—to check the structure for cracks, leaks, inadequate ventilation, etc.—and to have him remedy the defects. Not until this is done should new paint be applied.

**Paint on Brick.** In domestic architecture, it is probable that the consideration which most often prompts the use of paint on brick is the appearance factor. Often the rather dark colors of brick do not exactly satisfy the desired decorative scheme. Paint imposes no restrictions along this line, so paint serves very often as the architect’s solution.

Applied to old brick structures, such as the
CHALKING. In the natural process of weathering, oil which flows to the surface of paint during drying is destroyed by light (especially ultra violet) and pigment particles are left unprotected. Slow weathering away of this dry pigment is known as "chalking." Mild chalking is a characteristic of good paint and is desirable in keeping paint clean of accumulations of dust, dirt, soot, etc. Good paint may chalk mildly, yet maintain a good surface during the life of the paint. And when repainting becomes necessary, the surface is ideally suited to the application of new paint.

Pigments of improper composition may chalk heavily and rapidly. Such chalking may be accompanied by washing and consequent partial or complete exposure of the painted surface. Recoating heavily chalked paint often yields unsatisfactory work and may result in spotting and short life.

ALLIGATORING (Checking). Due to application of relatively hard finish coats over underlying coats too rich in oil, or which have had insufficient time for drying; differences in expansion and contraction are set up which may cause checking of the outer coats.

The remedy is to apply priming coats with a volatile thinner so that firm, hard drying will be obtained. Allow sufficient time for priming coats to dry. Undercoats should always be harder than outer coats; the amount of oil used in priming coats should only be sufficient for the filling of surface pores and the binding of pigment particles.

GAS DISCOLORATION is usually experienced only in industrial communities where quantities of hydrogen sulphide in the air act on the lead content to produce a gray or black deposit. Sometimes this discoloration subsequently disappears, but where it is necessary to remove it at once, hydrogen peroxide or a dilute solution of acetic or muriatic acid may be used, after which the surface should be thoroughly flushed with water.

COPPER STAINS. Wherever dampness and humidity are fairly prevalent, copper screens and roofing will develop surface corrosion. When the corrosion weather down on white-painted surfaces it produces a stain. To prevent this, it is well to coat copper with oil, clear varnish, or a coat of paint.

MILDEW. Mildew is caused by dried plant pollen which, when blown upon the tacky surface of paints, develops fungus which cause a dark green or black discoloration. It is most commonly observed in slow-drying dark colors and in moist, shaded locations. Use of less oil and more turpentine is effective in that a surface less rich in oil, and so less tacky, is obtained. Quick, hard drying may be aided by the admixture of some zine oxide, or a varnish. Mildew should always be completely removed from surfaces before repainting.

STORM SPOTS. Rain, when accompanied by electric storms, absorbs nitrites and peroxides formed by electrical discharge. When such rains continue for several days, very unsightly spotted effects may be caused on exposed painted surfaces—especially when fresh. Apparently rain so charged is able more rapidly to permeate a film than is ordinary water. Merely allowing the paint to weather for a period of a month or two will often restore the original color, or alcohol may be rubbed on the spots, restoring the color by extracting moisture from the paint.

SEGREGATED SPOTTING. Light gray or other light-tinted paints often show light spotting which usually occurs within 3 to 6 months after application. This defect is usually observed in two-coat work over perished or improperly prepared surfaces. It is due to the absorption of oil by the more porous areas in the wood and is preventable by adequate priming and the application of a sufficient number of paint coats.

BROWN STAINING. Redwood and red cedar, two of the most paintable woods, often produce stains upon paint applied to wet wood or to wood subject to saturation from the drying out of plaster, from sweaty roofs, lack of flashing or similar defects. The stains appear when the coloring matter present in these woods combines with moisture and is drawn to the surface by the sun. They may usually be removed by sponging the surface with a 50 per cent water solution of alcohol. If stains are old and oxidized, this treatment may be ineffective and the surface must be repainted.

SOOT COLLECTION. Darkening of paint due to surface collection of soot is especially prevalent in industrial communities. It results from sooty deposits being retained by paints which contain a high percentage of oil of the type that does not dry rapidly. Dirt and dusty mists, and dried plant material in farming districts cause similar darkening. Obviously, the care is to use paint mixed with the minimum quantity of oil and with turpentine or other thinners. Such paints dry rapidly and fail by a gradual chalking which assists in maintaining a surface free of dirt.

WASHING. Another possible consequence of slow drying—whether brought about by conditions mentioned above or by painting during seasons when a minimum of light and rather low temperatures prevail—is the washing down of pigment during rain storms. This emulsion-like condition which is induced by rain is preventable by providing undercoats with sufficient thinner and drier to produce a hard foundation and by high pigmentation of the last coat.

PRIMERS. On new structures it is essential that all wood be primed soon after placement. Where there is reason to believe that moisture is present in wood or in plaster it is best to apply a priming coat of paint and allow a week or two to pass before applying the finishing coats. This priming coat will prevent any substantial amount of moisture from entering the wood from the outside, yet will have a degree of permeability sufficient to permit moisture in the wood or plaster to be drawn out without disturbing the priming coat. After wood and plaster are thoroughly dry, finishing coats may be applied in good weather with excellent results. Addition of the finishing coats should not, however, be so long delayed that the priming coat becomes chalky and badly weathered, or until a hard, im penetrable surface is formed, as a good finished job cannot well be secured on such a foundation.

FLAKING, CRACKING AND SCALING. Defects of this type are generally caused by the contractile changes that take place in wood. Some woods exhibit a tendency to split and check and the paint film is not sufficiently elastic to adapt itself to such distortion without itself cracking or flaking.

Such flaking usually takes place most rapidly over knots in yellow pine, owing to resin in the knots bleeding into the paint and making it hard and brittle. The usual treatment consists in applying shellac to these knots in preparation for the priming coat; but this method is not entirely satisfactory for exterior work. Tests indicate that the best results are produced by treating the knots with a thin coat of aluminum powder paint allowed to dry firm before the priming coat is applied.
'Nineties yielded in profusion, paint will often do much to modernize and rejuvenate. Their dark and usually depressing appearance is banished by walls of spotless white, for example, contrasting with shutters of glossy black, or of red.

But the value of paint is not restricted to improved appearance alone. Common rough brick is a somewhat porous material and may absorb quantities of moisture during a driving rainstorm. Two or three coats of paint will render the surface waterproof and prevent this absorption. Furthermore, the mild chalking of good paint preserves a clean surface, free of accumulations of soot and dirt.

Brick may be painted with the same paints as are used on wood structures. On new brick walls, however, two precautions must be observed: (a) the wall should be allowed to dry out thoroughly for a month or two; (b) the priming coat of paint should be reduced with tung oil spar varnish to seal the surface of the brick and to counteract the effects of calcium salts present in them. Specially prepared paints mixed with tung oil are available for application to brick, but satisfactory results are obtainable with common outside house paint, as outlined above.

When the home owner desires to moisture-proof his brick house without changing its color he may find it sufficient to apply coatings of colorless moisture-proof brick preservative to the north or storm sides of the structure.

The summary on the opposite page of basic factors influencing the durability and appearance of exterior paints on wood surfaces is included so that the owner may recognize such failures, if they occur, and may know what steps should have been taken to avoid them and what must be done to remedy them. He should not, however, conclude after reading it that exterior paint work is necessarily heir to all these maladies. Where sound construction, good paint, and experienced workmanship combine, good performance is assured.

With these as a check list of possible defects in exterior painting, examine the condition of the paint on your own home. Is the surface badly chalked and "paint-thirsty"? Are there signs of incipient trouble around porch steps, column bases, railings and windows? Has accumulated moisture, from whatever cause, blistered your protective film of paint?

Delay in remedying any of these distressing conditions may be more expensive than you realize. Now is an excellent time to have painting done. The season of the year has many natural advantages. And prices are still low.

*IF YOU HAVE ANY SPECIAL QUESTIONS RELATING TO PAINT, ADDRESS THEM TO THE EDITOR OF HOUSE & GARDEN* A CAREFULLY CHosen LIST OF MANUFACTURERS' BOOKLETS, COVERING ALL PHASES OF HOME PAINTING, IS ALSO AVAILABLE AND REQUESTS FOR ANY OF THEM WILL RECEIVE PROMPT ATTENTION *THE HOUSE & GARDEN BUILDING DEPARTMENT IS ALWAYS READY TO SERVE YOU*
• On this page and the front cover of the supplement are fourteen suggestions for color schemes. Half are based on original colonial colors recently unearthed at Williamsburg, Virginia. The others are contemporary interpretations by House & Garden. As explained on the second page of this supplement, the recipes for these colors will be useful in making up samples for your own consideration.

• This is the second in our series of building supplements.

- **Canary Yellow** walls: one part lemon yellow, ten parts white, touch of burnt sienna.
- **Leaf Green** trim: five parts light chrome green, three parts raw sienna, eight parts white.

- **Adam Green** bathroom: one part dark green, one part light green, two parts raw umber, one and a half parts light chrome yellow, one part deep chrome yellow, ten parts white and a touch of black.

- **Chartreuse** drawing room: six parts white, two parts lemon yellow and one part of chromium oxide mixed with just a touch of lamp black.

- **Gray Green** wall: three parts black, one part chrome green, four parts raw sienna, one-half part deep chrome yellow, ten parts white.
- **Georgian Green** molding: two parts raw sienna, three parts light chrome green, one-half part burnt umber, one-half part chrome yellow, ten parts of white.

- **Terra Cotta Red** for walls: six parts Venetian red, six parts burnt sienna, one part burnt umber, six parts white with just a touch of carmine.

- **Old Red** for front door and window trim: two parts Venetian red, one part Indian red and add white from one part to five parts.
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These stores are cooperating with us in presenting “New Trends”. Readers are invited to write to House & Garden for information on specific merchandise reported in this feature.

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All 16 mm. home movie cameras using 50- or 100-foot rolls, or Packette film magazines regardless of the "speed" of their lenses.

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What extra equipment is required?
For a projector—NONE. For all ordinary shots with a camera—NONE.*

*Under certain conditions outdoor, and for indoor movies by artificial lights, inexpensive filters are recommended to sift unusual light conditions.

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Cine-Kodak dealers have examples of Kodachrome to project for you. See it, and learn why those who have enjoyed it say, “Black-and-white movies have come to life.”

The cost of Kodachrome? $9 for a 100-foot roll; $4.50 for a 50-foot roll; $5 for a 50-foot Packette—including finishing by Eastman laboratories (for the present, at Rochester only).

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HOME FINANCING

House & Garden invites you to make use of the services of its Home-Financing Department conducted by John R. Hoyt, real estate financing specialist. Please address Home Financing Counsel, House & Garden, 420 Lexington Avenue, New York, N. Y.

Q. In the August issue of House & Garden, you say: "You always have the privilege of paying off your mortgage in a shorter period than contracted for in the mortgage agreement. The Government is encouraging home ownership, but it is also encouraging people as far as possible to have their homes free of debt, so that every help is extended to an owner who wishes to retire his debt before its maturity."

However, upon investigation it appears that there is a 1% fee if the debt under the F.H.A. is retired before its maturity. Is this a way of helping or encouraging people to have their homes free of debt? — A. E. H.

A. It is true, that Article III, Section 2, of Administration rules of the F.H.A., dealing with premiums, provides that if a mortgage is paid in full prior to the maturity date, the mortgager shall pay a premium charge of 1% of the original amount of the mortgage.

It is also true, that the F.H.A. was originally created as a national answer to a national need, viz. to provide ways and means to home ownership. Few lenders previously offered up to 80% of the cost of a home; such loans almost invariably were limited to 60% of such cost and had to be refinanced approximately every three years.

If, then, the F.H.A. is to carry the risk of insurance on such 80% loans and after the loans have been paid down to 60% or less and thus become attractive to private or institutional lenders, it would be an injustice to the F.H.A. to require them to surrender such seasoned investments to other lenders without compensation. Thus, the 1% fee is an offset against owners changing mortgages once the mortgages meet the usual Savings Bank requirements.

The mortgagee can always make larger payments to reduce the principal than called for in the mortgage contract, without penalty and, in fact, he is encouraged to do so. In this way, the mortgage can be extinguished before the due date without a penalty charge.

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When you do, you’ll discover Cannon’s Finest Quality Percale, a sheet that brings you today’s top quality, but sells at much less than today’s top cost. A sheet of exquisite fineness… made of combed yarns, more than 100 threads to the inch each way… even, smooth, soft and strong—lastingly snow-white… yet sold by the good stores for around $2.50 each!

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5 First-choice Sheets: Cannon Finest Quality Percale, about $2.50—Cannon Utility Percale, about $1.00—Cannon Muslin, about $1. Each is the smartest buy in its class.
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All the answers to the questions thoughtful home-makers ask about blankets, assembled in a beautiful, illustrated book "Your Blankets—Their Selection and Care." Correct sizes for different types of beds, correct weights for sleeping comfort; how to wash blankets so they look and feel like new; simple tests of quality you can make in the store. A wealth of practical, helpful information that will enable you to get the greatest service, satisfaction and enjoyment out of the blankets you buy for your home. For example:

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How to test tensile strength. Page 11
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68 facts about gardening (cont.)

27. The nuts of the Horsechestnut are objectionable to you, plant the hybrid type. These have everything the chestnut tree has, excepting that the fruit does not develop.

28. Do not plant the Mulberry tree over a walk or driveway; when this tree drops its fruit, it is very messy. However, the tree should be planted near the house, as it is very pretty and attracts many birds.

29. Maples, although one of our finest trees, if planted too closely to a cement or flagstone sidewalk, may raise and break the concrete as their roots are almost on the surface.

30. All the cone bearers (Evergreens) will do better if planted where they get protection from the drying winter wind. Drive on an abundance of sunshine, plenty of room, and good rich soil.

31. Birch trees are not as difficult to transplant as is usually believed, even those taken from the woods, but a good ball of soil must be taken with them and they must be well pruned.

32. The Liquidambar (Sweet Gum), one of the loveliest of all our northern trees, is hardly in southern New England. There is no tree with a more beautiful Fall color of brilliant red or scarlet. It is difficult to transplant and must be root-pruned.

33. If Rhododendrons and Laurel are planted in good rich, deep soil, the sun cannot get at the soil to dry it. It is moisture and the plants are in at least partially shaded places where it is somewhat moist, you will not need to worry much whether the soil is too sweet or sour, as in most places. This kind, the soil is usually acid enough, unless it happens to be under Maples.

34. The Hybrid types of Rhododendrons do not need as much shade as the collected type, but should always have a little more winter protection, mulch and windbreak.

35. Hemlock trees will do quite well in partial shade, but should never be planted where the northwest wind is directly on them. In this case they should be protected.

36. Oak trees will never do well in a so-called sweet soil. They need and prefer a sour or acid soil, just as much as the Rhododendrons or Pine trees.

37. The American Linderiars are not as fine a type of tree as the European varieties. They are much thinner and are more open. They are not fragrant like the German or Silver.

38. There are now many varieties of Berberries that hold their leaves all winter. They are a very satisfactory type and are much larger leaves and several colors of berries.

39. The Chinese Elm makes a very sat­isfactory tree, but if planted in a wind-swept area it should have a windbreak set on the north and west sides of it the first Winter. After that it seems to enjoy cold weather.

40. The Red Pine is a very fine tree, but if planted in a wind-swept area it should have a windbreak set on the north and west sides of it the first Winter. After that it seems to enjoy cold weather.

41. The English or the Irish Yews are not usually very safe to plant where the winters are very cold, while most of the Japanese varieties are very hardy.

42. English Ivy will do better on the west side of your house, as a year vine, than on the south, where it is apt to be burned by the winter sun.

43. Trees and shrubs in the Missouri Botanical Gardens that were well fertilized came through the drought period which they experienced last Summer in the West, while many old, unfertilized trees died from the effects of it.

44. Old Wateria vines transplant very satisfactorily. Get all the roots you can without a ball of earth. Do not let them dry out. Plant as quickly as you can, eat them back well and water them.

45. Rhododendrons can be successfully planted in the Fall, but they require more watering, a good mulch of leaf mold, and, if badly exposed to sun or wind, should be protected with a windbreak during the Winter.

46. When buying Holly, be sure to purchase both the male and female plants; otherwise, they will not fruit. However, if a neighbor, living within a city block or two of you, happens to have some plants, his will help to pollinate yours.

47. Southern grown collected Rhododendrons are just as hardy as northern grown plants, as they are collected in the mountain sections of Virginia, Carolina and Tennessee, at high altitudes.

48. Many of the evergreens, either conifers (cone bearers) or needle-leaved types, such as Rhododendrons, Laurel, Boxwood, Yew, etc., are injured more by the Winter sun than by cold weather. Therefore, plants that are subject to injury of this kind should be protected or shaded from the sun as well as from the cold wind.

49. Rhododendrons will never do well planted under Maple trees, as the Maples are surface root feeders and will take all the moisture away from them.

50. Willow trees will not be very successful if planted where they have wet feet. They like a damp soil, but never one that is wet or soggy.

51. Hemlocks from the woods are very difficult to transplant, as their roots normally run right along the surface of the ground.

52. Trees that have been girdled by rabbits (the bark eaten off) die very slowly, sometimes taking two or three years, as the soil water continues to pass through the woody part of the stem, but the digested sap coming from the leaves cannot get back to the root by this injured area, and the whole tree eventually dies.

53. If Elm trees are planted in good rich, moist soil, kept sprayed to protect them from being attacked by Elm leaf beetle, the Elm bark beetle, etc., they will hold their leaves much later in the Summer, instead of dropping them in August.

54. If, for any reason, it is necessary to kill off your trees, it can be quickly done by simply injecting a little mercury into the sap stream. But why kill a tree?

55. California Fuchsia is one of the few things which are really benefited by deep planting, even to the extent of 5" to 6" below the normal planting line.

56. Horsechestnut trees are not apt to get the leaf blight if they are kept well fed and sprayed once or twice with a fungicidal spray.

57. When buying the Ginkgo tree, a really lovely, hardy, exotic tree, be sure to purchase the male, The fruit of the female has a very disagreeable odor.

58. The female type of Ailanthus also gives off an offensive odor and is said to cause caracal trouble.

59. The Cedar of Lebanon is hardly in the Arnold Arboretum in Boston, while the Delaware Cedar is not safe north of Washington, D. C.

60. The method of feeding trees standing on lawns by boring holes in the soil with a crenbar and placing a double handful of good fertilizer in each hole has been proven to be a very satisfactory method of applying plant food.

61. Locust trees are not difficult to transplant, but invariably seem to be attacked by beetles after the operation.

62. Young Apple trees, until they have come into bearing, should have little or no pruning after planting, as the more they are pruned the longer it will take them to bear.

63. The growing of perfect specimen trees and shrubs is very simple. Give them plenty of room, plant them in good rich soil, and spray when necessary.

64. The perfect soil type for the best growing of plants should be constructed about as follows: 40 per cent rock particles, 25 per cent moisture, 10 per cent organic matter, 25 per cent air. If the soil can be kept at these per­centages, plant growing is quite simple.

65. Near all of the prostrate, weeping and creeping Junipers are tolerant of both cold, wind and hot sun.

66. Deciduous trees and shrubs are al­ways better planted before growth starts in the spring, or after it has finished in the fall.

67. If you cannot and will not spray your trees and shrubs you should not grow them, as your trees may infect the whole section near where you live.

68. Trees of almost any size can be moved with success if you have the proper equipment and know just how and when to do it.

MAURICE CONDON
Whoever does the choosing... you or your decorator... the choice will be sane and sound if these new fabrics cover your furniture and drape your windows. For better than any prettiness, and better than any price is the fact that they are woven of Mohair by Goodall-Sanford!... What deceiving economy it is to decorate for just a season-or-so because some fancy fabric catches the eye! These new Mohairs, aside from their beauty, will give literally years and years of service, neither fading, shrinking, wrinkling, sagging, nor unduly gathering dust and dirt... In fact, Mohairs are easier to keep clean, and harder to wear out, than any fabrics that ever rolled off a loom. And it follows, they are the most economical in the long run. Your decorator will be glad to tell you more of their virtues when he shows you the host of new Goodall-Sanford weaves.

FOUR NEW MOHAIRS: Farthest left, a diamond motif of interesting texture. Next, a mohair velvet, moth-proofed at the mill, with low-shorn, ribbed weave. Then, "Bow-knots," one of the new mohair prints for never-sag drapes and sit-tight slip covers. Lastly, a beautiful broken-chevron mohair velvet.

Colors? Dozens of clear pastels and tones of vibrant depth to fit the period of decor you prefer. (Decorators, write us for the name of your nearest distributor.) L. C. Chase & Company, Inc., 295 Fifth Avenue, New York. Selling Division of Goodall-Sanford Industries, Boston, Chicago, Detroit, San Francisco.
Like Beaver Taupe, Antique Mahogany and Spruce Green illustrated here, all Alexander Smith TRU-TONE Carpets are just different enough in shade to meet the exact color requirements of leading decorators. They also retain their true tone beauty under any light. Sold by dealers and decorators everywhere up to 18 feet wide, without seams. For free TRU-TONE Carpet Book, write Alexander Smith Div., W. & J. Sloane Wholesale, 577 Fifth Ave, N.Y.
Specialties of my friends
(Continued from page 49)

Hail to little Daffodils
(Continued from page 61)

flower with its ears (or its segments) turned sharply backward and its very long, narrow, straight tube. A bouquet of several on a stem, so nimble, so graceful, so dainty, so dainty. Put these muslin nuisances over the sauce, pour some more over the fish, and serve on boiled rice, with chutney. 

Daffodil is especially lovely and has received an award of merit as a rock garden plant. Next in point of earliness is that shy and exquisite beauty N. moschatus of Harv. It has grown in my garden for many years and is one of my most cherished possessions. It comes originally, as do so many of the small Daffodils, from the mountains of Spain. It grows about six inches high, has a solitary flower, nodding, very pale, the trumpet long and delicately fluted, and the perianth segments, almost as long as the petals, recurve. It seems to fly forward over like protecting wings, in a manner that is grace itself. To see it is to love it with no ordinary ardor. N. cornus, the Silver Bells of Daffodil, is of something the same habit and pallor, and N. William Kingdahl belongs to the same group but has a slightly different coloration. All these pale Daffodils in our California climate are grateful for some shade and a leaf-mold, not too dry, soil. The various and variable members of the Trifolium group will be wanted in all gardens. These are exquisite flowers, generally borne several on a stem, some pure white, others pale sulphur and in the case of the natural hybrid Queen of Spain, deep butter yellow. What we should like to have is the type, N. trifolium 'Angel's Tears of gardens, groups several white flowers from its arching stem, the cup gently rounded, the segments gracefully reflecting. The flower known as N. t. concolor is smaller and slenderer and softly yellow. Pulchella has a pale crown and a yellow perianth, and the exquisite Calathus, found only on the 15th of August by Mr. Bunting, has usually two exquisitely modeled flowers, rather large and of a soft pale lemon tint. All these sweet flowers of the spring thrive in partial shade in soil compounded of peat and leaf-mold and sharp grit. They are all fragrant. Of the numerous Triandrus hybrids, all of which are full of charm, one will want, among others, Venetia, Dawn, Silver Chimes, Snow Bird, Viscountess Northfield, Agnes Harvey, Moonshine, and J. T. Bennett-Pye. There is no space to describe these individually, but note them down and seek them out. You cannot but be enchanted by them. Among the quainties of all the little Daffodils are the Hoop-petticoats, Narcissus bulbocodium. In them the...
Tulip treasures

(CONTINUED FROM PAGE 37)

bulbs every year. Here in my present garden the story has been different. It grows and spreads in the rock garden but it does not bloom with any such freedom. It is a lovely butter yellow Tulip, richly fragrant, with greenish yellow, pointed buds borne in pairs and opening out Lily-wise under a hot sun. The forms known as major and Tabris are larger-flowered but have not proved so enduring with me, dying out in a few seasons. But T. austriaca, which is so like it, violet fragrance and all, save that it is solitary flowered, and burned red on the outsides of the buds which open two weeks later than sylvestris, has proved a long tenure guest. It lives on a hot slope in the rock garden.

EARLY FLOWERING

T. kaufmanniana is the most frequently grown of the wild species, and perhaps the most satisfactory of them, while it is almost the earliest to flower. It is a variable species and if a mixed lot is purchased many lovely surprises will be in store. Some of the bulbs bought are frosted white with Primrose hearts, others will have in addition a sweep of cherry color down their outer segments—some T. major hearts will be primrose and cherry, or all cherry, or primrose with an orange base. All lovely. The leaves are broad and grassy, the stems short and sturdy, the flowers large and opening wide.

Flowering even earlier is the quaint quite known as T. biflorum, a small flower, several of them on a short stem, greenish and white and not conspicuous but worth a look in the rock garden. Very close to it but larger and even more generous with its flowers is T. turkistana. Neither of these has proven very long-lived with me. An especially charming group contains T. chrysantha, T. stella and the dwarf little Lady Tulip, T. regalis. It will be noticed that the bulbs of the first two have the wool-lined tunics that warn us to give them an especially rich soil and freedom. It is amusing to buy them undressed, for all appear to be of a quite delicious one

T. polychroma is a charming yellow and white species that must be carefully treated. While the outer segments are a bright sharp red, T. p. "Purpurea" is also desirable. It is greenish in the bud but opens to a creamy white after the morning sun has worked upon it for a few hours. It bears a single flower on a slender stem about six inches high, T. pulchella is a neat little fellow that comes in an ordinary kind and flowers earlier, and T. sprekarlata. It is amusing to buy them mixed, for all are pretty. Those who cannot abide red (and there are many, alas) of course will not want the big red Tulips which do make a flashing show either used in a mass in the border or as a focal point to require description. We call it the same cherry-colored marking, and it is a lovely butler yellow Tulip of fine form that seems to be settling down here happily. I especially like its shape and the fact that it is greenish and while and not conspicuous but worth a look in the rock garden but not as well as this fine group in Mrs. Peckam’s garden. The leaves of this variety make a little rosette on the ground and quite early in the Spring the flowers appear, large, almost stemless, opening into lovely yellow and white stars on sunny days, they are indiscernible and are worth any amount of trouble to succeed.

There are numerous other desirable small species to be noted before we come to the great scarlets that belong only to the grand rock borders. There is T. hageri, a little brownish copper flower with a neat cup that comes from the Balkans and with many a pretty little Primrose Primula it is T. holubob textures, a quite delicious one that makes a small rosette of channeled leaves on the ground, out of which arises the slender stem in the bud but opens to a creamy white after the morning sun has worked upon it for a few hours. It bears a single flower on a slender stem about six inches high. T. pulchella is a neat little fellow that comes in a ordinary kind and flowers earlier, and T. sprekarlata. It is amusing to buy them mixed, for all are pretty. Those who cannot abide red (and there are many, alas) of course will not want the big red Tulips which do make a flashing show either used in a mass in the border or as a focal point to require description. We call it the same cherry-colored marking, and it is a lovely butler yellow Tulip of fine form that seems to be settling down here happily. I especially like its shape and the fact that it is greenish and while and not conspicuous but worth a look in the rock garden but not as well as this fine group in Mrs. Peckam’s garden. The leaves of this variety make a little rosette on the ground and quite early in the Spring the flowers appear, large, almost stemless, opening into lovely yellow and white stars on sunny days, they are indiscernible and are worth any amount of trouble to succeed.

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Tulips are handsomely priced and I don’t especially miss it. T. praecox is also of the South but if given a warm exposure and strict drainage manages to settle down for a number of years. It is worth a little trouble to see its glowing blossoms with their blottches of rich purple color at the base. T. praecox is my favorite scarlet Tulip. The quality of the color is high and thin and seems to blend and not fight with its neighbors. There are several forms in cultivation but all that I have seen have the pale leafage of the type and bear more than one blossom on a stem. The form known as Tuberose is dwarfer than the ordinary kind and flowers earlier, and that known as Zwanziger is the most floriferous, the blossoms making a truly striking display when they open widely in the sun.

Last of all the Tulips to bloom is T. kaufmanniana, which blooms about three weeks after T. griffithii and bears a neat flower of medium size with comparatively narrow and pointed petals on a stem about eight inches long. T. kaufmanniana has the advantage. It flowers with me in early June after the morning sun has worked upon it for a few hours. It bears a single flower on a slender stem about six inches high. T. pulchella is a neat little fellow that comes in various charming colors and combinations—white with a yellow center, or a deep blue base, rose with a yellow base, blue with a blue base, and so on. It is amusing to buy them mixed, for all are pretty.

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T. turkistana is a recently introduced species and said to be difficult. So far it has survived on a height in the rock garden but it is remarkably beautiful with its buff outer segments and gay scarlet interior. I like it as well as any of the reds scarlet tulips, an old love. It has no yellow band about the black basal blotch, which to me is an advantage.

FROM TURKESTAN

T. kaufmanniana, from Russian Turkestan, has proved a very good dwarf Tulip and I think it would be a valuable addition for me for this unsatisfactory behavior. It is handsome, however, and its blood-red color is toned down by a purple brown edge when it is mature. Russian Tulips of fine form seem to be settling down here happily. I especially like its shape and the fact that it is greenish and white and not conspicuous but worth a look in the rock garden but not as well as this fine group in Mrs. Peckam’s garden. The leaves of this variety make a little rosette on the ground and quite early in the Spring the flowers appear, large, almost stemless, opening into lovely yellow and white stars on sunny days, they are indiscernible and are worth any amount of trouble to succeed.

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*An attractive new hand-knotted rug has just come to us from Belgium. It is made of pure virgin wool in a full line of wonderfully brilliant colors, the weave giving an extremely fine texture. Modern designs are introduced; sparsely disposed, square and linear. The one shown here is developed in natural-white with sharp dark brown lines. From DeQuintal, Inc.*

*Here is something decidedly new in inlaid linoleum—designs in subtle textured effects with unusual colors and patterns, pointed to enhance the decorations of each and every room in the house. This bold geometric pattern is made up in a combination of tan, cream, rose and brown tones. It is called Lineweave and is manufactured by the Paragon Companies.*

**The Waite Carpet Company** is making a series of new bedroom rugs—hand-tufted of soft wool. They are made in a great variety of bright color combinations in interesting versions of plaid and cross bane. They are just the right thing for the floor of a bedroom, decorated in the Early American, or Swedish Provincial manner, now so much in vogue for less formal rooms.

**"Tutone"** carpeting made by Charles F. Cochrane Co. goes in for two depths of pile in bold patterns. Colors are rich and mostly dark. The design shown is in a pleasing shade of taupe. It would be excellent used in a room scheme in the new dusty pinks, off whites and grays. Write to House & Garden for names of shops with these floor coverings.
floor coverings

Hunt in style and moderately in price, the new Amoco Broadfoul comes in twelve colors, of which burgundy, rast, green and white are most attractive. While the woody surface seems to suggest its use in rooms in the modern manner, it would be an equally effective field for a collection of old hooked rugs in a scheme using traditional American furniture. Clinton Co.

"Plymouth Creek", produced by the Highstown Rug Co., is made in beige and tones of brown—quant in feeling, an excellent background for the highly favored maple furniture combined with bright chintz. The small scale pattern and restrained color have a tranquility and refinement suggestive of the quality found in charming old New England interiors.

A beautifully executed American wool Wilton rug, made by Mohawk Carpet Mills, features a platinum gray lattice design with notes of red on a black ground. A modern point of view has controlled the design which seems distantly related to the Directoire period. Its color and classic pattern would undoubtedly give the proper weight to a scheme in light tones.

Again beige and brown—this time a bold plume motif on a dark field. One sees it in a room with white walls and black and gold Regency furniture. The pattern has a refreshing gaiety bound to relieve the severity of classic lines. Here are dignity and informality combined to contribute a distinguished floor covering: The Bigelow-Sanford Carpet Co., Inc.

Hunt is the idea de luxe. Specially designed, hand-tufled and sculptured. These rugs are made in any pattern to order for any particular setting. That shown is a shell design developed in off-white, pale gray, beige and fawn. Designed and executed by V'Soske Shops.

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CONTINUED ON PAGE 88
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"BANANA PALM"—this dramatic Katzenbach & Warren design shows the new trend towards larger patterns, the use of strong, rich color in contrast to white, and the employment of two colors only. The big stylized banana leaves are in off-whites on a deep blue, scarlet or vivid green ground. This pattern also comes with green leaves on white or gray on silver.
Wallpaper designs

This charming French wallpaper from Margaret Owen is unusual in both color and design. Again we find two tones predominating. "Daisies and Lilies", in soft pinks, white and magenta are scattered over a dusty pink ground. Or you may have the same design with a chalky blue background and the pattern printed in white and blue with yellow-green leaves.

Geometric lines are cleverly combined with strands of lilies to form a lattice in a decorative paper by Biege. This pattern, called "Easter Lily", comes with a deep cream background, the design carried out in tints of green and red, as well as in a number of other gay combinations. Note: The flowing lines and open spaces in this paper make a room seem larger.

"Scrolls and Keys", restrained in its cool, classic feeling, is well suited for a hall dining room or breakfast room with Regency or Restoration furniture. Here the off-white motifs appear upon a gray ground. It can be had also in a light green combination, and in periwinkle blue. It is made by the Imperial Wallpaper Company and was designed by Robert Lacker.

"Strahan" does another spacious design—this time—peonies, big, bold, beautifully drawn. The flowers, connected by long stems, form a pattern of vertical lines that carries the eye upward so that this pattern is excellent if you want your room to appear higher. Colors are deep pinks and greens on cream colored ground. Also in several other attractive combinations.

Continued on page 92.

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LEMON BULBS—DECIDUOUS ORANGEBARK, elfin, 15c each, 12 for $1.50. A. K. HOLLANDER & CO., 211 West 23rd Street, New York, N. Y.


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STAR ROSES—GUARANTEED TO BLOOM, 15c each. Send for descriptive card, Catalpa, New, Morden, Decadron, pink and white. Send 10c for your copy of "Flowering Trees of the Garden," A. K. HOLLANDER & CO., 211 West 23rd Street, New York, N. Y.

ROSE SEEDS
American Rose Creations. For sale, only at A. K. HOLLANDER & CO., 211 West 23rd Street, New York, N. Y.

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TAN BARK—Hardwood Chips. Beautify these garden paths and walks. Nothing like or more successful. Sold by the bale. A. K. HOLLANDER & CO., 211 West 23rd Street, New York, N. Y.

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IRIS—Cont.

RICH FLOWERING VAARIETIES. Catalogue Card, C. F. W. KROZELL, TANTOW, WASH.

LAND SEEDS
PURE KY. BLUE GRASS LAWN SEED. This Kentucky blue grass is of the finest quality and is sold at the low price of $1.15 for 100, $2.00 for 1000, $10.00 per pound. Order from Walter Bl н. Mass., or send check or money order for full amount. Satisfaction guaranteed.

NATIVE PLANTS
CALIFORNIA NATIVE BULBS: Dendroba, Yerba Buena, Coastal Poppies, California Thistles, California Star Rose, etc. Write for price list. CARP. W. K. H. 843, TALLAHASSEE, FLA.

ORCHIDS
ORCHID PLANTS for greenhouse growers. CA. ORCHIDS, R. J. B. CO., NEWITTON, N. C.

THE GARDEN MART

GOOD STOCK VS. POOR

The phrase "nursery grown," as applied to shrubs and trees, may mean much or it may mean next to nothing. There is all the difference in the world between the stock that comes from first-class growers and that which you are likely to receive if you are as fickle as flies. You should choose those of these fly-sight, careless concerns which have no interest beyond making a sale and throwing off their products. If a reliable nursery is well formed, healthy, properly rooted, true to name and correctly dug, packed and shipped. They reach their destination in good condition and, if planted right and cared for as they should be, they will increase constantly in beauty and all-around satisfaction. From every angle, stock like this is worth its price— which is something that cannot be said of the careless grower who peddles shrub or tree that the plant nurserywoman is likely to sell you.

DAFFODIL TIME

Of the Fall-planted bulbs, Daffodils and the little fellows like Grape Hyacinths, Nestor, to name a few, can be set out with special advantage during September. Such early planting gives them time to establish their roots properly before cold weather, though it must not be thought that October is too late for such a result to be attained. All of these bulbs like a moderate rich soil of good texture, well drained and free of stones, tree roots and other obstacles to normal growth. They are hardly and persistent which this doesn’t mean that they don’t make any trouble, and the care necessary to keep them growing strongly, and if the latest flowers are delightful in flower form and their warm, rich scent, the flowers have a definite, sweetly scented fragrance that clings about one long after it is gone. This is worth its price— which is something that cannot be said of the careless grower who peddles shrub or tree that the plant nurserywoman is likely to sell you.

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Now at last we come to the Chinese herbaceous Peonies. These arrive at the end of the list because with P. tomentosa in my habitus about May 10. Here the first Chinese Peonies will open about June 10, and the last ones will give you a bouquet on the Fourth of July. Thus you will have had nearly two months of continuous Peony bloom.

I should consider the following as representing an irreducible minimum:

1. A single white. The simple flowers open a few days before the doubles; a single white Peony in full bloom is an object of great beauty. If you get an exhibition table you will find that there are certain cultivars that do not show for anything there. Still, if you have ever seen a good bloom of this variety on an exhibition table you will find it easy to find it in this list. I have set it here with the warning that the buds should be cut when they are just opening and developed in the house. Otherwise you will get nothing of the wonderful color.

At least one of these dark reds:

Philippe Rousseau, early, brilliant pink-red; very fragrant, but that is its only imperfection. I should consider the following as representing an irreducible minimum:

1. A double white. The simple flowers open a few days before the doubles; a double white Peony in full bloom is an object of great beauty. If you get an exhibition table you will find that there are certain cultivars that do not show for anything there. Still, if you have ever seen a good bloom of this variety on an exhibition table you will find it easy to find it in this list. I have set it here with the warning that the buds should be cut when they are just opening and developed in the house. Otherwise you will get nothing of the wonderful color.

At least one of these dark reds:

Philippe Rousseau, early, brilliant pink-red; very fragrant, but that is its only imperfection.

A collection

This makes a minimum of twenty-two plants, and if you get them for September you will have a more beautiful and varied collection of Peonies than you can find in almost any garden that I know of. I do not, in fact, know of any garden, either in this country or anywhere else, that has all these. (Well, yes, perchance; and of course my own, which has all of these. (Well, yes, perchance.)

The cost of most of these is slight. The only exception is in the case of the Japanese hybrids, of which there is not nearly enough stock to go round, so the price stays rather high. But if you ask where they can all be had, I must reply that you could not be easy for you to find any one place where you can get them all. But many Peony growers offer some of them, and they can all be had, and certainly, if you will persevere, you will have little persistence. After all, no one is born with a collection of Peonies in a basket beside him. Yet by perseverance the same method can be used if your perseverance can, within a year or two, have all of these beautiful things settled in your garden, where they will give you unspeakable pleasure for twenty-five or twenty years, or indeed for the rest of your life.

Whole Sale

35c. for 25 bulbs

$1.00 per 100 bulbs

Now 85c to $2.65 per ft.

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An English Garden Room

For Mrs. D. A. Dundas, of Toronto, we built this Garden Room, after the way they do it over in England. This photograph only shows a portion. Glad to send you a complete view, along with our book on Garden Rooms and other Glass Enclosures.

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For Four Generations — Builders Of Greenhouses

**FINEST FRENCH LILACS**

BRAND'S EXTRA FINE OWN ROOT NAMED FRENCH LILACS—READY FOR SEPTEMBER 20TH SHIPMENT

Very fine varieties, young plants, two-year tops and four-year roots. Run 6 to 8 ft.—4 to 5 ft. Wonderful root system—grows in bottomless spring wheat soil of upper Mississippi Valley. Most wonderful stock you ever saw. Write today for catalog—we'll gladly tell you more about these lilacs . . .

BRAND PEONIES AGAIN AWARDED Top HONORS . . .

Brand Peonies originated at the Brand Peony Farms were awarded the following prizes at the 1935 National Peony Show just held in Boston:

1st. Best 6 Blooms to a vase—With Brand's Martha Hilldici.
2nd. Best 4 Blooms Red to a vase—with Brand's Victory Chateau Thierry.
3rd. Best 2 Blooms White to a vase—with Brand's Franches Willard.
4th. Best 3 Blooms Light Pink to a vase—with Brand's Victory Chateau Thierry.

BUY YOUR PEONIES FROM THE WORLD'S LEADING PEONY FARMS

Illustrated Catalog on request.

BRAND PEONY FARMS, Inc.

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**Trends and new ideas**

Dainty printed glazed chiffons show dark, stoneware grounds and, in general, larger designs. Here is an example of the new big florals in light colors on a dark ground. "Shadow Ta-lip" comes with a rich burgundy field, the flowers printed in off-whites and pale greens. Also in numerous other combinations, with both light and dark grounds. From the Gieve Co.

**Bright**, strong green is tops in Fall decorating colors. Here it appears in a stunning printed mohair patterned in a design of climbing fern leaves in various shades of green. You can see this practical material used for curtains in the informal Georgian living room scheme shown in color on page 29. It is a Goodall Sanford printed mohair from L. C. Chase Company.

**Here** is a beautiful new material which shows two major trends in decorative fabrics—the use of big design and the return of silk. This satin damask, with its huge stylized flower in bright blue on white, was used for curtains in the bedroom scheme sketched in color on page 27. It may also be had in the new bright greens. It comes from Schumacher.

**Silk** and dusty peach—both highlights for fall—are found in this decorative new damask—a combination of satin and wool. The background is a subtle dusty peach color, with its pattern developed in white. From Seeley Scalamandre Co. Ask your decorator for the attractive new curtain and upholstery fabrics illustrated on this and on the opposite page.

**Fall . . . the best time to FENCE**

When gardens are on the wane fencing plans can be carried out without danger of interfering with flowers, plants and shrubs.

Stewart Iron and Chain Link Wire Fences offer more structural advantages than any others. Learn about them before you buy. Write for literature.

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in Unfenced Territory
decorative fabrics

Modern designs and big pronounced textures are as smart as ever. For contemporary schemes, nothing could be more effective than "Jigmosse"—this durable new cotton weave which displays a rough textured surface broken by rope-like ribs running through it horizontally. It comes from Edward Maag and may be had in white or dyed any desired color.

EXCELLENT for slip covers is "Burbury Cotton", the decorative material shown at the left, with a pattern of fine diagonal lines on a cream white background. It is Sanforized which means you'll never have to worry about shrinking. This practical and durable fabric comes from Leman Connor Co. and may be had in a wide variety of very usable colors.

TEXTURE is again a prominent feature of the fabric illustrated at the right, a new mohair and cotton combination that is excellent for modern schemes. This decorative diagonal design comes in the very usable buff color, as well as in such smart tones as burgundy, green, rust, blue or brown. It is a Canterbury fabric and comes from Marshall Field & Company.

"GREEN EASY" is the happy name of this new glazed chintz from Johnson & Faulkner. The design of big, over-scaled flowers in an array of brilliant and soft colors appears on a medium green ground. It is also available with both white and gray backgrounds. An excellent pattern for curtains in 18th Century decorative schemes now so much in vogue.

HERITAGE Lawn Grass WITH Henderson

The Henderson Lawn Grass is a blend of various grasses that will produce an attractive velvety lawn from early spring to late fall. For new lawns use one pound to each 200 sq. ft. For renovation use half the quantity. PRICES: (delivered) 1 lb. 60c; 5 lbs. $1.75; 10 lbs. $2.75; 10 lbs. $5.00; 20 lbs. $9.00; 100 lbs. $42.50.

RENOVATE YOUR LAWN THIS FALL

There are other Henderson Mixtures for special locations.

Our leaflet "How to Make a Lawn" by Peter Henderson, enclosed in every package, or will be mailed on request.

PETER HENDERSON & CO.
35 Cortlandt Street
New York City

EXTRA! EXTRA! Here's News!

Increasing experience with the new ADCO WEED-KILLER for LAWNS shows that it need not be watered in until at least three days have passed, and that it NEED NOT BE WATERED IN AT ALL unless the weather is very dry. This makes it even more destructive to weeds. They wither and die while the grass soon takes on a new, luxuriant growth.

The success of this new WEED-KILLER for lawns has been phenomenal. Only those who have not tried it doubt its efficacy. May we not send you a trial supply? A 3-lb. can (1300 sq. ft.) postpaid for $1.00 or a 25-lb. bag f.o.b., for $3.75. Special prices on large quantities. Easy to use. Simple directions with each package.

ADCO, Carlisle, Pennsylvania

ALSO new, Regal Plants, Bulbs, and Seeds for Fall planting.

BROWSE THROUGH OUR ADVANCE BULB CATALOG before you plan your Autumn planting.

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REGAL GARDEN COLLECTION — Lupines, Delphinium, Lilies—12 of each at a special low Fall price.

EVERMAN'S COLLECTION: Six pointy of the choicest varieties at nearly half price.

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COMPLETE LISTS of Peonies, Lilies, Irises, and Selected Perennials and Spring Bulbs. Well illustrated.

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Burpee's Bulb Book FREE. Send today for this valuable book.

W. ATLEE BURPEE CO.

93
Trends in glass curtains

Look for plenty of pattern in the new glass curtains and many textural effects. At the right is a new sheer patterned Swiss in white, very crisp and cool looking. It comes from F. Schumacher & Co. and was suggested for the curtains in the brown, white and blue bedroom scheme illustrated in color on page 28, Smart with Georgian, French or Classic schemes.

At the left is a decorative new glass curtain made of glistening rayon gauze patterned with a narrow vertical rib effect that gives character and interest to the fabric without detracting from its smart simplicity. It is ivory in color, sheer and shimmering. Use it in Classic schemes or with Georgian chintz. It is Crown Rayon gauze and comes from the Pacific Mills.

Bacardi is a beautiful Classic Greek key design — just enough pattern to give interest and importance to your glass curtains. The fabric is a new Celanese Ninon Foilprint in a soft deep ivory tone, the border appearing on both edges of the curtains. Ideal for Classic schemes and used for the glass curtains in the dining room illustrated in color on page 31.

BACARDI
Avoid substitutes. See the battle

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Send for This Booklet

"Skeerwood" is the name of the newest Quaker Lace curtain material and a good name it is as this decorative fabric, with its big, open mesh weave, is very fine and lacy in effect. A new feature also is the fact that it comes in dead white as well as in the conventional cream shades. Write House & Garden for the names of shops selling these decorative glass curtain fabrics.

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START WITH
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The mood of a room springs from its floor covering. So choose carefully the rug or carpet on which you base your room plan. Let it be lovely in color, luxurious underfoot, and hardy, to maintain for years, the effect for which you chose it.

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Mrs. Brookfield Van Rensselaer enjoys alternating a New York season with a winter abroad, but wherever she is she smokes Camels. "Once you've enjoyed Camel's full, mild flavor, it is terribly hard to smoke any other cigarette," she says. "I can't bear a strong cigarette—that is why I smoke Camels." It is a fact that Camel spends millions more every year for finer, more expensive tobaccos than you get in any other popular brand.

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MRS. JAMES RUSSELL LOWELL, New York
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With her two young sons, Mrs. Van Rensselaer spent part of last winter at Palma de Mallorca. She says: "You certainly find that Americans abroad are tremendously loyal to Camels. And Camels never affect my nerves. I can smoke as many Camels as I want and never be nervous or jumpy. Camels' costlier tobaccos do make a difference!

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