Wainiea Canyon — Like a segment of the Grand Canyon, its grandeur doubly impressive because you find it in the mid-Pacific, on the Island of Kauai—which like her sister islands—Oahu, Maui and Hawaii—offers many exclusive attractions.

Out in mid-Pacific's most favored latitude are the islands of Hawaii...friendly, beautiful and happy. They have been labeled many names, from social laboratory to paradise. Those are mere word-pictures. You must go and see...if you would know the story of a people...

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Hawaii offers the sports of beach or mountain, the rhythm of subtle music, and sunshine that goes right around the calendar...to urge an extended stay. (For children, there are splendid schools, accredited on the mainland.)

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All the preliminary information you will need is contained in "Nearby Hawaii" and "Tour-fax"...two useful booklets free at any Travel Agency or Hawaii Tourist Bureau, 4 Main St., San Francisco; 1001 Flower St., Los Angeles.

This Bureau, with headquarters at 765 Bishop Street, in Honolulu, is a non-profit organization, maintained by THE PEOPLE OF HAWAII to enable you to obtain accurate information on any subject concerning the entire Territory of Hawaii, U.S.
Altman announces twelve new interiors by Derek Patmore, British decorator... each setting created around a dramatic idea... a painting, as in the Renoir room; a color, as in the Wedgwood rooms; a musical theme, as in the Baroque room. Each interior ingenious... stylized... urbane... harmonious; each forecasting significant decorative American trends. We invite you to see them. Members of our decorating staff will help you adapt their ideas effectively for your own home.
TO a bride of this season, a complete table service or a hollowware piece in one of the new Wallace Sterling designs will be delightfully appropriate. These latest creations are distinguished by their modern smartness and their unerring good taste. They are authentic expressions of the important fashion trends of this age.

The variety of Wallace Sterling designs is greater than ever before. Send for price folder of 15 Leading Sterling Patterns. It portrays fifteen Wallace flatware designs . . . . pure and classical of form . . . . an enchanting variety . . . a satisfying freedom of choice.

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FOUNDED ONE HUNDRED YEARS
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In the drama of home decoration, many vivid roles are played by Celanese Decorative Fabrics. At living room windows, glass curtains of sheer Celanese Ninons are unobtrusively charming—softening the glare, but never barring sunlight or view. In bedroom settings, a reposeful, feminine mood is created with Celanese Taffetas or Celanese Ninon Facennes. To kitchen and bath rooms, settings of Celanese bring an airy bright spirit. And the serviceable nature of Celanese makes it a practical choice for any room. It is pure dye, does not readily become soiled, and it dry cleans perfectly.

**THE KITCHEN** in "The House of Years" dresses its windows gaily in a red and brown printed design in dull surfaced Celanese Printed Taffeta.

**IN THE DAUGHTER’S BEDROOM,** Celanese Ninon Faconne, the softly lustrous, self patterned sheer, gracefully drapes a dressing table.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 100 Madison Avenue, New York City.
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Martex bath towels last so much longer than ordinary bath towels they cost you far less in the end. The long life Martex underweave holds every thirsty thread in place. Big, fluffy, soft...Martex is woven to dry quickest and last longest. The Martex line includes plain white towels, white towels with colored borders, men's linen and cotton rubdown towels, and beautiful colored towels in patterns or solid colors. Prices start at 50¢ and go up to $2.50, depending on size and color. At leading department stores and linen shops. Wellington Sears Co., 65 Worth St., New York.
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NO LONGER need you refrain from having a roof of this durable metal—the same metal and the same type of construction considered ideal through the centuries for roofing cathedrals, state buildings and palatial residences here and abroad. For the new Anaconda Economy Cottage Roofing costs no more than good quality commercial slate!

This low cost has been achieved by reducing the weight of the copper from 16 to 10 ounces per square foot. Yet there is no sacrifice in strength, rigidity and wind resistance, because sheets are narrower and seams are closer together—an improvement which also makes the new roof ideally suited architecturally to residential use. And installation expense is lower because the lighter sheets are easier to install.

Anaconda Economy Cottage Roofing offers an entirely new standard of economy. Instead of deteriorating, it increases in beauty with age and service; correctly installed, it should require no further attention. It is fire-safe, light in weight, and easily applied by experienced sheet metal contractors.

Such a roof is the most durable type you can obtain. Throughout the years it will add to the resale value of your home. Always it will be as fine a roof as anyone could want. If you have a roofing problem, investigate Anaconda Economy Cottage Roofing—now!

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EDDY DUCHIN & his unrivalled orchestra

HOT SPRINGS
October at Hot Springs is always the height of the autumn season. The sports calendar is a very full one—the twenty-third annual Fall Tennis Tournament will continue on the Casino courts throughout the first week, and will include men's and women's singles, men's and women's doubles and mixed doubles. Next week, beginning October seventh, the twenty-third annual Fall Golf Tournament will be held. As in other years the men will play the Cascades course and the women the Homestead course.

In addition to these two features, Hot Springs will initiate another major event, the first of its kind in these parts—Cocker and Springer Spaniel Trials—and excitement among the hunting element of the colony runs high. Sanction has been received from the English Springer Spaniel Association for October fourth and fifth, David Wagstaff, President of the English Springer Spaniel Field Trial Association, and C. Fred Neilson will be the judges. It is planned to have four events—an Open All Age Stake and a Non-Winner Stake for springers and the same two events for cockers.

From them on we yield the field to the men who hunt with hounds. This year ushered in the fifth season of that flourishing young hunt—the Bath County—of which Mrs. Fay Ingalls is Master. At the beginning of the season there will be two drag-a-week, which schedule will be augmented in November by a wild fox hunt each week. This exciting program will continue throughout the winter months.

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This charming CANDYLBELM LAMP brings all the grace and charm of mother-of-pearl, old fashioned candle light to modern electric fixtures. Here are the soft luminosity that makes candlelight so wonderful. The lamp is silvered, hand made with crystal base and imported, extra wide filament. Crystal clear balls is almost invisible when lighted. Used everywhere in the finest homes. Matching lamps and shades only.

CANDYLBELM LAMPS
Clear...50c ea.
Frosted...55c ea.
1 illustration half actual size

This acrobatic dolphin makes a career of being a piece de resistance on the buffet. With the shell on his tail filled with the most colorful fruit in the market, or with short-stem flowers, he's a decorative sight, indeed. White plastic, 14 inches tall, $22.50. Inside of shell may be in color, Elsie de Wolfe, 677 5th Ave., New York

The name of the charming blonde above is Araminta. She sews not, neither does she spin—but she holds flowers in her lap most decoratively. Her skirts conceal a small jar of water into which the stems of the flowers dip. Turquoise and white. Other pastel colors to order. Platter composition. 8 1/4 inches tall, $4.50. Gertrude, 48 E., 48 St., New York

Frame-ups to order—that's the specialty of a certain young man—each the perfect complement, in color and proportion, of his picture. Above, pink melts into brown to frame a reproduction of Lautrec's, "At the Opera Ball", in these colors. Balsa wood mat. Colors in gesso, $20 complete. William Sommerfeld, 586 Lexington Ave., New York

FIRETOOLS to order—that's the specialty of a certain young man—each the perfect complement, in color and proportion, of his picture. Above, pink melts into brown to frame a reproduction of Lautrec's, "At the Opera Ball", in these colors. Balsa wood mat. Colors in gesso, $20 complete. William Sommerfeld, 586 Lexington Ave., New York

Now you can have The CHARM of CANDYLBELM with the convenience of electricity. This charming CANDYLBELM LAMP brings all the grace and charm of mother-of-pearl, old-fashioned candle light to modern electric fixtures. Here are the soft luminosity that makes candlelight so wonderful. The lamp is silvered, hand made with crystal base and imported, extra wide filament. Crystal clear balls is almost invisible when lighted. Used everywhere in the finest homes. Matching lamps and shades only.

CANDYLBELM LAMPS
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CANDYLBELM LAMPS are used for candle-like fixture, wall brackets, crystal glases, etc. The line is complete, ready to order, will be shipped to dealers immediately. There is no ready market. Be sure to order the proper size. If not available in your community, order direct from us. We pay postage.

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Heavy artillery for the Fall party campaign. The 3-pint chromium ice-bucket is $12.95. Each glass has a frosted band which the guest autographs for identification purposes. Red or yellow, $2.10 a dozen. The instrument up front pulls corks, uncaps bottles—does everything but mix drinks, $7.50. Hammacher-Schlemmer, 145 E. 57 St., New York.

Two first families in the china and silverware world are represented above—the gravy boat, Royal Copenhagen porcelain—the spoon created by Georg Jensen. The boat is cream color with the simplest of floral decorations in green and gold, $8.50. The bowl of the spoon has a leafy outline, $7.50. Both from Georg Jensen, 667 5th Ave., New York.

The busboys' union is going to go on strike when it finds its most important equipment so boldly lifted by the party crowd. But it was too good an idea to resist. Keeps rolls piping hot from beginning to end of the festivities. Made of copper, Heated with charcoal briquettes. The price is $2. Bazar Francois, 606 6th Avenue, New York.

Going to bed with the chickens begins to be interesting, when you're two or three, if they roost right on your pillow. Which is what recommends the sheet and pillowcase ensemble above—bordered with big fat roosters—to little people. Hand-embroidered white percale. Crib size, $3.95. Bed size, $4.95. Bournefield, 2 East 57 Street, New York.

Here's an itinerant dressing table—one large and two small trays snap into position to keep cosmetics, pins and like impedimenta shipshape when one's at home, abroad. For the suitcase, they flatten out and slip into the envelope. Brown and beige moiré. Colors to order. $8.95. New York Exchange for Women's Work, 541 Madison Ave., New York.

Like a great full moon on a wintry night, is this stunning new frosted crystal salad bowl. Large and small polka dots scattered over the surface like little craters enhance the Blushen, beside making the whole thing terribly smart. The diameter 11½ inches. Price, $22.50. From the Orrefors Glassware Shop, 155 West 57 Street, New York.

At Sloane's "Southern House of Years"

Left, glass tray with chromium rail and side handles, four glass relish dishes, and two chromium plated side cups for holding toothpicks. 1 1/4" long, 7" wide... $10.00
Right, chromium plated holder with four line cut glass dishes. Glass rod handles with chromium bands. 17/8" long by 6" wide... $15.00

Don't miss the fascinating new "Southern House of Years"! W. & J. Sloane are opening to the public September 23rd. And when you go, be sure to inspect the Model Pantry by Hammacher Schlemmer—equipped with all kinds of interesting accessories of which the novel Hors D'Oeuvre Trays shown above are typical.

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THEY are in this good-looking vase—photographed just as it came out of the kiln. Its lines and size are just right for nearly every flower and setting. 9 inches tall, $4.50. In white, turquoise, metallic black and chrome. One of a new line of high-fired faience ware by the Galloway Terra Cotta Co., Walnut and Thirty-second Streets, Phila., Pa.

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O NLY the French would think of something so mad and so terribly smart as a crocheted lamp. Under a sweater of white rope, the base is natural Booke wood. A matching rope edge is crocheted on the white porcelain shade. Base, 7 inches tall, $25. Six weeks to import and deliver. Carole Stupell, 443 Madison Ave., New York

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BRASS ANTIQUES

647 Broadway

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The colorful table settings that picture the appetite in summer carry over into Fall in natural linen luncheon sets hand-touched in vivid wools—a red that goes beautifully with autumn leaves and Linge. 844 Madison Avenue, New York mums the same color. MSO green and Tük colorful table cloths that pique People who admire brass about the blue. 17 piece set, $5.75. Maison de a yellow that's perfect with chrysanthemums in natural linen luncheon sets the appetite in summer carry over into andirons, $5.75. Tools, $9.50. W. H. that it never needs cleaning. 14 inch fireplace but shudder at the thought of the equipment above. The luster of this fire place but shudder at the thought of the care it requires, shouldn't pass up the division in the center helps keep things in place as they are tossed about, and the stems of the leaves are nice to take hold of. Brown, blue-green, black or lace red, White leaves. Gold trim. 11½ inches long. $2.50. Hand Craft Studio, 782 Lexington Ave., New York The hand-wrought fire-screen above is for egotists only—people who like to parade their pet hobbies in public. The artist works from a snapshot of one's self astride—or a prized dog, or boat, or house. All with that personal touch. $85 and up. Abercrombie & Fitch, Madison Avenue at 45th St., New York Here's an all-round useful little tray with a fresh, leafy design of its own. The division in the center helps keep things in place as they are tossed about, and the stems of the leaves are nice to take hold of. Brown, blue-green, black or lace red, White leaves. Gold trim. 11½ inches long. $2.50. Hand Craft Studio, 782 Lexington Ave., New York

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**But Why a Bullterrier?**

Environ's Note: The Kennel Department of The Condé Nast Magazines believe that first-class dogs at prices justified by what the buyer receives and the breeder expends are the best policy. We know that right breeding and right raising cost money and that they are necessary if the purchaser is to derive maximum satisfaction from the dog he buys. We therefore believe it a duty to our readers to accept no advertising from breeders who make a practice of charging less than the $50 which we consider to be a fair minimum price for the right sort of puppy.

1929 Bang-O! Circumstances suddenly changed. After twelve years of living the excited life of a great metropolis we were to return to the dreary banality of suburban existence. Things looked bleak, but then we didn't have a dog. But we did have three children to rear with some feeling of stability in the present and faith in the future. This was a bitter drain as there didn't seem to be a feeling between us to make it of our own. Then of course we didn't have a dog, and that made all the difference in the world, as we subsequently discovered. The front hall was still filled with packing boxes and the cellar only an aisle to the furnace when the question first came up. What

**BULLTERRIERS**

The "White Cavalier" like all brave and faithful men, more than able to hold his own in battle when necessary, is possessed of an unusual but endearing canine modesty. The Bullterrier is a wonderful watchdog, a remarkably affectionate and loyal companion to the ones he acknowledges as master.

In appearance, the Bullterrier is symmetrical, the embodiment of agility, grace, strength and determination. His coat should be pure white; weight from 12 to 60 pounds.

The following are actively identified with the breeding and exhibiting of Bullterriers:

- **BRONXBORO KENNELS**, 5206 Broadway, Indianapolis, Ind.
- **FIELDSTONE KENNELS**, 30 Manor Rd., W. New Brighton, N. Y. N.
- **MILLER KENNELS**, 26 Cushing Road, Wellesley Hills, Mass.
- **MOLLFLIEFT KENNELS**, 120 Broadway, New York City
- **COMBEST KENNELS**, 120 Broadway, New York City
- **QUEEN ANN KENNELS**, Queen Anne Corner, Hingham, Mass.
- **MRS. MARY EWINO, KAY DILLINGHAM**, Field and Show Strains, Springfield, Mass.
- **HICKORY HILL KENNELS**, Woodlawn, N. Y.
- **FLUSHING, L. I.», New York
RELIALF KENNELS
MRS. MARK S. MATTHEWS

But Why a Bullterrier?

kind of a dog should we have? At one time or another I had had a specimen of most of the large breeds and a number of the toys. My husband's experience had been mainly with gun-dogs, pure-bred and otherwise.

By the time the ball was in reasonable order, but before the cellar had been touched, the question of what breed of dog it should be, had become a paramount issue.

Things were going rather badly and marital relations becoming almost strained when we came to the conclusion that in a scientific age we should approach the matter in a scientific manner. It only required the outfit for a pad, a pencil and an American Kennel Club list of pure-bred dogs. Next on the pad with the pencil all properly numbered and in order we wrote a list of requirements which our prospective dog must measure up to. Each of us contributed and possibly tried his or her best to make the other fellow's favorite ineligible to qualify. When the list was finished each of us felt the security that if the dog were found which would show 100% it would emphatically be THE DOG. The list was as follows:

1. — A dog absolutely reliable with children. (This was a contribution from both sides.)

2. — A dog of medium size. It must not eat too much, nor must he be so small that he cannot earn its keep as a guardian.

3. — A dog with short hair. (I'm doing the vacuum cleaning, also the necessary canine shampooing.)

4. — A dog that need not be punished, trimmed, shaved or excessively beautiful.

5. — A dog whose appearance is a deterring factor to undesired visitors and whose presence hastens the departure of vendors and the like.

6. — A dog with its interest centered in the family and not in any individual member of it.

7. — A dog which knows where his own home is and stays there by preference. One who is not in

(Continued on page 16)

DOBERMANNS OF
QUALITY TRAINED
TO PERFECTION

ELLENBERG FARM KENNELS
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Pure bred puppies. Young and mature stock always available.
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The largest modern and best equipped Kennels in Chicago and will continue to breed, raise and condition all breeds.
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Relgalf Remarkable

Annnounces the opening of kennels at Rye, N. Y., where we are equipped to raise The Best in Scottish Terriers. From our famous imported bloodline, puppies of outstanding quality may be purchased.

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SCOTTISH and CAIRN TERRIERS

Learned reputation comes from healthy Champion stock. Prices reasonable, consistent with quality and breeding. Correspondence solicited.

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BRAW BRIGHT KENNELS

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Donald
Vosselenhout
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Scottish Terrier Puppies

FRANK & BRUNTY, Mgr.
Express Office
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WIRE-HAIRED FOXTERRIERS
SCOTTYES

Two exceptional litters of Wire-Haired Foxterrier puppies ready for delivery, arrival expected and intelligent, to

ROSTOR KENNELS
Akron, South Carolina

Sealyham Terriers
PUPPIES

A fine litter by Champion Burnholme Boyanout of Shelterfield Snow in Surname.

HILL CREST FARM
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Sealyhams

Serval famous
Dogs at Stud.
Top breeding blood for sale.

Shelterfield Kennels
Buzzard Bay, Mass.

BEAUTIFUL COLLIE PUPPIES
Whites and Sables and Whites

Loretta Lumbard, the sire of Champions, ex Mekkawee Flotlenherg, Gothic C.D. Blue ribboned.

Lorielogan Gold Band at Arbutusdale Adorable, State and National winner, and other in your first letter.

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H & G High Street
Cold Spring, Kentucky

Specific questions on dog subjects will gladly be answered by The Dog Mart of House & Garden.

IMPORTED DOGS

Eight Breeds

Great Danes
Dachshund (Black & Tan—Reds)
Doberman Pinschers

German Shepherd Dogs

Moss Dohore Del Rio Joes
with Ch. Faulkness of Blightly, a grand modern Bullterrier

Chicago, Illinois

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WAR DOG OF THE ANCIENTS
WATCH DOG OF THE AGES

Traditional guardian of children and homes.

This rare and historic breed of dignified giants has now been restored to America in its better bloodlines.

Puppies, from finest imported stock, for immediate delivery. Send for booklet.

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MASTIFF KENNELS
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LEADRITTE DOG COLLAR

Its even pressure makes it the only humane choke collar manufactured. Cannot scare, choke or harm. Made in three sizes of choke, 2", 4", and 5" in such a way as to enable the pulling power of your dog. Best quality leather—black, brown, green, red. KENDY EXACT MEASUREMENT OF DOGS' NECK. Flat collar $1.25, with choke collar $ 1.75, $ 2.35, $ 2.75. Free delivery.


MILLFORD LAKE—The Mother

THE DOG MART OF HOUSE & GARDEN

OCTOBER, 1935

15
EDGERSTOUNE KENNELS of West Highland White Terriers

Winners of highest awards at the leading shows. Parents of the same blood. All are healthy, country raised.

EDGERSTOUNE KENNELS (Reg.)

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Tel. Goshen 13

Great Danes

The Great Dane exists as a watch dog and guardian of property, is a gentle and faithful companion, great in nobility, mobility, size, beauty and elegance.

Great Danes come in a wide range of colors—fawn—light yellow to deep golden tan, fawn—same ground color with black stripes, gray—light gray to deep blue, harlequin—pure white ground with all black or all blue patches of medium size, and solid black. Males not less than 36 inches at shoulder and females not less than 32 inches.

The following reliable breeders of Great Danes have stock for disposal:

WALNUT HALL KENNELS, Doniphan, Kentucky
WARRENDANCE KENNELS, 299 Madison Avenue, New York City
BRAF TARN DANE KENNELS, Glenville, Connecticut
RIDGEREST KENNELS, Box 26, Route 1, Pasadena, California

(ADV.)

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

But Why a Bullterrier?

(Continued from page 15)

interested in the "Come along doggie" attitude on the part of strangers.

A dog which appreciates long tramps in the country but can get its own exercise in a properly fenced-in back yard of fair proportions.

A dog of strong, sturdy build and physique. No delicate feeding worries or neurotic tendencies considered. Must stand on his own four feet—regardless.

A dog which is neither too aloof to be a companion nor too demanding in its desire for attention.

A dog with an Intelligence Quotient of the highest canine order.

Eleven pins to prick the bubble of each of the recognized breeds as we went down the list. Some breeds stayed in the running longer than others by virtue of having fewer disqualifying points. One by one they fell, a docked tail here, a super-sensitive temper there. The pencil went through the breed name of some with a flourish, regretfully through others. Finally one breed remained.

We couldn't fault him in any particular. He stood out on paper our best in Show. The only breed to fill the bill was a Bullterrier—one of those satiny-white rascals with chilled steel muscles that somehow seem to move with the smooth decisiveness of silk.

We bought him and his name just came along with him.

Ch. Memory of Hades is owned by Mr. and Mrs. C. H. Colman, of Colman Kennels in East Greenwich, R. I.

Ch. Memory of Hades was the sire of the winner of the Best in Show award at the leading all-breed shows. "The only breed to fill the bill was a Bullterrier—one of those satiny-white rascals with chilled steel muscles that somehow seem to move with the smooth decisiveness of silk.

We bought him and his name just came along with him.
RID HIM OF 
WORMS

- Use Sergeant's "Sure-Shot" Capsules for Round (Ascaris) and hook Worms. "Puppy Capsules" for small dogs. "Tapeworm Medicine" for Tape Worms. At your druggist. For more advice, write fully to our ADVISe DEPT.

POLK MILLER PRODUCTS CORP.
1460 W. Broad Street • Richmond, Virginia

Sergeant's
SURE-SHOT WORM MEDICINES
WRITE FOR FREE DOG BOOK

Don't Spay and Spoil Your Female Puppy—use
CUPID CHASER
Keep Dogs Away While Females Are In Season
- Harmless, Simple. Wash off before mating. Tested and entrusted from coast to coast. Satisfaction or money refunded. Send $1 for bottle, postpaid.
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FLEISCHMANN'S IRADIATED DRY YEAST for DOGS

"Ready." He was ready for a romp, ready for his meals, ready to lie in the sun beside the baby carriage, ready for an intruder at any hour of the day or night, and even ready, perhaps, for a fight if the proposition presented itself with a 51% enticement and the right was on his side.

But Why a Bullterrier?

We have never regretted the choice. How could we? Things look brighter in spots, at least. Certainly nothing looks as drab with a Bullterrier to keep courageous and restore faith in the ultimate outcome of things.

Clyde. RAWLINS

CH. CYLA BECKY SHARPE, owned by the Cooyll Hill Kennels, went to Best of Breed at the Westminster Kennel Club Show in New York last winter.

Free write for booklet No. 652 on the practical removal of worms in dogs of all breeds and sizes.

For DOGS

FLEISCHMANN'S IRADIATED DRY YEAST for DOGS

Now, when you wash your dog, you not only clean him perfectly, but you also stop his itching, give him a "dog show" sheen, and prevent growth, kill flies and lice, destroy "doggie" odors. Suitable for puppies, kittens, cats, dogs, and pet sheep, dogs, or cats you raise or feed. William Cooper & Nephews, Inc., 1944 Clifton Ave., Chicago, Ill.

Effective in Killing Fleas

CROolin kills fleas, helps to heal scratches and prevent infections. Our breeders and veterinarians endorse it as a safe disinfectant and deodorant. Use it to disinfect the kennel and in the bath to develop a healthy coat. Obtainable at all drug stores. Write for Pedigree Furnishings, sent free on request.

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DISINFECTANT • ANTISEPTIC • DEODORANT
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Excellent Preparation for College, Small Classes, Experienced Masters. Cultivation of Character.

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An accredited preparatory school of 3 years. 20 instructors. College preparatory.


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MILITARY ACADEMY
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Fall Term Starts October 2nd

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Costume design, Styling for trade, screen and stage. Individual training under expert instructors. Personal attention—based on a thorough knowledge of the school field, plus a sympathetic understanding of the needs of young people. It's not easy to find! How­ever, this is exactly what you can be sure of receiving from House & Garden. Send for Catalog.


HOUSE & GARDEN'S SCHOOL BUREAU

HOUSE & GARDEN'S SCHOOL BUREAU

FINE AND APPLIED ARTS

On the Side Lines

To most of us "old" boys and girls, a school match is a game which begins and ends right there on the field. We know better, but sometimes we are inclined to feel that the game is provided especially for our amusement.

As a matter of fact, the provision of entertainment for spectators is a minor consideration to the schools. They employ the expert coach, provide the fields and equipment, because they know that organized sports are fine character builders.

In these games boys learn the importance of team work. They gain a sense of responsibility from the knowledge that, if they fail in their part, the whole team may fail. Through strict training regimes, they learn the value of good physical habits.

Some parents may object that organized sports are too. Just write, call, or telephone House & Garden's School Bureau. Every letter gets personal attention. Letters mentioning House & Garden's name are given special consideration to letters from readers who mention House & Garden's name.
HUNDREDS OF THESE DEMONSTRATION HOMES ARE NOW NEARING COMPLETION ALL OVER THE COUNTRY... ONE WILL BE OPEN FOR EXHIBITION NEAR YOU THIS MONTH.

WHAT IS THE "NEW AMERICAN" HOME?
"New American" is not a style of architecture. It is a house designed from the inside out to provide greater comfort, less labor and better health for the entire family.

AST SPRING 9,000 architects entered the General Electric architectural competition. And from it came the "New American" home—an entirely new conception of what a dwelling place for American families ought to be like. It is a type of house designed from the inside out instead of the other way round.

These "New American" homes are not any particular style of architecture. On the outside they may be Colonial, or Georgian, or even so-called Modern. But inside they all have one thing in common... they are the most livable houses you ever saw.

As the leading maker of equipment for the home, the General Electric Company is vitally interested in improved standards of living for American homes. So we have sponsored the building of hundreds of "New American" demonstration homes in population centers all over the country. G-E does not build these houses.

NO "BLUE MONDAYS" HERE—The laundry in this house is a pleasant place. G-E equipment does the heavy work at the flip of a switch, and think of the money you save on laundry bills.

They are put up by local builders, and financed locally. They are on free public exhibition for a short time, and will then be sold.

By all means go to see the "New American" home nearest you. It shows what can be done to provide new standards of health, comfort and convenience for the entire family—in a new house or your present home. We invite you to visit the "New American" home immediately, and to send for the free 16-page illustrated booklet "How to Make Your Home New American," Any G-E dealer will tell you where the nearest house is, and the booklet may be had by writing General Electric Company, Demonstration Home Department, 5 lexington Avenue, New York, N.Y.
Reviewed here are some of the helpful booklets that pass across the editor’s desk. Facts for you. Answers to your questions. Timely solutions to your home and garden problems. Experts at your service. Note the booklets that interest you and we’ll be glad to have them sent to you promptly.

Building or Remodeling?

381. Personality Bathrooms and Character Kitchens—pictures in their full, gleaming colors the brilliant new Carrara structural glass walls that can be applied right over old walls or built into new ones, for shining, smart and easy-to-clean kitchens and bathrooms. Pittsfield Plate Glass Co.

382. The Home With Air Conditioning—Stops Many gets right down to details and facts on how every room in your house can have air conditioning equipment installed in your home—what it can do and how modest sums can air condition or summer-cool any room in your house. Answers questions asked by hundreds of women. Modern Home Makers, Inc.

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393. Sports that Charm is a brochure brilliant with color, showing complete solving decorative problems with rugs. With a replying guide and practical suggestions for modern decorative schemes for every room in your house. Answers questions asked by hundreds of women. Modern Home Makers, Inc.

395. Your Blanket... Tags Selection and Care is a gay and colorful booklet that tells the experience of their owners. HOUSE & GARDEN’S READER SERVICE, Greenwich, Conn.

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

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For six years now and through the coldest winter in fifty years (1933-34) from Maine to Alaska, home owners' experiences with Arco-Petro automatic boilers have been the same everywhere. Under every conceivable condition, operating on all kinds of domestic fuel oil.

"—the first year's oil bill was $78.00. Last winter in which temperatures ran below zero in this section twenty-eight different times, my oil bill ran only $13.00 more than the previous year."

"—from present figures following one full year's operation it will pay for itself entirely out of savings in fuel and gas in the oncoming three years."

These quotations are typical of the reports received from owners of Arco-Petro equipment everywhere.

And now the same trouble-free, low cost automatic heating service can be enjoyed in small homes for the new Junior is new only insofar as its size and low cost is concerned. In all other respects it's the same product the above quoted home owners have in their homes.

Regardless of how well your present heating system works, you will enjoy better results with an Arco-Petro. It will do all you would expect—and more.

Petroleum Heat & Power Company
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Those rumors of a building boom—

You've been hearing talk and rumors everywhere. How much of it is true? Shall you listen to the well-meaning friend who warns you that building material and labor prices are due for a rise? Shall you believe the renting agent who tells you that owners are raising their asking prices? Shall you heed the real estate brokers who talk optimistically of a new building boom? You meet plenty of growling bears who contradict them.

We've been digging deep into government statistics and real estate reports for a reliable answer. Certainly rents are going up—faster in some sections of the country than in others—but quite steadily up. If they keep on, it's inevitable that sales prices of new homes will follow. Once fairly started, there's no telling where the upward trend will lead to.

We figured out recently from building records, that three-quarters of a million dollars worth of new homes were being built during one summer month of this year, in the one county of Westchester in New York State. And we only counted the homes costing $13,000 or more! It certainly looks like action!

Driving through cities or suburbs—through up-state towns or newly awakening villages, you hear hammers and saws again—see new homes rising.

Probably part of this new activity is due to the fact that money is to be had for mortgages again, now that mortgages can be insured, and property looks like a good investment once more. There's a decided swing toward quality construction, because both mortgagees and owners themselves have had ample opportunity to learn a lesson from the jury-built lots of the last boom days.

Perhaps House & Garden can help you to come to a decision by putting you in touch with what is available in your sort of home you want, at just the price you are considering. We know all the best brokers personally, and there is no charge for our service. We'll be glad to tell you where the values are and save you much leg-work in home hunting, whether you are looking for an estate, a suburban house, a country farm or a town apartment. Address Real Estate Department, House & Garden, 420 Lexington Avenue, New York City.

A Good Buy In Connecticut

In a setting of magnificent shade trees is this fine old Colonial house with five acres of rolling land. Large living room, several baths; a barn and garage with living quarters. An unusually attractive property at a price much below the market.

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OR YEAR-ROUND VERMONT HOME

This One Hundred-Acre Estate is advantageously located in the Vermont Hills on the outskirts of an attractive Vermont village. The Eighteen-Room Residence has all modern conveniences, several fireplaces, six master bedrooms and five connecting baths, and ample servants' quarters. Grounds are partially wooded and beautifully landscaped, having a most attractive rock garden, children's bathing pool, lily pond, and tea house. A valuable part of the property is the famous Harvard Turret Telescope with spacious underground, heated and ventilated study and laboratory connected to main residence by underground passageway.

Special booklet on request.

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HILLTOP residence modern in every detail. 5 bedrooms, 5 baths; 2 dining rooms; 2 sleeping porches; 2 servants' rooms; 2 servants' baths. Tiled kitchen, chauffeur's quarters. 2 acres. Fine grounds and gardens. An outstanding bargain.

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That Look Like Wood

For Your Home

Houses are growing younger! Had you planned to treat your house to some youthful improvements this year? Then of course, you'll want House & Garden's new book of suggestions for modernization... thirty-two pages packed full of exciting ideas, sketches, and diagrammed as to cost, whether you are planning a modest bit of plastic surgery in the way of new closets or a new porch . . . or completely revitalizing an old, old house, you will certainly want this new book of more than fifty practical plans—astonishingly inexpensive—repairing their cost many times over in added value. All for a mere ten cents.

Write to

HOUSE & GARDEN

120 Lexington Avenue, New York City

A Beauty Treatment For Your Home

Those rumors of a building boom—
STRATHMORE-AT-MANHASSET has a new group of period dwellings now on display. Priced from $8900, these homes cover a wide variety of design, size and price. Surely, among them all you’ll be able to choose the home you want at a price you can comfortably afford.

After all, we’ve been building custom dwellings for a great many years, and we ought to know what men and women need and want nowadays.

For example, we have a certain house that’s priced at $8900. It has a well-proportioned living room, with a log-burning fireplace and plenty of wall space. On the other side of the central hall is a spacious dining room. Kitchen and breakfast room in a striking ivory and crimson color scheme, are in the rear. The bedrooms will take twin-bed sets of furniture very comfortably. Large closets, fully equipped, are generously distributed. There is a semi-finished attic, forty feet long and twelve feet high, that can be converted into two more bedrooms and bath at moderate expense. There is an attached garage.

The entire house is completely insulated by Johns-Manville. In the basement, adjoining the laundry, is a General Electric oil furnace and Monel-Metal hot water boiler. The foundation is solid concrete and the roof is Bangor slate. All gutters, leaders and flashing are copper. Plumbing pipes are copper-brass. In other words, we’ve built this house as fine as the finest on Long Island—and better than most.

The plot is large and it’s entirely landscaped. Strathmore, you know, has gained quite a reputation for comprehensive community landscaping that has added a great deal to its already natural beauty. Its tremendous oak trees have remained undisturbed. We have a new Portfolio that consists mainly of photographs. Write your name and address on the margin of this little story, drop it in an envelope and we will be glad to send you a copy. No obligation, of course. You’ll learn more about the place from the fifteen views of community and homes than you will in a hundred advertisements.

If you’re at all interested in living in a really fine suburb among desirable neighbors, drive over to Strathmore-at-Manhasset today. Just opposite the Whitney and Vanderbilt estates on Long Island’s picturesque North Shore, it is a community in which you’ll be proud of your address. We’re open seven days a week until nine o’clock, so if you can’t make it today, drop in any time.

Levitt and Sons

Northern Blvd., Manhasset, L. I.
VISIT the greatest natural wild life sanctuary in the world—larger than the whole State of New Jersey—harboring over a quarter of a million free-roaming African game animals. Motor through it, honking the lions out of your path—stay at a rest camp (equipment supplied), and experience the eerie thrills of an African night.

Get your own close-up camera shots of giraffe, zebra, waterbuck;

herds of graceful impala, hippos and crocodiles. Bring home your own African wild life movies!

Kruger National Park alone is worth a visit to South Africa. But South Africa offers many other adventures and marvelous sights— all conveniently accessible by luxurious train service, airplane, or motor bus.

There is sporty golf for you on excellent courses, good tennis, fishing and surf bathing. See fresh scenes and new skies in the wonderful climate of South Africa!

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by Dr. Albert F. Gilmore
54 articles Sept. 30 to Dec. 2

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rooms different. Just ask for
"Floors That Keep Homes in
Fashion," enclosing 10¢ to
cover mailing (in Canada,
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Dept. H-20, Floor Division,
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lo!... what was once a bedroom became a bit of wonderland... We
suspect the fairy was mother in disguise, for a very practical person must
have thought of that Armstrong's Linoleum Floor (Embosed No. 547). Spilled things won't spot it. Cemented tightly over felt, it leaves no place
for drafts. Scraps of paper, pins, and fuzzy threads whisk right up with scarcely any effort. Occasionally mother spick-
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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR
MARGARET McELROY, ASSOCIATE EDITOR • JULIUS GREGORY, CONSULTANT
This dining-room is from the new southern
HOUSE of YEARS

This alcove is from Sloane's Budget Floor

That fascinating house complete within a store, Sloane's House of Years, has just been remodeled and redecorated in the style of a charming southern country house. The dining-room combines slate-gray, off-white, spruce-green, and accents of chartreuse, with mahogany furniture in the traditional 18th century style. Each piece is adapted from a fine old original, and made in the Sloane workshop. And each has been especially priced to make it an attractive "buy." Sheraton dining-table, $80. Chippendale chairs, $24.50 and $29.50. Chippendale serving table, $48. Chippendale china cabinet, $140. Carpeting, $3.95 per sq. yd.

This dining alcove, typical of the smaller apartment, has one of those prized Sheraton mahogany drop-leaf tables, seating eight, $65. The chairs are Duncan Phyfe, $22 each. Despite their low prices, these pieces are also made by Sloane under the supervision of the Designing Staff. The Smaller Homes Shop is full of such examples of charm and quality, no higher priced than "just furniture."
THE BULLETIN BOARD

CHARACTER

I think a dear apple-tree
Beside a bone-gray wooden fence.
A very heartening thing to see.
A character of consequence
Not falsely sweet with blooms of spring.
But gray, we make in the dead
Of fighting winter... flowering
In fierce triumphant fortitude;
With roots like talons in the cards.
Clutching the ground against the gale
To bear.—with what defiant mirth.—
Its later fruit.
A grimy, hole, Unconquerable... an apple tree
With arms akimbo by a fence;
A very heartening thing to see.
A character of consequence.
—Martha Banning Thomas.

DOMESTIC NOSION. Having long since given up an ambition to redeem the world from caution and mediocrity, we make our final stand against those housewives who think that all cooking odors are highly objectionable and consequently demand that kitchen doors should always be closed. And in that time Mr. Chapman's design so in

THE DESNIAL END OF PLATES. They usually stand as part of a set, highly prized by the housewife. Given her, perhaps, for her wedding present or to mark some anniversary. Then, in the course of time and too casual kitchen handling, their numbers grow less and less. Their ceramic ranks are thinned, like the G.A.R. The remainders are cracked and nicked. No longer do they appear on the table. For a time they are allowed a short and mediocre existance in the kitchen. Finally they reach the ultimate Avernus, the most dismal end of plates—they are placed under potted plants.

CARVED ROOMS. There seems to be a revival of an old style in rooms which are completely carved. Zerach, for instance, has done a library near Detroit with panels of birds and plants. It is an ambitious scheme, but can you imagine a lovelier place to browse over your favorite books? In Sweden, reliefs are built up in plaster in a short and mediocre existence in the kitchen. Finally they reach the ultimate Avernus, the most dismal end of plates—they are placed under potted plants.

GRATEFUL STOWAY. Fifty years ago Alpheus Hardy, sea captain, sailing with his wife from Japan to Boston, discovered a stowaway on his ship. He should have returned him immediately to Japan but the wife pleaded and so he took the boy home to Boston where he educated him, even sending him to Harvard. On returning to Japan, the boy sent to Mrs. Hardy the best present he could find in his native land—a bundle of what appeared to be dried sticks. These turned out Chrysanthemums—the first white bariy variety, a wonderful incurved yellow and a tabular- petaled pink, all a revelation to Chrysanthemum enthusiasts at the time.

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DISTANT ARCHITECTURE. Mr. Henry Otis Chapman, the excellent designer of the House of Years, appearing as the lead article in this issue, is one of the world's longest distance architects. This house in various guises has been shown in this magazine for two previous years, and in that time Mr. Chapman's design so intrigued our readers that he has since built variations of it in Baltimore, Dublin, Georgia, Dublin, Ireland, Stockholm and Bronxville, N.Y.

In fierce triumphant fortitude;
With roots like talons in the cards.
Clutching the ground against the gale
To bear.—with what defiant mirth.—
Its later fruit.
A grimy, hole, Unconquerable... an apple tree
With arms akimbo by a fence;
A very heartening thing to see.
A character of consequence.
—Martha Banning Thomas.

Tales of Old Houses. Although ancient architecture generally rocks with romance, books about these old buildings are apt to consign romance to a very minor role. Once in a while there's an exception and the exception has just appeared in Six Historic Homesteads by Imogen B. Oakley. The six she selected to write about, and which Thornton Oakley illlustrates, are the Moffat-Ladd House at Portsmouth, N.H.; the Quincy Mansion, the Welles House at Wethersfield, Conn., the Jumel House in New York, Stenton outside Philadelphia and Mount Clare in Maryland. The stories of the men and women who built and lived in these houses make a tissue of romance that Miss Oakley weaves with a skilled hand. They are houses blessed with architectural ancestry that are among the most precious heritages the country can boast. And those who dwell in them lived colorful lives whose telling is worth a wide audience.

DISTANT ARCHITECTURE. Mr. Henry Otis Chapman, the excellent designer of the House of Years, appearing as the lead article in this issue, is one of the world's longest distance architects. This house in various guises has been shown in this magazine for two previous years, and in that time Mr. Chapman's design so intrigued our readers that he has since built variations of it in Baltimore, Dublin, Georgia, Dublin, Ireland, Stockholm and Bronxville, N.Y. A runner-up is Francis Keally, architect, whose house design appearing sometime back has brought a client from China and one from New South Wales.

CARVED ROOMS. There seems to be a revival of an old style in rooms which are completely carved. Zerach, for instance, has done a library near Detroit with panels of birds and plants. It is an ambitious scheme, but can you imagine a lovelier place to browse over your favorite books? In Sweden, reliefs are built up in plaster right on the original wall. That idea could be developed indefinitely. Imagine a game room with all the family chasing around the wall at their favorite sports!

GRATEFUL STOWAY. Fifty years ago Alpheus Hardy, sea captain, sailing with his wife from Japan to Boston, discovered a stowaway on his ship. He should have returned him immediately to Japan but the wife pleaded and so he took the boy home to Boston where he educated him, even sending him to Harvard. On returning to Japan, the boy sent to Mrs. Hardy the best present he could find in his native land—a bundle of what appeared to be dried sticks. These turned out Chrysanthemums—the first white bariy variety, a wonderful incurved yellow and a tabular-petaled pink, all a revelation to Chrysanthemum enthusiasts at the time.
The new spotlights the old — 18th Century furniture, 20th Century color
ABOUT the 18th Century architecture of our South has persisted an aura of Romance first engendered by its own stately charm and furthered by association with the romantic figures of history. This story is about a Regency house that has gone American with the architecture of the South, the Colonial type of Charleston, to be exact. Constant readers of House & Garden will remember it first in 1933 when it was shown as an example of that cura avis, a new one-family house just built in Manhattan entirely surrounded by the marts of trade, and when we said entirely we meant entirely, for it had its being on the first floor of W. & J. Sloane. Its architects were Henry Otis Chapman, Jr. and Harold W. Beder.

Last year its interior was changed from 'Hh Century to 18th; and this year the decision was made to step its exterior back a century as well, and to have the interior show a delightful combination of fresh modern color and 18th Century architecture and furniture.

Now the House of Years exhibits a red brick facade. The Georgian entrance is delicately detailed and features white pilasters flanking the doorway.

Inside we find its circular hall has had its walls covered in a semi-modern wall paper showing an all-over design of gray and white plumes on a chrome yellow ground. The staircase is painted white, the stair-rail and supports gray with gold accents. At the stair-landing is a large window draped in Nattier blue taffeta with an embroidered design in white and gold and trimmed with gray and gold drop hall fringe. The cornice is finished in black and gold and the curtains are held back with gold metal tie-backs. Venetian blinds are painted soft gray and have blue tapes. Crystal girandoles may be seen in the niches on either side of the landing.

The hall furniture consists of bright red leather upholstered side chairs stuffed with brass nails, and a pair of low Chippendale mahogany chests holding white vases. For color contrast, Nattier blue carpeting is used on the stair treads. Modern black and white inlaid linoleum is on the floor.

Off the foyer a tiny powder room has gray wall paper with design of swag drapery in deeper gray, blue and touches of red. Woodwork is white and blue. The floor is covered in raspberry red carpet. Above the mirrored dressing table is a lemon yellow double swag over cascading draperies in white voile, trimmed with red tassels.

Living room walls are apple green with putty beige trim. The mantel is of stripped pine with marbleized black and white fireplace facing. Matching easy chairs, covered in a striped silk damask in apple green, stand at either side of the fireplace. The curtains of white grounded chintz have a Chippendale motif in dusty pink and green. Glass curtains are white voile.

Opposite the fireplace is a Chippendale sofa upholstered in putty beige damask patterned with a design of feathers in apple green. Two armchairs, one in beige and brown damask, another with dusty pink satin upholstery, two Hepplewhite arm-chairs with seats and backs covered in green pear tree design chintz and a love seat covered in cinnamon corded rep are the other pieces of seating furniture.

18th Century English mahogany pieces include a pair of bookcases, a Duncan Phyfe drum table, small occasional tables flanking the fireplace and a coffee table with removable tray top. An old crystal lamp on the drum table has an eggshell silk shade with crystal ball trim. Graceful mahogany plant-stands hold white and gold urns filled with flowers. White and gold porcelain jars and urns adorn the mantel. The crystal chandelier and wall brackets have eggshell pleated silk shades. An Oriental rug emphasizes the colors used in the decorations.

Opposite is a view of the dining room in which all is traditional except the color scheme and chandelier. The color treatment is distinctly modern—slate gray walls, niches in bright green, displaying Wedgwood china, yellow damask chair seats, green, white and gold box valances, ivory white damask curtains over white Venetian blinds with green tapes. The furniture here is Chippendale mahogany.

The dining table, too, smartly combines
Above are views of three of the rooms in W. & J. Sloane's recently re-done "House of Years," to be seen at their Fifth Avenue store. On the opposite page is shown the magnificent circular hall that brings us sharply back to the more gracious 18th Century mode of life.

Although the general character of this house is based on 18th Century Charleston, advantage has been taken wherever possible of modern color and modern equipment. Simplification of detail also occasionally shows the current modern influence.

Mr. Ross Stewart was the decorator of the house, and Henry Otis Chap- man and Harold W. Beder were the architects. Although this is an exhibition house put up inside a New York shop, it is not a miniature model or, in fact, any type of model, but a full-size residence erected practically as though it were built on a real plot of ground to be lived in the modern and the traditional, with Regency-design glassware, Spode service plates, silver in simple English pattern and modern centerpiece and candlesticks of heavy crystal.

The pine-paneled library has its windows curtained in red and eggshell striped cotton and this same fabric covers the chair-seats. Under the curtains are Venetian blinds painted eggshell with red tapes. The sofa here is covered in eggshell ground chintz with a pattern of green and red lilies. On the floor is a vari-colored hooked rug.

The master's bedroom has a decided Victorian flavor. The color scheme is based on gray and white with bright green accents. Walls are done in a soft gray and white paper showing a design of swag lace drapery. Mantel and all trim are white. The section of wall immediately about the fireplace is paneled and at either side are recessed bookshelves.

Over the mantel hangs a Victorian floral print in grays and whites. Before each bookshelf is a lyre table holding a black and gold oil lamp. Wall lights, copies of Victorian oil lamps, have crystal drops. Alongside one of the lyre tables stands a little slipper chair covered in antique blue satin. Beside the other table is an easy chair in blue damask patterned with white embroidered daisies.

Brightness in the master's room is provided by a smart white twisted rope valance. Under the curtains are white patterned organdy. All-over carpeting in Nattier blue covers the floor.

Beds in the master's room are a combination of satinwood and mahogany in late Sheraton style. White bedspreads are quilted and appliqued in a green and blue grapevine design. The chaise longue is upholstered in green brocatelle. A mirrored dressing table holds a pair of alabaster lamps. The dressing table bench and small side chairs are upholstered in bright green and white quilted chintz.

The master's bath has walls shading from light to dark gray, a lemon yellow ceiling with a five-inch molding in fluted mirror. The tub is green porcelain decorated on the outside with an Ionic column in frosted and mirror glass. Window curtains are green satin with shower curtains to match. Venetian blinds are painted gray and the glass curtains are voile. The floor is covered in battleship-gray linoleum.

In the guest bedroom the walls are covered in a gray-blue ground paper with motifs of flags, drums and trumpets in beige and white. Curtains are red faille silk with cornice carried out in the designs of the paper—drums, flags, etc.—in blue with white, beige and red motifs. The Venetian blinds are painted cream and have wine-colored tapes. Furniture is Louis XVI in fruitwood and the dressing table is also Louis XVI. Bedspreads are beige and red linen. A blue woven cotton material with design in red and beige covers side chair and dressing table seats. A striped damask in blue and beige covers the easy chair. The carpet is (Continued on page 94)
Where a step off Fifth Avenue leaves two centuries behind
A GREAT MANY people, when they come to build a house, believe that the first step is to select a neighborhood. Others believe it to be the site. Still others, haunted by the desire and having long collected bits of architecture and plans here and there, act as though the initial move was the selection of a design or the layout of rooms. A fourth group, being more purse-minded, first look to the where-withal.

Each of these steps is essential. Each must be taken in turn and, under the professional guidance of an architect, it can be reached without too violent a struggle. But since the building of a house is to be a home and not a venture one embarks on casually, there are other steps that precede those mentioned above. Before you decide what kind of house to build, you have to consider what kind of person you are and what kind of persons are going to live in that house. This consideration involves a dip into one's ancestry.

A SHORT time ago, at a dinner party, we said—merely saying it to start something—that when a man comes to build his first house, he is apt to think of his grandfather. During the ensuing conversation three men confessed that not until they began to think of building their first houses did they take any interest in their genealogy. While at the time they were aware of no connection between their ancestors and the house they hoped to erect, nevertheless an acquaintance with the family's past undoubtedly influenced their choice. Two of the men were of English stock and built Georgian houses; the third, having a strong Gallic strain in his blood, built a French farmhouse. They all agreed that their homes fitted them.

Of course, it would be absurd to say that all men and women of British forebears should build houses of English origin, or that those of Yankee extraction will live happily only in the New England type of Early American house. The situation might lead to designs more fantastic than desirable.

What if the wife were of a different origin? What if your ancestry was of mixed national origin? No, that wouldn't work. We already have enough houses with Queen Anne fronts and Mary Anne backs.

The usual jerry-built suburban house, one would deduce from its mixtures of architectural styles, was the result of many nationalistic clashes. It looks like the League of Nations on a hot day.

Following that same false notion, we would also have to conclude that people who build Modern houses either had no grand-parents to speak of, or had heard their grand-parents so much spoken of that they avoided anything which reminded them of their family's past. A revolutionary Modernist designer once stated that the first step in his education was to 'defenestrate' his grandfather: he threw ancestry and all the past out the window.

AND YET, as a family shakes down into a new house, ancestral traits gradually appear. Tastes of the past and latent intuitions that seem non-existent in this generation crop up in strange ways. Old conceptions of living and what full and satisfactory living demands. It may be an advantage we or they longed for and never enjoyed; some circumstance our neighborhood never gave us and which we are determined to give our children; some drawback of a site that awakened in this generation a determination to better it.

This was expressed the other day by a woman: She said that when she built a house it would be on the top of a hill and there would be no trees around it. She had been born and lived and her father before her, in a house snuggled in a valley and surrounded by gloomy Hemlocks. What she longed for was air and sunlight. Another told of having to walk a mile to school as a child. When she selected a site for her house the first question she asked was about the distance to the school her children would attend.

SO THE purpose in looking up one's ancestry before building is not so much to discover some atavistic trait as to discover some atavistic frustration and disappointment. Most heads of families build houses with the requirements of their children in view. They project themselves into their children's future. They look into the yesterday of their family in order to plan for its tomorrow.

It is a pity that so much of house building in this country is undertaken with resale values in view. In other countries a man builds with the hope that his children and his children's children will occupy that house. With the very laying of the foundations he is founding an ancestry for them. Here obsolescence is so pronounced and so quickly arrived at that ancestral homes are curiosities. Much of this obsolescence, to be sure, involves methods of house-building and the machinery with which it is equipped. It also involves the problem of young people who build, first to fit their purse and then, as the purse expands, find the old house obsolete: they rather shun the idea of being ancestors. It also is concerned with the changing of the character of a neighborhood. Even this form of obsolescence is apt to be over-emphasized here. Perhaps we even lay too much stress on the obsolescence of ancestors and ancestral tastes.

IT MAY seem strange to begin the thought of building with the thought of one's genealogy, nevertheless that is the way we shall start it. For this causerie is the first of a series on the building of a home. From month to month we are going to follow the various steps and give reasons for each. While most of the thought of these projected articles will concern itself with modern products and modern building methods, time and again it will revert to the past.

So, however esoteric or reactionary it may sound, we submit that, if you are going to build a house, the first step is to look up your grand-parents.

—RICHARDSON WRIGHT
There is no better example of gardening foresight than the Tulips which, planted this Fall, will fill the beds next Spring with unmatched beauty
Palm Beach architecture now goes conservative

Florida is now undergoing a reaction from the florid houses of Latin ancestry toward more conservative design. Howard Major, architect of this house, the home of Kenneth Williamson, has adapted his recent work from the Regency of the British West Indies...
Getting the inside story of a prize house

By Katherine Cowdin

The decoration of the smaller of the two grand prize houses in the General Electric contest, on a budget allowance of $2,800—that was my problem. Five rooms were to be done—in the modern manner to harmonize with the architecture—three bedrooms, a study and a combination living and dining room. Color sketches of these appear on the following pages.

Two distinct units comprised the living-dining room, and the use of draw curtains between the two immediately suggested itself—a flexible arrangement that would provide two rooms or one, as occasion demanded. Beginning with the red, beige and blue plaid linen on four armless chairs in the living group, or perhaps it was the dark blue rug with red and white border that started it, the color scheme became a modified red, white and blue. Living room walls were parchment color—in the dining room wing, dark blue with parchment trim. Two studio couches in tan mohair with red braid, an easy chair in cherry red basket weave cotton and a built-in cross-section for radio and books completed the living room. Over white shades with red tapes, window curtains in this unit were red and white Cellophane which was also used for the between-room curtains. The red cotton was repeated on chromium dining chairs—the chromium dining table having a dark blue glass top. Above a beech and mahogany sideboard was hung a circular mirror. Natural color Venetian blinds here had red tapes.

Red, white, gray and black homespun-weave wall paper and a black carpet of broadloom, a new inexpensive material, dramatized the study. Ceiling, wood trim and built-in bookcases were white. Rust twill covered a couch and chair—a black patent leather chair before the bleached oak desk. Red cords trimmed white window shades.

The master bedroom became sunny and serene in pale yellow and gray. Furniture of silvery harewood and a gray damask armchair highlighted the gray of carpet, walls and woodwork, and yellow celanese moiré curtains reflected the yellow ceiling. Bedspreads and dressing-table skirt were a white Cellophane and chenille fabric. The dressing-table stool was covered in the curtain material.

Brown and white gave the boy's room style and man-appeal. Walls, trim and furniture were white—the latter with brown trim. Brown and white coin dot linen made a bedspread and covered a chair. Curtains were white mesh; the broadloom carpet, walnut brown.

Curtains of pale blue-green chintz striped in mulberry, with a white grapevine pattern, set the colors of the guest room. Between the dark blue-green carpet and palest blue-green ceiling, walls were painted white. Bedspreads on cream and black beds were plum chintz embroidered in white. The same fabric was used on an armchair.

When the last paint brush and hammer were finally cleared away, the bank book still showed a balance large enough to buy a lamp or two.
Presenting House & Garden's picture gallery—the rooms in the smaller of the two General Electric prize houses, shown in the May issue, framed and hung against a background of the upholstery fabrics used in each. Mrs. Katherine Conlin decorated these interiors at the budget price of $2,500. At left is the study, showing the bleached oak desk and chrome and patent leather desk chair. The sanforized-shrunken rust twill covers an armchair and a built-in couch. The carpeting is an inexpensive broadloom. Living and dining room, below, are one-until curtains between are drawn. The same upholstery fabrics are found in both. The only contrast is found in the walls, which are dark blue in the dining room, paint color in the living room. A dark blue rug with red and white border covers the floor in both. The complete story is on the preceding page.
In the master bedroom, above, plain gray broadloom carpeting is the foundation of a delicate gray and yellow scheme. Furniture is silvery gray harewood. The white Cellophane and chenille fabric on the dressing table is also used for bedspreads. At the right is the guest room—furniture in cream and black. Bedspreads are the plum and white chintz of the armchair upholstery, made plain with boxed sides and welted in white. Blue-green broadloom carpeting. A boy's bedroom, not illustrated, is masculine enough to please a football star, in white and brown. Bone white walls and woodwork; walnut brown broadloom carpet; brown and white furniture; brown and white coin dot linen bedspreads and upholstered chair. Curtains are white mesh. For further information on these rooms write House & Garden's Reader Service.
NEW TRENDS IN AUTUMN FURNITURE

The September issue of House & Garden presented the first chapter of the story of New Trends in decoration. Here follows the season's furniture review. On pages 46 and 47 the new lamps are shown. The line-up of smart accessories appears in the photographs on pages 70 and 71.

**Formal** furniture, derived from various historical styles, has taken on new distinction. This year designers have had the urge to go back to actual sources for their inspiration, with the result that we are now choosing new pieces which closely resemble the design and finesse of authentic antiques. 18th century English, with its feeling of livability, still remains in favor. From the earlier walnut to the later mahogany it always suggests limitless possibilities in comfortable arrangements. Again there is interest in the French periods and in copies from the English Regency style. French furniture treated in the "Tampon" manner—as though the original old paint had been washed off and then waxed—is much in vogue. Stripped pine and pickled effects add great charm and elegance to Georgian pieces.

**Informal** furniture, so well suited to the country house, has Early American adaptations and modified Provincial models at the head of the class. A very apparent interest is also shown in pieces frankly derived from Swedish designs—sturdy and wholesome-looking. Americana is expressed in simple lines, restrained details and the correct patina. The color of the maple is allowed to remain more blond than heretofore and the pulls and hardware are more carefully valued. The light tones of the wood seem to be just right for the colors in new wall papers and backgrounds. Several collections boast of reproductions of authentic New England designs. French Provincial, popular as ever, seems to have attained a less rustic appearance. The plain surfaces of walnut are broken by flowing lines of carved moldings, developed more delicately than before. Certain informal pieces are appearing in iron and metal. They have a kind of gay country look—their aprons are scalloped and pierced. Painted and decorated to resemble old tile, they make excellent companions for the more sturdy American and Provincial wood pieces.

**Modern**, having given up preaching of theory and experiment, attains real importance. Its early gestures are put aside. The elaborate veneers, exotic woods, unexpected surfaces, and exaggerated, flashy hardware have definitely been left behind. It now comes through, freed of its tricks, and is headed straight for top place in American styles. It takes on honest materials such as maple, mahogany and walnut. The natural beauty of the wood, shown in simple, easy planes, is now permitted to speak for itself. Lines are functional but more restrained than those of yesterday. Upholstered pieces show a decided tendency towards more real and better comfort. Broader arms and deeper seats appear without any apparent addition of bulk. There are many excellent sectional pieces. They suggest no end of possibilities in grouping, especially where space is limited. Multi-purpose models, such as consoles which form dining tables and convertible secretory-desks, are typical. Further information about this furniture and names of stores cooperating with special showings of these trend ideas will be found beginning on page 84.
Favor are the hall-marks of the new lamps—much Chinese and Chinese Modern. White and eggshell are favorite colors. Mother of pearl, Dressmaker's trimmings are being used extensively.

1. Wooden blocks have jade or turquoise inserts. Shade of white pasted raw silk edged with two tone green wool, 20".
2. Emerald and white leather column lamp with gold Chinese décor. Cream colored parchment shade; green and gold lines, 22".
3. Early American oil lamp of green glass with marble base and brass pedestal. White parchment shade with gold stars 23".
4. Classic column lamp with eggshell and gray column. Its eggshell parchment shade has gold decoration and banding, 22".
5. Above white porcelain "Street Musician" base is white Clair de Lune shade with red permatex trimming the edge, 20".
6. On a burgundy marbleized base and silver fluted column is placed a burgundy opaque parchment shade with silver lines, 20".

Though we have grouped these new lamps roughly into formal, informal and modern, many of them are interchangeable and would really suit various types of rooms.

7. Spode base with Chinese brown and chartreuse décor has eggshell pleated silk shade with green and brown trim, 18".
8. French faience lamp with pink and rose red flowers and a white Shantung shade with rose velvet edge, 19".
9. A white porcelain apple with gold decoration supports a white Clair de Lune shade with white and gold braid, 14½".
10. Above the Ivory pottery horse head base hangs a white parchment shade with brown grosgrain ribbon trim, 18".
11. Natural wood column forms the base and the shade is a homespun drum with rust and brown chenille trim, 20".
12. Good with maple furniture is this lamp of antique Ivory pottery with brown stripes. Drum shade made of natural flax, 20".
Modern lamps and shades are used with traditional furniture to give a lift to the old. Besides, they are often apt to supply more light.

(13) Column lamp with bronze base and brass trim has a deep beige silk shade with grosgrain trim and gold cord, 24".

(14) Modern beige leather desk lamp with gold lines and a smoked Clair de Lune shade with gold trim top and bottom, 17".

(15) Hand-tooled white leather column with gold lines and a shade of silver metallic brocade bound in white velvet, 20½".

(16) Over the white fluted classical column is a white Clair de Lune shade with brown grosgrain trim and applied rosettes, 22".

(17) An eggshell pottery base supports an eggshell parchment shade with three wide bands of grosgrain beige ribbon, 23½".

(18) A shaft of crystal cubes is used with a shade of white stretched silk trimmed with narrow brown braid, 23½".

On page 82 we show new floor lamps for formal or informal rooms.
Colored from old Virginia

Colonial Williamsburg inspired the colors of this Chippendale room decorated at James McCuneby Francis Macomber. Walls are pearl, from the banquet room color in the Governor's palace; trim, wainscot brown. Chinese wall paper panels are green and copper, framed in brown. Hangings are copper colored leaf chintz over green taffeta. The mahogany table is set with copies of Lowestoft china. Waterford glass. Silver is Alvin's English rose.
Among the things of beauty that Keats reckoned a joy forever, whose loveliness increases, were Daffodils "with the green world they live in."

Anyone who has grown even a few of them will subscribe to this sentiment. Their contribution to the glory of Spring, where they are planted in properly chosen varieties, can last a good six weeks.

That this loveliness increases, anyone can discover by lifting a Daffodil clump after a few years and finding, clustered around the mother bulb, a dozen or so smaller ones that will come into flower shortly. Once I tried to count this increase—an initial investment of a dozen Van Waveren's Giants yielded after three years an interest of thirty-six flowering size bulbs and innumerable bulblets, but what innumerable progeny these thirty-six have now given, I would not venture to say. Their loveliness about the place has certainly increased and their noble beauty is a joy forever

Enthusiasm for Daffodils grows as steadily as this increase. It has been advancing speedily in this country; in fact, we have arrived at the point where one can scarcely say he has a garden unless it contains some Narcissi.

If one's garden is small, start with a small, choice collection designed to give a full season of flowering and a variety of superb bloom. It might be selected from the following newer sorts: Beersheba, Mrs. John Bodger and Mrs. H. E. Krelage of the White Trumpets; Dawson City and Mount Royal of the Yellow Trumpets; Moira O'Neill, Robert E. Lee or Jelta for Bicolors; Pilgrimage, Francisca Drake and Bernardino for Incomparables; Lady Diana Manners, and Diana Kasner for Barrii; Mystic, Mytilene and Gertie Millar for Leedsl; White Wedgwood and General Pershing for Jonquils; March Sunshine of the Cyclamen; Moonshine of the Triandrus; Twink and Indian Chief and the old orange and primrose Phoenix of the Doubles; Dactyl and Socrates of the Poets; and Stella Polaris and Glorious of the Poetaz or cluster flowered. These need not be bought by the dozen; of the most expensive kind one or two will suffice to make an adequate beginning.

If your garden is roomy, with an old orchard or a bit of woodland dotted with sunny glades, then Daffies can be planted in quantity. For such massed planting one either buys the reasonably priced mixtures by the hundreds or thousands or buys them in groups, such as Queen of Spain, Evangeline, Mrs. Langtry, Barrii Consipicuus, Sir Watkin, Horace, Almira, Poeticus Recurvus, etc.

Looking back at my garden notes of eighteen years ago, I find that I first dabbled my toes in the Daffodil sea by an initial planting of a dozen each of Emperor and Empress, Von Sion, Silver Phoenix and Jonquil Campernellii—surely a small and simple enough beginning for seven acres. These having brought great delight, the next Autumn the fringe of an eastward-sloping orchard tempted me into naturalizing a dozen more kinds in shoals of a hundred each. From that time on my enthusiasm has kept pace with their increase. The orchard is a Milky Way in Spring, and all about the place are groups and shoals of named varieties. One hundred and four kinds were checked as blooming this year and a carefully selected group of the new kinds to go in this Autumn will bring the collection to well over two hundred.

I mention these figures to testify how easily one can succumb to enthusiasm for Daffodils. If in Autumn the choice lies between a new hat and a few choice Daffies, the Daffies usually win. Where the price is steep, only one bulb is bought. Friends rich in rare bulbs send me a bit of their increase. Daffodil fanciers are an open-handed lot. What's more, our dealers are alive to the growing Daffodil enthusiasm.

During the years of the Narcissus Prohibition, American growers raised large stocks of well-grown bulbs. At first these were limited to the more ordinary and cheaper varieties, such as are available now at low price for naturalizing. Of later years they have been adding the newer and choicer kinds until the number of varieties now available in this country are of sufficient variation to satisfy adventurous gardeners. The impending lifting of the Narcissus importation ban will make still more varieties available—perhaps some of doubtful merit. Today the number of recognized named varieties comes to well over 6,000—a bewildering array. And although hybridizers, taking pride in the work of their hands, invariably insist that their darlings are improvements over existing varieties, the average beginner had better keep faith with the tried and true kinds.

If you have never grown Daffodils, and face this horde of 6,000, where would you start? What would comprise a beginner's not too expensive collection?

There are no rules in making a Daffodil collection, only suggestions. And the suggestions are (1) select varieties to give a long flowering season, (2) have all classes represented, (3) keep a balance between the whites and the yellows and the red cups, (4) buy some of the cheaper, older kinds that have worn well and some of the newer and more expensive. Based on these suggestions, my choice for a reasonably priced collection would be among the following:

Yellow Trumpets: Aerolite, Alasnam and King Alfred.
White Trumpets: Alice Knights, Mrs. E. H. Krelage and La Vestale.
Bicolor Trumpets: Spring Glory, Glory of Sussenheim, Sylvanite and Robert Sydenham.
Incomparables: Bernardino, Croesus, Whitewell, Red Cross and Sir Watkin.

(Continued on page 106)

By Richardson Wright
Beeskidea, a magnificent white Trumpet, has a broad perianth often 8" wide. It stands 21/2', a vigorous bloomer. Schapers

Relatively a newcomer among Yellow Trumpets, Lord Wellington is a large flower with broad perianths. From Muller-Scally

Orange Cup, Potsaz, blooms in late midseason and can be naturalized widely in grass or sunny wooded glades. Stump & Walter

Marches, Barret, is one of the best of Mrs. Backhouse's introductions. In Europe it is especially popular. Schapers

Among the pinkish Narcissi is Mrs. R. O. Backhouse, with short fringed trumpet. Shell pink, fringed edge. Early. Schapers

An old Incomparables is John Evelyn with flowers 3" across and a frilled 2" long cup. A great Daffodil. Van Bourgondien

Doubled Campernelle is a tall Jonquil often 15" high. Double yellow fragrant flowers. Good naturalized. Stump & Walter

Mrs. F. Fl. Keelmore, a pale pink color, changes to a waxy uniform ivory white. Plant it generously. Van Bourgondien

Galopian, Incomparables, can boast the most vivid red cup set on a broad white perianth. For the discerning. From Schapers

Lovestone, another pink Daffy, has saffron trumpet that will turn to pink. Recommend for border edges. Stump & Walter

Buttercup, an old dependable Jonquil hybrid, can be planted in broad slopes in grass. Or under shrubs. Stump & Walter

Firetail, a universally popular Barrit, is known for its orange cup, frilled scarlet and wide stream perianth. From Schapers
MARY COPELAND, a choice Double, is a mixture of creamy white, gold, lemon and vivid orange. It's a collector's item. Schepers

LUCYNIES spreads a pure golden yellow wherever it blooms. An Incomparable! Daffodil, reasonably priced. Van Bourgondien

A tried and true favorite is Will Scarlet, so easily come by that it should be planted in good quantity. Stuppp & Walter

EQUALLY easy in price is Cheersforkee, a Poetaz that blooms late midseason. Has a strong stem. From Stuppp & Walter

HERACLES is one of the oldest and best Poeticus hybrids and its low price encourages naturalizing widely. Stuppp & Walter

THE LARGEST choice is Commodore, with its large creamy trumpet and white perianth on tallish stems. Van Bourgondien

MOSAIC comes under the head of Triandrus hybrid, a favorite for rock gardens. Three fingers to each stem. Schepers
Lilies. Practically all kinds of hardy Lilies can be planted in ordinarily drained soil and not suffer from too much moisture in a normal season. But since one can never tell when the rains will descend and the floods come, it is well to be on the safe side and surround each bulb with a cushion of coarse sand to guard against excess water remaining under and between the scales and causing rot. The wise gardener plants Lily bulbs as soon as they are available in the market, generally during October and November. On the average, plant them not less than 6" deep.

Evergreens. Properly handled evergreens, and many deciduous trees as well, arrive from the nursery with their roots and soil neatly done up in stout burlap—balled and burlapped, as the catalog expresses it. The purpose of this is to preserve the roots from breakage and drying out, thus simplifying the trees' task of establishing themselves in their new home. Such trees should be planted burlap and all, merely undoing the cloth where it is fastened around the trunks, after they are in place in the holes, and turning down the edges out of sight. Keep heavily watered until really hard freezing weather, to prevent winter injury.

Peonies. To plant Peonies with their "eyes" (the stubby buds for next year's growth) more than 3" underground is to run the risk of getting stalks but no flowers the following season. The ideal depth for these eyes is between two and three inches. The soil should be rich, well drained, and formerly unused for Peonies. Old manure and ground bone are both good enrichers. In planting, hold the clump at the proper level and work in the soil among the heavy, stubby roots, so as to leave no air spaces. Use care not to break the roots or eyes, both of which are quite brittle. For specially good varieties, see Prof. Saunders' article in last month's issue.

Bulb Depths. The correct depths for various kinds of fall-planted bulbs are indicated in this drawing. While some kinds will find their own proper level after planting, gradually working their way up or down as the case may be, it is much better to set them right in the beginning. It is important, too, to plant them right side up; in practically every species the most pointed portion is the top. If a dibber is used, see that the bulb is pressed down to the bottom of the hole, in actual contact with the soil; otherwise, the new roots may be harmed when first starting.
Tulip Beds. Where a solid bed planting of Tulips is being made it is most important to insure all of the bulbs coming into bloom at the same time so as to produce the right mass effect. Bulbs of uniform size, quality and type are necessary for this, and all must be set at the same depth. The surest way to make certain of this last condition is to excavate the whole area before doing any planting, carefully raking it level and checking for uniformity. The bulbs are then set evenly from four to six inches apart, and the soil filled in over them to the surrounding ground level or a little higher. Allowance must be made for settling.

New Trees. Newly planted trees of all kinds should be provided with effective support to hold their trunks perfectly upright and proof against tilting no matter how hard the wind blows. In the case of trees not over six or seven feet high a single tall stake close beside the trunk, if firmly set, will usually suffice. Larger ones, however, need three guy wires evenly distributed around them. Where these encircle the trunk they are passed through short collars of rubber hose to cushion them. Supports must remain until the roots really take a firm hold in the soil.

For nine gardeners out of ten the year holds two main planting seasons—Fall and early Spring. There is not as much to choose between them as we used to believe, in respect to the future welfare of the plants concerned and assuming always that we are dealing with hardy as distinguished from tender species. Very, very often, though, Autumn is less crowded with gardening "musts" than is Spring, and if only on that account is to be preferred. For the majority of hardy bulbs, of course, it is the only time. And for only a few things, such as Chrysanthemums and other Fall flowers, is it not the time.

The theory of Fall planting is based on the fact that in Autumn those parts of plants which are above ground are dormant and, therefore, will make no demands on the vitality of the roots while the latter's whole scheme of things is disrupted by the transplanting process. By Spring, when new growth starts, the roots will have become well settled in their new home and be ready to meet the needs of the new top growth. With many species the roots will actually have extended their own areas by that time, due to the fact that growing temperatures below the surface remain favorable later in the Fall than they do above-ground.

The basic rules governing successful planting at this season are few but vitally important:

1. Buy only first-class stock from a reliable nursery, thereby assuring plants that are healthy, well developed, well rooted and properly dug and packed.

2. Have the ground well prepared in advance, free of rocks, reasonably rich and of such consistency that it will neither pack into an impenetrable mass nor be so porous that it can hold little or no moisture. If heavy and clayey, lighten it with coarse sand, peatmoss or even coal ashes; if too gravelly and porous, give it substance by digging in good loam, leafmold, peatmoss or other moisture-retentive material.

3. Dig all holes deep and wide enough to accommodate the roots of the plants without bending (Continued on page 109)
The apartment of Mr. and Mrs. Frederick Rank in Chicago looked fairly discouraging when they started to decorate it and yet, by knowing what to save and what to eliminate they managed to create the sort of rooms they wanted. Take that partition in the living room, for instance. It overshadowed the fireplace and gave no room for chairs around it. This was cut down and made into a bank of comfortable seats. The stairs that the partition hid are now more easily reached. The fireplace was given a new and more modern surround.

One of the smaller bedrooms was made over into the kitchen and the kitchen transformed into a dining room. With doors off and shelves rearranged, the old kitchen china closet serves for buffet.

Against these backgrounds, freshly painted and papered, the Ranks set their furniture. Light in scale and mostly in the Directoire style, it fits the new environment perfectly. Venetian blinds instead of shades, and curtains draped in the Directoire manner give the rooms distinctiveness. Mr. and Mrs. Rank did the decorating.
KITCHEN BEFORE

KITCHEN BECOMES DINING ROOM

LIVING ROOM IN ITS NEW INCARNATION

OCTOBER, 1935
Almost unbelievable developments have taken place in glass in the past few years. We now have glass that bends without breaking, glass that breaks without splintering, glass that keeps out heat, glass that keeps out light, glass from which a thin bulb can be made that will withstand a twenty ton pressure—in short, glass in more than 300 varieties to serve countless structural and decorative requirements.

You can have an entire wall of glass brick or one faced with glass panels in a multitude of colors. Your fireplace may be of glass in any color or combination of colors. Door frames of glass may glow with soft light; doors may have panels of glass that catch passing reflections in a fascinating display; stair rails may be of solid glass rods or strong hollow tubes, fluted or etched.

Glass itself can be colored, or it may be crystal clear and receive its color from lighting, so if such a thing were desired, there could actually be a different color scheme for every day of the month.

Whatever type we choose, it may be used plain or in a variety of beautiful designs that can be etched, engraved or molded. These designs may be on the back of the glass so that a smooth surface will make cleaning easy.

To understand something of the effects that may be secured with glass, some idea of the different kinds of glass is necessary, for there is as much difference between one kind of glass and another as there is between ordinary pine and satinwood.

Take first the crystal wine glass for the table. This fragile piece has a high sparkle because of the density of the glass, and it expands or contracts quickly under the action of heat or cold. That is why such a glass breaks when hot water is poured into it.

At the other extreme is the glass of which cooking utensils are made. This hardy glass is used for exterior work or in any place where there are wide and sudden changes of temperature.

These are the two extremes, and in between are the variations that have been made up especially to serve a specific purpose. The purpose determines the type of glass to be used.

There are four main types of glass: lime glass, such as ordinary window or plate glass; lead glass, more expensive, which has a high sparkle and is the wine glass type, used for lighting fixtures, grilles, etc.; borosilicate glass, the cooking utensil type, more expensive than lime glass but less than lead glass and is especially suited to any outdoor use; and ultra violet types, which let in the healthful rays of the sun.

Flat glass may be had in a type that can be described as an opaque colored plate glass. It comes in a variety of colors—ivory, jade, gray, black and white—and is getting to be quite popular as a wall material, either in tile form or in sheets of various dimensions. Since it will not crack or craze and does not absorb odors, it is excellent for use in bathrooms and kitchens, although its decorative possibilities make it suitable for any room of the house. Joints can either be emphasized or made almost invisible. The wall may be of one color, the base strip and top molding of another. These contrasting strips may be etched or treated in a number of interesting ways. When color is applied to the pattern or design so secured, the effect may be absolutely startling in its sheer beauty—almost like a master painting.

Diffusing or translucent glasses resembling alabaster are of this same general type. They are made with minute particles in addition to the ordinary composition and have a milky color. They are largely used to diffuse light from lamps, and you have often seen them as a flat slab in the ceiling concealing one or more lighting bulbs.

These architectural or decorative glasses may all be cast in molds, when they are called molded glass. They may also be pressed, which consists of pressing a pattern into a flat glass. Or a design may be (Continued on page 99)
At the top of the opposite page is shown a design that has been intaglio cut on borosilicate glass. The other illustrations on the opposite page show sections of glass that are typical of modern glass made for lighting or decorative purposes. Across the top of this page is a modern living room with vacuum glass brick outside wall. Designed by Harold M. Schwartz. Above is a game room and refreshment bar that has been built of solid glass bricks. Courtesy of Bloomingdale's. Solid glass brick silvered on back and sides is used for walls and the face of the tub in one of the bathrooms in the New York home of Mrs. John D. Rockefeller, Jr.
Architectural design isn't just a matter of using the right embellishments for a given style. Design as well as construction begins with the walls. Not only can a wall show architectural style, but such elements as dignity, formality, informality and even hospitality can be indicated. Take the Georgian house directly opposite. Simple walls, regularity of outline, balanced treatment of voids and solids and restrained use of ornament reflect dignity and give a pleasant sense of formality that might be termed gracious. This house has a wide choice of wall materials: stucco, brick, dressed stone, cast stone, flush boarding.

An elementary knowledge of architectural stratagems includes the use of accents to stress the horizontal, the vertical, set off corners, achieve an effect of balance where it does not really exist, etc. In this case a house that would otherwise appear to have a height disproportionate to its breadth has been brought down to seem much lower by the use of channel grooves, called rustications, carried along its own walls and the garden wall, which has been made an extension of the house wall. Lower walls are brick with every fifth or sixth course slightly recessed to make the grooves. Above the second story window sills stucco has been used.

In 17th Century England houses very often deliberately went austere, standing tall and proud, in lonely grandeur. Here is a design that was adapted from an English house of this period at Hampstead, London. The lack of horizontal accent, which might have been introduced as a base-course just above the foundation, or again as a band-course at window level, and the extreme simplicity of the cornice, coupled with all the verticals, springing directly from the ground, emphasize the effect of extreme height and stiffness. The sharply pitched hipped roof also does its own bit in carrying the house on up into the air.

Here again, in a house whose design was prompted by an 18th Century residence at Tours, we find the type of dignity and formality observed in the first house shown, this time with a slightly Gallic flavor noticeable in the roof lines, the dormer, and somewhat in the general proportions. In this case rustications are used to accent corners. The iron balconies and the simple corner accents give this house a personality that is totally lacking in the house above it. Stability is accentuated by the base-course which is continued as a low garden wall. The wall material would be chosen from the long list of types suitable for formal effects.

The keynote of the original Colonial houses was good sense, yet today's version of the Colonial is too often subjected to trivial features. Among the most objectionable is the pinched entrance gable, trailing down within a few feet of the ground on one side, and projecting only a few inches from the house proper. The asymmetrical gable can be effectively used, as shown, but it must be substantial and integral with the balance of the house. The original, in a Philadelphia suburb, shows an unusual combination of stained siding and cream stucco. Note the absence of purely decorative features; fine character is built in the walls.

Although essentially this house is rather formal in character, an informal note has been built into the walls by way of a masonry base of roughly dressed fieldstone which extends from the ground to the first floor window sills. The masonry section of the wall has been extended beyond the house proper to form a garden enclosure and a base for a pergola. This is a pleasant means of connecting house and garden. Such a treatment is quite suitable for a house of this type, which although formal in design has a rambling plan. Above, the walls would be stucco, cast stone or some material that would give a smooth, clean surface.

Although it probably cannot strictly be classed as an architectural expedient, the French have worked out a simple but effective device for reducing the apparent height of a house to produce that desirable low-lying effect. They set lattice between second story windows and encourage vines along it to compose a horizontal band with the windows. Even in Winter the frieze of twigs and lattice will do a good job of pulling the house down to earth. The porch is set at right angles to the house, rather than parallel, so it will darken only one window or door opening. The deck roof gives a second floor terrace gained from a bedroom.

The garage is coming into increased importance, as it should, and its forecourt is becoming the front door of the house. Here is a suggestion culled from the French, with an outside stairway, useful to the male of the house when he wishes to evade a female party. The second floor door at the head of the stairs also admits to a useful terrace, located over the garage. The walls could be built of hollow tile covered with stucco, brick being used for quoins and painted white. Note that these outside stairs have a solid masonry railing, and that the forecourt walls give a sense of repose and orderliness to the composition.
WHAT a lark! The cook’s fired, most of the furniture has gone to the auction rooms, and we’re installed in restrained economy in two-rooms-and-a-kitchenette, and I mean kitchenette—two burner stove with tiny oven and broiler, compact little refrigerator, no place to put anything. Meals scaled to the equipment are indicated, still delectable, of course, but very limited as to number of courses. Soup, pièce de résistance, and probably fruit or cheese. The first and last are easily accomplished, so the concentration must be on a wonderful main dish, such as one of the following, all made up to serve six.

CHICKEN STEW. Put 1 teaspoon of salt in 2 quarts of water and heat to boiling point in a large, tightly covered enamel pan. When boiling, add ¼ pound of salt pork cut in tiny squares, 1 chicken cut up as for fricassee, 2 carrots, peeled and diced, 6 little white onions, peeled and cut in two, 1 cup of fresh lima beans, 2 cups of corn cut from the cob (or a large can of corn), a pinch of cayenne pepper, plenty of freshly ground black pepper and a little piece of parsley. Cover tightly, bring slowly to a boil, skim well and continue to cook very slowly for two hours, stirring frequently. In the meantime, wash and dice 1 bunch of celery. Parboil it in very little salt water. Also dice in inch squares 3 or 4 potatoes. Peel and remove pits from 3 or 4 tomatoes and cut them up. When the chicken has cooked two hours, add the carrots and the tomatoes. A small can of tomatoes may be substituted for the fresh ones. Add a teaspoon of sugar, cover tightly and continue to simmer for another hour. Ten minutes before serving add the parboiled celery. When ready to serve, add ½ pint of thick cream. Heat to boiling point and serve in a large soup tureen. This is eaten in soup plates accompanied by hot crisp toast, or crisp French bread.

TRIPE EN CASEROLE. Wash 2 pounds of cleaned tripe in warm water and cut in strips about one inch by three inches. Make 2 kitchen bouquets, each containing 3 leeks, 2 bay leaves, a little parsley, 2 stalks of celery, and a pinch of thyme. Also make 2 muslin bags each containing 6 onions, 2 cloves and 6 peppercorns. Peel and slice 6 small carrots. Butter the bottom of an earthenware caserole, or a bean-pot. Put half of the carrots in the bottom, then add 1 of the bags, 1 of the bouquets, 1 teaspoon of salt and half of the tripe. Now add, if procurable, a calf’s foot, split in two lengthwise, otherwise 6 strips of bacon. Now add the rest of the carrots, the other bag and bouquet, more salt, a pinch of nutmeg, and the rest of the tripe. Pour over this 2 cups of cider containing no preservatives or ½ bottle of sauterne, 2 tablespoons of cognac, and enough consommé to barely cover. Put the cover on and seal it with a thick paste made of flour and hot water so none of the aroma will escape while cooking. Put in a slow oven and cook for four or five hours, the longer the better. When ready to serve, remove the bags and bouquets.

TABASCO EGGS. Heat in a chafing dish to boiling point ½ pint thick cream, ½ cup milk, ½ teaspoon salt, a pinch of cayenne, some freshly ground pepper, and tabasco sauce as you like it. Remember it is very hot. When milk is ready to boil, add 6 very fresh eggs, one at a time, but as quickly as possible, and with a small ladle, dip the cream over the eggs. When they begin to set, sprinkle with ½ cup of toasted bread crumbs mixed with an equal quantity of grated American cheese. Keep dipping the sauce over the eggs until they are firmly set and the cheese and crumbs are well mixed with the cream. Serve each egg on a square of hot buttered toast with some of the sauce.

LOBSTER-AND-SALMON PIE. First make the paste for the crust. Sift 1½ cups of pastry flour with ½ teaspoon salt. Work in with the finger-tips ¼ cup of butter, which has been previously worked in cold water to the consistency of putty and squeezed dry in a piece of linen. Moisten the flour and butter with tepid water—kneading lightly. Roll into a ball, place in a bowl, cover with waxed paper and a saucer and chill thoroughly for from five to six hours. In the meantime prepare a court bouillon of water, ½ cup of vinegar, 1 onion, 1 carrot, a bay leaf, a pinch of thyme and some parsley. When boiling, plunge a 2-pound lively lobster into the water and simmer for fifteen minutes. Remove from fire and cool in its court bouillon. When cold, remove meat from claws and body, carefully saving the lobster coral, which is placed in the refrigerator. Now, in an enamel pan, make a court bouillon of 1 cup of white wine and 2 cups of water, a bouquet of parsley, thyme and bay leaf, 1 teaspoon of salt and some peppercorns.
When boiling, put in this a 2-pound piece of fresh salmon, preferably from the middle of the fish, and place on back of stove to barely simmer for forty minutes. Remove from fire and cool in its juice.

Now make a sauce as follows: peel and chop fine 1 onion, 1 good-sized shallot, 1 small carrot and a little parsley. Cook for a minute or two without browning in 1 tablespoon of butter, then add 1 teaspoon of flour, mix and add a cup of stock from the salmon and the pulp only of 3 tomatoes, a pinch of cayenne, a dash of paprika, freshly ground pepper, salt and a pinch of nutmeg. Simmer gently.

Next, cream 2 tablespoons of butter with the lobster coral and put through a fine sieve. When the sauce has reduced to about 1 1/2 cups, strain through a sieve and stir into it the lobster butter. You are now ready to assemble the pie. Butter a glass or earthenware baking dish suitable for making a deep dish pie. In the center lay the salmon, from which you have carefully removed skin and bones. Put around this the lobster meat you have sliced with a silver knife. Pour the sauce over all. Paint the outer edge of the dish with a little slightly-beaten egg-yolk and press the paste securely around the edge. Paint the strip with more egg-yolk. Roll the rest of the paste and cover the pie. Trim the paste so that it hangs over the edge about an inch. Press it carefully to the narrow strip and, with your fingers dipped in flour, crimp the edges. Work quickly. Brush the top all over with more egg and make a small hole in the center of the crust. Lay around this small diamond-shaped pieces of paste to form a decoration. Make small incisions around the edge of pie and place in an oven whose temperature is about 400°. Cook for ten minutes and reduce heat slightly; continue to cook for about a half hour. In the meantime, wash, dry, peel and slice 1 pound of mushrooms in fairly thick slices. Also peel 3 or 4 truffles and boil in a little white wine for five minutes, then slice them like the mushrooms. Now put 3 good tablespoons of butter in a saucepan. Add the mushrooms and truffles and place on the fire. When the butter is melted, add the juice of 1 lemon, continue to cook a minute or two, then add salt and freshly ground pepper, a pinch of nutmeg, 4 tablespoons of tomato sauce and a little beef stock or beef extract dissolved in hot water. When all this begins to boil again, add a little glass of sherry and continue to cook gently for twenty-five minutes. When the spinach ring is cooked, turn it out onto a hot platter and pour the mushrooms in the center. Serve at once.

**SPINACH RING WITH MUSHROOMS.** Cook 4 pounds of spinach. Drain well, squeeze dry and press through a sieve. Drain, then add 1 teaspoon of grated onion and salt and pepper to taste. Beat the whites of 3 eggs stiff and fold into the spinach. Fill the ring with this, place in a shallow pan of hot water and cover with a piece of paper buttered on both sides and put in an oven whose temperature is about 400°. Cook for ten minutes and reduce heat slightly; continue to cook for about a half hour. In the meantime, wash, dry, peel and slice 1 pound of mushrooms in fairly thick slices. Also peel 3 or 4 truffles and boil in a little white wine for five minutes, then slice them like the mushrooms. Now put 3 good tablespoons of butter in a saucepan. Add the mushrooms and truffles and place on the fire. When the butter is melted, add the juice of 1 lemon, continue to cook a minute or two, then add salt and freshly ground pepper, a pinch of nutmeg, 4 tablespoons of tomato sauce and a little beef stock or beef extract dissolved in hot water. When all this begins to boil again, add a little glass of sherry and continue to cook gently for twenty-five minutes. When the spinach ring is cooked, turn it out onto a hot platter and pour the mushrooms in the center. Serve at once.

**BAKED CHICKEN CUSTARD.** Put a roasting chicken, cut up as for fricassée, in a pan, add 1 onion, 1 carrot, a piece of celery, salt and pepper, a lump of butter and just enough warm water to barely cover. Place on fire, bring gently to a boil, skim, and simmer gently until the chicken is very tender and the meat falls away from the bones. Remove from fire and cool in its broth.

In the meantime, peel and slice very thin 6 little white onions. Cook them without browning in a tablespoon of butter and a tablespoon of water until tender. When the broth is cool, strain it from the chicken through a piece of muslin. Remove the skin from the chicken and pick it from the bones in as large pieces as possible.

Butter a baking dish, put the dark meat in the bottom, then the onions and then the white meat. Beat the yolks of 6 eggs lightly and then beat them into 2 whole eggs. Add 2 cups of the broth and 1/2 cup of cream, taste and season with more salt and a pinch of cayenne. Strain over the chicken. Place baking dish in a pan of hot water sufficient to reach to half its height. Set on fire and bring to a boil, then place in moderate oven to set. When firm to the touch, sprinkle top copiously with buttered, toasted bread crumbs. Garnish with parsley and serve at once.

**BAKED CALVES' LIVER.** Buy a fine piece of calves' liver weighing about 3 pounds. Have the butcher leave it whole but ask him to lard it for you just as he would prepare a pot-roast. Also buy 1/8 pound of salt (Continued on page 101)
DESIGNED by Derek Patmore for R. Altman & Co., these rooms were inspired both in coloring and decorative detail by the tints and ornaments that were used in Wedgwood ceramics.

Thus the bedroom at the top of the opposite page starts with a Wedgwood blue cornice above white walls. Blue and white Wedgwood plaques are set in the mantel. The carpet is blue and the hangings are of Wedgwood blue satin. On the bed these same colors are repeated in white satin with blue piping and buttons. The dressing table is painted white with blue swags and knobs. Lamps are blue and white Wedgwood.

Wedgwood green walls with white trim and a green carpet form the living room background. Curtains are off-white taffeta with Wedgwood green border. The sofa has a white and gold frame and gold satin upholstery with white and gold rope welt. The secretary is taken from an Adam drawing. On the table is a green and white Wedgwood lamp.

In the dining room the walls are Wedgwood yellow and the rug, hand-tufted, is half blue and half black with white stripes. Curtains are white damask figured with gold leaf design. The furniture is Adam, with chairs upholstered in egg-shell antique satin damask.
This nursery is one of six children's rooms I recently designed for Saks-Fifth Avenue and with furniture made by Amodec to afford children associations now being advised by our most modern child psychologists. The furniture is all white, with knobs of the primary colors on drawers, each drawer a different color inside. The table has a yellow top, white legs and blue drawers. The crib has chromium bars and colored balls on the bed posts and on the crib is a yellow and white candlewick spread. The chairs are gray with yellow rush seats and blue rungs. The walls are a simple plaid in pastel shades with pictures of toys cut out from another wall paper and pasted on where decoration was wanted. At the windows are fish net. The draperies are of rough spun silk in periwinkle blue with primitive birds and flowers. It is Ruth Reeves fabric. Yellow linoleum covers the floor.

To what extent does such a nursery depart from the conventional Baby Blue and Bo-Peep sort of room that has generally been allotted to children? And why should children’s rooms go modern?

Designing for children is infinitely more difficult than for grown-ups. It must be governed not only by artistic expression but also by some understanding of educational methods and child psychology.

Children cannot be fooled quite so easily as adults. The very young child, as yet "unconditioned," as the child psychologists say, has no associations in any quantity. He has only reactions or responses, plain and simple. No question—Shall I like this or not? Ought I to like it? Is it good or bad?—passes through his thinking apparatus. He just reacts. He takes everything with curiosity, and then sorts things out for himself. A red ball will be a red ball for what it can do. He won't dislike it unless something painful becomes associated with it. That is where the damage can occur. By some accident, he may associate red with something that was painful at the time but which had no intrinsic relation to the color. Without further development in the field of color he may, at the age of thirty, still dislike red.

To avoid such a limitation of his taste, surround the child with objects of elemental forms and colors of all kinds in shades and intensity. Don't limit him to Baby Pink or Baby Blue. Vary the shapes and sizes of furniture and toys. Then he is more likely to arrange them for their own values than for their associative value of someone else's selection of pinks, blues, and—pale green. He will thereby develop taste, discrimination—and be far more gratified by the world around him as a child and as an adult.

When we take a simple geometric unit such as a cube and build out of this our various other units, this, like the number one, will always signify for the child a measure, as it were, to which to relate larger and smaller (Continued on page 105).
MODERN NURSERY DESIGNED
BY ILONEA KARASZ FOR SAKS-FIFTH AVENUE
William and Mary built a house...

It was a VERY LITTLE house, but it wasn't an ordinary little house. It was a little house with PROSPECTS. Some day it was going to be a MIDDLE SIZE house. And still later it would be a BIG house. For BILL and MARY had a lot of LAND that Bill's father gave them for a wedding present. And besides they didn't want to have to move about when they needed more ROOM, which being FORESIGHTED, PRACTICAL people they knew they would.

So they THOUGHT and THOUGHT about a kind of house that would grow. And then they went to a GOOD ARCHITECT who understood just what they wanted and taking his trusty T Square in hand, drew THREE HOUSES ... a small house, a middle size house and a big house. But they were really all the SAME HOUSE, which sounds like a fairy story, but it isn't.

The first was a little square house with just ROOM FOR TWO, but with all
modern CONVENIENCES. The second had more rooms which the architect called 
WINGS, that were going to be added to the first house when BILL made more MONEY 
and the family grew bigger. The third was very imposing like what some people 
call a MANSION and had still more rooms and all sorts 
of LUXURIES — a game room and a two-car 
garage. But right in the middle of all the 
luxuries stood the first little house. 
So the LITTLE HOUSE was built and in no time 
at all BILL got a raise in salary and then 

another raise. And what with one thing and another they began 
to feel CROWDED in the little house, so they went to the good 
architect and he added the wings and so then there was a 
middle-size house. And presently, likeable, energetic BILL 
became VICE-PRESIDENT of the 
bank and before they knew it 
they were all in the 
BIG HOUSE, as they 
Knew they would be 
all the time. 

AND SO THEY 
LIVED HAPPILY 
EVER AFTER.
Featured at this year's Paris flower show

Whereas the Great Chelsea Flower Show in London is apt to demonstrate plants more than landscape design, the Flower Show in Paris often tends toward garden architecture. This year the prix d'honneur was awarded a green and white garden designed by Prévost and Courcelles, in which a ruin figured prominently. As ruins have been "out" for some decades, their reappearance may—or may not—indicate a revival of an old taste in garden embellishment. To the left is a gray marble fountain of unusual design by G. Bougéré. It was awarded a gold medal.
Consider these bulbs from out of the West

NOTHING more romantic or engaging has ever come out of the West—not even young Lochinvar—than the bulbs that are to be found in the mountains and on the plains and deserts of our far west country. Why they do not occupy an honored place in every garden east and west is a mystery that invites pondering. They possess beauty of a most uncommon kind, grace, great variety of type and certain of them are as readily grown as any of the bulbous plants to which we commonly devote so much space. Variety is the spice of gardens as of other spheres, and that in our wanderings in spring gardens here and there so seldom encounter any of these lovely native flowers shows a crass neglect of opportunity and a dull acceptance of the tried and often tiresome. It is the more surprising since in comparison with many of the so-called Holland bulbs their cost is very moderate.

There are numerous western plants that might properly come under a broad interpretation of the word “bulbous”, but there are four species that are of especial value to the gardener—the Camassias, the Erythroniums, the Calochortus, the Brodiaeas, and for those who like to take a shot in the dark and do not too much mind missing their mark, the Fritillarias might be added. The first two may be grown with the greatest ease, certainly as easily as Daffodils and Scillas; the others, while requiring preparation and consideration, may be enjoyed in most gardens and their unusual beauty amply repays the trouble we must go to in their behalf, while the admiration they provoke in all beholders causes the breast of the most modest gardener to swell pridefully.

First take the Camassias. There are Camassias to be found in the Eastern States in certain localities but they are inferior and it is not until we cross the Rocky Mountains that we need take special note of them. There we see them forming blue seas amidst the grasses of damp sunny meadows. The name Camash or Quamash was bestowed upon them by the Indians of the Northwest who made use of the onion-like bulbs as a food, and it is said that wars were fought over the possession of the Camassia grounds. These are beautiful and showy plants. The long leaves come directly from the bulb and the leafless flower scape, from two to four feet tall, arises out of their midst bearing many large starry blooms in a spike, opening from the bottom upwards and in color from white or cream through many tones of pale and deep blue. These starry flowers are further set off by the conspicuous yellow stamens and by lines of darker blue (on those of blue coloring) on the narrow segments. The blending of blue and green in the unexpanded flowers of the deep blue forms is one of the loveliest color effects I know in nature.

By Louise Beebe Wilder

Two kinds are readily at hand, the third may take some looking for. C. quamash (which used to be known as C. esculenta) and C. leichtlinii, taller and with both blue and white forms, are splendid garden plants. C. cusickii is rarer. It has a large bulb something like a potato, broader leaves, taller and stouter stems and many more flowers. These have very narrow segments of a pale lavender color and they are crowded together along the upper part of the scape so as to present the appearance almost of a plume.

While growing naturally in dampish meadows the Camassias take readily to all sorts of garden conditions and during May add their spire-like grace to many situations. They prefer a rich not too dry loam (free of fresh manure) and they will thrive (Continued on page 110)
Smart details for ensembles

in three popular materials

Modern accessories act as bright accents in any type of room. Metal appears in a variety of surfaces—polished, satin finished and in several new lustrous colors. Wood, transparent catalin, crystal, opaque modern plastics and colored lacquer have arrived to act as complementary notes. Dull finished metal is patterned with copper motifs that blend with the principal surface.

Manufacturing limitations control the geometric shapes in leather accessories geometry plays an important part. Cylinder, rectangle and square dress themselves in various skins of many textures. Tooling is used as restrained embellishment. Metal nail heads accent plain or patterned surfaces. Humidors, large portfolios and boxes containing everything necessary for contract are high notes. Natural tones prevail—black with silver is also popular, so is white detailed in gold.
New accessories . . . lovely to look at and useful as well

Crystal almost seems to have become plastic. Many surprising shapes have been developed—shell forms, scrolls and streamlined boxes are among the gleaming new inventions. It is sleek edged, most of it, and unadorned—colorless usually, the better to display its endless values. When colored glass is used the shades are less harsh than formerly—sanded and unpolished etched surfaces, with more luminosity than heretofore.

Flower vases and bowls are either severely simple and heavy, or blown fine as a bubble. Modern forms are tempered to enhance unusual flower arrangements, allowing for the natural movement of the stems and blossoms. A version of the rose bowl of the gay 90's has appeared. So has the simple flower vase—globular like a magnified dew drop. Further information about the accessories illustrated will be found on page 86.
ACTIVITIES FOR GARDENERS IN OCTOBER

FIRST WEEK

For large grounds as well as small, the shortest order today is to dig up all fallen fruit trees now available in this country are one of the best of vegetables you can make. When pruned in the hands of any expert, they will live and thrive, for there are 100 varieties of fruit trees, each with different requirements. The following are the best of these fruit trees, and the best of them will begin fruiting next season and continue for years.

Another timely activity in the flower garden, valuable alike in reclaiming weeds and in improving the appearance of plants, is to dig up all of them that have already started. They can be used for planting in a place where they are not wanted, or they can be planted in the garden as a source of seed. The flower bed should be dug up and the soil thoroughly mixed with organic matter before it is replanted.

SECOND WEEK

Blackberries and raspberries are among the most popular fruits, as to be in the second week of October, blackberries will be ready to pick. They should be picked when they are ripe and ready to pick. The blackberry plant should be pruned and any dead or broken branches should be removed. The raspberry plant should be pruned in the same way, but the leaves should be left on the plant to provide shade and protection.

FOURTH WEEK

Water, water, and still more water should be kept for the garden, as it is in the fourth week of October that the garden should be watered thoroughly. The garden should be watered in the morning when the temperature is lowest, and the water should be applied slowly and evenly. The water should be applied to the roots of the plants and should not be allowed to run off the surface. The water should be applied to the roots of the plants and should not be allowed to run off the surface.

THIRD WEEK

Gardeners should be on the lookout for signs of frost, as the first hard frost of the season is usually in the third week of October. The garden should be protected from the frost, and the garden should be dug up and the soil thoroughly mixed with organic matter before it is replanted.

FIFTH WEEK

Water, water, and still more water should be kept for the garden, as it is in the fifth week of October that the garden should be watered thoroughly. The garden should be watered in the morning when the temperature is lowest, and the water should be applied slowly and evenly. The water should be applied to the roots of the plants and should not be allowed to run off the surface. The water should be applied to the roots of the plants and should not be allowed to run off the surface.

While the weather is still suitable, you will do well to check over the garden and make sure that all the plants are in good condition. The garden should be dug up and the soil thoroughly mixed with organic matter before it is replanted.

For general Winter plant protection, it is important to make sure that the garden is well watered and that the soil is well drained. The garden should be dug up and the soil thoroughly mixed with organic matter before it is replanted.
"Cellar door" is a lovely phrase — but does it connote trouble to your mind? Do you feel something ought to be done about the apparatus behind that door, but don't quite know what? House cold? Fuel bills high? Are you building? Or buying? Then read these notes, and the article at the right. House heating is not complicated if you look at it the right way. Just divide it in five parts: first, the fire; second, the place where the fire is put; third, the pipes or ducts that take the heat through the house; fourth, the radiators or registers that spread the heat through the rooms, and fifth, the controls and valves that regulate your heat supply.

The fire is the subject of this column. The first two sketches show the two types of oil burners. First the "gun" type, which may be inside, or sticking in, the boiler. Second, the "rotary" which is always inside the boiler, or furnace. Then there is the gas burner (left). Like oil burners, the gas type may be installed in old boilers and furnaces. "Conversion" gas burners are used for this purpose. At the right is an automatic stoker, which burns coal and may also be used in either old or new heating plants. "Hand-fed" coal is too familiar to warrant any sketch. And, incidentally, the sketches in this series are rough, not technical. They suggest, rather than illustrate. Remember now, before we go on; your heating fire comes from three sources: oil (gun or rotary), gas (regular or conversion) or coal (hand-fed or automatic stoker). And now for boilers and furnaces—

O F THE fuels used in heating—coal, oil, and gas—the choice is largely a question of economy, cleanliness, and availability.

Economy will vary with availability, of course, and in those sections of the country where gas, for example, is plentiful and inexpensive it is naturally the logical choice, whereas in other sections it might compare unfavorably with coal or oil.

But economy is also dependent on the efficiency of the heating equipment and the degree of control that can be maintained over it. The old-fashioned, hand-stoked, coal furnace is an example of the wastefully inefficient equipment which has been largely superseded by modern automatically controlled installations.

For instance: "Tending the furnace" was, only a few years ago, one of the major tribulations of the winter season. The home-owner would be reminded—either by his wife or by a chilly feeling around the feet—that the furnace needed more coal. He descended into the cellar, opened the furnace door (thereby cooling the fire with an inrush of cold air), and threw on some more coal. This green coal was quickly heated by the incandescent coal beneath, resulting in distillation of the volatile gases so rapidly that large amounts escaped unconsumed up the chimney. The gentleman-stoker adjusted the drafts as well as he could and returned upstairs where, in a short time, the rooms which had been chilly began to be uncomfortably warm.

T HE development of modern equipment gradually brought about the changes which today are commonplace. Even the hand-stoked boiler or furnace of today has a relatively high efficiency and requires less effort to operate, as a result of recent improvements.

The progress from "tending the furnace" to the convenience of modern installations has, however, been gradual. Probably not very many of our readers are still using really obsolete heating equipment. But it is equally probable that a considerable number are using systems which represent only a comparatively slight improvement, and which could profitably be brought more into line with later developments.

Our purpose, in this article, is to discuss in thoroughly non-technical terms various elements in the modern heating system as they apply, or may be applied, to new homes and to the modernization of existing installations.

The first element to consider is, of course, the source of heat—the automatic stoker, the oil burner, and the gas burner.

Mechanical stokers, of which there are a number of types, differ from one another mechanically, but are all designed to feed coal in a regulated flow to the furnace and to dis-
CHECK YOUR HEATING SYSTEM BEFORE
WINTER'S RIGORS • A REVIEW OF RECENT DEVELOPMENTS • THE THIRD OF OUR MONTHLY BUILDING SUPPLEMENTS

pense with the nuisance of hand-stoking. A common type conveys the coal from a storage hopper by means of a motor-driven worm, or ring drive, to the retort in the combustion chamber. This retort has openings through which air for combustion is admitted. The coal is fed into the bottom of the retort and is slowly pushed up to the surface where it becomes incandescent. During this process the volatile gases, which are liberated from the new coal, pass up through the burning coal and are ignited. Proper draft is maintained by a blower driven by the same motor that operates the conveyor.

Some stokers have an automatic grate-shaking device, and mechanical means for removing ash and depositing it in a receptacle. Some have a coal hopper which requires periodic filling by hand, while others automatically take coal directly from the bin to the fire.

The automatic stoker has made coal almost as clean to use as oil or gas and the comparative economy of burning low-cost coal may, in some sections, be considerable. The superior convenience of the stoker as against hand-firing is unquestioned, and, since stokers lend themselves to the same automatic controls as may be used with oil or gas, the heat produced is balanced to actual requirements and a predetermined, even temperature maintained.

Oil burners have been quite extensively used for converting old heating systems. There are two types, the gun type and the rotary, and of these the gun is more adaptable to the modernization of existing equipment. Conversion to oil requires installation of a storage tank, burner, and proper controls. Some controls are located in the cellar, where they insure the safe operation of the heating unit, while others, such as the thermostat, regulate the production of heat in accordance with actual requirements through the house.

The gun type burner operates by shooting atomized oil, mixed with air, into the combustion chamber. Ignition of this mixture is commonly accomplished by electricity, although sometimes a gas pilot-light is employed. When electricity is used, especially in the more remote rural sections, there may be interruptions in the operation of the system should a storm cause a temporary shut-down in the electrical supply. This factor, of course, applies to automatic stokers, which are driven by electric motors, no less than to electrically-ignited oil burners.

Gas fired systems are ideal in sections where the gas rate is low. They are clean, efficient and—because no moving parts are required—very dependable. Special types are available for use in boilers and furnaces originally designed for coal. They are supplied with manual, push-button, or room-temperature control. The latter, being automatic, naturally serves to maintain a more even temperature.

The modern furnace prefers to be called "warm-air" instead of, as formerly, "hot-air". Nowadays furnaces deliver a quantity of warm air, slowly, rather than a little hot air, fast. Notice, in the furnace sketched at the right, that the supply ducts come out of the top at right angles and bend sharply upward. In the old "gravity" types the large, tubular ducts had to slope gradually upward to allow the heated air to rise.

To sum up: oil, gas or coal can be used to run a boiler or a furnace. And the boiler may be connected up to be a steam, vapor, vacuum or hot water boiler. The furnace supplies warm air. For the different types of systems, see next page.
The decision as to which of the above burners shall be selected for a given installation depends on a number of factors. Since all types are dependable, clean, and subject to automatic control, the question of economy—which means the cost of fuel—is important. If there is a marked difference in cost in favor of one fuel over the other two, this will usually be a deciding factor. Where no such difference exists it is wise to select the type which promises the most effective and prompt local servicing.

But if the burners and stokers are an important item in modern heating—and a logical point of departure for this discussion—the modern boiler and warm air furnace are at least as important. Possibly more so, since it is reliably said that efficient, economical, automatic heating would not be possible had not engineers developed boilers and furnaces to their present high standards.

This point cannot be stressed too much. Many a household, weary of shoveling coal and attracted by the promise of more economical heating, has installed a burner of some type in his old boiler. He has been relieved of the shoveling, but he has probably looked in vain for the hoped-for economies. It is possible that an automatic stoker, installed in a reasonably up-to-date boiler or furnace will show good results. But when gas or oil is the fuel to be used it is best to scrap the old coal installation and put in a modern unit designed expressly for the work to be done. According to reliable authorities, the extra expense will be repaid within four years—sometimes three years—by the economies effected in fuel consumption.

A good heating contractor should be called in to assist in the selection of a boiler. He will take all factors into consideration—size and shape of the house, number of radiators, outdoor temperatures, etc.—and will recommend equipment which is properly designed to give maximum satisfaction with maximum economy. It is essential that the heating contractor be thoroughly familiar with the equipment he is to install and, if the household has difficulty in deciding upon such a contractor he should get in touch with the manufacturers of the boiler he expects to purchase.

Important strides have been made in the development of the warm-air furnace. Formerly called the "hot-air" furnace this unit has, with reason, been renamed. The old hot-air furnace depended, for the circulation of its heat, on the ability of air to rise through the ducts when it had become sufficiently hot. Air that was merely warm was not light enough—it had to be hot. The result was a blast of superheated air when the fires were hot, and no heat at all otherwise. There was also a marked difficulty in heating rooms on the windward side of the house when a hard wind built up a somewhat greater atmospheric pressure in these rooms than opposed the flow of heat in other parts of the house.

The modern warm-air furnace operates on a different basis. A fan, usually installed at the point where the ducts lead out from the furnace, forces air up through the ducts independently of the temperature of the air. This provision obviates the necessity for heating the air beyond a moderate warmth. The fan passes the warm air up to the various rooms at a speed sufficient to prevent any material cooling during distribution. Other ducts, strategically located, are connected...
Hot Water systems are gloriously uncomplicated. They represent merely a complete and constant circulation of hot water.

To take care of the natural expansion of water as it heats it is necessary to have an expansion tank in the attic, shown at the left above. Hot Water systems used to be of the 1-pipe kind but radiators near the boiler got all the heat so two pipes are now used.

In our Building supplement on Air Conditioning, in the August issue of House & Garden, we considered many of the new types of Warm Air heating systems. These are better adapted to new building than to remodeling, since the installation of new ducts presents a problem in old houses. In order to secure a proper circulation of warm air, the modern systems use supply ducts (right) and return ducts (left), placed scientifically. No longer depending on the heated air to rise of its own volition, Warm Air systems now use blowers and fans to force the air into rooms that are cold or are in distant parts of the house.

These fans can also be used to circulate plain or (with cooling coil added) refrigerated air in the summer. — Thus we come, through fire and water (and hot air), to the subject of the next two pages: the radiators and control valves that give you a regulated heat supply.

to the lower section of the furnace and, actuated by the partial vacuum created there by the fan, serve as return ducts. Thus, with warm air being gently forced into the rooms through the supply ducts and room air being sucked out through the returns, positive circulation is set up which promotes uniform distribution of heat.

As supplementary equipment, modern warm-air furnaces are often supplied with filters, through which the air passes and which remove much of the dust, soot, and other impurities contained in it; and with humidifiers which, by evaporating a sufficient quantity of moisture into the warm-air supply, maintain a healthful balance of heat to humidity. This feature was discussed in greater detail in our recent article on air conditioning (House & Garden, August, 1935) where it was also pointed out that some warm-air systems lent themselves well to subsequent conversion to year-round air-conditioning systems.

The next element to consider is the means by which the heat generated in the boiler is distributed to the heating units throughout the house.

The principal pipe systems which conduct the steam, vapor, or hot water to the radiators or convector are briefly discussed in the succeeding paragraphs, which offer the reader comparison of relative performance and cost.

One-pipe steam systems have the lowest initial cost of any of the five systems, and are also the most primitive. By referring to the accompanying diagrammatic illustration of this system the reader will see that it is composed of a single pipe line leading from the boiler to the radiator. An air-vent valve on the radiator permits the air in the system to escape when steam rises in the pipes. Condensation—the water which forms in radiators and pipes as the steam is allowed to cool—must drain back to the basement through the same pipe used by the ascending steam. In poorly designed systems this often causes a pounding noise in the pipes. Similarly, the radiators are often slow in heating and quick to cool. It is difficult to maintain a satisfactory degree of automatic control over this type of system.

One-pipe vapor systems are identical in construction with one-pipe steam, with the important exception that the vacuum type air-vent valve is used on all radiators and at certain points in the return lines near the boiler. The action of the vacuum valves is not difficult to understand. They permit air to be forced out of the system by the steam, but prevent its reentry for several hours. This develops a partial vacuum within the system. Just as water boils at lower temperatures on a high mountain top than at sea level—because of the lessened weight of atmospheric pressure on the water—so the water in the boiler, relieved of its normal atmospheric burden by the vacuum, continues to generate low-temperature steam for a period, even after the fire is checked. Radiators stay warm longer and, when the fire is turned up again, the vacuum permits the steam to reach the radiators more quickly because it is unimpeded by the presence of cold air.

Conversion of old one-pipe steam systems to one-pipe vapor systems is easily effected and results in lower operating costs, more uniform control, and greater comfort. It is essential, however, that the entire system be checked for possible air leaks, as the existence of such leaks would make it impossible for the system to build up a vacuum and main-
Cave men warmed themselves at bonfires, by radiation; rich old Romans enjoyed the diffused heat of hypocausts, an indirect system that warmed by convection (heating of the air). There must be something of the cave-man, and a little of the old Roman in all of us (we guess) because we all like radiant heat and, at the same time, it is pleasant to enter a room where warmth is evenly diffused, where there are no layers of cold nor shafts of heat. To match the indirect heating of a warm air system, it is now possible to get an apparatus like a radiator which is known as a convector. One is shown at the bottom of this page.

The "radiator" part of a convector — that is, the element that holds the steam or hot water — is set diagonally between two uprights. Thus the induced current of air, rising from the floor, must pass entirely through the convector. Increased efficiency, lowered operating costs and more equable heat feature the use of conectors. Since they do not radiate heat, they are commonly enclosed or concealed in the wall. (Those who love radiant heat must, as formerly, bask at the hearth.) The efficiency of ordinary radiators depends largely on their shape. Short, low, narrow ones give more heat per square foot than long, high, wide ones of the same type. Above we show first, a 1-pipe steam, or vapor radiator; second, a 2-pipe vapor, or vacuum; third, a hot water radiator. These will be fully considered in the next column, on the opposite page, which is devoted to controls and types of valves.

tain it for any appreciable length of time.

The initial cost of this type of system is higher than one-pipe steam, because of the cost of vacuum valves, but lower than any two-pipe system.

Two-pipe steam systems are still sometimes found in older buildings. These are similar to the one-pipe steam systems previously described, differing only in that they have one pipe line for supply and another for return, with a hand valve on each at the point of connection with the radiator. Being wholly without automatic control they are not comparable in performance to modern two-pipe systems by which they have now been superseded. However, a qualified heating contractor can modernize and convert them to the more efficient types by the addition of necessary controls.

Two-pipe vapor systems differ from one-pipe systems in that they have a separate line of pipe, connected to the radiators, which carry air and condensate back to the boiler independently of the supply lines. At the point where these return pipes connect with radiators there is a thermostatic trap which will pass air and condensate but closes against steam. Air from the return pipes is vented through an air trap near the boiler, and the condensate passed back into the boiler. Control valves at top of radiators are of the modulating type—preferably equipped with "orifices", or means of adjusting the valve to admit the exact amount of heat required by the size of individual radiators.

The performance of this type of system varies with the nature of controls employed. The more precise and automatic the control, the better will be the performance. However, it may be said in general that it offers good uniformity — excellent, under optimum conditions of control — and costs rather less to operate than one-pipe systems. Its initial cost is higher than one-pipe systems but lower than two-pipe vacuum or hot-water systems.

The atmospheric system is similar to the vapor system except that the air is freely vented to the atmosphere. This means that air may be forced from, or return to, the radiators as the steam supply is varied, thus permitting any proportion of steam and air to be maintained in the radiators. Thermostatic traps are used on the radiators unless orifices are employed to limit the amount of steam supplied.

Simplicity is characteristic of this two-pipe system. Its initial cost is lower than either vapor or two-pipe vacuum systems; it shows excellent uniformity of performance when properly controlled. Its operating cost is lower than two-pipe vapor.

Two-pipe vacuum systems have the highest initial cost of any two-pipe system and are primarily intended for large buildings. Their performance when properly designed is generally superior to vapor systems.

These systems operate under a vacuum which is created by a pump, located near the boiler. This vacuum pump continuously removes air and condensate from the system, discharging the air into the atmosphere, and returning condensate to the boiler.

Hot-water heating systems might also be divided into one-pipe and two-pipe systems, since both exist, but the one-pipe installation has become practically obsolete.

Modern hot-water systems are therefore always of the two-pipe variety. The supply and return lines are so designed that all radiators receive hot water at approximately the
same temperature and have the same heating value for a given area.

**Gravity hot-water systems** are of two types, designated as "open" or "closed". Included in the system is an expansion tank, which allows for the expansion of heated water. When this tank is open to the atmosphere, the system is classed as "open". When it is sealed and maintains a head of air under pressure, the system is of the "closed" type.

Uniformity of heating effect is characteristic of these systems. They possess a marked degree of "steadiness" and are flexible enough to meet wide differences in outdoor temperature with an equally wide range of water temperatures in the system. On the other hand, gravity systems are somewhat sluggish and slow to respond to rapidly changing conditions.

The initial cost is apt to be high, although lower than forced circulation systems. Operation cost is minimum.

**Forced circulation systems** of both open and closed types are the same in design as the gravity systems. To counteract the sluggishness inherent in the latter, however, they make use of a circulating pump, or "booster", to stimulate circulation and speed up the system's response to a call for heat.

Pipes may be 25% to 50% smaller than for gravity systems, but the amount of power applied through the pump must be increased as the size of the pipe is decreased.

Operating costs are low, except for the small added cost of power for the pump. Initial cost, for open systems, is rather higher than for gravity systems; about equal to vapor systems for closed types. Performance is very good, with excellent uniformity of heating effect and excellent responsiveness.

Note that gravity hot-water systems may readily be converted to forced circulation systems by simply adding a pump and, where necessary, the proper type of valves.

**Piping** is an important element in any steam, vapor, or hot-water heating system. In remodeling old systems, it is often a major factor.

Standard pipe for residential heating work is commonly of steel or wrought iron. These are the least expensive types. Slightly more expensive, but more durable, are iron and steel pipes alloyed with copper, molybdenum, etc.

Copper pipe is much used for alteration and conversion work because its flexibility enables such work to be done with a minimum of fittings and with less ripping up of walls and floors than would be necessary with rigid pipe.

Brass pipe is, of course, relatively expensive, but where water is severely corrosive or where great durability is desired its higher first cost may be offset by the savings in upkeep and replacement.

Modern copper pipe offers still another advantage in that it provides compact, tight joints, by brazing (similar to the "wiped" joints of the old lead pipe days), in place of the bulky and sometimes difficult fittings necessary in steel and wrought iron. Absence of threaded connections permits use of pipe with thinner walls and consequent smaller diameters.

It is essential that heating lines be well insulated against heat loss. The heating contractor should use only insulating material of recognized value, the product of a reliable manufacturer. Incidentally, heat loss through the walls and roof of a house is often a major cause of expense in heating, and
while it does not influence the efficiency of the system itself, it suggests forcibly the ultimate economy of providing the house with good insulation against this unnecessary waste.

Radiators and Convector s are the disseminators of the heat generated in the basement. The ultimate efficiency of the entire system can be raised, or materially lowered according to whether or not these heating units are properly sized, properly placed, and—if they are enclosed—given an enclosure which will promote rather than retard the flow of heat.

The difference between radiators and convectors is illustrated and explained on page 78. On this page are shown some types of enclosures together with notes on their relative efficiency.

It is unwise to use radiators and convectors of dissimilar metal in a house, or part of a house, controlled by a single thermostat. Convectors, especially those not made of iron, heat more quickly and cool more quickly than do radiators. The same control, therefore, cannot well be applied to both without creating wider fluctuations of temperatures in rooms supplied with convectors. On the other hand, it is good practice to use a majority (say 70%) of either type and to employ the alternate type in such rooms as need either more or less heat than prevails in the rest of the house.

Automatic control of domestic heating equipment is designed to maintain temperature conditions required for human comfort, and to promote economy in operation. This control is exercised by the thermostat.

Wall thermostats, such as are generally used in homes, are actuated by a small piece of "bi-metal" (composed of two metals with different coefficients of expansion) which bends slightly, as the temperature changes, thereby motivating an electric or pneumatic switch to govern the heating apparatus. These thermostats may contain a single element set to maintain a single temperature; or two elements, one of which is set for a higher (daytime) temperature than the other which controls the night temperature.

In addition to the single thermostat control there are two other systems occasionally used in residences: individual room control and zone control.

Individual room control, the most elaborate of the three types, provides a thermostat in each room by means of which the radiator valves in that room are automatically governed. This system is relatively expensive but it may be modified and applied in houses where one room is difficult to heat.

Zone control is an intermediate of the above two systems. A large residence may be divided into sections having different heat requirements. For example, in many localities the rooms having north and west exposures may require more heat than those facing south and east. Each section is therefore given its own thermostat, resulting in greater comfort and greater economy.

When humidifying equipment is used in conjunction with heating (see "Air Conditioning": House & Garden, August, 1935) an instrument called a "humidistat" is frequently used with it. The humidistat is sensitive to the amount of moisture in the air, just as the thermostat reacts to heat. Its use with humidifying apparatus is especially desirable since humidity is less readily perceived—hence less adaptable to manual control—than is heat. Used together, these instruments serve to maintain even temperatures coupled with a healthful, balanced moisture content in the air.
Here’s something about Campbell’s Tomato Soup that brings a happy glow to appetites every time you serve it.

Its pleasing ruddy color is positively an invitation to eat. And who can resist the distinctive taste—the sparkling tomato purée, further enriched with finest creamery butter. No one, other than Campbell’s chefs, has been able to duplicate the truly unique flavor of Campbell’s Tomato Soup—a flavor so exclusive and outstanding as to have made this the most popular soup in the world.

As a first course to luncheon or dinner, Campbell’s Tomato Soup is a cheerful introduction to the substantial dishes that follow. It brightens the meal in a manner all its own, and is a particular favorite with children—and that says everything for its fine flavor.

Serve it tomorrow and hear them praise it. Enjoy it also as Cream of Tomato—prepared by adding milk. Completely ready to serve in no time at all.

21 kinds to choose from... Asparagus, Bean, Beef, Bouillon, Celery, Chicken, Chicken-Gumbo, Clam Chowder, Consommé, Julienne, Mock Turtle, Mulliganaway, Mushrooms (Cream of), Mutton, Noodle with chicken, Ox Tail, Pox, Pepper Pot, Primavera, Tomato, Vegetable, Vegetable-Beeef.
Farewell to the Last Woes of Summer

Now is the time to get rid of your fading tan and any dryness, roughness and sun wrinkles left over from summer. Experience recommends Elizabeth Arden's famous ritual: cleanse—tone—soothe. Women who can afford the best and women who realize they can't afford anything less prefer Miss Arden's gentle preparations because they combine thorough effectiveness with unquestioned purity.

Arden Cleansing Cream .... $1
Ardena Skin Tonic .......... 85c
Arden Velva Cream, or, for dry skins, Orange Skin Cream .... $1
Also, Arden Velva Astringent Cream, for refining the pores .... $5
And Arden Velva Mask Cream, literally uplifting .... $5

Write for Miss Arden's newest booklet, "The Quest of the Beautiful".

Elizabeth Arden
691 FIFTH AVENUE, NEW YORK

Elizabeth Arden's newest booklet, "The Quest of the Beautiful".

Latest news in floor lamps

LEFT: Practical modern floor lamp with chromium plated shaft and copper base. This double duty lamp called "inverted" has an arm that swings around at any angle, turning up for indirect light and down for bridge or reading. Shade, parchment, gold hand decoration. Right, Classic design metal lamp painted brown with cream and gold decoration. This three-in-one type gives direct and indirect light and meets I.E.S. specifications, which means approved by The Illuminating Engineering Society. Shade is pleated gold silk edged with grosgrain ribbon.

LEATHER covered lamp bases are among the bright new trends for Fall. At the left is an unusually smart floor lamp having a base completely covered in hand-tanned leather shading from café au lait color at the base through parchment to white. The shade is made of hand woven strips of café au lait Clair de Lune over ivory, bound in leather. Right. Another practical lamp, for a crisp modern scheme, can be had in a combination of brushed chromium and polished chromium, in all polished chromium or in a combination of copper and chromium.

Information where these lamps may be seen is given on page 94.
Here is the very latest creation in "TREASURE" Sterling, and a truly remarkable piece of craftsmanship! There is a real hand-craft appearance and "feel" to this silver. The handles have a low, graceful, sweeping bend . . . the ornamentation is done bold and crisp, in a most exquisite manner. And the finish is beautiful! . . . a rich, mellow sheen, with a depth of color such as is found in old-fashioned, hand-made silver. REGENCY, too, is very smart, for it is in perfect step with the latest decorative trend, and it blends so nicely with Modern, Empire, Directoire and Late Georgian, all so much in vogue today. Ask to see the REGENCY pattern at your Jeweler's, or write us direct for a copy of "The Modern Way to Choose Your Silver"—a helpful portfolio. There is no charge. Address Dept. B-25.

ROGERS, LUNT & BOWLEN • Silversmiths • GREENFIELD, MASS.
My bedroom was drab and dark, receiving little daylight, due to neighboring buildings. Then I found that the designers of Strahan Wallpapers draw and color flowers just as artfully as a great mural painter might paint them. I chose the lovely Hydrangea pattern, Strahan No. 7262-C. In freshness, feeling and delicacy, it is so different from the conventional floral wallpapers of my youth. It was put on my walls on a dreary autumn day—and suddenly, my room bloomed!

Strahan Wallpapers are the standard of quality in both design and workmanship. Ask your dealer or decorator to show you the new Strahan designs.

New trends in Autumn furniture

(FORTRANED FROM PAGE 44)

FORMAL. The group on page 44 shows new versions of 18th Century English designs by Kittinger.

Sketch 1 shows a Regency console recreated by Tapp; 2, George II chest made by Baker; 3, coffee table, reflecting the finest Sheraton traditions; Charak; 4, Georgian sideboard in stripped knotty pine finish from Herman Miller. The classic mood of the 19th Century is reflected in the secrional love seat by Dunbar in the sketch at 5. A charming etagere in black and white made by Imperial is shown at 6. The use of bamboo turnings on this piece is interesting.

Sketch 16, on this page, shows a Regency end table made by Old Colony Furniture Co.; 17, late 18th Century commode: Schmieg, Hungate & Ketzian; 18, leather covered chair by Mueller Furniture Co.; 19, tub chair with leather upholstery in carriage taffeta: Wycombe-Meyer; sketch 20 shows a Louis XVI bed, the frame of which is "Tampon" finished: Brunswick: the white and black Directoire chair, reproduced from a fine original, is from Bodart.

INFORMAL. Types of Provincial furniture are shown in the arrangement on page 45: painted metal table and chairs are made by the Woodard Shops; French walnut cabinet: Cassard-Romano; corner cabinet by Romweber; sketch 7 shows W. F. Whitney's Early American secretary in maple; No. 8, Cassard-Romano's new French Provincial bed; 9, shows Robert W. Irwin's provincial chest of drawers; 10, sturdy armchair, derived from Swedish peasant design, made by California Furniture Shops.

MODEST. The modern bedroom group on page 45 is finished in ivory maple and paint: The Wilderomb Furniture Co.; 11, armchair in rough textured upholstery made by E. Wiener Co.; 12, dining-card table and chairs by Kroehler; 13, coffee table by Johnson-Handley-Johnson; the Howell Company makes the smart metal and glass table shown in sketch 14; the armchair sketched at 15 is an example of good design in an inexpensive line: Anodec.

The names of stores cooperating with special showings of these trend ideas will be found on page 94.
A catching of breath in the throng—a pause in traffic—and suddenly, shining sabres cut a bright arc across the dulcet strains of Mendelssohn; another society wedding sweeps from the gracious doors of Old St. Margaret’s!

Day in, day out—the patient crowd attends the glory of this one brief moment... when a thousand years of tradition pass with fair English brides beneath their steely canopies of guardsmen’s swords.

How good it is to know that this fairness will not fade with age and custom! For they know the secret of lasting freshness, these Englishwomen. And so they do not experiment with elaborate, aging beauty treatments. Their skins stay fresh and lovely, even past maturity; they’re entrusted only to exquisite guardians made by Yardley.

Yardley’s Lavender Soap for generations has gently insured that well-nigh unworldly clearness, the result of pore-deep cleanliness.

Yardley’s English Complexion Cream, scientifically (and oh, how charmingly) contributes a perfect weapon against the ravages of winds, weather, and time! (It’s also a foundation for our perfect powder.)

Yardley’s Powder is really a new cosmetic experience. It spreads a fragrant veil of protection across your skin, lasting for hours. Only these—to fulfill every office required by the complexion. Are you envying the Englishwoman these—and her rose-leaf textured skin that’s a result of them? You needn’t—for you may find the same preparations now—at your own preferred cosmetic counter! Along with rouge, compacts, indelible lipsticks, bath salts, to inspire a Mayfair toilet! Why not make a note to shop for them today!

Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; 33, Old Bond Street, London; and also in Paris, Toronto, and in Sydney.
Warm words and
cold coffee

go off the morning menu
when you put Telechron clocks
upstairs and down

Oscar overslept. Both his wife and his eggs are hard-boiled by now. He trusted an asthmatic alarm. She timed the toast by a cuckoo clock. The argument is much hotter than the oatmeal. It will go on for days — until Oscar junks the old timers and invests in nice, new Telechron electric clocks.

Telechrons throughout the house provide a complete time-keeping system. The same time, the right time — in bedroom and dining-room, in kitchen and bath. Father and the kids are up and off on time. Mother runs the house on a regular schedule.

Minutes, steps and squabbles the house on a regular schedule. Keeping view. The same time, house provide a complete time-saving clock hotter than the oatmeal. The argument is

Metal — crystal — leather

New lamps (see pages 46, 47, 82)

The new Fall lamps shown on pages 46-47 and page 82 were selected from the following manufacturers:


FLOOR LAMPS: (Page 82) Top left, Cassidy Co.; right, Lightoller Co. Lower left, Mary Ryan; right, Lafayette Lighting Equipment Company. For information as to where these accessories may be obtained see page 94.

Metal — crystal — leather (see pages 70, 71)

Metal accessories shown in the upper photograph on page 70 are as follows: cylindrical flower vase with crystal ball feet on a stepped base; the vase is placed on a wide disc-like tray. Both are made by Kensington, Inc. The round bowl and accompanying candlesticks are of polished chromium on turned wood bases: Chase Bros. & Copper Company. The large circular plate comes in brilliant colors, achieved by a new process of plating: W. H. Fenton. The cigarette and ash trays are made of gray aluminum with delicate inlaid motifs of copper. At the top of the photograph is shown a spherical cigarette container by Chase, who also makes the oblong box with the smart white composition handle. Kensington has created the cylinder cigarette box which opens cleverly when lifted by the handle. The small box is polished chromium lined in cedar wood. It has a sliding top of clear blue catalin. The accompanying ash tray is lined in balsa lacquer: both from René Rosenthal.

LEATHER objects grouped on the same page consist of: Wastebasket, portfolio for photographs, large size humidor and engagement book are executed in natural London calf—hand-tanned and diapered with gilt nail heads. These and the bright red artist cover decorated with stripes and stars and the corded white box for cigarettes are made by Luana Lee Linder, Inc. The black book ends with burnished silver strips, case for compact set in the same manner with matching cigarette box are from C. Runnup & Sons. The green address book with diagonal tooling in silver and gold and the gold book in brown, similarly decorated, are from the same firm. The cylindrical wastebasket in white with a top band of brown accompanies the white desk pad and matching pen wink; square book ends are brilliant blue-tinned in gold; the black binder for bridge decks is decorated in burnished silver; the table lighter is bright blue and silver—all of the above are from Star Case Company. Smart cigarette box in chartruese with white top is from Mary Ryan.

CRYSTAL Objects shown in the photograph at the center of the page: Crystal glass and metal plateaux with square glass supports made by The Trend. The heavy polished crystal box for cigarettes and square ash tray are from Alfred Orlik. Streamlined box, simulating rock crystal and the book end of three blades of architectural glass set in metal are from Mary Ryan; cigarette box with engraved monogram: Verlys of America. Scroll book-ends and shell-shaped ash tray from Weil-Freeman; tray of pale blue glass with metal and crystal handles, oblong box with metal and crystal top and flat ash tray from Mary Ryan. In the photograph at top of page 71: (reading from left to right) cigarette bowl from Fostoria Glass Co.; thumb print rose bowl; Mitford-Strass; vase bright in vertical and horizontal cuts; Alfred Orlik; 6-in. twist crystal glass vase; Mitford-Strass. Leerdam Glass Factories make the thin bowl with etched lines; the boat shape in imitation rock crystal and the heavy “low down” single flower holder are both from Mary Ryan, The Swedish glass bowl has been imported by W. H. Fenton Company.

For information as to where these accessories may be obtained see page 94.

ANNOUNCER, the last word in a really modern 24-hour alarm. Set it and forget it. Illuminated dial. Black molded plastic material with ivory front. Priced at $8.50

Telechron, of course, is the oldest, best-known, biggest-selling electric clock. There are many models—in wood, metal and plastic—deftly designed for different rooms. Jewelry, gift, electrical and department stores can show them to you at reasonable prices ranging from $3.50.

WARREN TELECHRON COMPANY
Ashland, Massachusetts

Sconces, brackets, candle holders and other holding units are synchronizing their time with efficient Telechron commercial systems.

KENNEDYSAFE, a new wall model for kitchen or bathroom use. A most attractive clock which can be ordered in ivory, green, white or black to harmonize with other fixtures. Moderately priced at $4.95.

Telechron

(Reg. U. S. Pat. Off. by Warren Telechron Co.)

SELF-STARTING ELECTRIC CLOCKS

HOUSE & GARDEN
NEW MACY IDEAS from OVERSEAS

STEMWARE
from Sweden

Brown or Gray—First at Macy’s; modern stemware in the two important modern colors. Complete stocks from cordials to goblets. Those illustrated, 39¢ ea.

Building out walls to form alcove, now flush doors, mirrors, table drawers and top, $100
Total plumbing cost $100; toilet fixture, $30; lavatory, $35.50; installing both, $34.50; shower fixtures $20.75, installation $40.25; "roughing in" plumbing, $65; connections to supply and sewer, about $20

CHINTZES
from England

"Stripes" for modern or period rooms. Gray, blue, green, pink, plum, brown or yellow stripes on white. 98¢ yard

"Scroll," from an old English document—vivified with vibrant modern colors. Purple, gray, green, brown, raisin. 1.24 yard

A sizable bedroom wall can accommodate a bathroom in two sections with dressing table between. Here, toilet and lavatory are at left; shower (or closet) at right.

Fifty-four Ideas for a Dime

This clever transformation is one of 54 ideas that House & Garden’s experts have packed into a new book on modernization that’s yours for a dime. They show how to add a small wing to make a new home. Change a roof-line to restyle a house. Remodel a kitchen to add 1935 perfection to its “working quarters” or add a terrace to give new charm to its approach. Major and minor operations are illustrated and described. You’ll be amazed at how little they cost for the big return they give in comfort and added value. Before you put pencil on paper to plan, treat yourself to this new book. You really need it.
...but even NEWLYWEDS would enjoy eating in this cheerful maple room

HAVEN'T you always had a room like this in mind? Haven't you envied friends proud in their possession of cherished pieces of sunny, cheerful maple?

You need envy them no longer. Here is a dining-room of which even an ancestor might be proud—a room by Whitney.

Whitney reproductions are made with a pride of craftsmanship which recaptures the spirit of the originals. Every piece is built of genuine northern rock maple and birch, cabinet woods that have lived gracefully through generations.

Go to the nearest Whitney dealer—we will gladly tell you who he is—and ask to see the "Whitney House." There you will find this enchanting dining-room, and many others equally fascinating. Whitney designs combine naturally without having to be matched in suit and therefore you can "fill in" as your budget allows.

It's fun to buy furniture in a "Whitney House" and easy too for even the most inexperienced bride and groom. Just to give you an idea, the pieces shown are priced as follows:

161 Fibre-seat Ladder-back Chair $13.00
162 China Cabinet 70.00
161-A Ladder-back Fibre-seat Arm Chair 19.00
162 Butterfly Extension Table 48.50
120 Side Chair 9.00
201 Arm Chair 14.00
1619-A Ladder-back Rush-seat Arm Chair 24.00
190 Buffet 75.00
6301 Round Mirror 25.50

W. F. Whitney Company, Inc.
South Ashburnham, Mass.
"I'M ALL READY TO GO ON AFTER I'VE SMOKED A CAMEL...IT ALWAYS SEEMS TO RENEW MY ENERGY"

The Langhorne estate, "Greenfields," in Warren, Virginia, is famous for its hospitality. "I do notice that people like finding cigarettes on every table," says Mrs. Langhorne, "and Camels disappear amazingly fast. Every one likes them—they are mild and you never tire of their flavor." People prefer Camels because of that mildness and flavor.

"I suppose we all think we have 'nerves,'" Mrs. Langhorne says..."and I certainly appreciate the fact that Camels never make me either nervous or edgy. I can smoke all the Camels I want and thoroughly enjoy every one." It is true that Camels never upset the nerves. The millions more that Camel spends for your enjoyment are justified.

Mrs. Langhorne grew up in New Orleans, the daughter of the late Judge Saunders, of the Supreme Court of Louisiana. Now she lives in Virginia, where she rides to hounds. "One thing I especially like about Camels," she says, "is the fact that they are not strong and yet, if I am tired, smoking one always picks me up. I feel better and more enthusiastic immediately." Camels release your latent energy—give you a "lift." Millions more are spent every year by Camel for finer, more expensive tobaccos.

AMONG THE MANY DISTINGUISHED WOMEN WHO PREFER CAMEL'S COSTLIER TOBACCOS:

MRS. NICHOLAS RIDDLE, Philadelphia
MISS MARY BYRD, Richmond
MRS. POWELL CABOT, Boston
MRS. THOMAS M. CARNEGIE, JR., New York
MRS. J. GARDNER COOLIDGE, IL, Boston
MRS. ERNEST DU PONT, JR., Wilmington
MRS. HENRY FIELD, Chicago
MRS. JAMES RUSSELL LOWELL, New York
MRS. POTTER D'ORSAY PALMER, Chicago
MRS. LANGDON POST, New York
MRS. BROOKFIELD VAN RENSSLEAER, New York

Camels are Milder!...made from finer, more expensive tobaccos...Turkish and Domestic...than any other popular brand.
Good reasons for being... mohair-minded

Mind the Quality of your decorative fabrics, and you'll mind your Mohair! For, while these new Goodall-Sanford weaves have an almost fragile beauty, they promise the sternest sort of service. Mohair velvets refuse to crush. Flat Mohairs are the sworn enemy of wrinkles, clinging dirt, fading, shrinking, and wearing out. In using them, consider their cost by length of life, rather than at date of purchase...Mohairs are always the least expensive in the long run. Ask someone familiar with the beautiful New Mohairs for the home...ask your decorator!

Goodall-Sanford INDUSTRIES
VELMO UPHOLSTRIES • GOODALL MOHAIRS • LEATHERWOVE FABRICS • SEAMLOC CARPETS
L. C. CHASE & CO., Inc., selling division of Goodall-Sanford, 295 Fifth Ave., New York... Boston, Chicago, Detroit, San Francisco
For a long Winter's nap

Snuggling down in a warm, soft bed is one of the nicest things about winter. And this year the bed is going to look especially inviting and quite different from the beds of yesternight.

According to those in the know, this is going to be an old-fashioned, white Christmas, in so far as bedding is concerned. Whites and off-whites, and white set off with color are tops in the linen closet. For those who can't take their white straight, there are compromise neutral tones such as string-color and rose-beige. When colors are used, they are usually the palest — watered in effect — with the exception of the brown tones which will be widely used with the popular beige.

And here are some of the nicest things about town, about a bed.

1. A down comfortable by Palmer. Sheets and pillowcase by Camon. The smart modern quilting in the first is accomplished by a new process which involves first stitching in the design, then blowing in down. Rust-colored taffeta covering needs no interlining.

2. Pillowcases of the new superfine percale created by Wamsutta, which sets a new record in strength and smoothness. Their plural hemstitching — two, three or four rows of it, as you please — is a fresh note. At Altman.


4. The color theme played in two different keys by Pepperell. A white sheet and cases with blue borders, and the palest peach sheet and cases. At Altman.

5. A fine, pure white, wool blanket. An old smoother to touch, soft as its white satin binding. By North Star. At Stern's.

6. A wool blanket by Kenwood with the luxurious long nap featured by this firm. In a pale green with matching satin or crimp binding. McGibbon.

7. One, two, three — go the tones of this latest St. Marys wool blanket. Beige center and continuous border of two bands in light and dark brown. Wide satin binding repeats the tri-tone idea. At Lord & Taylor.
Every comfort seeker will welcome the Perfect Sleeper for the even softness with which it supports the body; every home-maker for the ease with which it can be kept clean and the smartness with which she can dress her beds. In addition, there are so many other features making the Perfect Sleeper really revolutionary, that you ought to see it this very day—at department, furniture or housefurnishings stores.

You may run across imitations, of course—but in considering a tuftless mattress, be sure that the "tuftlessness" is not just "skin deep"—that there are no interior, concealed stitched-through cords holding things together and reducing the natural resiliency of springs and padding. Perfect Sleeper construction is patented—exclusive. It employs the only practical method of entirely doing away with tufting without letting "inside" shift into humps-and-hollows. The Perfect Sleeper is guaranteed to hold its shape throughout its generation or more of wear and lasting softness. Its lower priced mates, listed below, are likewise tuftless; they differ only in cover material and minor details. All are made by responsible regional bedding manufacturers under license granted by Sleeper Products, Inc., American Furniture Mart, Chicago, Factories in thirty cities.

The "SLEEPER" Family—MATTRESSES: Perfect Sleeper, $35.50 (West Coast prices slightly higher); Restal Knight, $32.50; Restaliff, $27.50; Smoothie, $22.50; CRIB MATTRESSES: Tiny Sleeper (for baby's crib), $13.50; STUDIO COUCHES: Perfect Sleeper, $59.50; Guest Sleeper, $49.50; Knight Sleeper, $39.50. 

This blue and white bedroom with cerise accessories is also in the Directoire manner. The decorating was done by the late Chamberlin Dodds with Adeline Geddes
If you're going to use that fine old four-poster, you'll modernize its working parts—add modern ease to old-time elegance with new springs, new mattress, new sheets, new blankets.

Please pardon our lack of sentiment, but all the facts are on our side: Never before have percale sheets reached their present pitch of perfection! Never before has the price for luxury been so easy for anyone to pay!

So let's break with tradition, once for all, and find out exactly what's what in sheets, here and now. Let's learn that this year's machines and this year's methods are setting entirely new standards of quality.

And let's learn that there isn't a finer sheet made than Cannon's Fine Percale. Yet this sheet sells for almost a third less than the price you've probably been paying. (Only about $2.50 each in single-bed size, at regular prices.) Here are sheets of exquisite fineness, having more than 100 threads to the inch each way... even, smooth, soft and strong... lastingly snow-white, longer-fresh and woven for years of special service.

Cannon costs are kept down by large-scale operation—Cannon quality is kept up by new-day planning and scrupulous care. Modern machines and modern methods mean constant advancement... Insist on seeing Cannon's Top Quality Percale next time you shop for sheets. The Cannon name, on anything, is your promise of more-for-the-money... Cannon Mills, Inc., 70 Worth Street, New York City. World's largest producers of household textiles.

Cannon Makes Three First-Choice Sheets...
(1) Cannon Finest Quality Percale for about $2.70...
(2) Cannon Utility Percale, about $1.70—(3) Cannon Muslin, about $1... Each is the smartest buy in its class.
(Made by the makers of Cannon towels.)
MAYFAIR SHADES
the VOGUE of the DAY

MAKING windows more attractive with Mayfair Shades is already a pronounced style trend of the day—especially now that so much thought is given to home beautifying. You find Mayfair Shades in the smartest homes. You hear leading decorators recommend them. Surely you want the newest, the most beautiful note in window treatment in your home... combined with usefulness and economy.

Woven like a fine fabric, rather than bulky or heavy, Mayfair Shades are made of smooth, hardwood slats, colored as desired. The shade cord operates with a self-stop mechanism. The slats require little cleaning, will not warp, twist, nor stick together.

Ask for Mayfair Shades at the very foremost stores or write for Free Booklet and name of nearest dealer.

The living room, above, has walls painted apple green and putty beige trim. The simple, utilitarian mantel is sided in striped pine. Upholstered chairs shown are in apple green striped silk damask.

The House of Years

(continued from page 46)

broadloom in heather beige color. The guest bath is modern in treatment and color. The niche in back of the tub is of gold mirror framed in tan glass and narrow strips of gold mirror. Other walls are in tan glass panels and the ceiling is painted tan inside a six-inch gold mirror border. French heading curtains of shaded taffeta blend in with the colors of walls and niche. These hang over tan Venetian blinds. All fixtures are of polished brass and the floor is dark brown broadloom.

For the young girl's room one of the new dark grounded wall papers was chosen. This paper has a magenta red ground and a palm leaf design in eggshell. Woodwork is painted eggshell. Curtains are beige diagonal pin striped damask with magenta and beige striped valance. The dressing table is draped in eggshell voile trimmed with small cotton tassel fringe in eggshell and red. A slipper chair is covered in red ground chintz. Carpet is bright green.

Another dark paper appears in the boudoir. It has a brown ground patterned with creamy white bamboo leaves. All trim is white and the ceiling is bright green. Beige casing cloth curtains at the windows have a straight valance bound in rose wool fringe. The day-bed is upholstered in rose color mercerized silk with tiny self-tone check design. An overstuffed chair has a covering of chintz with a brown ground, rose flowers and green leaves. The dressing table is draped in green and eggshell voile. A chenille fabric in tones of brown and beige covers the side chair and the dressing table bench. The floor is covered in taupe colored carpet.

Cooperating stores

These stores are cooperating with us in presenting the new trends in furniture (Pages 44 & 45), lamps (46, 47 & 48) and decorative accessories (50 & 51). Readers are invited to write to House & Garden for information on specific merchandise reported in this feature.

Akron, Ohio
The A. Polsky Co.

Dallas, Texas
Nehman-Marcus Co.

Dayton, Ohio
The Rike-Kumler Co.

Denver, Colo.
The Daniels & Fisher Stores Co.

Des Moines, Iowa
Younger Bros., Inc.

Erie, Pa.
Teale, Prescott & Richardson Co.

Fort Wayne, Ind.
Wolf & Densaker

Harford, Conn.
G. Fox & Co.

Densholm & Mckay Co.

Los Angeles, Calif.
J. W. Robinson Co.

Milwaukee, Wis.
T. A. Chapman Co.

New Haven, Conn.
The Edward Malley Co.

Richmond, Va.
Thalhimer's

St. Paul, Minn.
Schunemanns & Mannheimer's

San Antonio, Tex.
Jake Bros. Co.

Seattle, Wash.
Frederick & Nelson

Wichita, Kansas
The Geo. Innes Co.
EXQUISITE TONES FOR AUTUMN DECORATING FOUND EXCLUSIVELY IN ALEXANDER SMITH

TRU-TONE RUGS & CARPET

Alexander Smith

GUARANTEED AS ADVERTISED IN
GOOD HOUSEKEEPING

NEARLY RIGHT WON'T DO

In Carpet Colors

ASK FOR

Alexander Smith Broadloom Carpets

BY NAME

Exquisite tones for autumn decorating found exclusively in Alexander Smith

TRU-TONE Carpets—Peach, Nattier Blue and Beige . . . three of forty fresh and lovely colors. Called TRU-TONE because each individual color is dyed to harmonize

in daylight and lamp light. Made seamless in widths up to 18 feet. Our TRU-TONE

Carpet Book, full of helpful information on broadloom carpets, free on request

from the Alexander Smith Div., W. & J. Sloane Wholesale, 577 Fifth Ave., New York
Sparkling with new ideas for livelier parties

Gayer guests...happier hostesses...this season. Toastmaster's new Hospitality Tray is transforming entertaining into "help-yourself" parties...where everyone takes a hand. Never before anything so clever as this smart new Hospitality set. New are the four individual snack plates. They're sparkling Fostoria crystal, "The Glass of Fashion"...as are the matching Fostoria appetizer dishes. New is the handsome tray, in walnut, mahogany or antique white, with matching cutting block, and knife for trimming toast.

A STUNNING FOLDING STAND
And picture all this atop a modern folding stand, for only a little more. With tray, minus accessories, a permanent coffee table. But the feature that makes the hostess' evening a carefree lark...is the Toastmaster itself...the only toaster that thrills the guests...and makes possible a real "hospitality party" because it alone has a Flexible Toast-Timer to make perfect toast without watching. Toastmaster pops up uniformly brown toast always, at the breakfast table as at parties.

WITH FLEXIBLE TOAST-TIMER
The Flexible Toast-Timer times each slice individually and automatically—longer when the Toastmaster is cool—shorter when it's hot. The degree of heat itself regulates the toasting time. One slice or a hundred—they're all alike—each the same shade of brown. Once you set the dial for light, medium or dark brown toast, you'll get precisely what you ordered...always! "Only Toastmaster makes perfect toast every time for everybody."

PLAN A HOSPITALITY PARTY
Your guests can't fail to have a rollicking good time, if the Hospitality Tray is the feature of the evening. See the new Toastmaster with Hospitality Tray wherever quality appliances are sold. You can buy additional snack plates if you wish. Write McGraw Electric Co., Waters-Genter Division, Dept. 107, Minneapolis, Minn., for our fascinating new free booklet, "Help-Yourself Parties." R.S.V.P.

Toastmaster WITH Hospitality TRAY
**HOME FINANCING**

**ONE HOME OWNER TELLS ANOTHER...**

**Something New has happened to Heating Systems**

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

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Q. If I purchase a house and execute a purchase money mortgage for part of the cost price, and then later sell the property subject to this purchase money mortgage, does my liability as signor on the bond cease?

A. No; the bond is a contingent liability as long as the mortgage or any part thereof remains unsatisfied. However, a case similar to this was recently tried before the Appellate Division, First Department, New York Supreme Court. The evidence presented showed that after the property was sold, there had been several subsequent conveyances and the then owner was unable to pay the mortgage charges and had failed to make a payment on account of the principal when it became due. Thereafter, the then owner of the property procured from the holder of the mortgage agreement extending the payment of the principal then remaining due on the mortgage, without the knowledge or consent of the defendant, who had originally executed the purchase money mortgage. The court ruled that where the holder of a bond and mortgage, by a valid agreement with the owner of the property and without the knowledge of the obligor on the bond, extends the time of payment of the mortgage, the obligor is discharged from liability on his bond.

The courts have held that any alteration of a contract of guarantee, whether the alteration is material or not, will tend to discharge the surety of guarantor unless his consent is first obtained.

Q. I have a mortgage on my house which is now held by an individual. When this mortgage becomes due next year, would it be possible for me to have it refinanced under the Federal Housing Administration Plan, as I would like to have that type of mortgage?

A. The Federal Housing Administration is perfectly willing to assist you with your refinancing provided your mortgage meets their requirements. Their long term plan of monthly payments of principal and interest is much better for a home owner to have than a mortgage which has to be renewed every two or three years, with the possibility of an excessive renewal charge at each expiration date.

It is suggested that you make application three or four months in advance of the maturity date of your mortgage, so that the Federal Housing Administration will have ample time to complete their investigation before the date of transfer arrives.

Q. I contemplate building a house costing about $8,000 including the cost of the land.

A. If you are planning to spend $8,000 on house and lot, you should have at least $3,500 in hand. You can get a mortgage for the balance from a Savings Bank, Building and Loan Association or a Life Insurance Company. Your local bank will tell you how and where to apply for such a mortgage.

Q. I have read your articles in House & Garden in reference to the F.H.A. The hope inspired by them seemed to be the answer to years of waiting, but upon investigation, I find I have practically no chance of availing myself of this so needed aid.

A. The Federal Housing Administration is perfectly willing to assist you with your refinancing provided your mortgage meets their requirements. Their long term plan of monthly payments of principal and interest is much better for a home owner to have than a mortgage which has to be renewed every two or three years, with the possibility of an excessive renewal charge at each expiration date.

It is suggested that you make application three or four months in advance of the maturity date of your mortgage, so that the Federal Housing Administration will have ample time to complete their investigation before the date of transfer arrives.

Q. I contemplate building a house costing about $8,000 including the cost of the land.

A. After you have selected the town you wish to establish your home in, look into the town's bonded debt, so that you can be reasonably sure of no excessive tax rate on your home in the years to come.

You should locate on a street that has all street improvements installed and paid for, so that you will have no street improvement assessments to pay in the future. See also that the neighborhood is restricted to residential use only, thus guarding against depreciation of the value of your property caused by stores or factories coming into the section later on.

Get an architect to design your home and have him select two or more reliable builders from whom to get cost of construction figures for you. Thus you will know definitely what your obligation will be before you commence to build.

Since you are planning to spend $8,000 on house and lot, you should have at least $3,500 in hand. You can get a mortgage for the balance from a Savings Bank, Building and Loan Association or a Life Insurance Company. Your local bank will tell you how and where to apply for such a mortgage.

---

**Get all 3 comfort-essentials as **

**I COMPLETE UNIT**

**with the New**

**AMERICAN RADIATOR Heating Systems**

_How the news gets around! Home owners now insist on the new comfort and the freedom from heating cares that come with the new American Radiator Heating Systems._

They want all three comfort-essentials in one complete installation—Radiator Heat plus Controlled Distribution of heat plus inexpensive Domestic Hot Water. They want a heating system that's designed and brought to them as a unit—like their cars and radios and refrigerators. The new American Radiator Heating Systems bring all these to you—with the dependability of the best known name in heating back of every part._

**INSTALL NOW WITHOUT DOWN PAYMENT**

Ask your heating contractor to show you this new, modern kind of home heating system. Ask him about the payment plan that puts it in your home without a down payment, with up to 3 years to pay, at government-approved low rates. And mail the coupon for the booklet—"New Comfort When Winter Comes."

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**AMERICAN RADIATOR COMPANY**

**40 West 40th St., New York, N.Y.**

Response: "AMERICAN RADIATOR & STANDARD SUNDAY SUPPLEMENT"

Send me your new booklet, "New Comfort When Winter Comes," describing the new American Radiator Heating Systems.

Name. 
Address. 
City. State. 

**LISTEN IN!**

American Radiator Freneadeas every Sunday Night at 7:30 E.S.T.—WEAF-NBC Red Network.

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Questions and answers

VERANDA EFFECT

Q. Could you kindly tell me if using a deep red mortar with quarried limestone as a veranda effect, from house to terrace, would be at all good? If so, where has it ever been used? If not, why? This means a lot to me and anything you offer will be greatly appreciated.


A. The use of a red cement with such a light colored material as limestone would not only be garish in effect, as the color would overpower the fine quality of the stone, but it would be difficult to secure a uniform color in the cement even if you felt that you wanted to use it.

Use ordinary light grey cement without any coloring. By doing so, you will avoid too much contrast between the stone and the joints. The writer has used this effect with success.

Q. How do you make a whitewash that will be white, yet not rub off? Our door is weather-stained, my husband tends the furnace, and I learned sweeping from him. On our younger days, he was constantly besmirched with ashy bonnets and white shoes, and now it is a whitewashed playground. S.O.S. Please, how can you make it rub-proof?

Mrs. R. S. B., Elizabeth, N. J.

A. The following formula for a no-rub whitewash, which is practically rub-proof, is as follows:

To each fifty pounds of hydrated finishing lime, add enough water to make a heavy bodied liquid paint, to which add a handful or two of rock salt. Allow this to set for three or four hours so that the salt will be dissolved. Add a sufficient quantity of Kickett’s laundry blue dissolved in water to make the mixture a clear white. Add more water as it is required to get a consistency suitable for use. This may be applied either with a spray gun or with a large whitewash brush.

Enclosed are some leaflets describing cold water paints which simulate whitewash and are really rub-proof. Perhaps it would be better for you to use one of these.

WALL GARDEN

Q. I am going to build a retaining wall of fieldstone, laid up without mortar. I hope to plant various things in the crevices of the wall, as the English do, and so make a wall garden. What plants should I select? Are all so-called “rock plants” suitable for such a situation?

R. A. S., Huntington, L. I.

A. Answering your second question first, all so-called “rock plants” are not suitable for wall culture. Many that are charming in the rock garden are so small that they are entirely lost in a large expanse of wall, and others cannot stand the conditions of drainage, shade, or exposure. Before building your wall, study the instructions for so doing that you will find in most books on landscape construction. See that the soil pockets are large enough, that the slope down to the back rather than to the front of the wall, so that moisture tends to penetrate into the pocket instead of running out of it and taking the soil along with it. And see that the soil in each pocket joints onto the soil back of the wall or in another pocket, so that there can be continuous capillary travel of moisture.

The soil should, of course, be suitable as regards fertility, acidity and sand and gravel content for the particular plants you select. Different soil pockets can vary in this regard in order to accommodate a large variety of plants. I have found the following plants suitable to wall culture, and sufficiently important to make a colorful display—Arcturus ageratifolia, Adonis ramosissima, (if there is some shade), Arnica grandiflora, Alysum serpyllifolium, Alyssum coronarium, (wants shade), Arabis alpina, (wants shade and moisture), Geranium uniflorum, Gravel Dust Shredded, Festuca glauca, Helenium in variety, Hesperis in variety, Leonotis nuttallii, nierembergia rivicola, Phlox amoena, Phlox paniculata, Prunella (Continued on page 102)
applied through etching, engraving or other means. These designs may be sandblasted or given various other finishes. They can also be colored, although it is considered that colored glass is not as effective as glass which takes its color from lighting.

Grilles, decorative panels, columns may be made of molded glass done in relief, that is, with the design on the exposed side. A very interesting effect is obtained through intaglio cutting and lighting the surface from the side. When so lighted, an intaglio design looks like relief, but the exposed surface is flat and easy to clean. For this, the pattern is sandblasted.

**Structural Glass**

All sorts of structural requirements can be met with molded glass. Your door frame may be of beautifully molded glass glowing in a variety of colors; you may have panels of patterned glass around the top of your wall or ceiling to give color lighting; glass panels individually set into the ceiling and beautifully designed may replace a lighting fixture. In any case desire in the way of lighting or colored decoration may be done with glass.

The new structural glass bricks are well worth considering, not only for structural purposes but also for decoration. Such glass bricks are now machine-made and are, consequently, much less expensive than previously. They will not change color under the action of the sun as do many glasses, and have high resistance to temperature changes if manufactured in the borosilicate glasses.

There are two general types of structural glass brick. First, a hollow glass brick with a partial vacuum which is largely used for certain walls and for decorative partitions which are not to be seen through. Most successful results have accompanied the use for sun rooms, fireplaces, bathroom walls. They offer considerable decorative possibilities in conjunction with plate glass windows. Panels of this material will help light dark halls. It is not possible to see through this brick, though it lets the light through and casts it into the far corners of the room much as does a slanted Venetian blind. It has a high insulation value.

The second type of glass brick is solid and can be used for bearing walls, though more often used merely for its decorative value. It can be seen through clearly, and so may have various designs cast on the back or face. They can be mirrored or given a variety of finishes.

Both types of glass brick come in sea green and crystal white as standard colors, but can be made in almost any color desired.

Ultra violet glass is used wherever the healthful rays of the sun are desired. This type glass is colorless. It comes in two forms, the quartu or silica type and the better and more expensive—in fact, the most expensive used in architectural work. There is a much cheaper type that costs little more than plate glass and is similar to it except that certain impurities are eliminated. Both types of glass lose some of their ultraviolet ray efficiency in use. If you expect to enjoy healthful rays from this type glass, you must be sure that it not only meets the standards of the American Medical Association, but also that it is kept clean.

There are other types of glass that will be of considerable importance in the years to come, and that should be investigated. A new heat-absorbing glass will be of particular interest if you contemplate air conditioning. This glass has a high resistance to the heat rays of the sun and will help keep your house cooler.

Safety glass, such as in the windows of automobiles, has been little used so far in building construction. It is, however, ideal for coal chute windows and exposed places where ordinary glass is apt to be shattered or broken, or as a bar to unlawful intruders, as in nursery windows. Wire glass is likewise good where appearance is not a factor.

Built-in glass mirrors are coming more and more into use, now that we have fine plate glass that permits a perfect reflection. Such mirrors can be had in almost any color to secure a variety of decorative effects that may be etched or engraved as desired. The backing of these mirrors should be metal, which is more permanent though slightly higher in cost than the ordinary silvering. Such mirrors should be placed to reflect things or views rather than people; that is, the reflection of a beautiful vase of flowers or a scene is more interesting and restful than the reflection of a corner where people are likely to congregate. Structural glass mirrors can be particularly used to light up the dark sides of a room. By using various colors for the backing or reflecting surface, images may be either brilliantly or unobtrusively repeated.

**Plate Glass**

Heavy plate glass has made possible glass shelves for various purposes, and in various colors—bookshelves, dish cabinets, tops of tables. Dressing tables and garden tables of fine plate glass are being more and more featured. A more unusual property of glass is that it will guide light. That is, if a colored light is sent into one end of a circular glass tube the light will follow that tube all the way around, just as if it were a colored liquid poured in a curved tube. The possibilities of this in a decorative sense are entirely new. It may be that shortly we will have hollow glass hand rail lighted at night in glowing colors, balusters gleaming in contrasting colors, and other such unusual combinations.

In seeking effects in glass, one should keep in mind the airy, transparent nature of the material itself. Patterns should be graceful and light rather than coarse or heavy. Except where used structurally for walls, color should be secured by lighting.

The various glass companies are doing much experimenting and in their display rooms are showing many ways in which glass can be used structurally and decoratively. A visit to such rooms will do much to show how your own home may be made more beautiful and useful through the use of glass.

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**Cabot's Collopakes**

FOR EVERY PAINT USE

**SAMUEL CABOT, INC.**
141 Milk Street, Boston, Mass.

Gentlemen: Please send me full information about Cabot's Collopakes.

<table>
<thead>
<tr>
<th>(Check in)</th>
<th>Whites</th>
<th>Gloss Colors</th>
<th>Interior Flats</th>
</tr>
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<tr>
<td>Squares</td>
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Name...

Address...

[Signature]

OCTOBER, 1935
OH, OH SHE CRACKED ANOTHER HIGH ONE
GIVE HER A DRINK OF DOLE HAWAIIAN
PINEAPPLE JUICE. SINGERS USE
IT TO CLEAR THEIR PIPES.

FOR FALL AND HOLIDAY REQUIREMENTS
WITH A NESCO ROASTER
Send 25c
for 50c value
"GARDEN GIRL"
Japanned Toast Cover
Sent you for half price
with attractive printed
matter introducing other
NESCO Household
wares of fine quality and
reasonable price.

See NESCO Wares
in W. & J. SLOANE'S
HOUSE OF YEARS...

An aluminum room be
without aluminum lighting fixtures!
The living room at the top of the page.
(Continued on page 101)

NESSCO AUTOMATIC ELECTRIC ROASTER—Exclusive automatic—Of 21 heats—signal light tells when
to insert foods. Will roast squab or a 16-lb. turkey,
Bake pies or pastry.

NESCO Deluxe Porcelain Enameled Roaster and Rack—Three sizes—12-lb.—18-lb.—25-lb. Turkey,
Easy to clean as china. NESCO Roast Rack provides
case in turning and removal. NESCO dealers have
both roasters. Electric light companies can supply the
electric roaster.

Visit Sloan's HOUSE OF YEARS at 575 Fifth Avenue, New
York and see NESCO "Garden Girl" Japanned Ware and the
NESCO Automatic Electric Roaster.

NATIONAL ENAMELING AND STAMPING CO.
464 North Twelfth Street, Milwaukee, Wisconsin

Aluminum in the decorative arts

Aluminum is essentially a metal of
the newer modernism. It came into use
not through any qualities of its own,
but because the world of art, culture
and design sought for something with
which the older metals could be re-
placed. Excellent in themselves for
many purposes, these were symbolic of
the older forms of design.

Once such a movement got under
way, it traveled far. The set-back sky-
scrapers of Hugh Ferris, which ap-
peared as astonishing but vague dreams
in the magazine supplements of Sun-
day newspapers as little as ten years
ago, have borne fruit a hundredfold.
Once infinitely distant from the fa-
miliar, and even slightly terrifying, they
are now the accepted standards of sky-
scraper construction.

These buildings were largely respon-
sible for the interest taken in alumi-
num by modernists. Architects set the
course for it, and that aluminum was
not a nine days' wonder, to be taken
up or cast off at a decorator's whim,
was chiefly due to the metal itself, for
it has reared a pedestal of permanence
not to be shaken by style caprices.

A spurt in the use of aluminum as a
decorative material came from the fact
that it was peculiarly adaptable to al-
most any method of manufacture,
whether cast, spun, rolled, drawn or
forged. That it was not subject to cor-
rision was a feature which could not
be ignored; if artificially dulled, the
dullness was constant. It could not be
embarrassed by an accumulation of
crust or verdigris.

A penchant for mating new materials
by moderns includes the employment
of aluminum and glass, aluminum and
other metals, aluminum and wood.
Their specialty is the design of such
accessories as candlesticks, console sets,
lighting fixtures. Lamps are a partic-
ular hobby, and in these they often
find a good medium for expression.

Aluminum lamps usually consist of
a spun base, weighted, supporting a
standard of one or more pieces of
aluminum tubing, shades in the mod-
ern manner, and glass finials. To these
essentials is added such decoration as
pleases the designer's fancy. The effect
is altogether disarming, for these pieces
have an adaptability which under ordi-
nary circumstances might be consid-
ered impossible.

What would an aluminum room be
without aluminum lighting fixtures!

Hence aluminum comes into its own in various fea-
tures which set the note of the whole scheme—
mirror, walls dyed a rich reddish brown, lighting
urns and fireplace in the natural finish of the metal.
No cook and a kitchenette

(continued from page 61)

Pork cut in tiny squares. Peel 8 young carrots and quarter them. Peel 8 little white onions and stick a clove in each. Make a bouquet garni of parsley, pinch of thyme, 1/2 bay leaf, and 1/2 clove of garlic. Brown the pieces of salt pork in 1 tablespoon of butter and place them in the bottom of an iron cocotte with a tablespoon of fresh butter. Add the carrots, onions, bouquet and liver. Sprinkle with salt. Freshly cover with a tablespoon of fresh butter and continue to cook, basting frequently until very tender. Remove bouquet, pour off most of the juice, skim off as much fat as possible, strain and reduce by simmering until quite thick. Carve liver in thin slices and put it back in the cocotte with the vegetables around the edge. Pour over all the reduced juice into which you have stirred a teaspoon of butter. Fold two serviettes, tie around the casserole with a knot at either handle and send to table piping hot.

GARBURE OF SQUARES. Place 1/2 pound of raw ham in a frying pan. Cover it with cold water. Bring to a boil slowly and simmer. Cut the ham in inch squares and place in the bottom of a soup pot. Then add 3 1/2 pound of salt pork cut in tiny squares, also scalded in the above manner. Now add to the pot the inevitable bouquet garni of thyme, bay leaf and parsley, 2 or 3 little white onions, 3 or 4 carrots cut in quarters, 2 cloves, several stalks of celery cut in 2-inch lengths, 1 cup of fresh lima beans, or a cup of white beans soaked overnight, and, last of all, a young cabbage. Which you have cut in six sections and parboiled in salted water, having, of course, removed the tough core. Pour over this enough beef stock to cover. Place on low heat and simmer very gently for two to three hours. A half hour before serving place 6 little squabs, which have been carefully cleaned and dressed, in a roasting pan. Put a tiny white onion inside each. Rub them with salt and pepper and soft butter, and roast for about a half hour, basting well. When done, remove the strings or skewers and put them into the soup-pot whole. Let them cook two or three minutes to impart their flavor to the garbure. Place back in their roasting pan to keep warm and drain off the juice from the vegetables. Pile vegetables attractively on a big platter and perch the birds on top. Garnish the platter with diamond shaped croquettes and serve at once. The broth is served in cups at the time the garbure is eaten.

PARMELLES OF BEEF. Put 3 1/2 pound of bacon through the meat grinder. Add 2 tablespoons of finely chopped shallots or onions and 4 tablespoons of chopped raw mushrooms. Add a teaspoon of butter, cook all this for a few minutes, then add 2 tablespoons of chopped parsley, salt and pepper, a dash of Worcestershire sauce and a teaspoon of French mustard. Continue to cook a minute or two longer. This paste is spread on six or eight very thin slices of the top round of beef which has been pounded with a wooded mallet and neatly trimmed. The meat pieces are then rolled, as you would roll a blanket, and secured with string. Salt and pepper them, place in a frying pan with a good piece of butter and put on hot fire. Roll them over and over to brown evenly. In the meantime, peel, wash, dry and slice fine 12 mushroom rooms. Sauté them in a little butter, add 1 tablespoon of tomato sauce or tomato catsup and a teaspoon of red extract dissolved in a little boiling water. Simmer a white longer, then add the juice of 1/2 lemon and a good lump of butter, but don't let it boil. Place pequiques on a hot platter, remove the strings, pour sauce over them and serve.

SPANISH CHICKEN. Peel and slice fine 6 little white onions. Put 3 or 4 tablespoons of olive oil in a large iron frying pan and when it is hot add 1 clove of garlic, the onions and a young chicken cut up as for fricassee. Salt and pepper and cook until the chicken is light brown all over. Remove the garlic, add 2 cups of washed and dried Spanish raw rice and 1 teaspoon of Spanish saffron pounded to a powder and dissolved in a little boiling water. Stir, cooking well, for about five minutes, then add 1 can of tomatoes, 4 cups chicken broth and 1/2 pound of Spanish sausages (Chorizo), previously scalded. Cook on top of stove ten minutes then put the pan in hot oven uncovered for about a half hour. In the meantime, cook separately 2 cups of shell peas in salted water. Empty the chicken and rice out on a hot platter and garnish with the peas, which you have seasoned well with butter, salt and pepper. Serve this, on separate side dishes, canned red pimientos cold. Have with this a light Spanish chart.

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Suggestions for Garden Club programs

Garden Clubs, which are growing at an almost unbelievable rate throughout the country, have a twofold mission to perform. In the first place they must be of value to their communities, offering help in civic improvements and beautification. In the second place they must give practical help to the individual members, making them into better gardeners as they think and study together. Perhaps this is more important than the first, because the assistance the clubs can give to their own and other communities is directly determined by the knowledge and ability of the individual members.

Now, just how can this gardening knowledge be attained? How can the club help and in what practical ways? The program committee is directly responsible for at least half of it and the other half rests with the members themselves. The chairman of the program committee has the most important position in the club. The very life of the club depends on his ability to give them, meeting after meeting, throughout the year. If the programs are interesting and full of worthwhile information, then the members are filled with enthusiasm and inspired to do better work in their own gardens and in their civic work.

Of course, first of all it is essential that at various times during the year, lecturers who are experts in their field, come to the club to talk to and answer the questions of the members. Nurserymen and landscape architects in the same locality often give of their knowledge and time most graciously. Sometimes a professional gardener or someone with some estate or institution who can be procured at a nominal sum. Sometimes a speaker at every meeting. It derives from belonging to the new state federations is the ability to secure speakers of national importance at a small charge. The chairman of the program committee has the most important role in forming the body or bodies to do this.

But there can not be, for various reasons, a speaker at every meeting. It is much better that the various members take charge of some of the programs themselves. Some of them can write papers. A paper on "Soil and its Preparation" is always worth while in the early spring. Another one on "Winter Protection", or "How to Put Your Garden to Bed for the Winter" may be of great value. Hours of labor and many plants are lost because the proper methods are not used in protecting them during the freezes and thaws of the winter. It is always a good plan to take a certain flower family and study it thoroughly, learning about all the different species and varieties, their habits, cultivation practices, and uses in our own gardens. A paper on "Bulbs" is always good. Perhaps it is better to divide such a large subject into several parts. Give one person "The Early Spring Bulbs", those tiny, fairy-like things that come along with the early wild flowers and are not used nearly as extensively in our gardens as they might be. Then another person give "The Later Spring Bulbs", including Hyacinths, Daffodils and Tulips. Even these might be separated and given to different people. There is one thing about this; the more people work, the more interested they become, and they are very likely to remember the things they have had to find out for themselves.

Of course, in order to write the papers or give talks, these members must have access to sources of information. There are at least three big, general sources. First, catalogs of seedsmen and nurseriesmen. These we will speak of later. Second, magazines and bulletins, and third, garden books.

Now, garden books are expensive, and it is quite impossible that all the members can own all the books they need or want. So every garden club should have some definite plan of exchange of books. Sometimes the public library has a good selection. Adding to this collection might be one phase of our work. One club has a circulating library. For the purchase of books the members were each assessed two dollars, which added to twenty dollars out of the treasury made an ever returning fund. The people using the books pay three cents a day. The money collected goes into new books, keeping the library well filled.

Acknowledging that in reality all things in Nature are built up of just such units, that trees, flowers, animals and even people are related to such forms—that one can build up out of a sphere and a few pegs, birds or animals, people and trees, and, best of all, that such things are organically more sound and capable of life than the monster creations of persons who exist on the wave of fashion and utilize adult fads for embodying their notions of what to make for the young.

This, then, is the background and the theory on which I have designed these groups of furniture, appointments and toys, and have created decoration for the interiors of nurseries. I have made all forms simple, not only because such forms are a better background for the development of taste but also because such forms are suited to a production in quantity which will make such furniture available to as many nurseries and playrooms as possible. I have chosen to work this out with a group of designers who, through new theories of design, production and distribution, have more power than the manufacturer who still insists upon Little Bo-Peep.
Suggestions for Garden Club programs (Continued from page 103)

up-to-date. This circulating library is kept on a shelf in the local book shop. When the interest in the books waned, the chairman asked for a library program. All the books were brought to the club. The different people gave very short reviews and each person present took home at least one book, reviving the interest and again getting many books on circulation. In another club, the chairman of the library committee keeps the books in a huge basket which she brings to each meeting. The members take out the book they want, retaining it until the next meeting and paying a quarter for the two weeks' use of it. Those in the community who want a book and are interested in gardening are allowed to borrow the books, another bit of civic work and also an added source for replenishing the shelves. About once a year the roll call answer came with quotations from the library books.

ROLL CALL IDEAS

In connection with the roll call there are always other interesting things to do. Try having each one answer with their favorite plantings for color combination; not what they have read, but what they have actually tried. It is surprising how far away you can get from the proverbial Delphinity and Madonna Lilies! Often at the annual meeting there are so many reports to hear in the election and payment of dues, that there is not time enough for a regular program. This is a good opportunity to have the roll call answered with poems reading.

Now, I think every good gardener feels that the catalogs of to-day are a constant source of surprise and joy. I wonder, though, if we take seriously enough and realize how much real information we can get from them. February is a good time for a catalog meeting. Appoint the chairman for the day a long time ahead. She should send for all the catalogs which she can get advertised in the garden magazines, and some of the big seedsmen's nurseriesmen, who are nationally known, but those of the small dealers who specialize in one or two plant families. These small catalogs are often filled with accurate, up-to-date information, and are worth keeping on the bookshelf. Many of them have beautiful Illustrations. Every garden club contemplating such a program should have a copy of the Almanac of the Garden Club of America, which is filled with the addresses of reliable dealers. Also let the chairman ask every member to bring her own favorite catalogs and in a round table discussion be able to tell why they are her favorites and what certain seeds and plants each one especially enjoy.

It is also a good thing to experiment, to try out new seeds and plant material. There are many new varieties of old favorites that should be more extensively used. Out of all the information gleaned in this catalog and by trying a list of the newer plants and the untried varieties. See that each member selects one which she is willing to try out. Make her directly responsible for finding out all she can about it, for planting it in her own garden, and doing all she can to make it come to the highest point of perfection. Some difficult seeds can be given to two people, who can give them different conditions of soil, sun and shade, thus making possible a comparison of conditions. Then in the autumn for the annuals, or the following year for the perennials, have a report day. Let each member give a two-minute report on her experiment, bringing specimens with her if possible. In some cases it might be better to have these reports given as each variety reaches the height of its own perfection, and not all at one meeting. This sort of experimentation certainly increases the knowledge of plant material.

And this subject of experimentation brings me to another source of knowledge about which all of us know entirely too little. How many of us know where much of our plant material has been tried out, where it was originally found, and who was responsible for finding it? Every club in the country should have at least one program on the Arnold Arboretum at Jamaica Plain, Boston, Mass. If the chairman will write to the Arboretum, and ask for information about that marvelous garden for "trying-out," it will gladly be furnished. These two books, Arboretums of the Garden and More Arboretums of the Garden, both by the late Dr. Wilson, formerly keeper of the Arboretum, are filled with the stories of how these plants were found and how worthy they have proved themselves to be and how we are able to use them in our own gardens. It will surprise many of you to learn what terrible hardships were endured to furnish you with your plants and shrubs.

TAMING PLACES

There are other botanic and historic gardens in America which are in themselves worthy of a program. Several could be given ten minutes each. The best known, without doubt, is Mt. Vernon, and material on this is rather easy to obtain. It is time to preclude this with something about Sulgrave Manor in England, and what is being done there to preserve the old garden. Have one person find out all she can about the Mission Gardens of California, and what they are doing there to preserve them. Another member can gather the facts about Royal Palm Park, that bit of jungle in southern Florida, which the Florida Federation of Women's Clubs set out to preserve. What Palmes are there, Night-blooming Cereus, and dozens of varieties of Orchids bloom during the late spring. Another member can tell about the botanic gardens—Harvard, New York, St. Louis and any more which you can add to these the wonderful collection of Lilies of which the City of Rochester is proud, and rightly so. Then there is a fine piece of work at the National Cathedral, Mt. St. Albans, Washington, D. C., about which everyone should know. It will be a perfect thing when finished, an old-fashioned garden, and the new-world capital. And save for the last, the climax, perhaps the loveliest thing in America, the Magnolia Gardens on the Ashley, and the...
Suggestions for Garden Club programs

(Continued from page 104)

Middleton Gardens just out of Charleston, S. C. In the spring, with the Azaleas and Rhododendrons in full bloom, the skyline is one of great beauty. This is a unique property for the garden lover. The views of the countryside are magnificent and it is a place where one can get away from the hustle and bustle of city life. The gardens are well tended and provide an escape from the ordinary.

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While the classifications used above need not bother the beginner, he will soon enough learn to understand them. What's more, he will read bulb catalogs more easily and with more understanding. The Royal Horticultural Society of London, which for many decades has been fostering Daffodil culture and staging many shows of them, has divided the whole family into eleven groups-

1a. Yellow Trumpet. (Both trumpet and perianth are yellow. The trumpet or crown is as long or longer than the perianth segments.)

1b. Perianth and Trumpet. (Both perianth and trumpet are white or almost white, otherwise same as 1a.)

2. Bicolor Trumpet. (Perianth white, Trumpet yellow, otherwise same as 1a.)

3a. Ballir with yellow perianth. (Short-cupped Daffodil, the cup or crown measuring less than one-third the length of the perianth segments.)

3b. Barriir with white perianth. (Otherwise same as 3a.)

4a. Giant Leedsii. (Cup not less than one-third but less than equal to the length of the perianth segments.)

4b. Leedsii with small crown. (Cup less than one-third the length of the perianth segments.)

5. Triandrus and Triandrus Hybrids.

6. Cyclamineus and Cyclamineus Hybrids. (The Cyclamen-Howered Daffodil.)

7. Jonquils and Jonquil Hybrids.

8. Poetaz or Tazetta Hybrids.

9. Poeticus. (True Poet's Daffodil.)

10. Double varieties.

11. Various species and hybrids. Some are thus named because of the nature of their flowering, some from their species source and two from the name of Hybridizers. The agitated Daffy fan, of course, uses these classifications constantly and can rattle them off as easily as a Confirmation candidate reciting the Ten Commandments. Having been thus led by the hand through a catalog, the beginner will next want to know where, when and how to plant the bulbs. Plant them from late September on till the ground freezes. In sun generally, although spring shade is not desirable, many thrive in light shade under trees and bushes. Set the bulb so that the top is 4" below the surface of the soil. When naturalizing in quantity in grass, either you dig separate holes as in border planting, or else lift a strip of turf, mix in the bulbous mixture to the bulbs the required depth and replace the turf. The separate hole planting is slower but will give better effects. Broadcast the bulbs—throw them as you would discs—and plant them where you find. For grass planting there comes a little bulb planter that reams out a hole into which the bulbous mixture and bulbs can be dropped, and then covered in with the plug from the next hole bored.

In both grass and borders bulbs should be planted not less than six inches apart: they will soon enough crowd the intervening spaces. Also the soil beneath them should be well dug. For if you plant Daffodils and then lean over them, they go down ten to twelve inches and better flowers will be produced.

Newly planted Daffodils should be well protected the first winter, with a covering of leaves or silt hay, incidentally, never planted Daffodils never grow so high as the old ones. The old ones grow taller, earlier.

As one goes deeper into Narcissus experience, he will find that certain types seem to thrive in certain kinds of soil and exposures, and that others need no explanation, simply don't like the place and disappear. The old Double Van Sion, for instance, will turn green in regions where long hot weather, or White Daffy hybrids to appreciate light shade. Alba pellonula demands a damp soil.

POST-BLOOM CARE

After the bulbs have flowered, snip off the dead heads—but not the leaves. You do this, first of all, for appearance's sake, and because you thereby prevent seed production which might drain too much strength out of the bulbs. The leaves are necessary to the growth and increase of the bulbs and should not be cut down until they are brown and withered. Where Daffodils are naturalized, let the grass grow around them, 10. July, August, down the grass, How often should garden-grown Daffodils be lifted? If one wishes continuous good flowering, every three or four years although the increase can be slowed up by deep planting. Lift the whole clump when the leaves are fairly well withered, but keep them out of the sun. Examine each bulb and look for canker. If there's the slightest sign of rot or grayish white grubs in the bulb or the inside is ringed with brown, off they go to the boufF. Of course, if these are rare and expensive bulbs, you can dig them for three

(Continued on page 108)
THE GARDEN MART

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DOUBLETREE PURPLE-LEAVED PLUM Located at the rear of the Nursery, 100 to 150 each, $1.00 each. New 1935 Catalog includes 95 illustrations. A. M. LEONARD & SON, 400, OHIO.

THE BUYING URGE

With October the Fall planting season gets under full headway. Now is the month of preparation, of buying trees, shrubs, perennials — practically all kinds of hardy plants—and getting them into the ground where, when Spring arrives, theirs will be a world of color and great loveliness, supplying just all present effort and enterprise.

A month of great promise, this, the initiatory in gardening; yet a month of many practical thoughts as well. There seems no end to the problem of just what to plant and where to plant it, to say nothing of where the ultimate selections can be purchased. The wise gardener makes it a point to know the products and reputations of reliable nurseries and choose among them on the basis of quality and service. To do otherwise is to run the risk of wrong ideas, false assumptions and ultimate disappointments.

BULB GARDENING

Considering American gardeners as a class it can hardly be denied that they do not plant nearly enough bulbs, and those which they do plant are decidedly lacking in variety. The range of modern Daffodils, Tulips and others is amazing, yet how many of us can boast of more than three or four kinds of each? It is a matter well worth looking into and correcting, for hardy bulbs are one of the most satisfactory horticultural investments that can be made.

PLANTS INDOORS

Nor is new plant acquisition to be limited to the hardy outside things, by any means; there will be need of house plants for the winter soon to come. October is none too soon to investigate the whole indoor gardening question and to decide just what species to get. There is a wealth of material from which to choose, for the old days of nothing but Rubber Plants, Boston Ferns and perhaps a tent-like Begonia have long since vanished.

INSECTICIDES

RIFOTOX spray for control of Gold Thrips—recommended by Evans, Long and give as best spray for control of thrips. Dosage: 0.5 lbs. of RIFOTOX per 100 gallons of water. Hose Garden Sine sent postpaid for 1$1.95 with equivalent of 3 lbs. of RIFOTOX, made 12 to 15 lbs. in hose Garden Clubs write for special proposition. Write WOLF, 11S E. MAIN ST., EAST WILLOW, N. Y.

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TOOLs

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Daffies

(Continued from page 90)

hours in water heated to 110° and follow this with a two-minute dip in a 1% formalin solution.

Some amateurs lift their increased bulbs and dry them off in baskets for the Summer, not planting them till Spring. I usually multiplies handling this increase while the leaves are drying and, having lifted and replanted the clump, set the increase immediately back into the ground, where it remains.

Since entire books are devoted to the Daffodil, it would be presumptuous to try and cram all the varied facts of their propagation and culture into one short article. I can only add some observations made through these years of growing Daffodils in my own and enjoying them in other gardens—jotting picked at random from a much-thumbed notebook.

(1) Despite Wordsworth's line about Daffodils dashing in the breeze, I find it best to put Trumpets in a windy spot. They demand their perianth about them like a man with his coat collar and belt and best boots. This so-called Weardale Perfection is especially distressing by wind, whereas Clopatras, which has more substance in its perianth, can stand off even the fiercest blast.

(2) Clopatras planted under Parkman's Crab—gold at the foot and pink above! Two other kinds handy in our Clopatera Crabs are Tullus, Hsitsullus beneath the bronze leaves of Malus purpurea, and Seagull in a corner of white with a spot of warm sunlight at its heart—beneath Malus Rootz.0

(3) The insistent gold of Lady Hillingdon should be seen both in full sun and in afternoon shade to be thoroughly enjoyed. Just before sunset is the time for the study of the flowers, although I confess to having enjoyed them in bleak dawn, in blowing rains and by moonlight under Apple trees in blossom.

(4) The Yellow Trumpets, which are the first of the large types to flower, always remind me of innocent, demurely external young princesses, gracing the world with singing lip and golden hair—standing with eager feet on the threshold of the garden's year. There are others that carry this air too—the virginal white of Agnes Harvey, for instance.

PERSONAL FAVORITES

(5) Among my favorites are the following:

Mrs. Backhouse—the cup grows on opening. Under artificial light, though this pink turns to orange. Plant in slight shade to prevent bleaching out. A Good Mascari. Pink cups, by the way, seem to change color regarding to the soil in which they are grown. I've seen Love Nest from different gardens and each with its own intensity of color, pink to rose. Love Nest's Baby is a miffy Daffodil with me; I'm continually losing it.

Mrs. John Bodger—its complete whiteness has found companions here in the excellence of blue Mascari and, under a high-primed Forsythia, in a ground cover of Sherman's Raiders or Confidante-Violets—as the ladies of Southern garden clubs call Violate princeps.

Goldspur and Sorley Boy are both good cultivars of noble carriage, and worthy of a prominent place in the border's front.

Crucible—short cup piped with deep orange and a spread of sulphur over the perianth, as though an artist had streaked his colors intentionally. Niveth is a dainty Triandrus—Leedal hybrid. Give it a sheltered nook in a green background.

Bokahara stands up in all weather and lasts long. As there's not so much orange on its rim, it shouldn't be compared with the spirea-like Killkronos, which has a true orange-rimmed cup and its pistils and stamens make a pronounced design.

Eristis—I admire its ultimate icy whiteness, its splendid substance and its healthy increase.

Geric Millar offers an open-faced, pale lemon trumpet, darker at the rim and cushioned on a white perianth.

Stella Pratt—gorgeous orange cup bordered scarlet blends to pale-orange, then to pure white. Its yellow is delightfully long and stoola. Stella's a top-notch Daffy.

Mrs. Barclay I admire for the narrow orange eyes and the virginal white of the cup bleeds on to the vivid white at the heart of its perianth.


A AND SOME MORE

Lord Louis Mountbatten has a wax, urn-shaped, creamy white trumpet that opens with a generous frill.

White Wedgwood—though not new, it carries the air too, a bunch-flowered type with little primrose cups on white perianthals.

Indian Chief—and well mimed. A defiant orange and sulphur double.

John Evelyn—though not new, yet it keeps a courtly air, with its wide, frilled edge.

Lady Moore—in this the orange cup bleeds on to the vivid white of the perianth in a halo of chrome yellow.

Alasam's yellow trumpet deserves a green background so that you can appreciate its fine carriage.

Francis Drake—a noble fellow holding its flower high above the foliage and what a flower!—a gold based perianth with a cup that blends from gold at the base to orange on the falled edge.

Bernardine, though old-time and easy to buy, should in every collection. Its cup rim is spotted orange, then it goes to sulphur, the whole backed by a white perianth.

Van Waveren's Giant still holds my allegiance, though its obese size may seem too large in some space. What's more, it is always satisfying to have one of the biggest Daffies around the place.

And so the list could go on. There is so much to sing, I would prize the D Xuân of Dacry, and White Emperor and Carlton, of Milyene, Gold Dust, Tenedos, and Fortune and of White

(Continued on page 109)
Daffies

(continued from page 106)

Nile and Havelock—these at least. With a dozen or so of these in your garden, every Spring will be worth waiting for.

(6) Yet Spring can be anticipated by raising Daffodils in pots and then. These planted in the late Fall—using either 5" pots or bulb pans and using for soil a mixture of ½ garden loam, ½ sifted leaf mold or peat moss, enough sand to assure drainage—a handful of bonemeal. These planted trays and pots are then barbed outdoors in a trench 10" deep. Cover them first with peat moss and then real ashes. For the subsequent six weeks they will be forming roots; from then on they can be brought indoors to make top growth. They should be placed in a cool room—not over 50°—and in a window where they do not get too much light. The soil should be kept moist. King Alfred is the popular variety for this purpose. Others to try would be Emperor, Mrs. E. H. Keelage and Lady Moore.

Here's a gardening trick worth trying: say you've got a flat of Daffodils just coming into bloom in the greenhouse. Lift them from the flat and, dipping carefully in water, wash off all earth from the bulb and roots. Then re-pot in decorative pots—preferably those new white ones—using only soaking-wet peat moss for soil. Let them stand in the shade for a day, then bring them indoors and stand in a north window. This soaking at the roots and fresh potting will hold the flower longer in bloom and it will be able to stand the heat of the room, as there will be sufficient moisture at the roots to offset the usual evaporation through the leaves.

Fall planting facts

(continued from page 53)

or crowding. It is much better to put a dollar plant in a two-dollar hole than to crowd. This much better to put your plants until all is ready to put them right in the ground.

1. Don't spare the water! If the soil is dry, drench each hole before you put in a plant or a shovel of earth. Whether it's dry or not, soak each plant and the soil immediately around it as soon as planted. When I say soak, I mean soaked. No mere sprinkling or ordinary watering will suffice. You must wet the whole thing right down to the bottom of the root area. That means a lot of water, but stay with it! Furthermore, do the same thing every week until the ground freezes, unless ample rains intervene.

4. Protect all roots from drying in the sun or wind as carefully as you would your own life at a crowded traffic crossing (more carefully than a good many people do!). Even a few minutes of exposure to a hot sun or strong wind may do the tiny tenderling serious injury, so don't unpack your plants until all is ready to put them right in the ground.

2. Don't wait for the sun to make your bulbs. If you want a tested promise of large and lovely blossoms, multiplying profusely each year and assuring a flowering period of from 5 to 6 weeks, embrace as they do all the most desirable types.

100 Bulbs $6
500 Bulbs $25
1000 Bulbs $40

This offer at these prices will not be made again.

For a list and description of the finest and latest novelties in Daffodils, Tulips, and other Spring flowering bulbs consult our 1935 Edition of "Beauty from Bulbs." mailed on request.

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Bulbs that come out of the West

CONTINUED FROM PAGE 99

of the sole European species, E. dursi-
com. These white bulbs should be put
into the ground as early as possible as
the drying conditions above ground
cause them to lose vitality very quick­
ly. If delay in planting must occur the
bulbs should be kept in a cool shaded
place and covered with damp sphag­
num moss. And it has been found ad­
gentious to plant the bulbs when the
ground is damp, after a rain or when it
has been given a thorough watering.
Once established they are all set for
many a year to come but during the
first autumn after planting it is well
to water them during very dry spells.

Two kinds of Western Trout Lily I
have found very difficult to grow—
E. montanum, the beautiful Avalanche
Lily, and E. parviflorum, the Glacier
Lily from the Rocky Mountains. But
there are so many other tractable kinds
that while we shall still hopefully at­
tempt these intractables we need not
fool over-hard if we fail with them.
The earliest to bloom is E. grandiflorum,
with unmottled leaves and tall stems


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Bulbs that come out of the West

(continued from page 110)

them. I have grown all the kinds that are on the market and have found them all hardy in the vicinity of New York City. One kind, a Cat’s Ear variety, has survived for ten years; in another garden I know of a Cat’s Ear that has endured in an ordinary mixed border for twenty-five years. The group known as Cat’s Ear seems to me the most easily established, the Fairy Lanterns next. Both grow here in southern New York on a well-drained eastern slope of the rock garden where some distant trees shade them from the full force of the afternoon sun.

After the Cat’s Ears and Fairy Lanterns are past begins the greatest show of the Marjorie Tulips whose beauty is hardly to be described. Their fault is that their foliage is so scanty as to form no setting for the rich-hued blossoms that are carried on tall slender stems. These in the rock garden appear a bit awkward and must anywhere he staked with slender Carnation stalks. We grow them in the summer parts of the rock garden, and have lost only one kind, but some other variety must be blamed for its disappearance. Those persons who do not possess a rock garden may make a raised border with several inches of broken stone and other drainage material below a foot of light sandy soil for the accommodation of the Calochorti. Water may be withheld from this border during the summer months so that the bulbs will experience the good ripening conditions to which they are accustomed.

The Brodicia while less showy than the Marjorie Tulips are of a most varied group of plants and like the Calochortus carry the season of blossoming bulbs well into July. Their range in the United States is in the almost wholly to the Pacific slope. They have flat corms, and more grass-like leaves and tall slender stems topped by large loose umbels of more or less scarlet flowers that have very long-lasting qualities. The colors are white, pale pink, yellow, all tones of scarlet, blue, and there is the amazing scarlet Brodicia cookei, now called Brodicia cookei, the well known Firecracker Flower. All the kinds are pretty and worth growing, but if one must be selective B. coerulea splendens, B. rosea and B. grandiflora make a good choice. The same conditions of sharp drainage and partial shade as suit the Calochorti will suit these happy here and in Brodicia has been in this garden for years.

Frillirills are another matter. Whether American or alien they prec­

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