THE UNAFFECTED CHARM of this cotton spread makes it perfect for almost any type of bedroom. To choose "Daisy Chain" is to pay gracious tribute to your sense of economy. Reversible, sunfast and tubfast. Colors: Sky Blue, Dusty Rose, Tan, Green, Brown, and Wine.

GUEST ROOMS FIT FOR A KING AND QUEEN

Your guest rooms take on a new and festive air of welcome—quite as though Their Majesties were expected at any moment—enhanced by these beautiful new Bates spreads. Make any bedroom a guest room by accenting its charm with new Bates spreads. And the new Bates Fine Percale Sheets offer the cool, almost silky smoothness of truly luxurious percales at prices that will fit smoothly into the most unassuming budget.

TYPICALLY "OLD CHARLESTON" and as lovely as its quaint walled-in gardens is "Charleston Mosaic." The fabric is quilted cotton, reversible, sunfast, tubfast and laundered-in finishing. Colors: Blue, Rose, Green, and Red.

THE VERSATILITY OF THIS CHARMING "LUPIN" SPREAD (so called because its design is an interesting repeat of white Lupins on a deep-toned ground) is one of its most appealing features. It can be combined equally successfully with the rarest antiques or with the most modern furniture. Soft, sturdy, cotton fabric, reversible and hemmed. Sunfast and tubfast colors. Laundered finish. Colors: Sky Blue, Dusty Rose, Gold, Green, Wine, Brown.

Write today to Bates Fabrics, Inc., 80 Worth St., N.Y.C. for illustrated booklet of new patterns.


**REAL ESTATE**

"A National Market Place For Fine Properties"

**TO SETTLE ESTATE**

Heart of Westchester riding country, near golf clubs, stations and schools.
Practically new combination 11 rooms, 3 baths, highest quality construction, materials, most modern appointments. Chauffeur's and superintendent's cottage come fully furnished. 64 acres, mostly lawn and meadows. Wide vistas. Suitable also for horse lovers.

Well adapted for subdivision and resale.

Brokers apply to estate's attorney

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**STIRLING HALL**

**BASKING RIDGE, N. J.**

beautiful country home with 40 acres. Historically significant as part of Colonial estate of General Lord Stirling, originally built during revolutionary period. Ten rooms, three baths, four fireplaces. Outreaching, spring, young orchard. $25,500. Owner leaving state June first. Write E. A. Cavalli, Lord Stirling Rd., Basking Ridge N.J.

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**SHORT HILLS, N.J.**

Protected residential plots in rolling wooded land, divided to suit the needs of acceptable people.

Stewart Hartshorn

Founder

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Telephone 7-0125

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**Our Baby Sold Us on Packanack**

Says EUGENE EAGLES, of the Consolidated Oil Corp., New York

"The ad writers say: 'You can't put a price on the glow of health in a child's cheeks.' We heartily agree.

That is why we joined the all-year-round country club colony at Packanack Lake. Our daughter is just three months old now. She gets all the sun she needs all day long and she sleeps in the purest mountain air at night. Our baby sold us on Packanack Lake, you might say."

Every member of YOUR family will be healthier and happier at Packanack Lake. And it's "only 45 minutes from Broadway." Excellent commuting. Drive out this week-end.

---

"I Like New Jersey above all other places"

Says Albert Payson Terhune

"I am a writer. My place of business is just beneath my hat. That means I live in New Jersey because, to me, it is the best spot in America to live. Because I like it 100% better than any and all other places on the surface of the globe. Here is the most peacefully and serene scenery on earth. Here is the ideal recreation spot of the East. Here is the glow of health in a child's cheeks. We heartily agree."

New Jersey is a Good Place to LIVE... to WORK... to PLAY!

Whether you seek to buy or rent a suburban home, country estate, farm, or cottage at the lakes or seashore, you cannot do better than to consult a member of the New Jersey Association of Real Estate Boards. You will find him to be a competent realtor and buying counselor who will place YOUR interests FIRST.

"TREASURE HUNTING IN NEW JERSEY"

This booklet is a treasure-trove of ideas for the home-minded. It highlights New Jersey's delightful possibilities as a place to LIVE. NO PERSONAL INCOME TAX IN NEW JERSEY
Your Home during the Fair

Our glance at the baggage trucks angling their way through crosstown New York these days announces that the owners have not arrived for a casual weekend of shows, shops and city satisfactions. For there's something in all those trucks besides an Easter bonnet and a Spring topcoat. And there's something in those carriages that resembles glassware packed in excelsior. The visitors have come to stay.

It is safe to assume that these early arrivals head a long procession who will become residents during this Spring and Summer of 1939. That they will establish themselves in sections of the city which afford easy transportation to the World's Fair grounds that they will profit by local festivities and take this occasion to renew long-distance friendships. But even within conveniently located sections of the city there is a choice of living dependent upon whether entertainment or rest, work or seclusion are to supplement this New York sojourn. So, with this in mind, we will suggest this month a few residences which vary in what they offer as a special to out-of-town visitors.

If you feel brilliantly attuned to the spirit of the season and enjoy surroundings that have the air and smartness of the most modern of fine homes, then you'll like the exclusive Hampshire House. Here is a background for entertaining rather than one where you are seated at all hours. For, while you have a string ensemble to play for you during lunch and dinner in the main dining room, you are more likely to entertain in the smaller private dining rooms or in your own suite of rooms that has a convenient serving pantry or kitchen, a terrace with a panoramic view of Central Park.

Located at 150 Central Park South, Hampshire House has already many World's Fair guests who are taking the subway at nearby Carnegie Hall or driving over 57th Street to the Queensboro bridge, both of which are direct and express routes. These residents have spent some days in the shopping district where Hampshire House is located—Bergdorf Goodman's, Jay Thorpe's, De Pinna's, and the rest. They have frequented the theatre district to the south and the Planetarium to the north.

But, because the majority are here for prolonged stays, they have spent (and we do not blame them) some quiet evenings in rooms which they have furnished themselves or leased already furnished. And imagine, if you can, what it means to step into a temporary home that reflects and varying tastes of a decorator like Dorothy Draper.

You will be captivated by her red quilted valances that drape a window space, by her cunning bookshelves or gar­denias that dot a bathroom wall with color, by her gay chintz chair covers and delicately framed flower prints. You will want to lounge around and enjoy these details along with others in your apartment.

It is this feeling of luxury and good taste that makes Hampshire House a home where you will want to reside. And the original meaning of

291 PLANS FOR HOME BUILDERS

Designs of homes to suit every climate with complete floor plans and exterior views of 3 and 5 story houses, 4 to 14 rooms, 1 and 2 bath, Check Books.

ATTRACTIVE HOMES—43 designs of all types of Rural Frame houses, $1.00

BETTER HOMES—52 designs of English and Spanish homes, $1.00

CHARMING HOMES—33 designs of small 4, and 5 room, one or two story Frame, Colonial, Ranch, Modern—brick, stone and frame houses, $1.00

ENCHANTED HOMES—15 designs of English and Spanish stone houses, $1.00

DEAN HOMES—51 designs of Baile, Colonial, Monterey frame, brick and stone houses, $1.00

SMALL HOMES—37 designs of Frame, stone, wooden house, suitable for F. & A. Title L $1.00

ALL 6 BOOKS—REG. $6.00 VALUE, ONLY $4.00

Published by P. L. STEVENSON, Architect.

HAMPIONIRE HOUSE 150 CENTRAL PARK SOUTH

A New Hotel unexcelled in appointments and outlook

Woods Hole On Ocean Front

For Sale or Rent—sumptuously furnished house, choice location. 4 master beds, 3 master baths, 1 maid's bed, maid's bath, chef's quarters, eat in kitchen, 760 square feet. Refuse post cards. KATHRYN SWIFT GREENE, Broker 38 Main St., PALMOUTH, Mass. Tel. 37

Wood's Hole

The St Regis

FIFTH AVENUE AT 55TH STREET

Woods Hole

One of the finest summer residences in Canada's most famous vacation district, ideal location on beautiful Lake Rosseau, 10 miles north of Toronto. Three acres of wooded mainland property, Excellent golf, tennis, fishing and swimming. Main residence has ten large and attractive rooms, beautiful sitting room with beamed ceiling and rose quartz fireplace. Splendid boat-house with spacious living quarters above. Large stone garage, Bathrooms, electricity, all modern conveniences. Completely and artistically furnished and decorated throughout.

Price: $25,000

BRIAN DUBERTO

Toronto, Canada

THE ST REGIS

FIFTH AVENUE AT 55TH STREET

Just Published

60 SMALL PLANS

One of the finest summer residences in Canada's most famous vacation district, ideal location on beautiful Lake Rosseau, 10 miles north of Toronto. Three acres of wooded mainland property, Excellent golf, tennis, fishing and swimming. Main residence has ten large and attractive rooms, beautiful sitting room with beamed ceiling and rose quartz fireplace. Splendid boat-house with spacious living quarters above. Large stone garage, Bathrooms, electricity, all modern conveniences. Completely and artistically furnished and decorated throughout. Magnificent new mahogany speed launch.

Price: $25,000

BRIAN DUBERTO

Toronto, Canada

WOODS HOLE ON OCEAN FRONT

On OCEAN FRONT

ONE OF THE FINEST SUMMER RESIDENCES IN CANADA'S FAMOUS VACATION DISTRICT.

Designed by Dorothy Draper, "Vermont Summer Homes," tells of opportunities in small Vermont farms for summer residence. Vermont Publicity Service, 2 State House, Montpelier, Vermont.

THOUGH YOUR DIET MAY CALL FOR MELBA TOAST AND TEA, WE KNOW THERE ARE MOMENTS WHEN YOUR SPIRIT DEMANDS NECTAR AND AMBROSIA.

Perhaps this is why so many enjoy the St. Regis, for our service is definitely planned to suit every mood. When you want gaiety, there is the sparkling ice entertainment in the Iridium Room. For a brief dinner before the theatre or one at leisure with entertainment and dancing, we offer the Maisonette Russe. Whether you merely drop in for dinner or stay for a week or a year, you will find that the St. Regis will try to anticipate your every mood.

Rooms and suites—Rates also by month or year

291 PLANS FOR HOME BUILDERS

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ATTRACTIVE HOMES—43 designs of all types of Rural Frame houses, $1.00

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Price: $25,000

BRIAN DUBERTO

Toronto, Canada
All America is talking about

THE MAGIC OF

U.S. ROYAL

Foam Sponge MATTRESSES

It started with travelers on the new Broadway Limited, 20th Century Limited, first Super Chief, and other streamlined trains. They were enthusiastic about the unprecedented luxury of the U. S. Royal Foam Sponge mattresses. Patients in hospitals had an eager word of gratitude. Passengers on Greyhound busses were loud in their praises of the new cushions.

Railroads, hospitals, bus companies, airlines, and now automobile manufacturers, have expressed delight with passenger comfort, wearing qualities, and savings on upkeep.

Ever since its first experiment with this marvelous new material—back in 1931—United States Rubber Company has been working toward the moment when Royal Foam Sponge could be offered to the general public.

Now that that day has come, your interest in this newest product justifies the long testing in actual commercial installations. Yes, all America is talking about the magic of U. S. Royal Foam Sponge mattresses.

WHAT IS FOAM SPONGE? Pure milk of rubber trees is whipped into foam and baked in special molds. Odorless, it is completely ventilated by millions of connecting pores which produce buoyant support.

At the better stores— or write to

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TRADE MARK

Sleep tested by Pullman
Weight tested by Douglas
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Comfort in Automobiles

U.S. ROYAL Foam Sponge CUSHIONS

COPYRIGHT 1939 U.S. RUBBER CO.
How easy it is now to introduce into your home the charm of this magnificent 18th Century Furniture! For the creators of The Williamsburg Galleries now present other beautifully inspired groupings, variously priced to meet even the moderate income. Within the pages of the new brochure, profusely illustrated in natural colors, shown below, you will see the unfolding of a completely new idea in home decoration—glorious new beauty and harmony now introduced for the first time to furniture groupings. It is known as “Symphony in Color”, an advanced technique bringing harmony of muted tones to varying upholstery fabrics and patterns—gracious harmony which assures you that, whatever your selection, your rooms will have the authentic touch of perfection in home decoration. All the furniture is “furniture by Tomlinson”—a phrase which signifies inspired authenticity of design and unquestioned integrity of craftsmanship. We urge you to mail the coupon below.

**Furniture by Tomlinson**

385 MADISON AVENUE, NEW YORK

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Typical of the various price ranges of furniture by Tomlinson, the Southall sideboard from The Williamsburg Galleries (shown above) is priced at $165.00. While below, the Hepplewhite sofa from the “Young House Planners Group” is priced at $99.00 in muslin or $119.00 in Symphony of Color fabric as shown.

Mocha, Gold, Blue, Plum, Pale Amber, Pistachio, Rose, Mauve, Turquoise, Eggshell, Field Green—these eleven muted tones of classic harmony are the basis of the new “Symphony in Color”. Send for the brochure, “The Way To Gracious Living”, showing authentic, completely furnished rooms in full color.

**Send your brochure (for which I enclose 25c) showing room groupings in full color, individual pieces and prices, and names of stores featuring furniture by Tomlinson.**
Charming upholstered headboard beds used by smart interior decorators are now offered by Simmons at amazingly low prices!

Here are beds that will bring a fresh charm to your bedroom—help to create the atmosphere of the most alluring chamber—at a new low cost!

Each of these beds is a complete ensemble in itself, with a headboard upholstered in charming fabrics, with spread to match, and a Simmons innerspring mattress on a Simmons box spring, mounted on attractive legs.

The “Princess” ensemble (illustrated above) offers headboards in three shapes, each equipped with a quilted Crown Tested rayon taffeta slip-cover and matching bedspread. This ensemble includes a Simmons innerspring mattress and box spring.

An unusual feature of the “Princess” is the removable headboard slip-cover, which may be whisked off for inexpensive cleaning, or for changing to another slip-cover of lighter fabric for hot weather wear.

The “Princess” is available in quilted taffeta and quilted chintz in Decorator shades at $69.75 per bed. At leading furniture and department stores everywhere.

SIMMONS BED
The charm of the "BEAUTYREST" bed ensemble (illustrated above) is accentuated by the padded headboard covered with figured Crown Test dye rayon damask or plain, quilted satin, and edged with a white-and-gold wood rim. The luxurious spread matches the headboard fabric. Headboards are offered in three designs.

In addition to their authentic Decorator style, these bed ensembles feature the world's most luxurious sleeping comfort. The "SUPER-BEAUTYREST" brings you the famous Simmons Super-Beautyrest mattress and Super-Beautyrest box spring, covered in lovely French brocade (Crown Tested). The "Super-Beautyrest" ensemble complete, including upholstered headboard and tailored bedspread to match, is priced at only $119.50 for each bed, twin or full size.

The "Beautyrest" bed ensemble has a Beautyrest box spring and Beautyrest mattress, both covered in mercerized damask. This ensemble complete, including upholstered headboard and tailored bedspread to match, is priced at only $139.50 for each bed, twin or full size.

See these new Simmons bed ensembles, today, at your dealer's. Ask the salesman to show you the selection of fabrics and colors. Then take your choice. Available at leading furniture and department stores everywhere. Prices slightly higher West of the Rockies. Simmons Company, Merchandise Mart, Chicago, Illinois, New York—San Francisco—Atlanta.

The Empire Influence of this studio couch lends it an unusual appeal. The shaped pillows and sofa ends make it a smart sofa by day, while its Simmons box spring and Simmons innerspring mattress make it a truly comfortable bed at night. Measures 6' 5" inside the arms. The mattress has a zippered slip-cover, offered in a fine choice of colors and fabrics. Priced from $89.50 at leading furniture and department stores everywhere.
New Complexions for Modern Floors

The rug is no longer a decorative problem—if you choose Tex-Tred and Soft-Tred for your floors.

- For here are rugs you can bring right into the room planning picture—rugs you can do things with. You can match them to the complexion of a room as precisely as you do your shapes, upholstery, and wallpapers. You can blend and accent them in any desired proportion. You can treat them as a neutral background, with a more touch of color emphasis, or make them as gay and exciting as you please.

- With these lovely modern rugs at your service you can really style your floors, and give every room a definite color personality, its own individual atmosphere of harmony and charm.

- Tex-Tred rugs are styled in a beautiful braided texture, in rectangles, oval, or round, fringed or unfringed, in any combination of the 24 color tones shown.

- Soft-Tred rugs are woven in rectangles only, with matching or contrasting fringe, in 16 smart color tones.

- Both Soft-Trades and Tex-Treds are reversible, mothproof, and very washable. Pure, long-fiber cotton yarns, heavily woven, make them soft, flat laying and astonishingly durable. Both can be had in almost any specified size and despite their high-styled decorative qualities you will find them surprisingly inexpensive.

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Please send me a copy of folder - "New Complexions for Modern Floors" and name of nearest dealer.
A KITCHEN romance with a happy ending—for you! The sink told the range that "two could work better as one." So now they're joined for life in the new Monel Duocrat. And the tie that binds is a smooth, seamless expanse of silvery Monel.

Everything that goes into this step-saving Duocrat is as fine as fine can be. Its range is a specially designed Magic Chef—a CERTIFIED PERFORMANCE range. The one-piece Monel sink and range top and the steel base cabinet (with loads of storage space) are made by one of America's leading manufacturers of kitchen equipment—the Whitehead Metal Products Company.

Monel is the ideal metal to do double duty on the Duocrat. Water from the sink cannot rust Monel—not in a million years. Hot pots leave no black marks and the heaviest skillets cannot crack or chip Monel. As for stains—they simply don't "take" on Monel. They cannot penetrate it. So they are easily and quickly removed with common household cleansers.

Starting the water for the vegetables used to mean a trip to the pot closet—then to the sink—then to the range. When you own a Monel Duocrat, you can do all that without taking a single step. The sink is within arm's reach of the range.

Here you are at the Monel sink of your Duocrat. If the sauce boils over—or the oven needs to be turned on—you don't have to move an inch. Note that there is no dirt-collecting crack between the range and the sink. The smooth "flow" of Monel is unbroken.
If you seek that elusive but essential quality of charm in your lighting, come to LIGHTOLIER as discriminating home owners and decorators have done for many years.

Here you will find lighting pieces in all styles and periods—and in modest price ranges. Every LIGHTOLIER combines beauty with lighting efficiency, and will make your home pleasant to live in. Ask for "The Charm of a Light-Conditioned Home".

**Hand wrought aluminum. Canape tray, 21½" long, $6.00. Bowl, 16½" in diameter, $3.50. Pitcher, 3-qt. cap., $7.50.**

We've gorgeous gifts galore for brides and their new homes. And if your own home seems a trifle envious of the gifts you give away, you'll find artful appeasement for it at Ovington's.

**OVINGTON'S**
437 Fifth Ave., New York, N.Y.

**THE ACE OF BIGGS' COLONIAL CARD TABLES**

Biggs Colonial Mahogany Reproductions reflect the charm and romance of their times because each piece is the image of its ancestor. This time-tested pattern dates back to a period about 1790.

Table measures 36 inches square when open: 18 by 36 inches as illustrated. List price, $70.00. Sale price, $57.50

Same as above, but with hand-carved corners and pedestal. List price, $80.00. Sale price, $67.50

**BIGGS ANTIQUE COMPANY**
318 E. FRANKLIN ST., RICHMOND, VA.

SHOPPING

This is a panorama Easter egg with blossoms on the outside. Through a tiny hole at one end is a glittering village in miniature. There are costumed children playing with sheep and lifelike cottages. These panorama eggs come in various sizes from 25 cents to $3. The largest, 8" x 5½", is shown here. Dean's, 73 E. 57th, N. Y. C.

If you like bright-colored children in gay Hungarian costumes, then you'll covet this smoking set of imported enamel. The three pieces have silivered metal bases. The ashtray, 6½" in diameter, is $6 and the cigarette box and matchbox cover are $5 and $1.25 respectively. At Ovington's, 39th and Fifth Avenue, N. Y. C.

"Petticoat candle-holders" have come right in with the petticoat dress. And here they are—of pure white glass with a transparent ruffle. They are 3½" high, 6" across and deep enough to hold wisps of Spring flowers that harmonize with your very feminine dressing table. Pitt Petri has them for only $4 a pair at 501 Madison, N.Y.C.
AROUND

If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, the address of the shop is listed for your convenience.

Tops in the Easter gift selection is this cabana basket. In a raffia garden mat (or sundress, if you prefer) are chocolate wafers, shortbread, fruit, English mints and imported Dutch candies. Sprays of daffodils and narcissus, a huge yellow and green satinet bow make the basket festive. $12.50 at Alice Marks, 6 East 52nd Street, New York City.

Tussie-mussie delicate Wedgwood shells are cream-colored with a light green decoration inside. They will harmonize with your table appointments or look attractive filled with sweets. We've filled them with flowers to suggest another advantage in possessing them. They're $5.50 each at W. H. Flummer, 695 Fifth Ave., N. Y. C.

Two silent butlers that can be carried around by the maid to empty those overfilled ashtrays during a party. These are of painted metal: "Wall Street, New York, 1789" in yellow, red and green; "World's Fair" in rose and white on black. The lid of each measures 6" x 7". At McCutcheon's, 49th and Fifth Avenue, New York City, for $1.95 apiece.

For the warmth and friendliness of real candlelight Jaccard's of Saint Louis suggests these new, useful and very decorative crystal Hurricane Lamps. They are 12" tall with a 4" square base and they are only $25 per pair. Postage prepaid.

For Fine Furniture & Antiques

Views of Switzerland by Zuber

One of the most charming of the original scenic wall papers was first printed in 1804. Five years ago this was reprinted by Louis Zuber. The grandeur of the Alps and the gaiety of the Swiss peasants are pictured with almost photographic clarity. 16 strips, $330 per set. Ask for Booklet H-4.

43 West 57th St., New York City

Worshippers of Modern Decoration have beaten a pathway to our exciting "world's fair" of Modern long before now! In our unique display they have found the answer to their craving for simple beauty of line, fine craftsmanship, practical decoration. These are now more scintillating than ever in anticipation of your visit!

For the warmth and friendliness of real candlelight Jaccard's of Saint Louis suggests these new, useful and very decorative crystal Hurricane Lamps. They are 12" tall with a 4" square base and they are only $25 per pair. Postage prepaid.

America's Largest Modern Furniture & Rug Establishment

162 East 33rd St.
New York
EASTER CHEER
A huge Easter basket, quite barbershop and draped with caviar, brandied peaches and cherries, crispas suppers, pale, Stilton in port, wild strawberries, jam, candles, nuts and cookies... $28.50, prepaid, express collect.
Other streamer and gift baskets from $5.00 up.
Write for Catalogue G

FOR YOUR EASTER SONNET

? Something Better

WORLD'S 3 RARE CHEESES
Imported...Aged in Wine
Cheese that's choicest of the chases - English Stilton in Port, Holland Edam in Buttercup, English Cheddar in Sherry. In crocks that are packaged with convenient wire belt server, a choice and useful kitchen, after cheese has been consumed, rack and crocks are mighty useful.
Set of Three 5 oz. crocks $3.00
Set of Three 8 oz. crocks $4.00
Cheese of your choice, $1.00 each

ARTICHOKE PLATES
$1.50 half doz.
Because of the tremendous shipments of these gleaming white plates we are importing from abroad, we are able to offer them at this new low price. The center depression holds the artichoke itself. A wall holds the sauce and the hollow rim the discarded leaves. Shipped express collect.

LAMBERT BROTHERS
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Lexington Ave. at 80th St., N. Y.

TELEGRAPHED
A trusted Telegraphing plan in which speeded to you daily, except Saturday, English Crested Ducks, Brandied Dates, Santa Clara Prunes in Rum and Brandy, Stilton in Port, Wild Strawberry Jam, Candies, Nuts and Cookies, $25.00, prepaid. Mail check or money order.

English Bone China
America's largest retail selection at lowest prices of open stock English Bone China. New dinnerware booklet will be sent on request.

HERBERT S. MILLS
11 KING ST. E., HAMILTON, CANADA

TODO SHOPPING

At last corn bread can look as wonderful as it really is. For here is a corn mold of cast iron that turns out seven browned pieces of corn bread at one time.
And in case you haven't a bread recipe that you like, there is one enclosed with the mold.
All this comes to you for $1 prepaid. Malcolm's, 524 N. Charles Street, Baltimore, Md.

For your 18th Century secretary that needs lovely accessories—an inkstand of English silver. The tray, measuring 7½" x 5¼", has gadroon mounting and an English crest to decorate it. Two crystal inkwells with silver covers stand between the pen grooves. The set is priced at $15.50 and is from Olga Woolf, 509 Madison Ave., N. Y. C.

Iron garden furniture has enduring beauty and this set is a cast iron copy molded from an old plaster pattern with Griffin legs and arms, invites you out-of-doors. It is 33" long and a comfortable 30" high. Unpainted, $18; painted, $20 ($19 and $21 west of the Rockies), freight prepaid. Available at The Graf Studios, Wilmington, Ohio

This blunter-clock combines very handsomely two very important desk accessories. The chrome-plated timepiece, at $1.50 long, is lined in red leather. Priced at $7.50 at Hamburger Schlemmer, 145 East 57th, New York City
CHOCOLATE Easter eggs like this Gibson Girl model are good to eat and smartly afforded. The girl’s head is made in several shades of bright colored felt and she looks as festive as the season she represents. The egg is 6” long and costs $1.25. Made of high grade chocolate. Found at Schrafft’s at 38 West 23rd Street, N. Y. C.

Revive the custom of hanging a copper kettle in the fireplace or, better still, let this one lend a warm glow to the serving table. It’s of Swedish copper lined with tin and holds eight full cups. When you find that it is only $5 prepaid you’ll consider it a gracious gift and a real find. National Importing Co., 249 Atlantic Ave., Boston, Mass.

Highball glasses that are easy to hold—and to look at. Within the crystal ball base (that is so easy to grasp) is an alluring bubble. Within the glass—one of the tallest drinks you’ve ever had. Of fine crystal, they stand 8” high and are priced at $36 a dozen. They come from Alex Anderson, 912 Nicollet Avenue, Minneapolis, Minnesota.

A stone fruit basket will dignify a gate post or balustrade of your terrace and ornament an otherwise empty looking spot. This one, of imported hand carved stone is 7” high and measures 12” in diameter. It is a handsome and permanent investment. The price is $25 at The Erkins Studio, 121 East 24th Street, New York City.
**AUDUBON GLASSES**

Six song birds, hand-painted in natural color, buy them for iced drinks this spring...21.00 doz.

**STUDY INTERIOR DECORATION AT HOME**

**SIX WEEKS PRACTICAL TRAINING COURSE**

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Vocational Courses.

**Home Study Course**

Starts at once • Send for Catalog 1C

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**NEW YORK SCHOOL OF INTERIOR DECORATION**

515 Madison Avenue, New York City

We call it TARATIA

It's That Smart Mexican Haute-0e That Made Its Debut Down South Last Season

The color is pure white, a soft washable leather, for spring and summer wear. An utterly comfortable sandal, with the distinction of a handmade thing. Your size is in stock, just mention it and send outline of foot, together with...

**Immediate Delivery $325**

As illustrated, for wonder only...

**THE OLD MEXICO SHOP**

Santa Fe, New Mexico

**KNIVES to make the carving moments of a man's life more comfortable. There's a flexible blade knife to get around poultry joints, and a heavier utility carver for $2.50 each. Also a French blade vegetable knife for $1.25. All are stainproof, of chrome-vanadium steel with concave blades. Lewis & Conger, 45th and Sixth Ave, N. Y. C.**

A princely clock-cigarettes box wanted by every man who has a large work desk. This one, of walnut with a metal base, has a lid that revolves to display a spacious compartment for a large number of cigarettes. We found it at Reits, 613 Lexington Ave., New York City, for only $5 and bought it for a gift right after it was photographed.

A hexagonal pottery bowl for Spring flower arrangements. You'll like the color—robin's egg blue with a faint mauve tone at the corner—and the black teakwood stand. Here we show one that is 3 1/2" high and 11" in diameter but there is a larger one available. This size is $12, Yamazaki, 610 Fifth Ave., New York City.

Do you like a tray of finished wood because it makes such a fine background for your glassware and china? Then you'll appreciate this one even when it is idle. Made by craftsmen of the South, it is inlaid with various woods to make the carvings moments of a man's life more comfortable. There's a flexible blade knife to get around poultry joints, and a heavier utility carver for $2.50 each. Also a French blade vegetable knife for $1.25. All are stainproof, of chrome-vanadium steel with concave blades. Lewis & Conger, 45th and Sixth Ave, N. Y. C.

**NOW! ELECTRIFY OIL LAMPS Without Drilling Or Structural Changes**

Amazingly Realistic

Duplicates The Oil Lamp Wick Burner

**DO IT YOURSELF**

No Tools Required

Yes . . . now you can electrify oil lamps merely by replacing the present wick burner which comes to you complete with switch and cord. Naico Adapters are available in Standard No. 1 and No. 2 sizes as well as Assem and Burner. Also for special or Standard Lamps with Candleabra or Medium base.

Every home will be enriched by the atmosphere of quaint simplicity which an electrified oil lamp with a Naico Adapter provides.

Write at once for free literature and prices.

**NALCO SPECIALITY SHOP**

1068 Tyler Street
St. Louis, Missouri

**FINESST ENGLISH BONE CHINA**

An Outstanding Display of finest English bone china and Earthenware awaits your inspection in Toronto and Montreal. Every famous English pottery is represented, at money saving prices. Brochure G illustrating 30 patterns, with price list, sent upon request.

**BIRKS ELLIS BYRNE HENRY BIRKS & SONS LIMITED, TORONTO LIMITED, MONTREAL CANADA**
JEWELS are in their proper surroundings in these beautiful boxes; that have compartments for rings, bracelets, clips and earrings. The lacquer exterior trimmed in tooled leather, the lining of silk moiré and velvet is coxiblue though you can get other colors. Each box (5 1/2 x 4 x 2 1/2) is $7.50 at Lambert Bros, 60th and Lexington, New York City

A whole menagerie of colored sponge rubber. Tie a place card to a canary or a scottie and your guests will be delighted. Later they can carry them around in person or pocket to clean off angora sweater fuzz, lint and dust. To brush suede and felt hats. The animals are about 3" high, cost $1 for eight. From Garret Thew Studios, Westport, Conn.

Now is the ideal time to set up bird houses for the coming season. This comfortable home has a doorway suitable for wrens, chickadees, tits, mice and nuthatches. The same house, with a different opening, is made for bluebirds, tree swallows, downy woodpeckers. Either house, $1.50 prepaid. From Charles M. Mitchell, Sterling Junction, Mass.

Garden Ornaments

If you haven't visited our studios, we believe there's a real treat in store for you. Be sure and browse around. See our collection of old world pieces—interesting rare antiques as well as newer choice selections in Marble, Bronze, Lead, Pompeian Stone and from $1 to $1500. We have been told it's the largest and most complete stock on display. Catalog on request.

NITE & DAY HOME MARKER

On display. Catalog on request. <

CARLISLE'S METAL SILHOUETTE STUDIO

1548 MAIN STREET

SPRINGFIELD, MASS.

CARBONE

342 Boylston Street, Boston

YOUR GARDEN

Enhance its natural beauty with shapely, colorful Terra Cotta. Sun Dials, Jars, Vases, Benches, Garden Globes, Bird Baths, etc. Send 10 cents in stamps for Illustrated brochure.

HANCOCK IRON WORKS

53 W. Pike St., Pontiac, Michigan

SMART HOUSE & GARDEN

123 East 24th St., New York

HANCOCK IRON WORKS

53 W. Pike St., Pontiac, Michigan

U.S.

LINCOLN HIGHWAY

Calloway Pottery, ranging in price from S.S. to $15110. We have untold numbers of new choice selections in Marble, Bronze, Lead, Pompeian Stone and interesting rare antiques in Oak, Marble, and Bronze.

If you haven't visited our studios, we believe there's a real treat in store for you. Be sure and browse around. See our collection of old world pieces—interesting rare antiques as well as newer choice selections in Marble, Bronze, Lead, Pompeian Stone and from $1 to $1500. We have been told it's the largest and most complete stock on display. Catalog on request.

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NITE & DAY HOME MARKER

On display. Catalog on request. <

CARLISLE'S METAL SILHOUETTE STUDIO

1548 MAIN STREET

SPRINGFIELD, MASS.

CARBONE

342 Boylston Street, Boston
A real treat for Easter! This box of 4 cheese crocks containing Cheddar cured in port; Roquefort in sherry; Stilton in port and Gorgonzola in brandy—will spur the dullest palate to keen appreciation. Complete set $2.35 express collect. An ideal gift!

Write for Catalogue "A"
AROUND

CALIFORNIA FRUITS PACKED IN LIQUEURS—these are delicacies that add a sophisticated touch to any meal. The six 10 oz. jars shown in this “Treasure Chest” contain: Brandied dates stuffed with walnuts, brandied cherries, baked oranges in grenadine, brandied dates, prunes in rum and brandied whole apricots. The chest, sturdily made of California redwood, weighs eight pounds when filled. The treasures it contains come to you for only $4, prepaid. Order it from the Fox Shoppe, 432 El Camino Real, Redwood City, California.

A NINE HOLE GOLF COURSE. Miniature golf has had many forms but none more exciting than this Stymie game. When we tried placing the tiny club behind the ball on the first tee and squeezing the rubber ball... things began to stir. But not as we intended they should. We found that this was no toy. It was a regular golf course, scientifically laid out. And it was just as hard to make a 250 yard drive with Stymie as it was in real life. So we practiced, and kept scores and had fun. Stymie is card-table size and costs $8.50. Abercrombie & Fitch, 45th and Madison, New York City.

DEPARTMENT OF CORRECTION. Blushes suffuse our editorial countenance as we acknowledge a dire slip in the March issue. On page 14, you remember, we enlarged upon the charms of ornamental skewers for chicken livers en brochette. Those skewers, which we witlessly called leaden, are really silver plated. So enjoy yours with a quiet mind and banish the grim thought of lead poisoning possibilities, for there isn’t a chance in the world of it!

"THE SPOON IS THE ENEMY OF THE HIGH-BALL" BILLY BAXTER EASTER PACKING

All 10 oz. bottles, one kind or assorted flavors. Delivery charges prepaid. 25c a doz. refund on empties East of Mississippi River.

The Four Giants are Billy Baxter Club Soda, Billy Baxter Quinine Soda, Billy Baxter Ginger Ale and Billy Baxter Sarsaparilla

TWO-DOZEN PACKAGE $1.50

A donkey-Easter remembrance

FOUR-DOZEN PACKAGE $7.50

Order on your letterhead. Satisfaction guaranteed, or money refunded. Accounts opened with introduced persons.

BILLY BAXTER'S ACROSS THE STREET SERVICE, Freeport Road, Chernick, Pa.

AMERICAN ART ASSOCIATION ANDERSON GALLERIES • INC

[MITON B. LOGAN, President]
30 EAST 57TH STREET • NEW YORK

MAIN GALLERY ARRANGED FOR A RECENT EXHIBITION

TWO Memorable Experiences are in store for you!

The glamour and excitement of the New York World's Fair—and the rich, dignified charm of these galleries. * Come and visit us—see the beautiful furniture, silver, rugs, books, and decorations which are yours at reasonable, competitive prices through our auction sales.* An illustrated catalogue will be sent on request.

WHEN YOU COME TO THE FAIR You MUST see our Coffee Clinic

When you’re in New York for the Fair be sure to visit the world’s one and only Coffee Clinic. As our guest, try a cup of coffee brewed the famous Lewis & Conger way... see all the newest coffee making accessories... and let our coffee expert, Mr. Thomas J. Glynn, show you the secret of making rich, fragrant coffee—perfect every time!

FRENCH BIGGIN

Brew exceptionally rich and mellow coffee. Brown or green china. 6 sizes.

LEWIS & CONGER

New York's Leading Housewares Store
45th St. & 6th Ave. New York, N. Y.
VAn. 3-0571
SUMMER FURNITURE PARADE

Come—see our complete showing of handsome Summer furniture . . . now on display.

- Beverage Wagon ............... $27.00
- Leaf design Arm Chair .......... 16.00
- Mahogany Side Chair .......... 14.00
- 42" Table with umbrella hole .... 56.00
- 8 ft. Indamone Umbrella, chintz lined .... 48.50
- Nested Coffee Tables .......... 19.00
- Large Arm Chair upholstered in water-repellent printed Indamone, floral decoration .... 50.00

Reserve your copy of our new Summer Furniture Booklet "G", Ready April 10th

HAMMACHER SCHLEMMER
145 East 57th St.—Since 1858—New York

ADD zest to that spring luncheon by serving it on this new Polo Daily Set. Stirring action of horse and player are colorfully portrayed in rich hand stenciling on sturdy linen.

The supremacy of Moses quality assures permanent colors and enduring wear that will serve many a sportsman’s feast.

An Important After-Thought. What an entrancing gift this Polo Set will make for some sports-loving friend!

Never a Dull Moment!

FRENCH PORCELAIN DESK SET

Hand Painted and Bronze Mounted

Gold Rose Bouquets hand-painted on white, turquoise, dusty peach, jade green and colored roses on white ground. The set $60.00.

Inkwells, Pen-Holder, Stamp-box and Letter Opener can be purchased separately.

French Porcelain Desk Set

Add $1.50 for panel and stake as illustrated. Letter letters or special style panels to order. Free Bird Delivery markets as illustrated $1.50 each.

REFLECTO LETTERS CO., Dept. H-49, 110 West 27th St., New York

Smart Suburbanites Use REFLECTO
NAME AND NUMERAL PANELS

To plainly identify their home by night and day. Supplies fast, simple to erect and extremely weatherproof. GENUINE REFLECTO JEWELED LETTERS mounted in rustproof bronze are available in elegant panel form. All orders shipped postpaid, C.O.D., or Enclose check or Money Order. Lettters, Panel, Birds. All colors desired.

MAIL ORDER PRICES

<table>
<thead>
<tr>
<th>Panel Size</th>
<th>Letter Price</th>
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<tr>
<td>3 or 4 inch letters</td>
<td>95¢ each</td>
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<tr>
<td>2 inch letters</td>
<td>65¢ each</td>
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<tr>
<td>1½ inch letters</td>
<td>35¢ each</td>
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</table>

Add $1.50 for panel and stake as illustrated. Larger letters or Special style panels to order. Free Bird Delivery markets as illustrated $1.50 each.

SUGARPLUMS or nuts—left in bonbon dishes such as these will disappear without further urging. Both are English Sheffield silver on copper with filigreed borders. The rectangular dish measures 6" x 4"; the bowl-shaped dish, 7" x 5". Single or together they make popular gifts at $20 each, prepaid.

Davis Furniture Shop, Old Lyme, Conn.

In the kitchen and flavor in the duck! This wooden box, 3½" high, contains a dry herb mixture for flavoring poultry stuffing. Five similar boxes have herb mixtures for soups, for vegetables, for omelets, for salads, and for tomato dishes and cocktails, $1.75 each; $5 for any three, prepaid.

The Herb & Garden Shop, Williamsburg, Virginia
Piped for fountain use is this cunning "Boy with Dolphin" figure. He is made of Pompeian stone, weighs far more than his chronological age would indicate, and stands 24" high. Find a spot for him in your garden and he'll last forever. For $42.50 from the Pompeian Garden Furniture Company at 39 East 22nd Street, N. Y. C.

What a curious looking sweater stretcher. Was that what you were thinking? But when you find that the adjustable arms permit you to put a damp sweater on the stretcher—arms upward—just the way you want to pull the sweater over your head when it is dry. You'll want your size. $2.75. Sara Hadley, 11 East 5th, N. Y. C.

A Siamese club chair of rattan is shown with one of a nest of three stools. A tiny black trim decorates them and together they form a set of sturdy garden furniture. The chair has a comfortable back, is 29" high, costs $13.50. The stools are 16" in diameter, 13" high and sell for $6.50 a set. Gunn & Latchford, 323 Fifth Avenue, N. Y. C.

**PASTEL PLASTICS**

**BENDABLE BUT UNBREAKABLE**

- Bread Tray 7" x 10½" $2.50
- Mint Tray 7" x 7"  2.00
- Nut Dish 8" long  1.50

*Colors: pale green, yellow, pink, turquoise and red.

RENA ROSENTHAL INC.

485 Madison Ave. N. Y.

**Iron Foot Scrapers**

<table>
<thead>
<tr>
<th>101</th>
<th>102</th>
<th>103</th>
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<td>Dog</td>
<td>Cat</td>
<td>Dog</td>
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<td>Dog</td>
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</table>

**A GIFT FOR DOG ENTHUSIAST**

Push down in earth.

Iron foot scrapers for dog enthusiasts.

- 101 Iron Scottie  102 Cocker Spaniel  103 Dachshund  104 Wire Hair Terrier  105 Tobby Cat

These "puppies" are strong little fellows. Life-like size. Stand 18" [inches above ground]. $3.00 postpaid. Two for $5.00. C.O.D. if desired. Money back in full if "puppy" dissatisfies you in any of his "manners".

NAME OR HOUSE NUMBER INSCRIBED IN SILVER LETTERS 50 CENT EXTRA.


**SIMMONS NEW "BEAUTYREST BEDS"**

139.50

Beautifully upholstered in damask, or quilted or embroidered satin, a new headboard bed at a really unusual price. The ensemble includes a Simmons Beautyrest mattress for cushioned sleep; a Beautyrest box spring for added luxury; headboard in a choice of three decorator-designed shapes in either blonde or white and gold finish; and a perfectly detailed matching spread, fully lined with a separate petticoat for custom fit. Complete 139.50. Write Hale's decorator for upholstery swatches.
AN ASTROLABE

Available in varied sizes. Here is just one of a complete assortment of garden ornaments and statuary in lead, bronze or stone.

Garden Ornaments
Garden Furniture
The Florentine Craftsmen Inc.
540 First Avenue, New York.

PERFECT GIFT
To a Garden Lover
Handy tab-indexed book in which to record, under twelve appropriate headings, a complete analysis and history of gardening activities. Handsomely bound in hand-tooled, dark green leather—

Price $10.00 postpaid

Visitors to the Golden Gate Exposition can avail themselves in the shop of the Pacific Arts Guild of treasures—an hour's drive from San Francisco.

ALLIED ARTS GUILD
Arbor Road at Creek Drive
Menlo Park, California

SHOPPING AROUND

A MAN-IZED ashtray isn't big enough for there are, we find, usually two or three men around it. So here's a Gargantuan affair 7" in diameter and beside it is a matching partitioned candy box. These French imports have a rough rose beige exterior, glazed lining. Box, $9.50; ashtray, $4.50. Rena Rosenthal, 485 Fifth Ave., N. Y. C.

A conch shell in this new "conch shell" design is available at a very reasonable price. This one is light stone gray and measures 23" in diameter. You can have it in light terra cotta red if you prefer for the same price, $30. The terra-cotta model lined with turquoise glaze, $22.50. From Galloway Terra-Cotta Co., Walnut & 32nd, Phila., Pa.

IN THE 17th Century poets declared that they could use the "earth as a footstool and the skies as a canopy" but today we prefer cunning little footstools like this. It's a Colonial model in maple that has a lustrous finish and adds a pert note to your bedroom or a bit of informality to your fireplace. For $2, H. T. Cushman Co., North Bennington, Vt.

You have seen travelers returning home laden with exciting shopping finds—with colorful pottery from New Mexico—authentic hand-hooked rugs from Virginia—fine furniture from a craft shop in New England—perhaps glassware or unusual silver. And you've longed to discover such things for yourself.

You can, of course—even without an actual tour of the country. You can find them in the pages of House & Garden. If it's a gift you're looking for, or an unusual accessory for your home, our "Shopping Around" columns will tell you where to buy it. And the price of a stamp will take an order clear across the continent, for whatever you desire!
more attractive color
in your home with less work
if you own a HOOVER

It's one thing to plan color—it's another to keep it. If the rug tone loses its richness, if the sofa and chair fabrics change from clean, crisp shades to mousey grayness, the spirit and sparkle is gone.

Hoover Color-Cleaning keeps colors fresh! With less work, too. It gets the hidden dirt that hides color—revives old color—keeps new color new. Different from all other cleaners in this—the patented Agitator that flutters out deep-in-the-rug dirt. Different in its instant-attaching Cleaning Tools.

Five million Hoover owners testify to its better cleaning. They say it picks up dog hairs as no other cleaner can—protects against moths—keeps carpets a safer play place for children—makes rugs last longer by removing the embedded grit. Leading stores everywhere are showing three Hoover models, the One Fifty Cleaning Ensemble, Ensemble in Brown (shown on the right), and new low priced Hoover "305".

Free—Hoover Color-Cleaning of one rug and one piece of furniture. Phone your local Hoover dealer and ask his representative to call and make this test in your home. You can own a Hoover Cleaner, with Cleaning Tools in Handy Kit, for as little as $1.00 a week payable monthly.

The Hoover Company
Factories: North Canton, Ohio. Hamilton, Ontario

Jade green carpet, oyster white walls. Hangings, jade green仿真, shepherdess, yellow damask, and white chintz patterned in jade green and yellow. These lovely colors call for Hoover Color-Cleaning.

Free — Hoover Color-Cleaning of one rug and one piece of furniture. Phone your local Hoover dealer and ask his representative to call and make this test in your home. You can own a Hoover Cleaner, with Cleaning Tools in Handy Kit, for as little as $1.00 a week payable monthly.

The Hoover Company
Factories: North Canton, Ohio. Hamilton, Ontario

Years ahead!
HOOVER
CLEANING ENSEMBLE
Keeps color fresh
IT BEATS . . AS IT SWEEPS . . AS IT CLEANS
Look at these smart rooms...before you decorate your own

They show a few of the ways in which you can use PITTSBURGH GLASS to make your home more beautiful, charming and livable. Our free booklet shows many others. Write for it.

BUILD THE OUTDOORS INTO YOUR HOME with a lovely corner window, glazed with Pittsburgh Plate Glass for clear, undistorted vision. That's what Mr. and Mrs. Henry Luce did in this guest house at Monk's Corners, S.C. The corner window frames your view, adds color and light to your room, provides excellent cross ventilation. Picture windows, French doors, and casement windows also contribute to home beauty by helping you bring the outdoors indoors.

WOULDN'T YOU BE DELIGHTED to have a dressing table like this one in the New York apartment of Mr. and Mrs. Walter Dorwin Teague? The heavy plate glass top cannot be harmed by spilled cosmetics. The full-length mirror provides true color reflections because it is made from Crystals, a special, water-white plate glass.

YOUR RECEPTION HALL EXTENDS a warm and friendly welcome to guests when a plate glass mirror gives it charm and spaciousness. There are scores of Pittsburgh framed mirrors to choose from in leading stores everywhere. This attractive mirror, shown by R. Altman & Co., New York, is of graceful Colonial design.

YOU CAN RELAX AND READ IN PEACE in a library like this one designed by Architect Paul M. Doreing, for a home in Scarsdale, N.Y. The panel of F.C. Glass Blocks admits quantities of cheerful daylight, closes your room away from outside sights and sounds, and aids your room's appearance with its smart good looks.

THIS CHARMING ROOM at R. Altman & Co. shows an effective grouping of the much-talked-of all-glass furniture, styled by Carrara and available through leading stores. The decorative screen, the crystal-clear mirror, the smart chair and table of plate glass, and the fire-screen of Hercules Tempered Plate Glass, all blend harmoniously with any color scheme you may choose.

Look for this trade-mark on mirrors. It assures you of the polished beauty and perfect reflection found only in mirrors which are made of genuine Polished Plate Glass.

PITTSBURGH products are obtainable through any of our numerous branches or distributors. For a free booklet, containing many suggestions on how to improve your home with glass, and for the name of your nearest dealer, write direct to Pittsburgh Plate Glass Company, 2133-9 Grant Building, Pittsburgh, Pennsylvania.

"PITTSBURGH" Stands for Quality Glass

AT THE NEW YORK WORLD'S FAIR, see the interesting exhibits of Pittsburgh Glass in this Glass Center Building, the Forward March of America Building and the All-Glass House. At the Golden Gate International Exposition, see the Pittsburgh displays in the Homes and Gardens Building.
Will your new home be OBSOLETE...
Before you even move in?

Will it be a "sweat-box" in summer...
a fuel-waster in winter? Leaky to wind and rain? Hard to live in—harder to sell?

Celotex Safety Sealed Construction

will safeguard your investment—seal your home against the elements—save fuel

Are the most important parts of your new home getting the least thought? The walls and roof you build now can’t easily be changed—and they determine for all time whether your home will be hard or easy to heat—damp and drafty or snug and livable—obsolete or up-to-date!

Yet the difference in cost between old-style construction and modern, fully insulated, weather-tight walls and roof is a few dollars at most—often nothing at all—if you use modern Celotex Safety Sealed Construction!

Get the facts now on this improved, money-saving way of building from your Celotex dealer! He’s an expert who can help you on any building problem—recommend good architects, contractors and reliable finance agencies—and help you get a better home at lowest cost, and pay for it like rent.

He’ll gladly explain Celotex Safety Sealed Construction and show you why it adds value to a home—guard it better against the elements—keeps it cooler in summer—permits better winter humidity conditions without harmful condensation to damage walls—and assures lasting savings on fuel.

He’ll show you too why Celotex Safety Sealed Construction adds little or nothing to cost—because the materials used are not just extras, but replace materials you would otherwise have to buy. And he’ll prove that any added original cost will be returned to you in fuel savings alone!

Visit your Celotex dealer today. He’ll give you a copy of the new Celotex Check Chart that helps you avoid obsolete construction—help check your plans against it—and answer any questions. See him now—or use the coupon.

IF YOUR HOME IS ALREADY BUILT . . .

you can get both insulation and decoration with Celotex Insulating Interior Finish. Applied direct to the framework or over old plaster, it adds comfort and modern beauty to present rooms—builds snug, attractive extra rooms—and cuts fuel bills!

Celotex Triple Seal Asphalt Shingles seal the top of your house against the elements. And 1-inch Celotex Vapor-seal Lath in top-floor ceilings seal it against excess summer heat, winter fuel waste and vapor condensation.

Celotex Vapor-seal Sheathing outside the framework and Vapor-seal Lath inside, with "breathing space" between, give strong, wind-tight, fuel-saving side walls, correctly vapor-sealed . . . providing guaranteed protection at low cost!

FOR A FEW EXTRA DOLLARS AT MOST

Celotex Safety Sealed Construction

will safeguard your investment—seal your home against the elements—save fuel

World’s Largest Manufacturer of Structural Insulation

The Celotex Corporation, Chicago, Illinois
**Cocker Spaniels**

Mr. & Mrs. John P. Wagner
1231 N. Edison St.
Milwaukee, Wis.

*We offer them in solid and parti-colors, bred from the best of stock at a price that is reasonable for those who want a smart, healthy puppy as a pet in the home or a hunter in the field.*

**Mazelaine Kennels**

Mr. and Mrs. John M. Lazaar
922 S. Negley Ave.
Pittsburgh, Pa.

*PUPPIES sold by Inter. Champion Ludwig vom Dom of Tulgey Wood and other great champions.*

**Tulgey Wood Kennels**

Mr. & Mrs. Erwin O. Freund, owners
35 Park Road
Riceville, N.Y.

*Send for our free catalogue showing each breed, with cuts, prices and guarantees.*

**Wilsona Kennels**

Ben H. Wilson, owner
Rushville, Ind.

**The Irish Wolfhounds of Ambleside**

Internationally famous for size, type and soundness. Highly prized as family dogs.

**Heartsease Kennels**

D. L. Mayhew
Round Hill Rd.
Greenwich, Conn.

*Puppies show dogs. A.C.K. registered and recommended against inbreeding.*

**Walnut Hall Kennels**

Mr. and Mrs. H. W. Nichols, Jr.
Indian Hill Road
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*A wide selection of choice puppies from the Breed's most outstanding Sires and Dams. Puppies you will be proud to own and exhibit.*

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Merrick, L. I., N. Y. (Freeport 867)

*Top quality show dogs. A.C.K. registered.*

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Mrs. Phillip M. Schaffner
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Merrick, L. I., N. Y.

*Try our kennels.*

**Dog Mart**

**Values in Dogs**

Bargains and quality in puppies seldom go hand in hand. In buying the companion dog, we want more than four legs, two ears, a tail and teeth. Health, stamina and the temperamental capacity for affection and loyalty—quality in its most tangible form—are not traded across counters to every comer at the lowest bid. Yet, surprisingly enough, a sturdy, pure-bred puppy, correctly raised, may cost its owner but four cents a day for some ten years' enjoyment. A bargain in quality!

More than likely you couldn't be induced to tie up your money in stocks of some unknown corporation solely because shares were enticingly priced at $1 each. You would prefer the security of a financially responsible organization. Cost wouldn't be the deciding factor. A dog is an investment, too, especially when he is to be the companion and guardian of you, your family and property. The pedigreed puppy from a reputable kennel has a preponderance of many good qualities which are lacking in the mongrel and in the improperly raised pure-bred.

Reliable breeders have reputations to maintain. They are not interested in profiteering; their aim is always to improve the physical and temperamental make-up of their dogs. They have spent much time and no little money to achieve this end, and they are always concerned with the eventual welfare and treatment of the dogs they sell. It costs real money to produce real dogs. Remember the sure way to avoid disappointment in acquiring a puppy is to deal with just such a kennel. We cannot emphasize too strongly the importance of exercising the greatest care in the selection of the kennel from which you purchase your puppy.

Dealers in dogs at pet shops and roadside stands—places where puppies are sold for the proverbial "dime a dozen"—are neither concerned about you, your wants or the dogs they offer so cheaply. They are interested primarily in profit; it
may just as well be eggs or cheese they market so glibly. So it is that the bargain puppy, purchased at a cut-rate price, is, in the end, a costly proposition. He may seem lively and healthy, but what guarantee have you that he will develop into a sound, sturdy companion? None at all. More likely, you'll soon discover that faulty diet or improper handling has permanently injured the puppy.

Check the veterinary bills for the bargain puppy, and you'll find how expensive just such a dog can be, and how these defects can make him anything but the pet and companion you wanted. The old story of the pet shop Pekingese developing into something that resembled a Great Dane is no mere exaggeration.

The two factors responsible for character in dogs as in humans play an important rôle in the development of any dog. Heredity provides the equipment; environment dictates how much play that equipment shall have. Scientists point out that, in consequence, the first few months of a puppy's life—like the first few years of a child's existence—go far in developing its inbred characteristics and exert a determining influence upon its entire destiny.

If you were adopting a baby you'd be apt to check its lineage pretty carefully, wouldn't you—particularly if there were other children with whom the new child would associate? And if you could not definitely discover the baby's antecedents, it is probable that only the strongest humanitarian impulses, or innate affection, would persuade you to assume the responsibility of rearing that baby.

It is just as important to exercise the same care when selecting a dog which is to take its place as a virtual member of your household. You should be sure of its heredity and previous environment—of its traits and physical condition. (Continued on page 23)

Tallest of all dogs, Irish Wolfhounds. Noted for their kindliness and sweet disposition. "Gentle when stroked, fierce when provoked."

The two young puppies shown here are owned by Miss F. J. McGregor.
Dogs Need Vitamins
Just as you do!

Your dog's diet may be low in vitamins! Fleischmann's Yeast for Dogs will add vitamin B, needed for normal digestion and elimination (thus it often corrects diarrhea). Supples vitamin C, essential for a thick, silky coat. Gives "sunshine" vitamin D, which, with calcium and phosphorus, helps puppies build strong bones and teeth. Mix with meals—dog love it! Try Fleischmann's today!

In cans: 8 oz., 25¢; 4 oz., 9¢; box, 50¢; class B, 25¢; class C, 10¢. Shipped free in cases. If your dealer hasn't it, write Standard Brands Inc., Dept. J-2, New York.

In store: extra 10¢.

Free to Horse Owners

Why pay fancy prices for saddlery? Write for free catalog that has saved real money for thousands of horsemen. Contains over 600 articles in English. Build your own. Ship saddlery on express. Write today.

DUPLEX DOG DRESSER
122 W. North Ave., Baltimore, Md.

(Continued from page 27)

For only then can you feel at all confident that it will grow up to be the type of dog you've always wanted.

How much does it cost the breeders to raise a puppy? Suppose we take the case of one of the medium sized breeds, such as a Scottish Terrier or Cocker Spaniel, and consider the actual expenses which a reputable kennel incurs in producing sound, healthy, strong and typical puppies and delivering them to purchasers when four months old—the best age, we believe, for purchasing a dog in most instances.

Let us assume that there are five puppies in the litter—a fair average—and that all come to saleable age in good condition. It is recognized as sound kennel practice not to breed a female dog more than once a year, so this litter of five puppies can be considered as the total annual output of that particular female.

There will be, first, a stud fee of perhaps $50 which must be paid to the owner of the puppies' sire. Then, beginning three weeks before the birth of the litter and continuing until they are whelped, the mother must receive special food to the value of at least $30. For the six weeks between birth and the time of full weaning, the cost of food (meat, eggs, cod liver oil, etc.) for mother and puppies will be in the neighborhood of $90. Then for ten more weeks—bringing them to the sale age of four months—the puppies will consume food to the value of $80. These costs are taken from the actual records of a careful, conscientious breeder of fine dogs. Add these figures, and you get a total cost of $250 for the litter of five, or $50 as the obvious cost of producing each puppy and getting him ready for sale.

Specific Questions on Dog Subjects
will gladly be answered by
The Dog Mart of House & Garden

ANNOUNCING . . .
THE SECOND ANNUAL "YEARLING SALE"
AT SPINDLETOP FARMS
Lexington, Ky.
Wednesday, April 26, 1939
• A Superb Lot of Royally Bred Yearlings by Beau Peavine and American Ace. Also a Few Finished Show Horses.

"ONLY QUALITY HORSES OFFERED IN OUR SALES"
Keep This Date Open and Attend Our Second Annual Sale
For Catalogue or Information Address
W. CAPE GRANT, Mgr.
Mrs. M. F. Yount, owner

For only then can you feel at all confident that it will grow up to be the type of dog you've always wanted.

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**SET IT UP YOURSELF**

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Carefully engineered sections, of corrosion-proof red-

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Sloane does both...

CONNOISSEURS' PIECES: in Registered Reproductions—a Sheraton writing table of mahogany and mahogany veneers, limited in cuttings to twenty-five, $100; Hepplewhite desk chair in leather, $95.

A PAIR OF ANTIQUE LUSTRES: circa 1790. Diamond-cut pendants, spearhead of crystal...mounted on exquisitely gilded base. One of the finest pairs that Sloane ever acquired, $400 the pair.

A SHERATON WRITING TABLE: tracked down by Sloane in England...treasured by all who see it for its rare magnificence. Of mahogany with a green leather top, original brass mounts. Circa 1800, $650.

AND THIS

A GEORGIAN PEDESTAL TABLE: this can be the console you see above, or extend to a banquet board for ten. Sloane-made, of fine mahogany and Sloane's Permo-Weld mahogany veneers, 3 feet wide, $73.

AN EXCLUSIVE TOILE: Sloane's "George Washington" linen toile, in the design and colors of the original in Sloane's Museum Collection...36 inches wide, $2.50 a yard. Chair, covered, $82.50.

FOUR HUNDRED DOLLAR LIVING ROOM: so charmingly done with quality pieces you could live there for life. Notable: the day-bed divan, $123; Sheraton end table, $16; coffee table, $15.

W&J Sloane
FIFTH AVENUE AT 47TH • NEW YORK
Washington • San Francisco • Beverly Hills
Prices slightly higher west of Rockies
IN THE NEXT ISSUE

Semi-annual Manual

The Second Section of our May issue is dedicated to brides of today, tomorrow and yesterday and is one of two issues which we devote each year to this absorbing subject, the other being October. If you are going to be married this year, or if you were married in 1934, 1929, 1924, 1919 or 1914, this issue will be of particular interest to you.

The Five-Year Plan

We call this Second Section our “Five-Year Plan for Brides”. We believe that you will find it both amusing and helpful, because within these pages you will find all the new merchandise—silver, china, glass, linen, furniture and housewares—which you could possibly want for your present or future home.

All this merchandise has been selected not only with an eye to the usual HOUSE & GARDEN standards of good taste, but also with particular consideration for pocket-books of all sizes. Whatever your budget, we know that it will be admirably accommodated in our Spring Manual for the Home and Bride.

The Vernal Urge

The First Section of our May issue develops the thesis that Spring is here and Summer is just around the corner. We show by means of thoroughly informative articles, how the vernal urge can be translated into practical effort by the gardener, the home decorator and the person who wants to go somewhere—whether it be to the World’s Fair in New York, to Canada, or even far across the water.
Write for pictures and prices of all Towle patterns with chart of engraving suggestions.

NEW BOOK FOR BRIDES — "How to Plan Your Wedding and Your Silver."

ON A WINDOW PANE. Now that we have almost completed our collection of Odd, Picturesque and Romantic Street Names, we are turning our efforts to collect things people have scratched on window panes. Here's a sample: In an old house in Milton, Mass., is a bedroom window from which a fond mother was watching her child asleep. It was the little girl's 10th birthday, so, with the diamond of her ring, the mother wrote—

"Betsey Sumner
May 20, 1805
Sleep dwell upon thine eyes
Peace in thy breast,
Would I were asleep and peace
So sweet to rest."

SHOCK TO MONTEZUMA. It's just 169 years since Zinnias were brought from Mexico into the more civilized environment of garden cultivation. For a long time they were treated indifferently, as doubtless the weedy original types deserved to be. Th. ii. of our own memory, the hybridizer Montezuma, who was satisfied with their inherent beauty, would get the shock of his life if he saw some of our earled, twisted and enormous types today.

APRIL VIRTUES. Fickle and wavering, April is a month of unpredictable weather. It may be rainy and soggy underfoot or dry; it may lo--

"The silent air
Is Music slumbering on her instrument."

It may catch us unawares with sudden frosts or its gradually increasing sun may serve as threshold to the steadier warmth of May. It may have these and a lot of other reputable and disreputable virtues, but the gardener can be certain of one and depend upon it without fear: that April will bring the first hungry bugs to gnaw his plants. Poets sang their lilies in this month, and the gardener loads up his sprayer with enough poison to destroy a regiment.

"VALLEYS". In the argot of the nursery trade Lilies-of-the-valley are referred to as "valleys". But you never hear a gardener saying he is going out and pick valleys; he always calls them by their full name. As he and everyone else knows, they aren't Lilies at all, which shows the vagary and inaccuracy of popular plant names. To the botanist they are Convallaria majalis.

But by whatever name you call them, they annually display the marvel of their growth; their leaves curl into a drill that pierces the cold earth and then, having served that mechanical purpose, they unfold into green loveliness.

A cool, moist, rich soil is heaven to them and they increase therein with amazing rapidity. Indeed, so soon do their roots crowd the site that, if one wants high (low) or short, he must divide them every three years.

ROSE PICTURES. In the March issue we had the pleasure of showing in color some of the newest hybrid hardy Roses by M. H. Horvath. The photographs were taken in the field by the A. B. Morse Co., and were shown through their courtesy.

CHAIR HOUSE. In advertisements for the sale or rental of properties in Colonial times, it was not unusual to speak, among other advantages and appurtenances, of the "Chair House". This was our forebears' equivalent to the present-day garage. In it was kept the sedan chair when not being used. It was often attached to the house itself so that on stormy days, just as she does today, the mistress of the house could enter her "car" without wetting her feet. History does not record what her bearers said about their wet feet.

LEATHER ROOFS. In the course of his struggle upwards man has managed to roof his home with every conceivable material—sods, planks, thatch made from swamp reeds, shingles, tin, copper, asbestos, tarred paper, slate and stone. It remained, however, for a worthy experimenter of New Jersey, in the year of 1765, to propose making roofs of leather. It was to be tanned, then well-rubbed with tallow to make it impervious to water, laid on with folded, sewed seams and finally it was to be painted.

He had evidently caught the idea from his shoes. So stoutly did he hold to this notion that he offered to set aside £100 that his descendants would hold in trust for a century and then apply to some worthy charity if, after 100 years, the roof was not still sound. He even ventured to bet that it would last 1000 years. As there were no takers to the wager, the roof was never made. So we will never know whether it was effective or not.

THE STREAM BREAKS UP
Frost lay on the field last night
Like a small fear on the heart.
Hid the young stream's icy light—
Would not rise or break apart.

Fear lay on the heart last night
Like a frost upon a field
And beneath its quilted white
Chillness bone and breath concealed.

But this morning to the ear
Came the thawing river's splinter—
Joyfullest of sounds to hear,
End of frost, and fear, and winter.

HELEN MURPHY

COUNTRY CONTENTMENT. We offer, as this month's prize expression of rural satisfaction, the fat words of Nicholas Breton, a certain Elizabethan gentleman of letters:

"We have hay in the barn, horses in the stable, oxen in the stall, sheep in the pen, hogs in the sty, corn in the garner, cheese in the loft, milk in the dairy, cream in the pot, butter in the dish, ale in the tub and aquavit in the bottle, beef in the brine, brawn in the sauce and bacon in the roof, herbs in the garden and water at our doors, whole clothes to our backs and some money in our pockets and, having all this, if we serve God well, what in God's name can we desire to have more?"
PHILADELPHIANS of an older generation still follow the ancient pursuit of aristocracy. When they meet a stranger they ask two questions about him: "Where does he come from?" and "Who was his grandfather?" The answers to these questions help them "place" him. They also help them decide whether or not he "belongs".

In the pursuit of aristocrats for the garden, precisely the same questions can be asked and the answers will serve the same purposes. A new iris is introduced into garden society. You ask, "Where did it come from?" From the soggy delta of Louisiana. Immediately you know that if this iris is going to thrive in gardens far from its native heath, it must be given some approximation of its original environment.

Or the new member may be a rose. It is referred to as a Perney hybrid. Here again the grandparents have something to reveal about this newcomer. One of the most successful hybridizers of roses in France was Perney-Ducher. He introduced those rich yellows that you find in many of the new hybrid teas, but in adding this beauty he also added to the work and responsibility of the gardener, for this yellow strain has made these roses particularly susceptible to the dreaded black spot.

Again, the new plant may be some species from the wild, from a far-off corner of the earth with which few of us are acquainted. The collector has given only a rough conception of the spot where he found it. It may be a new forsythia from a river valley in northeastern Asia. We can guess that it is robust and will stand low degrees of temperature when we read that the rivers in that section of the world freeze top and bottom. Forsythia ovata I am thinking of—the one that blooms a week before Easter. It invariably died back. At the same time some of the other wild roses and first hybrids of species weren't growing to my satisfaction. The soil was fat rich loam in which hybrid teas and hybrid perpetuals succeeded. Finally, one day, by looking up the original homes of these plants, I realized that they were suffering from indigestion and too much coddling. Moved to a leaner soil and a more exposed position, they have waxed fat ever since.

One Spring in a burst of enthusiasm I planted seeds of a great many kinds of wild iris. I have been saved disappointment and frustration by the card index I made of them before the seeds were planted.

The card index system is the simplest way to handle this preliminary information. To it you later add such personally-found data as date of sowing, date of germination, date of first flowering, in what locations of your garden it seems to do best and what flowers it can combine with.

It is a good rule, then, to ask these two questions of origin and parentage of any new-comer to the garden. The answer to them may be found in books or by consulting others who have tried them. And that constitutes one of the ways of getting to know your flowers. It also helps the gardener decide whether or not he can grow them successfully. If his garden does not have the kind of soil they require and if he is not willing to create that particular environment in which they thrive, then those plants don't "belong" to his garden.

Too many gardeners try plants willy-nilly—plunge ahead without knowing their plants well, knowing their requirements and the amount of attention they require. To this lack of information can be attributed so many plant failures. A gardener requires more than the legendary "green thumb" to be successful. You will generally find that above his green thumb is a headful of sound knowledge and experience.

That leads us to the second step in getting to know plants. Just as the way to learn how to swim is to get into the water, so the way to know how to succeed with plants is to grow them. Having assembled data about them, data including their origin, parentage and the experience of others, then you are ready to try the plant. From this point on, common sense and persistence are the counsels of perfection. E. A. Bowles, one of England's most successful and learned amateur gardeners once told me that he never gave up a new plant as not "belonging" to his garden until he had tried it three years running in three different kinds of soil and location.

For years in my own garden I was having no luck at all with Rosa hugonis, that lovely yellow early Spring bloomer. It invariably died back. At the same time some of the other wild roses and first hybrids of species weren't growing to my satisfaction. The soil was fat rich loam in which hybrid teas and hybrid perpetuals succeeded. Finally, one day, by looking up the original homes of these plants, I realized that they were suffering from indigestion and too much coddling. Moved to a leaner soil and a more exposed position, they have waxed fat ever since.

The card index system is the simplest way to handle this preliminary information. To it you later add such personally-found data as date of sowing, date of germination, date of first flowering, in what locations of your garden it seems to do best and what flowers it can combine with. Sometimes it will be a disappointment or a failure or just a weed. Then you either abandon it to the compost heap—or else write on the card the name and too much coddling. Moved to a leaner soil and a more exposed position, they have waxed fat ever since.

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With these thoughts in mind, let's collect brief data on the common flowers shown on the next two pages. Of course, each card could contain three or four times more information.

2. **Echiiops ritro**, small globe thistle. It and its fifty-nine other cousins come from Spain and Portugal, India, Abyssinia and Siberia. Hardy in the north. Metallic blue globe that goes well with pink phlox. Don't crowd. Raise from seed or divide plants.

3. **Helenium pumilum**, a small-growing, large-flowered sneezeweed. 2' high. Good for front of border. The variety *rubrum* has claret-colored flowers. These want sun and a rich moist soil, and can be used for borders or wild gardens. For white aphids which attack roots making plant look limp, lift plant and wash with nicotine. See Helianthus for protection against beetles and aphids.

4. **Scabiosa ochroleuca**, Yellow Scabiosa. From Europe and Asia originally but much hybridized in England, especially the blue Caucasica types. This grows 1½' high with yellow flowers. Full sun and good soil, well-drained, essential. Plant in groups of three or four in early Spring or early Fall.

5. **Stokesia cyanea (laevis) praeceps**, Perennial, blue or white. American native, from South Carolina and Georgia but hardy to Boston. Needs well-drained sandy loam. 2' high, flowers 3'-4' across. Good for cutting.


7. **Ariscama triphyllum**, Indian turnip or jack-in-the-pulpit. Found in acid soil in moist shady places through this continent. Must have same garden conditions. For wild gardens. Its clustered red berries are as beautiful as Jack is interesting. Collect or buy plants or sow seed in late Fall in exposed cold frames.

8. **Allium schoenoprasum**, Ordinary chives, but a member of a large family of decorative onions easily grown from seed. Every country seems to have its own kind. Colors range from pale pink through yellow to maroon. *A. moly*, the beauty of the tribe, is tricky. Others are easily raised from seed and increased thereafter by off-sets. *Moly*, the gorgeous yellow, should be sown in late Fall in an open frame. It wants sun or half shade and a moist soil. All alliums are good in rock gardens.


10. **Scilla campanulata hispanica**, Spanish squills. Blue to rose-purple in May; or white, flesh-colored and rose according to variety. Plant bulbs early in Autumn 3" deep, 3" apart. Leave to increase. Drift under pine trees or scatter through beds of myrtle.
SMALL SNEEZEWEEED

SHASTA DAISY

STOKESIA

YELLOW SCABIOSA

JACK-IN-THE-PULPIT

SPANISH SQUILLS

SOAPWORT
Patricia Kroh shows seven simple ways to make prize-winning bouquets and tells more about it on page 82

Figure 1. Even before starting to select the flowers you are going to arrange, make a design on paper—a skeleton which the flowers will clothe when put in the vase. The lines follow the rhythm which is suggested by the vase or container. This study of yellow ranunculus and orange euphorbia is built on five rhythmic lines extending above the top of the vase and three that fall below it.

Figure 2. Sometimes it is the foliage, sometimes the flowers themselves and often the branches that pronounce the lines of the design. In this arrangement of white calla lilies in a low white dish, the lilies follow some of the lines of the preconceived design and the foliage follows the rest. This arrangement would silhouette well on a side table in a foyer or hall against a dark ground.

Figure 3. To be well balanced, every good composition should have a main line. This main line and its position will govern the other two basic lines of the design. Here it is demonstrated in a globular container with budding branches making a succession of swirls which closely follow the main line. The container is pale yellow glaze and the branches are a soft brownish color.
Figure 4. While it is advisable to make the design first and choose the flowers afterward, often the way flowers grow may suggest the basic line and its successors. The basic line here is the middle stalk of gladiolus and the curves of the other stalks were arranged to complement it. A flat dish is used and the gladioli stems are spiked in a pin-point holder to keep them in position.

Figure 5. The main line of the composition should measure about one and one-half times the height of the vase, measured from the water line. At one side of this tallish, oblong container are planned three general lines. These are developed in sprays of yellow snapdragons and orange marigolds. This is planned to be set on a hall table or could easily be used as a mantelpiece decoration.

Figure 6. The main line should measure one and one-half times the width of a shallow dish container. When using a bottle-shaped vase, the height of the main line is gauged from the top of the vase. This composition also shows the axis (where the leaves are bunched) which comes about a quarter of the way up from the water line and may, as here, fall to conceal the top of the vase.

Figure 7. Flower compositions take definite overall shapes—tall and vertical, diamond-shaped, triangular, oval, round, fan-shape, zigzag and horizontal. The second and third basic lines often depend on the shape of the design. In this vertical composition of dahlias, the high stalk forms the basic line and the other two follow in lower stalks each side. The figure also follows the line.
Discover the modern Gladiolus, says F. W. Cassebeer

**Guide to Glads**

*Few flowers have ever enjoyed so rapid a rise in favor as that experienced recently by the gladiolus. It has come to the fore in comparatively few years and now shares top honors with the rose as a cut flower. Yet, despite the fact that it is widely grown for decoration and is prized by thousands of fanciers, the modern gladiolus still needs to be discovered by the average gardener.*

The gladiolus of to-day is a far cry from that of fifteen to twenty years ago and a vast improvement has been achieved in its form and color. Whereas formerly many varieties consisted of rather shapeless blossoms bunched on a short stiff flowerhead not unlike a canna, the present-day gladiolus have florets of attractive form excellently placed on a long wiry stem. The coarse colors of the past have been replaced by clear clean shades that are a sheer delight to every flower lover who grows them.

The astonishingly long color range of the present day varieties embraces practically every shade and hue known in the world of flowers except a true blue, and even here the hybridizers are coming close in some of the new blue-violet sorts. Besides their many beautiful colors the new gladioli have a surprising diversity of form. There is a pleasing symmetry to their blossoms, many of which are delightfully ruffled and frilled. In many instances the florets are very gracefully placed on the stem, giving the appearance of airy butterflies fluttering on the stalks.

All this beautifying of the gladiolus has been brought about by intensive breeding on a very large scale by hundreds of hybridizers both here and abroad. Most of the improvement has been wrought by the crossing of the small primulinus hybrids with the large-flowered varieties, which has served to impart grace to the flower head and clarity to the color. A real break was secured by E. F. Palmer of Canada about 10 years ago in obtaining the seedling now known to everyone as Picardy. This variety was introduced in 1931 and has become the most popular gladiolus the world has ever known. It combines beauty of form and color with size of blossoms and length of flower head to a degree not previously attained. Since the advent of Picardy, however, many charming new varieties have become available for our gardeners, and it is these that deserve to be better known to lovers of beautiful flowers.

In recent years the various types of gladiolus have come to be classified as exhibition, decorative, or small-flowered. The exhibition class consists of varieties having large florets with many open at a time; the decorative group comprises gladioli with medium to large blossoms, fewer open at a time and more gracefully placed on the stem; and the small-flowered, sometimes known as small decorative, includes all those whose flowers are less than 3½ inches across.

The exhibition gladioli are primarily for the show table, though they are suitable for decorating hallways and also large rooms. They are men’s flowers and are great favorites with private gardeners for demonstrations of cultural skill. However, in this group beauty is still sometimes sacrificed for mere size of the bloom and impressiveness of the spike.

Among the decorative is where the finest of the new gladiolus varieties are to be found. In this class there are now literally scores of beautiful new sorts which are awaiting recognition by the flower-minded public. For home decoration these gladioli are unsurpassed. In rooms of average size they look charming in vases, either by themselves or in combination with other flowers.

Many of the small-flowered varieties are exquisite little gems. They come in very handy for table decorations, flower arrangements and in small vases that can be effectively used in many places about the house. Most of these varieties are informal in shape, widely spaced on a wiry stem and of pastel coloring.

For years the gladiolus had the reputation of being one of the hardest flowers to arrange. While this was undoubtedly a serious fault of the stiff and unwieldy varieties of the past, it is hardly true of the lovely gladioli that are available today. It was gratifying to note the stunning and effective arrangements made with gladiolus by members of the garden clubs at recent gladiolus shows. Another encouraging tendency is the use of fewer stereotyped basket displays in exhibiting varieties. They look so much better when tastefully arranged in pottery vases and other containers.

One of the great advantages of the gladiolus is that it provides beautiful cut flowers in mid-Summer when there is little else of importance in bloom in the garden. It adequately fills the interim between the last of the delphiniums and the height of the flowering season for the annuals. Furthermore, by staggering the plantings the gladiolus can be kept in bloom from mid-July right up to the end of September. (Continued on page 72)
Summer in Jamaica

Suggestions for tropic holidays in this pleasant isle. By J. H. Harvey Clark

J ust a hundred miles from mysterious Haiti, roughly the same distance south of romantic Cuba, and fanned by clean and cooling sea-breezes from the blue Caribbean, lies the British West Indian island of Jamaica. The jumping-off-place for such infamous pirates as Henry Morgan (made Governor in desperation by the English government), Teach, Bluebeard, and a host of others, Jamaican Port Royal acquired the reputation of being “the wickedest city in the world”. It is now a peaceful modern town, full of historic interest and with a beauty that takes your breath away.

Christopher Columbus discovered Jamaica in 1492. It was then inhabited by placid little copper-colored people known as Arawaks, who worshipped the sun, were excessively fond of dancing, and who have left many traces of their amazing civilization which you can dig up all over the island if you’re so inclined. These people called the island Anyamaca, which means, roughly translated, “a land flowing with everything the heart can ask for”. Columbus, called before the Queen of Spain to describe Jamaica for her curiously, crumpled a piece of parchment (to illustrate the rugged hills, dales and mountains of the island), and told her that every hill had gold, and every fruitful valley springs of clearest crystal.

Columbus may have drawn the long bow about the gold part of it, but he was right about the fruitful valleys and the rivers which feed Jamaica’s marvelous soil. Do you like fruit? Jamaica can give you luscious bananas, oranges and shadocks (like grapefruit); grapefruit, pineapples, grapes and coconuts (just taste coconut water with a drop of real India rum in it!); naseberries, starapples and granadillas; custard apples and tangerines; soursops, sweet-sops, sweet cups, gineps, cherimoyas, melons, pawpaws, and a host of others—all from its fertile plains and hills. From the towering slopes of the Blue Mountain range you can have most of the fruits you enjoy at home, and don’t by any chance miss trying that never-to-be-forgotten flavor—a Jamaican wild strawberry.

In the summer the temperature around the coastline at such well-known resorts as Montego Bay, Kingston or Port Antonio will seldom rise above the eighties; and even if it trickles over ninety a few times it is a pleasant dry heat, tempered by a delicious sea breeze. This zephyr is quaintly called “The Doctor”, and it will fan you comfortably from nine A.M. until dark. At night the mountains, rising to 7,000 feet, send down what is called the “Land Breeze”, to make your blankets a necessity as midnight ends your day.

Sea-bathing at hundreds of protected coves, inlets and bays is an easy reach of several mineral springs: the Milk River Bath, Jago-de-la-Vega of the Spaniards), across the spreading plains and up into the hills. Rates in Mandeville vary from $15 a week at the lodging houses up to $4 or $5 a day, inclusive, at the larger hotels.

From Mandeville you can drive down into the plains once more and ascend the slopes of Jamaica’s southerly range of mountains, the Santa Cruz, reaching a small town called Malvern. The climate here is said to be one of the best in the world for sufferers from pulmonary ailments. Here is a view of the whole southern coastline of the island which you will want to sit and gaze at for hours; at one point, Lover’s Leap, the land tumbles away before you a sheer 2,000 feet into the sea! At Malvern, too, you are within easy reach of several mineral springs: the Milk River Baths, and the Black River Spa, which possess curative powers and radio-activity; these should unbend every kink and stamp out every ache in your body.

A few hours’ drive from Malvern is the Accompong Maroon Settlement, which contains the descendants of a warlike tribe of escaped slaves who held the English red-coats at bay for 200 years. The (Continued on page 77)
**In Honeyed Tones**  
*We design a French Provincial bedroom*

Shades of a single color—blue, gray or brown—comprise the entire palette of many a famous painting. The same technique gives modern rooms unusual harmony and distinction. Honey blond, for example, keynotes the bedroom above—a soft shade inspired by Baker’s new French bedroom group, the lines of which combine elegance with refreshing simplicity. We planned the woodwork and door moldings in amber, deep and rich as the Inca gold of the Mohawk hardtwist carpet; the walls are in straw-colored textured paper from Imperial.

Between the beds we draped the two windows and the wall between as a unit, using old gold Celanese taffeta over white glass curtains of Celanese ninon. Brilliant yellow satin, a Desley fabric, appears on the armchairs and dressing table bench, and is used for the bedspreads, quilted in a simple provincial design. For accent, warm russet highlights the paintings and the flowers in the doorway shadow boxes; and the Paul Hanson lamps are white apothecary jars with shiny black shades. You may see this room at John Wanamaker in New York.
For Spring color schemes, we choose four basic shades and key them to 24 new fabrics

With Verdure Green:
1. Choose for slipcovers—lustrous satinet in shell pink with panels of roses. Witoome McGeachin
2. And for contrast, try citron yellow in this sleek new cotton fabric called Cyprus cloth; Sanforized-shrunk, and from Cyrus Clark
3. Or you can pick a crisp mohair, cool beige with a lattice motif of lacy fern leaves pivoting out from fluted shells. L. C. Chase
4. Another fabric lovely with green is this rose-pink Sanforized twill with precise 18th Century Williamsburg design. Cyrus Clark
5. To combine with a floral: this Sheraton stripe with curlicue lines, magenta and dusty pink, against a green band. F. Schumacher
6. A special heavy slipcover dignity, with magenta and brown floral pattern and touches of lime green on natural beige. At F. A. Foster

With Cantaloupe:
1. You can use this smart blue and brown stripe. On a cream ground, mercerized cotton satin. Colonial
2. And this plain satin, mercerized with sturdy cotton back, in pale gold—combines well with splashy patterned covers, Orineska
3. You might choose a small mattress ticking cotton in a rust a shade darker than cantaloupe, with yellow pinstripe. J. H. Thorp
4. Or if you want something more daring, a soft blue linen with mammoth scrolls and huge clusters of bright flowers. From Desley
5. Consider plain sateen, too—one of the decorators' pet fabrics. Here in twill brown, fine in quality with a nice sheen. Schumacher
6. For real excitement choose this nubby textured swag material, with Regency motif in green and gray stripes. Charles Bloom
With Sunny Yellow:
1. You can use cool mint greens—as in the bold stripes and bright flowers of this crash from Desley
2. Or you can build your scheme around beetroot stripes on white. These are laced with leaf-green stitching for contrast. Colonial
3. Good companion for any fabric in this group is the new rosy-brown called Winter Rose. This is Wamsutta's glistening Lustercane
4. Beige is a good neutral for large patterns; smart in two-tone stripes on this Sanforized Belgium linen. At White, Lamb & Finlay
5. Another striking scheme with yellow is deep midnight blue strown with enlarged garden pinks. Sanforized dustite, S. M. Schwab
6. Or you may combine brilliant multicolor flowers splashed across a cream ground. This is a heavy warp sateen, a new Desley design

With Moss Gray:
1. Cover one piece in vivid red with ruddy fruits in pinks and tans. Everglaze chintz, Cyrus Clark
2. Or in buttercup yellow, clear as sunshine, with nosegays of orange, gray, and green. Washable glazed chintz from Pacific Mills
3. With either of the above, try ombré stripes, shading from soft to deep green; go-between for bolder patterns, Charles Bloom
4. Or this pinstriped sailcloth in flashing yellow and gray. You can use this to slim down a bulky sofa or chair. At H. B. Lehman-Connor
5. Start a new slipcover ensemble with this gay crotone—on a Bermuda scene with palms and coral pink houses. Cyrus Clark
6. Or with warm golden crash, silhouetting white lilies in green and gray. Companion to green ombré stripe above. Charles Bloom
For luncheon in April—the first flowers of Spring on a background of blue.
In Terms of Spring

Bright hues replace pastels
at this luncheon in April

April sets your table with a rainbow of strong, vibrant colors. Pastels fade into the past and this Spring’s hues are shrill as the peepers in your garden pond, tawny-bright as the first rain-wet robins.

We foresee tables like the one shown opposite, a setting vivid with tangerine, deep blue, mauve and apricot. Royal Doulton’s English service plates suggested the color scheme, in the “Kirkwood” pattern, a pleasant old design of blossoms and fruits to be found at Tatman’s in Chicago. In vigorous contrast is the midnight blue cloth, with sheer bands of organdie printed with tangerine and white daisies. Mosse designed this cloth especially for House & Garden, in a new linen unusual for its rough, nubby texture.

Incidentally, you’ll see more and more of these unconventional fabrics as table linens for Spring and Summer—cruise wardrobe linens, southern belle sheers like the organdie print, tropic bright peasant weaves. It would be fun to work out your own design to play up your dining room as well as your china.

A profusion of Spring flowers echoes the rich colors of the china—blue and yellow pansies, yellow freesia, daisies and daffodils. Bright as a seed catalogue, lavish as a florist’s window, they are massed in crystal May baskets from W. & J. Sloane.

For simplicity’s sake we chose those goblets, clear crystal in a Waterford-type cutting by Duncan & Miller. You’ll find them at Bloomingdale’s. For silver, Wallace’s “Stradivari” pattern which you see in detail in the two photographs on this page. Ovington’s has this sterling. The chairs are fine Hepplewhite reproductions from Wood & Hogan.
Fundamentally Modern

This house, shown in four pages, freely and successfully borrows from tradition.

Many houses which possess the superficial characteristics associated with modern architecture are in reality not modern at all. They are merely traditional designs with inappropriate façades. For modern architecture is modern only insofar as it is an improvement over the architecture of the past by being better suited to contemporary needs and conditions of building.

The house illustrated on these four pages, however, at Scarsdale, N. Y., is fundamentally modern both in design and plan, yet without insistence upon stylistic quirks. Both modern and traditional materials have been used in its construction: fieldstone walls and solid wood furniture, as well as a steel frame, glass blocks, plywood paneling and facing slabs of concrete composition. Modern equipment and finishes are combined with the best traditional craftsmanship. The result is both fresh and sympathetic.

Typical of the architects’ broadminded approach is their use of a Japanese-type garden layout, because none of more recent birth seemed to satisfy equally well their need for an easily maintained formal garden without definite axes. Associate architects: Fordyce & Hamby, George Nelson
The house is set on an irregular rocky site with the main entrance at basement level between the garage and recreation room. The first floor is divided into three well-defined units: the living-dining section in one wing, the service quarters (with a separate entrance at this level) and the study in the other. The study unit is efficiently isolated by the stair hall.
**FUNDAMENTALLY MODERN**

The interiors of this home are distinguished by fine materials, rich colors

The interior equipment and furnishing of this Scarsdale home, like every other part of its construction, is noteworthy for its fine materials and sturdy workmanship. Everywhere you will find a striking simplicity of form set off by fabrics of rich color and interesting weave. In some rooms, particularly on the second floor, the walls are painted in bright colors; in others they are paneled with tropical woods of distinctive grain and subtle, restrained coloring.

Take the living and dining rooms (illustrated at right and on opposite page) as an example. The Narra wood which is used as a facing for the plywood wall panels comes from the Philippines. Its simple grain is unbroken by moldings. The same wood, finished the same light mahogany color, is used for the furniture, the upholstery being gray-green and primrose yellow with just a dash of plum. The Venetian blinds are left with a natural wood finish. Curtains and carpet are beige. Notice the interesting form of the armchairs.

The two boy’s rooms on the entrance front each have one wall lined with windows. The rest of the wall surface in the one shown above is red, matching the bedspread tufts. The strongly built unit-type furniture is of specially treated oak.

The study, at the rear of the house, has its own bathroom. The walls are paneled with Warri-faced plywood of copper shade. The desk is of teak and the swivel chair is covered with cream leather. The rug has a gold background.
The living room walls, of narra-faced plywood, are bare except for a fine ship model above the fireplace.

The kitchen is noteworthy for its interesting use of glass brick to light the work surfaces below the cupboards. Gray marbleized rubber is used both on the counter tops and on the floor (where it is laid over a layer of sponge rubber).

The recreation room, with murals by Owen Mahoney, is placed so that guests may be entertained here without interfering with life in the house upstairs. Concealed in the cupboards under the black counter top are sink and refrigerator.
Plywood

Strength, durability and economy are native to this fine structural material

PLYWOOD is the strongest known material per unit of weight. Its qualities may be broadly summarized as maximum strength and rigidity with minimum weight and thickness. A piece of metal-faced plywood has greater rigidity than an all-metal sheet of the same thickness, yet it can be sawed and drilled with ordinary carpenters' tools and is light enough for easy handling in all standard-size sheets.

Plywood, in fact, has been an even more significant factor in the development of timber uses than reinforcing bars have proved to be in the use of concrete. To understand the implications of such a statement, however, one must know something of timber's qualities and defects.

An inherent weakness of timber from a structural point of view is the fact that its strength across the grain is sometimes as much as fifty times less than its strength with the grain. Another disadvantage of timber, and one which has done much to shape traditional methods of wood construction, especially in furniture, is its tendency to considerable movement—that is, expansion and contraction. Not only will changes in temperature and humidity cause it to expand and contract, but it may also start twisting unless carefully framed, as in traditional types of paneling and furniture.

Wood, whether in the form of planks or veneer, until the advent of the rotary veneer cutter some fifty years ago, could only be obtained in units of a size limited by the maximum length and diameter of the available timber. Any greater surface area could be achieved only by joining, a limitation which,

incidentally, was turned to magnificent advantage in the fine veneered furniture of the most famous cabinet makers of the past. But their symmetrical veneer patterning was dictated rather by necessity than choice. They would have been among the first to appreciate the possibilities of new design offered by veneer sheets of virtually unlimited size.

But this possibility was still in the future. The machine that made the possibility a fact was invented by a Frenchman about 1890. This rotary cutter had a long sharp knife fixed at an acute angle against the section of a tree held in a lathe. As the tree was revolved, the knife shaved off a long continuous sheet of veneer, as wide as the length of the tree section used. The tree is, as it were, unrolled, like a bolt of cloth or a roll of newsprint.

A little earlier someone in Russia had invented a very strong glue made with casein. And eventually a person or persons unknown (historians are still trying to discover who it was) conceived the notion of using this glue to stick together a number of the new large veneer sheets. By piling the sheets with the grain of each one at right angles to that of those above and below it, the resulting plywood was found to have an approximately equal tensile strength in all directions, and virtually double the toughness and rigidity of a sawed wood board of the same area and thickness.

This new material, even in its original unperfected form, had eliminated all the serious limitations of wood as a construction material. Even the thinnest (Continued on page 84)

Four steps illustrating the use of plywood in building construction

These four pictures show the use of plywood in the construction of an otherwise conventional wood frame house. The plywood which has been employed as forms for the concrete foundations may be cleaned off and used again as a subfloor in place of the conventional diagonal boarding. Quickly applied, the plywood subfloor provides a good working platform on which to lay out the lines of the partitions which will later divide up this open space into rooms. At right is the hole cut to accommodate the stairs.
Three different types of plywood paneling

Plywood panels not only may be had with facing veneers of many different types of wood—each possessing its own peculiar color and figure—but the panels themselves may be applied in many different ways. Above Left: The panels are covered with wall canvas which conceals the joints. Left: The panels are butt-jointed and their surface waxed to bring out the fine figure. Above: Used with classical-type moldings to provide a traditional effect.

Use of plywood for exterior sheathing gives a further saving in construction time; it can be more quickly and easily fitted than conventional diagonal boarding. Moreover the latter provides slightly less rigidity than do sheets of 1/4 inch plywood well-nailed.

The cumulative saving on construction time by this use of plywood should more than offset its slightly higher cost. Certain new types of panel construction, designed for mass production, give possibilities of turning the special qualities of plywood to an even greater advantage.
America's Admirable Antidote

Bermuda—a prescription to be taken
by the week, the month or the year

Editor's Note: Edward C. Acheson, Jr., tells us of the charms of Bermuda and some of his experiences while a resident there. Mr. Acheson is the author of the recently published mystery story "Murder to Hounds". Among his other books is an amusing guidebook: "Password to Paris".

Every nation needs an antidote to itself. The fog-bound British, for example, could do with a spot of Florida; and the overheated Italians would gain an invaluable perspective in the chill lucidity of Stockholm air. A Russian vacation colony in Hawaii might soon forget to weep its joy, and the most somnolent Mexican peon would wax positively restless in Nome. Two months' worth of Riviera sun, perhaps, plus a measure of buoyant Provençal spirit might rearrange both guns and butter in the Teuton mind.

Now take America, bearing in mind the proximity of the islands of Bermuda. The American national malady is, of course, obvious to every outlander. We are afflicted with sameness and size—nearly 3 million square miles of sheer United States and one hundred and thirty million people, all Americans—certainly a pair of solemn thoughts. Inexorably, this sameness and size coupled to an almost pathological desire to be doing something has resulted in the necessary coinage of the purely American word "jitters". We have developed into a jittery nation: we even invent things to worry about. When we have no crisis of our own we sit in on Europe's, and should a week go by in which neither European politics nor our national debt seems particularly ominous, we take out a map and look for Guam. The antidote for such a race of amateur Hamlets is obviously threefold—change, tranquillity and a sufficient remoteness to supply perspective. And these Bermuda has in abundance.

To us these islands are a foreign country. They don't look, sound or smell like America. Their people don't think as we do, don't govern themselves or play as we do. We speak their language, or they ours, but beyond that point the similarity dims.

Bermuda's peacefulness has, to us, an almost lustful eating quality. There the horse and buggy have come to stay and the tempo of the islands' life is keyed, not to the rude impatience of a motor-horn's "quank", but to the more reflective clipity-clop of hooves.

And finally its remoteness, although deeply real, is far more spiritual than physical. Five hours by plane or forty by boat will land your person in Hamilton. But being American you will come trailing clouds of worry from New York or Omaha, concerns over which branch of the government is next to ruin the country, stock market agitations, or an unhappy conviction that this time it isn't a cold but triple pneumonia you're in for.

These symptoms of the American malady are not susceptible to any instantaneous panacea. We are not dealing here with the week-ender who chooses Bermuda—much as there is to be said for his choice. No, nor even the weeker. Living in Bermuda, actually taking a house and settling down, becoming even for a short time an inherent part of the life of the islands is the prescription ordered, and the ease with which it can be filled and taken constitutes no little part of its amazing efficacy.

House hunting, for instance. Bermuda's dependable real estate agents have eliminated the "hunt" from that phrase. Telephone the New York office of the Bermuda Trade Development Board and they will give you a list of these agents; write and tell them such intimate details as number of rooms, baths and beds. Soon the postman will bring you descriptions and photographs of possible future residences. If two or more intrigue you, your agent will arrange to have a carriage at the dock complete with house-agent and lease. As simple as that.

And this same "realtor" handles what will seem to you a ridiculously simple servant problem. The colored population of the islands is plentiful and there is no industrial development to compete with domestic service. Once you become accustomed to your very black cook speaking with a slight reminiscence of an Oxford accent, the idyllic quality of the situation is manifest.

Food prices you will find somewhat higher than at home, due to the import duties, but what you lose on the swings you'll make on the roundabouts, for almost everything else is less expensive—all the necessary luxuries, for instance, and particularly entertainment. Too, it may confuse you at the beginning to encounter universal courtesy in the shops. The clerks all speak like gentlemen, because, oddly enough, they are. And you must become inured to saying "good morning" and "goodbye" with each purchase.

This seemingly utilitarian question of shopping may well serve to initiate you into the profounder aspect of Bermuda's double life. Both profound and tenacious you will realize it to be when you consider that these islands, less than 20 miles square, with a white population of only 12,000, are invaded annually by some 80,000 Americans. Yet no smattering of Americanization has ever taken place. So thoroughly and suddenly are the visiting hordes absorbed that the local scene might literally have swallowed them. Only infrequently is the "resident" even conscious of their presence. And the island of Bermuda remains serenely and persistently Bermudian.

Probably there's magic in this. But there are reasons also. And the sojourner is invited both to test the sorcery and probe the reasons. Overwhelmingly predominant among these latter is the unmistakable fact that Bermuda is an anachronism: it is old-fashioned—obviously, consciously and not a little proudly old. (Continued on page 80)
Real gold today may lie low in government vaults, but high runs the craving for all that glitters. It appears not only in fashions but also in wallpapers, lamps, mirror frames and even on furniture. Here it is again at a dramatic formal dinner planned by House & Garden and photographed by Anton Bruehl. The flatware, butter plates and candelabra are of Dirilyte, a new metal which gleams like your grandmother's gold wedding ring and has the durability of building steel. The cloth, Gribbon damask in a soft shade called "Oak Apple", is from Maison de Linge. It does much to enhance the warmth of the metal, as does the smoky sepia Orrefors crystal. Flame Azaleas counterbalance with vivid color the brilliant Camellia centers of the service plates designed by Harvey Smith. Plates and Dirilyte are from B. Altman.
Complements of the Season

The paper: tracery of Victorian lace and roses on sunny apricot, handsome newcomer for spring. Asam. The rug: intimate and charming—a sentimental floral carpet, reminiscent of the Nineties. Bigelow-Sanford

The paper: regency influence in salmon pink patterned stripes and a green pantier frieze. Nancy McClelland. The rug: “quilted” weave blossoms scattered over a soft green—one of Mohawk's new “Silhouette” group.

The paper: the new vogue for gold appears on the wall as background for large grape clusters. Thibaut. The rug: deep-piled and rich looking, this modern textured material is of tufted white wool. Klearflax.


The paper: a distinguished formal design in a soft gray-green which will be popular this year. Strahan. The rug: recurrent wool loops in pastel gray-green make this carpeting spot news. From Bigelow-Sanford.
Spring color trends interpreted in terms of the new wallpapers and rugs

The paper: lighthearted colors and fanciful design, influenced by Sweden. For modern rooms, Imperial. The rug: a sophisticated slate blue warmed with honey-colored flowers, good with blonde woods. Cochrane

The paper: mustard, smart new color, crops up in this fine French handmade floral. A. L. Diamant. The rug: subtle shades appear in sisal rugs—mustard yellow for summer use with paper above. Hodges

The paper: formalized roses hang in wide diagonal swags between classic motifs in Imperial's "Natchez". The rug: the same warm beige, a spring favorite, here in a deep hand-carved design from V'Soske Shops

The paper: salty fishing scenes against sea-blue—perfect for a boy's room or a summer cottage. York. The rug: all the bright spectrum colors woven together in this gay summer rug of twisted fibre. Deltox

The paper: oversized geraniums in yellow clustered on a field of the palest possible lavender. M. H. Birge. The rug: this cotton and washable braided rug shows one of many color arrangements. Amsterdam Textiles

The paper: gunmetal, very new, very chic—planted with lively porcelain fruits. Katsenbach & Warren. The rug: gray wool tufted like bas-relief, a very interesting companion for dark walls. From Asia Mohi
French Fixings

Just as the French have a deep regard for ragouts—stews to us—so do they take housewifely pride in the earthenware pots and casserole in which these stews are simmered to perfection. A touch of wine is among the final flavorings. The plum-colored vessel is a French tripe pot, next to it a vegetable steam cooker and at the top a milk boiler. All from the Bazar Français.
Pot Luck is Good Luck

June Platt reviews the savory possibilities of the stew pot

There are as many ways of concocting stews as there are names for them, but the three really important rules that must be obeyed for all of them are: cook them slowly, season them well, and remove the excess fat before serving. Ragout de mouton (lamb stew to us) is one of the most characteristic dishes of the French cuisine. All classes of society eat it. In the army it is called a rata, in the laborer's cottage haricot de mouton, and in fancy restaurants it is a navarin. It seems that learned philologists have searched to establish the origins of these names and have come to the conclusion that the dish haricot de mouton used to be called halicot de mouton; and that in old French halicot meant to cut something in pieces. So far, however, they have reached no satisfactory conclusion as to the origin of the word navarin. (Just in case you are interested, a navarin isn't a navarin unless it has turnips in it!)

To go on with general instructions for making stews. If it is to be a rich, dark stew, start by browning slowly a sliced onion or two in butter, lard or beef drippings in a large iron frying pan with or without small squares of scalded salt pork. Then with a pancake turner remove the pork and onions and put them into a fresh stew pot with a small lump of fresh butter. Keep this warm while you proceed to brown the meat, without burning it, in the first pan. A pinch or two of sugar helps the process.

Place the meat as it browns into the second pot. Next sprinkle the amount of flour to be used into the first pan and stir continuously with a wooden spoon until the flour browns. Then add gradually, stirring continuously, either hot water, canned consomme or beef or vegetable extract melted in hot water. If you want your stew to taste French, before you add the thickened gravy to the meat pour about half a wine glass of white or red wine or dry sherry over the meat. At this point add the vegetables and seasoning, cover and simmer until all are tender. If cream or yolks of eggs are to be added before serving, beat them together well with a fork. Add a little of the hot gravy to the cream before stirring the whole gradually into the stew. Do not reheat.

Now for a few instructions about cuts, quantity, and how long to cook stew. It is all very well to make stew out of lamb chops, but the whole idea is to serve a dish that is economical as well as filling and delectable. Consequently the cheaper cuts should be used; and all stews should be accompanied by plenty of good bread or have contained within themselves something starchy and satisfying.

The best cut to buy for beef stew is the chuck. Allow ½ lb. per portion and cook at least two hours. For veal stew, buy shoulder, ¾ lb. per portion, and cook two and one-half hours. For lamb stew, buy shoulder or half shoulder and half breast; cook two to two and one-half hours. For chicken stew, buy a roasting chicken or fowl and cut it in eight pieces. Simmer the roasting chicken one to one and one-half hours; the fowl will require two to five hours.

Stew shouldn't be considered just a family dish or potluck. Serve it with pride to guests and watch them eat with delight. Don't forget, though—it must be cooked slowly. The following recipes will serve six.

Haricot d'Agneau. Wash two cups of dried white beans and put them to soak overnight in warm water. When ready to make the haricot d'agneau, pour off the water in which the beans have soaked, cover them with fresh cold water and bring them slowly to a boil. Then reduce the heat and simmer until the skins will roll off when you blow on them.

In the meantime, scald ½ lb. salt pork cut in tiny squares. Drain well and brown slowly in a large iron frying pan, with ½ lb. of butter or lard, 1 big onion sliced very thin and 8 little white onions, peeled and left whole. When golden brown, transfer them to a hot iron or earthenware casserole and add to them a small lump of butter. Then, in the fat left in the first pan, brown 2 lbs. of lamb cut up as for stew. Shoulder is best, but half breast and half shoulder may be used. As the pieces brown, add them to the pork and onions. When all the meat has browned, pour off all the fat in the frying pan. Into the frying pan pour about 1¼ cups of canned consomme and stir until hot.

Next sprinkle ¼ cup of flour over the meat and stir it all around until the flour is well mixed. (Continued on page 70)
Viburnums for Year Round Beauty

Donald Wyman tells of many kinds, old and new, and how to use them

The beautiful, serviceable viburnums are among those few all-purpose shrubs which can grace any part of the home grounds. Some are valued for their large, conspicuous flower clusters, some for their good foliage through the three seasons and most of them for their highly-colored fruits and superb Autumn foliage.

Considered chiefly as shrubs, a few do grow 25 to 30 feet tall. Fortunately for the enterprising gardener they grow in any good soil and are not particular as to their special needs. Some are native in this country and occasionally can be seen growing in large masses when planted in the woods and fields by Mother Nature herself. Countries thousands of miles away, too, have offered their share of these interesting plants, so that some of the most outstanding can only be obtained from the nurseryman who grows them.

A good selection of viburnums will provide interest in the garden every season of the year, a most important fact to be considered when limited space is available for planting only a few of the best plants. Not the least of their qualifications for planting on the home grounds is the attractiveness of their fruits to the birds. No other group of plants is more outstanding in this respect except the crabapples and the cherries.

Some of the commoner types, valued for their flowers, are the three snowballs: European, Japanese and Chinese. The European Snowball, *V. opulus sterile*, is probably the oldest in this country but should not be used much because it is the one most susceptible to severe infestations of plant lice. The Japanese Snowball on the other hand, *V. tomentosum pictatum*, is commonly planted in the north where its beautiful round ball-like flower clusters and flat horizontal habit of branching give it conspicuous landscape value. The Chinese Snowball, *V. macrocephalum sterile*, has much the largest flower clusters, frequently measuring over six inches in diameter, but it is best grown in the South. Actually, plants grow as far north as Boston in very sheltered situations, but in cold Winters they are killed to the ground.

Another viburnum which has recently earned a place in the hearts of gardeners everywhere because of its very fragrant flower clusters is *Viburnum carlesi*. Its small flower clusters are pink in bud, gradually fading to white, and remind one very much of trailing arbutus blooms. The fragrant viburnum, *V. fragrans*, is the first to bloom in the Spring, even before *V. carlesi*, but its flowers appear so early as to be injured by late frosts. It had best be grown south of Philadelphia where its early flowers are not injured. The new flowering Burkwood's viburnum is creating something of a sensation in the midwest. Although it, too, can be grown in Boston it is reliably hardy slightly farther south. It is fast becoming a favorite wherever it is grown for its lustrous foliage and pretty flowers that are similar to those of *V. carlesi*, one of its parents.

Usually there are shaded bare spots in the woods where it is difficult to make things grow. Not every bare spot should be covered with a thicket-like growth; but, nevertheless, there are places where the natural beauty of the woods might be made more interesting by planting some shrub which would grow well under such conditions. There are at least two viburnums that grow better in the (Continued on page 74)
Sixteen new and efficient aids
to lighten the gardener's tasks

A good gardener is known by the tools he keeps. In the course of a working season he may try a dozen or so new gadgets. Some he finds not so labor-saving as he had hoped. Others his experience proves to be invaluable in the upkeep of his garden and they get a permanent place in the tool shed.

The purpose of these trials is more than merely keeping abreast of the new tools that come on the market; it is to find those that serve the various requirements of gardening efficiently. It must be a fair trial. A new and efficient tool in the hands of an untrained gardener has as little chance of acceptance as a new piece of kitchen equipment in the hands of an untrained cook. All too many upper shelves of kitchens hold efficient aids to cooking that were discarded because the cook was not capable of giving them a fair trial—or had a prejudice against machinery. And in all too many dusty corners of tool sheds are discarded gadgets that unskilled hands couldn’t “work”. Before judging the value of a new garden tool, follow directions and give it a careful testing in your own garden.

To the sixteen aids to efficient gardening illustrated here we could doubtless add twice as many. There are comfortable kneeling pads and easily-carried flower pails and electric soil-heating units and light-weight sets of fork, spade and rake for women. There are stainless steel hand-forks and trowels and a multitude of plant supports that make plant staking easy. Garden lighting equipment is becoming more than a fad, as the assortment of useful and amusing gadgets for this will readily attest. A self-cleaning rake (not illustrated) which are new—lightly constructed that most of the weight is in the load they carry.

The list could continue through the multitude of sprayers and dusters and tools useful in tree work, but these are enough to illustrate the important place good tools play in efficient gardening. Many of them are by no means absolutely essential, but all will do their part in giving even a one-man garden the desirable well-tended look.

The tempo in gardening, as in the rest of life, has been stepped up. There are more diseases and bugs to fight, and more kinds of gardening carried on than hitherto. At the same time, all garden owners are faced with the rising cost of man power. The solution to these problems is found in efficient tools used intelligently and kept in constantly usable condition. They are calculated to make gardening less of a task and more of an enjoyable sport. They show also the multitude of short-cuts which modern equipment may provide and thereby increase the perfection and productivity of every garden.

Sub-soil irrigation and feeding of trees and shrubs are two of the routine jobs in good gardening. These are now combined by the new gadget at the right. Attach a garden hose to the Fertigator. The water force bores a narrow hole in the ground. Place in container any type of fertilizer formula, which the water pressure mixes and drives down to the roots.

Air-conditioned lawns may seem to be a fantastic notion and yet, as all lawn-makers know, sod must be aerated occasionally. For this work on a small place comes a midget spiked roller which air-conditions a swath of sod as you push it along. The flat top is to hold a sand bag that gives sufficient weight to drive down the 1½” spikes. After the soil is aerated it can be watered more readily and the grass roots will thus make better growth. From Peter Henderson

What a team of horses was to the old-fashioned farm and garden, the small tractor is today—an indispen­sable unit for successful and speedy work. Capable of many uses, it runs on a minimum of fuel, is equipped with pneumatic tires that do not injure lawns and still run easily over rough fields. To it can be attached gang lawn mowers, trailers and barrows. So many are its uses that the country estate cannot progress without it. From the John Deere Company

Winding and unwinding garden hose has always been an annoyance and storing it away has been another. These are solved now by a reel from which you unwind only as much hose as you need. It has an added advantage—a flexible nozzle holder that remains rigid in any position, which greatly helps when you are watering by hand. It comes from Peter Henderson

Whereas lawns and flower beds can best be watered from above or immediately below the surface, trees and shrubs in a dry spell are better watered at the roots. Hence the use of a root sprayer. The perforated pipe spreads the water over quite a depth. It comes in two sizes: 3’ and 3½’ for deep or shallow work. It is from the Hamden Manufacturing Company

Air-condioned lawns may seem to be a fantastic notion and yet, as all lawn-makers know, sod must be aerated occasionally. For this work on a small place comes a midget spiked roller which air-conditions a swath of sod as you push it along. The flat top is to hold a sand bag that gives sufficient weight to drive down the 1½” spikes. After the soil is aerated it can be watered more readily and the grass roots will thus make better growth. From Peter Henderson
Swords are beaten into ploughshares and the hideous flame-thrower of an erstwhile war becomes a useful tool of the serene countryside. In the galvanized steel tank is stored fuel and compressed air. An oil-resisting hose carries fuel to the control handle and thence to the gun. A general weed-killer and poison ivy wall-cleanser are among a few of its advantages. D. B. Smith & Company

Sooner or later gardeners realize that there is no simpler way of supporting the edges of a path or driveway than to use narrow bands of steel. The division between grass and path is easily kept defined. These bands come in 19" length. At 3' intervals, an 18" stake is driven in to keep the edging in place, thus defying heavy frosts. Invisible because they are painted green. Stump & Walter

The day of the heavy lawn mower is definitely past. Trimming lawns has become one of the gentler forms of exercise. This is due to the lightweight mower equipped with pneumatic tires and made of metal just as tough as that we used to have in the old days. It comes from Clemson Bros.

For dusting roses and vegetable crops this crystal duster serves admirably. A glass dust chamber has an agitator which breaks up the lumps into a fine powder so that there is no break in the supply. A fan-shaped nozzle assures uniform distribution of the dust over all of the foliage. From the E. C. Brown Co.

A miniature dump cart must appeal to all gardeners who have to haul small quantities of earth, fertilizer or even shrubbery. You can push or pull it. A capacity of 3 cubic feet makes it suitable for suburban places. Made of steel, 24" long by 20" wide and 12" deep, it is practically indestructible. The sliding gate at one end eases the dumping—without even disturbing one's "pipe". From Stump & Walter Company

The newest way of spraying is to use cartridges of concentrated insecticides placed in a tube through which the force of the water from the hose spreads the spray. An extension rod reaches to plants inside beds. The spray is controlled by an automatic shut-off and stay-open feature and it can be obtained from Carl Geissler

An all-purpose spraying equipment consists of a tank for the insecticide and a hand pump that forces the spray together with a strainer and an adjustable nozzle. The tank is curved to fit the back when carried as a knapsack. The pump can be detached and added to a hose when you wish to use it for special watering purposes. By courtesy of Carl Geissler

A large opening makes it possible to pour the spraying material without spilling and a brass pump cylinder requires only easy plunger strokes. Indispensable for the small garden, plant window or greenhouse, where it can be used for close work on both upper and lower surfaces of foliage. E. C. Brown Co.

A Yankee parson once asked the Lord to send rain "drizzle-drozzle". Many plants want it drozled around the base but not with such force as to wash the soil away. For this purpose comes a Waterwand, a 32" tube which attaches to a hose. A special device retards the water velocity at the other end so that it spreads quite gently. By Scofield Manufacturing Company

The best way to water seedlings is from the bottom, letting the soil draw up the moisture by capillary action. This is the principle of the seed flat illustrated at the right. Along the bottom runs a water perforated channel. The water is poured into this through a funnel at one end and thus spreads through the soil. It is highly recommended for "miffy" seedlings and comes from Peter Henderson.

Certain qualities a tree clipper must have: it must make a clean cut flush with the branch, it must cut through a sizeable limb and it is preferable that, by the use of extensions, it can be operated from the ground. These three features are found in the clipper which is shown at the right. It is from Bernay Equipment Corp.

An all-purpose spraying equipment
Break with Tradition

Mr. and Mrs. F. B. Kirkbride's house at New Canaan, Conn.

The New England tradition has served for generations as a useful influence for refinement and restraint, especially in the design of the small home. But in the development of contemporary building it has too often proved to be nothing but a strait-jacket. The perfection of new materials, however, has at least undermined the inevitability of the wood frame house.

This interesting house at New Canaan, Conn., for example, is built of concrete blocks and has aluminum windows of a number and size which would have shocked the early New England settlers. To the earliest owner of this property, especially, such large windows (if not perhaps the solid walls) would have doubtless appeared particularly unwise. He was one of the first American counterfeiters.

Later owners turned to more conventional methods of making money and erected a grist mill on the little Rippowam brook which flows through the property on its way to Long Island Sound. The present house is built on a hill above the stream, but one of the old millstones has been incorporated in the steps leading down to the remains of the broken mill dam.

The exterior of the house was not preordained for effect, but results from the planning of the interior. This in turn was governed by the owners' needs and by the uneven, hilly site, which necessitated a complex arrangement of floor levels. Architect: Robertson Ward. The interior color scheme is by William Muschenheim.
The main entrance hallway, drenched with sunlight, provides a characteristic introduction to the interior of the house. The stairs, with aluminum nosings and handrail, indicate the many different levels on which the house is planned. That on the left leads straight to a large dressing room off the master bedroom. That on the right winds down to the dining room. The hall floor is blue linoleum, the ceiling painted terra-cotta color.

To reach this living room you pass through a short corridor (seen opening off at the right of the picture above) and then down two steps. You will notice immediately that the room is dominated by a large mirror above the fireplace, which is of gray soapstone relieved by yellow trim. The ceiling is gray and all the walls white, except above and below the horizontal window at right. This wall is brown, a frame for the green outdoors.

Below: There are no less than six different levels indicated on these three floor plans. The master bedroom suite and the dining-kitchen unit are both placed half way between the main floor levels, and the living room (as described above) two steps below first floor level.
WITH THE ELECTRIC RANGES for 1939 “controlled cooking” is more than a technical term—it’s the easy and practical way to cook good meals. This is not the result of additional dials or more complicated switches, but simply because the “works” of these electric ranges have been carefully improved to provide the right temperatures and arrangements for every kind of cooking; and the simple controls have been adapted for foolproof operation and located for the most convenient use. Important and interesting features of the new electric ranges are illustrated and described below.

### The New Oven Vent
With the ventilating grill in this location, grease and steam from food in the oven or broiler cannot mark the wall. This range also available with two extra large ovens. Cooking top and back-ledge in one piece, no back joint, easy to clean. Universal

### Double Duty Cooker
This deep-well cooker is equipped with a special baking grid so that it can be used instead of the large oven for those small baking jobs. It also does slow-cooked meats, puddings and stews to a turn and is convenient and economical to use. Frigidaire

### Two Ovens
This new standard-size range now offers twice as much oven and broiler space as before, a great advantage in entertaining or holiday cooking. Both ovens are insulated and automatically controlled. Interior-lights are new and practical. Westinghouse

### Broiling Rack
The unusual shape of this new aluminum broiling rack serves a double purpose. Because of its depth the hot fat and meat juices are drained away from the broiling unit, preventing smoking. Bottom of pan fits surface unit for gravy making. Westinghouse

### Colors Indicate Heats
Each surface unit on this new range has five different heats, super-speed to simmer, and each heat flashes on its own color directly behind the switch that controls the unit. Colors graduate from “hottest” red to cold blue. General Electric

### Flexible Oven
This oven can be used at full capacity or it may be turned into a convenient small oven by simply moving the lower heating unit up to the center guides. This small oven can be used for two nine-inch pies, cookies and small-oven meals. General Electric
The new electric refrigerators now offer controlled conditions for storing different kinds of food. Ordinary cold storage is not enough to keep meat and fish or fruits and vegetables at their best. With these foods it’s not just the cold, but also the humidity which counts, and the new refrigerators keep both under accurate control in special compartments. Shelves, racks and drawers have been ingeniously designed to keep all foods within easy reach. Storage temperatures considered to be safe in the hottest of Summer weather are easily controlled in the refrigerators shown below.

**Simplified Cold Control**

This new temperature selector which is easy to read is sensibly marked to indicate such settings as “Vacation”, “Economy” and “Heavy Duty” in addition to showing degrees. Automatically protects temperature if refrigerator is overloaded. Westinghouse

**Special Meat Storage**

In this convenient drawer ten to fifteen pounds of meat can be kept for several days in prime condition. Because of its special construction and location this compartment is colder and retains eighty-five percent of the humidity in meat. Westinghouse

**Fruit and Vegetable Drawers**

The glass tops on these convenient “twin crispers” show at a glance what food is in each drawer and they also provide an extra shelf in the refrigerators. The moisture which collects under the glass proves the value of these units. Kelvinator

**“Cold Wall” Chamber**

The lower compartment, below the solid glass partition, is refrigerated directly through the walls by means of concealed refrigerating coils. Since there is no circulation of air here, foods cannot lose their moisture even if stored uncovered. Frigidaire

**Extra Shelf Space**

For those small foods and packages which are always hard to reach on the regular shelves, this carefully designed shelf rack is a good solution. It takes advantage of space which is usually wasted, and is easy to fill and clean. Crosley Shelvador

**Single Knob Control**

Twelve different cooling speeds can be controlled with this dial so that the right temperature can be maintained for all conditions. Moderate refrigeration continues during defrosting. Special cold storage compartment for meats. General Electric
The Gardener's Calendar

Now that April's here, the call to outdoor work rouses all gardeners
to take up spade, rake and trowel

1 Thirty days hath April and 5 Sundays, leaving 25 working days. Work steadily, not in hectic spurts. List each day's jobs. Stop when you tire.
2 Begin uncovering bulb beds and perennial borders. The litter goes on the compost heap. Into perennial borders rake bonemeal or complete fertilizer.
3 Lawns should be rolled weekly. Feed with good lawn fertilizer. Seed bare spots or patch with sod. Are your mowers sharpened and oiled?
4 If they need it, dig and divide clumps of Summer and Fall blooming perennials. Fill hole with fresh soil before replanting. Water in roots.
5 Clean up borders by removing dead foliage of foxgloves, hollyhocks, larkspur, monkshoods and phlox. Burn these. Cultivate soil lightly.
6 With hand fork loosen up soil around rising bulb foliage. You can begin setting out pansies, forget-me-nots and other ground cover flowers.
7 Seed beds to be sown later can be treated now with commercial formaldehyde dust and covered with sacking. This prevents damping off.
8 At this time cut out weak and dead wood from the bush roses—Rugosas, Scotch, Harrison's yellow, hybrid perpetuals and the wild species.
9 Trees that can be planted now are white oaks, shadbush, birches, beeches, poplars, sweet gum, dogwood, tulip trees and the magnolias.
10 Clip back and treat to a rich humus mulch the ground cover plants—English ivies, Pachysandra terminalis and the various periwinkles.
11 You should be ready for nursery stock as soon as it arrives—soil prepared and location of each shrub or tree planned. Otherwise heel in.
12 Because they start growth early, lilacs should be the first shrubs to go in. Mix bonemeal with good loam. Plant deep enough to avoid suckers.
13 You can start pruning evergreen hedges, especially arborvitae, boxwood and yew, before growth starts. Plant holly and hemlocks in Spring.
14 Set out new strawberry plants, raspberries and blackberries. Asparagus beds can be made now. Dig them deep and fertilize generously.
15 By the middle of this month the vegetable garden should be forked up. It need not all be raked smooth; rake only as you sow seed or set plants.
16 Among vegetables to sow now are beets, early cabbage, carrots, early cauliflower, lettuce, parsley, parsnips, radish, peas and spinach.
17 Start tuberous begonias indoors. Plant shallow in flat of soil, leafmold and sand setting the tuber with cavity up. Keep in the shade.
18 A good soil mixture for flats and seed pots consists of one-third soil, one-third leafmold or ground peat and one-third sand.
19 Take no chances on the weather. At sign of drop in temperature cover cold frames and seed beds before night. Plant tender annuals now.
20 At this time you can plant regal lilies, Lisianthus, Henryi and Lilium auratum. Set bulbs in sand and plant deep according to variety.
21 Don't feed newly planted roses. However, established roses may be given a complete fertilizer with a coating of screened rich loam worked in.
22 Even this early, cultivation must start to keep down weeds. A hoe in time saves endless hours later. Spray Euonymus vegetus for scale.
23 Hollyhocks, phlox and delphiniums should be dusted or sprayed with Bordeaux mixture, sulphur and tobacco as soon as they appear above ground.
24 One of the uses of the cold frame is to harden off tender plants that have been raised indoors or in the greenhouse. Put on glass at night.
25 As soon as they appear, lift and divide Japanese anemones. Try some of the new varieties. Rich sandy soil and partial shade are their desires.
26 Radish seeds can be planted along with carrots, beets and parsnips. They will come up quickly and be harvested before the others appear.
27 Small forcing frames will protect and quicken the growth of cucumbers, squash, melons and other tender items. Mulch lilies with old manure.
28 You can now re-pot your Christmas cactus and take cuttings from it. Also slip bits of crassula, begonias, aspidistras and fuchsias.
29 Forsythia and other early flowering shrubs should be pruned as soon as their blossoms are gone. Set out lily-of-the-valley clumps at this time.
30 Do not cut down the foliage of passe crown imperials until it is well browned. After that the bulbs can be moved to new quarters.

It is conceivable that some of the arduous attention the garden clubs have been giving to flower arrangements may be diverted to a study of design in gardens. . . . St. Hildegard, 1099-1179, was said to be one of the earliest of enthusiasts for herb gardening and wrote a "Physica" on herbs.
OX TAIL. From London come fine luggage, rugged tweeds and ox tail soup. As to this soup, Campbell's make it tip-top style, with meaty ox tail joints and barley in a beefy stock pointed up with fine sherry.

CLAM CHOWDER. Sea-fare for Spring tables. Campbell's blend chopped fresh clams with tomatoes, diced potatoes and piquant herbs in their own tangy clam juice. An unusual soup, unusually well done!

CHICKEN GUMBO. A Southern vogue in soups that has spread and spread. Tender okra in it, luscious tomatoes, and tasty chicken meat. Campbell's version delights North, East, and West—yes, and South, too!

CONSOMMÉ. Start dinner off with Campbell's Consommé, gleaming like deep topaz in delicate china cups. The full flavor of beef with a savoring of carrots, parsley and celery. One taste and appetites come alive.

21 SOUPS: THE CAMPBELL COLLECTION
- Asparagus
- Bean with Bacon
- Beef
- Bouillon
- Celery
- Chicken
- Chicken Gumbo
- Chicken Noodle
- Clam Chowder
- Consommé
- Consommé Madrilène
- Mock Turtle
- Cream of Mushroom
- Ox Tail
- Pea
- Pepper Pot
- Scotch Broth
- Tomato
- Vegetable
- Vegetarian
- Vegetable-Beef

LOOK FOR THE RED-AND-WHITE LABEL.
Could any kitchen look smarter! The graceful Chromsteel chairs not only dress up your kitchen but they're comfortable, too. Easy to care for, the chairs, tables and stools stay new for years. You will be surprised at the moderate prices to be found at your dealers.

POT LUCK IS GOOD LUCK

(continued from page 59)

Add ½ glass of dry white wine or dry sherry, stir well and add the con­somme. Stir until smooth, then add salt and pepper to taste, a bouquet of parsley, one clove of garlic, a pinch of marjoram, a pinch of thyme, a bit of celery and the white part of one leek.

Now drain the parboiled beans, saving the water in which they cooked. Cover the meat with the beans, add just enough of the bean water barely to cover the whole. Taste, and add more salt and pepper if necessary. Cover tightly and turn the flame low so that the stew cooks very slowly. In two hours it should be ready to serve. Set aside for five minutes, then skim off as much fat as possible and reheat to boiling. Serve at once.

Beef Stew. Brown slowly, in a lit­tle butter, ½ lb. scalded salt pork cut in little squares. Transfer the pork to a stew pot and in the remaining fat brown lightly 2 lbs. chuck of beef cut in little squares. Add this to the stew pot. Add to the first pan 12 small onions sliced fins, cook slowly for a minute or two, then add 1½ cups of hot con­somme in which you have dissolved 1 or 2 spoonfuls of beef extract. Stir well and pour over the beef.

Season to taste with salt and pep­per and add 1 tablespoon of paprika. Cover tightly and simmer gently for about an hour, then add 2 lbs. of po­tatoes peeled and cut in squares. Cover and simmer about an hour longer. Avoid stirring once the pota­tes are in the pan so that they will retain their original shape.

Veal Stew. First brown slowly in a frying pan in butter 1 onion sliced thin, Add 1 lb. of pieces of edery, cut in inch pieces, 3 peeled, sliced tomatoes, 1 bay leaf, a pinch of mace, and salt and pepper to taste.

Cover and simmer while you pro­ceed to brown in butter, in an iron pot well rubbed with garlic, 2 lbs. shoulder of veal cut in squares. When brown, pour over the veil cup of hot water and stir well, then add the simmered vegetables. Cover and simmer gently two and one-half hours. Serve accompanied by Dumplings which are made in the following manner:

Dumplings or Yeast Dum­plings. These dumplings are especially good because they have, if properly made, golden brown crusty bottoms and glossy white tops. To make them, scald 1 cup of milk and when it is lukewarm dissolve in it half a yeast cake. Then sift in 2 cups of flour and mix and beat well. Cover and set in a warm place to double its bulk (about two hours). Then work into this sponge 4 cups of milk and 2 cups of cream with a big pinch of salt and 2 table­spoons of sugar; and last of all work in 2 oz. butter (half a bar), melted. Knead until the dough is smooth and no longer sticks to the hands. Cover again and let it rise again in a warm place to double its bulk (this takes about thirty minutes and a half hour).

Turn out on a lightly floured board, knead down and roll out to about half an inch thickness. Cut out dumplings with a small biscuit cutter. Cover and let them rise again until twice their height (about three-quarters of an hour). When ready to cook, put half an inch of water in an iron or heavy aluminum pot that has a tight-fitting lid. Add to it a good pinch of salt and a lump of butter as big as an egg. Bring to a boil and drop into it quickly as many dumplings as the pot will hold without crowding, leaving space for them to swell. Cover and let simmer to a boil on a hot blaze. Boil five min­utes by the clock, then turn down the light and let them cook less quickly for about twenty minutes.

At this time stand by and listen carefully for a sizzling noise, indicating that all the water in the pot has boiled dry (which is as it should be). The dumplings will then turn light brown in the butter which you added to the water.

Exactly thirty minutes from the time you first put on the lid, remove the lid for the first time, quickly, so that the steam will rise off the dumplings instead of falling down on them. Detach one dumpling with a palette knife and if by any chance it isn't a beautiful golden brown on the bottom simply turn up the flame a bit and without replacing the lid, let the re­maining dumplings fry a second or two longer until they are a golden brown.

Then detach them all and pile them on a hot plate. They should be served at once with the stew.

This recipe makes more dumplings than can be cooked at once in one pan; so, unless you want to cook the rest in the same way at the same time in another pan, the remaining dumplings may be baked in the oven as rolls.

Baking Powder Dumplings. Sift together 1½ cups flour with 3 level teaspoons of baking powder and ½ teaspoon of salt. Cut into 2 table­spoons butter. Add enough milk to make a soft dough (about half a cup). Drop them, using a spoon dipped in water, onto the stew in the pot and cov­er tightly. Cook steadily but gently, without lifting the cover, for fifteen minutes. Serve at once.

Chicken Stew with Colache.

Clean, wash and dry 1 roasting chicken or young food cut up as small as pos­sible. Place in pot and pour over it just enough hot water to cover it halfway. Cover and simmer until tender—two to five hours depending on the age of the bird. Add salt to taste after the first hour of cooking.

When done, drain, roll pieces in well-seasoned flour and saute in a little butter or bacon fat until a light golden brown. Place the pieces as they brown in a fresh casserole with a small lump of butter. Pour over them colache made in the following manner. Then serve immediately, piping hot.

Colache. This dish is a vegetable stew such as was made by the Spanish in the early days of California. I serve it with chicken cooked in the above manner and it is one of our family fa­vorites. Cut into half-inch squares peeled summer squash (round, scal­loped, light green ones) or four long green Italian squash known as zucchini. Melt 4 tablespoons of butter and bacon fat (or half butter and half olive oil) and fry the squash in it until partly browned.

If too much juice forms, pour off some of it and put it back in the colache later. Next add 1 large onion (Continued on page 96)
Have you a Cruise Conquest?

Fare all settled? Ring, announcements, whirl, trousseau, at home after June? ... Head your list with Gorham sterling silver. Because it's the best there is... because you can choose classics, or moderns... because you can match and add forever... because sterling silver is your longest-lasting, least expensive buy. Mark your house, your marriage, and your entertaining STERLING.

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America's Leading Silversmiths - Since 1831

Price per 6 piece place setting
(from left to right)

CHANTILLY $16.33
FAIRFAX $16.30
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GREENBRIER (above left) $16.92
NOCTURNE (above right) $17.17
GOVERNOR LADY (below left) $16.92
KING EDWARD (below right) $17.17
REFRESH YOUR ROOMS

with Ivory-Washable "Everglaze" Chintz

STORY OF AN IVORY-WASHABLE ... A Toile de Jouy of this design first decorated French manor houses way back in 1760. Then for years it hung in a French provençal museum. There Cyrus Clark admired it ... knew the pastoral design would refresh your rooms, too. So now the pattern ... called "Mulhouse"... has been reproduced for you on "Everglaze"... the chintz with the Ivory-washable glaze. Choose "Mulhouse" from five color combinations ... trust its crisp beauty to pure Ivory Flakes. Gentle Ivory care helps keep the glaze as lasting as the pattern itself!

The makers of "Everglaze" recommend Ivory Flakes... 99 94% /% pure

GUIDE TO GLADS

Since the gladiolus is primarily useful as a cut flower it is best grown in a patch by itself and should not be relied upon for garden effect in the mixed flower border. The usual method of planting is in rows 11/4 to 3 feet apart according to the amount of space available. The bulbs should be spaced about 6 inches apart from each other in the row and planted from 3 to 5 inches deep depending upon the size of the bulb and the consistency of the soil. Given a sunny spot and a good average garden loam, neutral in reaction and well-drained, the gladiolus will give a good account of itself. In the vicinity of New York the bulbs can be put in the ground anytime between April 15th and July 1st, but normally early May planting will give the best results.

Superphosphate and pulverized sheep or cow manure is a good fertilizer mixture to scatter in the rows at the time of planting. After the bulbs are safely tucked away in the ground a little care given the growing plants in cultivation, watering, and spraying will be amply rewarded later on by better spikes and flowers. Give the plants one or two dressings of a complete fertilizer during the growing season and above all do not allow the ground to become too dry just before blooming. If the gladiolus plants are in an exposed windy location it is a good idea to stake the choice varieties to prevent them from being blown over.

The thrips have been a troublesome insect pest on the gladiolus and it has been difficult to eradicate them when they once get a real foothold in the planting. Therefore as a precautionary step it is a good idea to spray or dust the gladiolus plants once a week from the time they are 4 inches high until they break into bloom. Any good insecticide containing pyrethrums or rotenone will serve the purpose provided it is applied regularly.

In purchasing the bulbs it is best to buy young, high-crowned bulbs from 1" to 2" in diameter. These are known in the trade as #1's and #2's. Very large, flat bulbs are usually old and are not likely to produce as good spikes as bulbs half their size. Some varieties will give surprisingly good flowers from very small bulbs, but these cannot always be relied upon where maximum results are desired. It does no harm if the bulbs show sprouts before they can be planted but he careful not to break off or injure these shoots when setting them out.

RECOMMENDED GLADIOLUS VARIETIES

<table>
<thead>
<tr>
<th>COLORS</th>
<th>INEXPENSIVE VARIETIES</th>
<th>RECENT NOVELTIES</th>
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<tbody>
<tr>
<td>White</td>
<td>Maid of Orleans (Dec)</td>
<td>Surfside (Ex)</td>
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<td></td>
<td>Star of Bethlehem (Ex)</td>
<td>Myrna (Ex)</td>
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<td></td>
<td>Polar Ice (Dec)</td>
<td>Snow Princess (Dec)</td>
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<td></td>
<td>White Butterfly (Sm)</td>
<td>Winter Day (Sm)</td>
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<td></td>
<td>Yellow Golden Chimes (Dec)</td>
<td>Margaret Beaton (Ex)</td>
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<td></td>
<td>Clarion (Dec)</td>
<td>Golden Fleece (Dec)</td>
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<td></td>
<td>Spray of Gold (Sm)</td>
<td>Golden Goddess (Ex)</td>
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<td></td>
<td>Golden Poppy (Sm)</td>
<td>Mary Damaris (Dec)</td>
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<td>Yellow Perfection (Dec)</td>
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<td>Cream</td>
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<td>Flesh</td>
<td>Wasaga (Dec)</td>
<td>Amrita (Dec)</td>
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<td>&amp; Buff</td>
<td>Reverie (Dec)</td>
<td>Camellia (Ex)</td>
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<td></td>
<td>Betty Co. Ed (Dec)</td>
<td>Jersey Cream (Dec)</td>
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<td></td>
<td>Mary Elizabeth (Dec)</td>
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<td></td>
<td>Hercules (Ex)</td>
<td>Green Light (Dec)</td>
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<td></td>
<td>Lotus (Dec)</td>
<td>Shirley Temple (Ex)</td>
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<td></td>
<td>Betsy Bob-up (Dec)</td>
<td>Mr. Louis G. Rowe (Dec)</td>
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<td>Orange</td>
<td>Betty Notulli (Ex)</td>
<td>Camrose (Dec)</td>
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<td>&amp; Peach</td>
<td>La Fiesta (Dec)</td>
<td>Miss Elegance (Dec)</td>
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<td></td>
<td>Brightside (Dec)</td>
<td>Bit O'Heaven (Dec)</td>
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<td>Early Peach (Dec)</td>
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<td>Ornament (Dec)</td>
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<td>Zona (Sm)</td>
<td>Anna Regina (Dec)</td>
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<td>Southport (Ex)</td>
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<td>Picardy (Ex)</td>
<td>Aladdin (Ex)</td>
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<td></td>
<td>Mildred Louise (Dec)</td>
<td>Angelus (Dec)</td>
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<tr>
<td></td>
<td>Rapture (Dec)</td>
<td>Wings of Song (Ex)</td>
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(Continued on page 83)
THE MUSETTE has a TONE
as mellow and enchanting
as a love song

Besides the graceful Federal Model illustrated, there are 8 other charming and authentic Period MUSETTES: Colonial, Early American, Sheraton, Duncan Phyfe, Chippendale, Louis XV, Louis XV Marquetry, Renaissance and Modern. MUSETTES are priced FOB New York from $295 and may be purchased on Deferred Payment Plan.

Despite its small size, the MUSETTE offers you piano music at its loveliest. For Resotonic Construction gives this instrument a truly golden voice ... a tone that is delightfully rich, pure and melodious. This unique feature, which brings out the full tonal beauty of every note, is obtainable only in the MUSETTE - for Resotonic Construction was developed by Winter & Company, America's largest piano manufacturer, expressly for this instrument. Though the MUSETTE occupies less floor space than a 2' x 3' rug, it possesses ample power for even the largest room and has a standard-height, full 88-note keyboard and a particularly pleasing and responsive action. The MUSETTE is available in a wide variety of different woods and finishes and in 10 charming and authentic Period Styles. This makes it a simple matter to select a model which will harmonize perfectly with your furniture and furnishings. For your FREE copy of our handsome new combination CATALOG and STYLE GUIDE with full-page photographs showing each of the 10 MUSETTE Models in an appropriate room setting, mail coupon below.

Music in the home is one of those ties that holds the family together.

PRESIDENT

NEW YORK CITY
America's Largest Piano Manufacturer

Look for this oval seal. It identifies the genuine MUSETTE, made only by Winter & Co.
VIBURNUMS FOR YEAR-ROUND BEAUTY!

(continued from page 60)

shade than they do in the sun. One of these is the maple-leaved viburnum, *V. acerifolium* or dockmackie, as it is often called. Seldom growing over six feet tall, this delicate plant has white flowers in late Spring and black fruits in the Fall. In the cool shade of the woods it makes a fairly good growth, and the foliage turns a deep purple color in Autumn.

**THE HOBBLEBUSH**

The other shade-loving viburnum is the black haw, familiar to all those who have enjoyed hunting and fishing in the mountains of the northeastern United States. It is covered with flat green flower clusters in the late Spring. Its large, linden-shaped leaves and downy brown terminal twigs. Most in the mountains of the northeast are easily identified, as are its very spiny while flower clusters in the late Spring because of their large thorns. These plants usually grow along shaded locations. Although the fruits turn red in the Summer, and lend a bright spot of color to particularly arid places, they remain green. At first they are green, and as soon as the fruits ripen and turn black, they are eaten almost as speedily and as appreciatively as are cherries.

**SIEBOLD'S VIBURNUM**

Most viburnums fruit in the late Summer and Fall; but one at least (and there are a few others) fruits in the early part of the Summer. This is Siebold's viburnum, the best of this group for early Summer color. It was named for Philipp Franz von Siebold, the German physician-naturalist who, in 1823, went to Japan with the Dutch Embassy and spent seven years of careful study in that country.

This particular variety grows wild in Japan and came to this country for the first time in about 1880, but even though it has been here a long time, too, is one of those plants that people have refrained from using in large numbers for no apparent reason except that it is an exotic.

**EXCELLENT FOLIAGE**

It makes an unusually splendid specimen, one of the best of all fruits from the foliage standpoint. Its leaves are 3 to 6 inches long, are only about 1 to 1 1/2 inches wide and a good dark green. Its branching is most interesting. It does not grow vigorously from the base as does a prairie, but it is rather leanten with the branches it forms. This creates a picturesque form, for once a branch is formed it grows and enlarges in a husky way, being surrounded with open spaces in the foliage.

The final effect is that of a plant made up of individual branches attached somehow in the center, not as one uniform mass of foliage. The unique branching habit is the
THE ALL-AMERICAN ROOM

The first of a series of style collaborations by five leading American manufacturers

"A new era begins in American craftsmanship! Con­scious of the richness of inspiration in their own home­land, a group of American designers are working hand in hand, planning rooms coordinated in design, fabric, color and feeling. The result is as distinctly American as Maine apples, Vermont maple sugar, Golden Bantam corn."

This is the ALL-AMERICAN Room. The designers who created it took their inspiration from House & Garden. It does not look backward for inspiration. It does not look abroad. It is in the spirit of America today, meant to be lived in. It is comfortable. It is completely harmonious ... each piece was created with the whole room in mind, the rug and fabrics were especially designed and dyed to match or complement each other. Yet, in the American tradition, prices are moderate throughout. See this room reproduced to its smallest detail in any of the stores listed on the opposite page. Look for the ALL-American label which will mark pieces throughout the store created by this group of designers. In addition to the color scheme shown, your dealer will show you three alternate color plans.

THE ALL-AMERICAN GROUP

A. Alexander Smith Floor-Plan Rug in new damask pattern. Size 9' x 13'5" to fit this room, about $60. In 23 other room sizes, priced proportionately.

B. Jamestown Royal Pull-Up Chair, in new Chase-Sanvale Royal Stripe fabric, approximately $50.

C. Thibaut "Nocturne" Wallpaper from Designs of Today, about $90 a roll.

D. Jamestown Royal Sofa, spring-filled seat cushions, covered in Chase-Sanvale Angora Stripe fabric in a light leaf tone matching the green in the draperies ... approximately $150.

E. Pair of wine red porcelain lamps, champagne silk shades. From Lightolier. About $16 each.

F. Chase-Sanvale Ridgewood pattern draperies.

G. Jamestown Royal Barrel Chair, in honey beige Chase-Sanvale Glowspun, about $75.

H. Lightolier Floor Lamp with silk shade, about $20.

I. Jamestown Royal Lounge Chair, in exclusive "Plume Pattern" ... crewel-type embroidery on Glowspun, about $80.

J. Fulvue Ceiling Light from Lightolier, about $11.50.

Prices are approximate owing to variation in freight rates throughout the country. All keyed furniture available in blond finish.

WRITE FOR COLOR KIT

JAMESTOWN ROYAL UPHOLSTERY CO. Jamestown, New York.

Send me Color Kit for room above or in the predominating color indicated below. Where can I buy this merchandise? I enclose 10¢ in stamps to cover cost of handling.

( ) Green ( ) Blue ( ) Burgundy

Name__________________________

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Mirrors of Polished Plate Glass express the Mode of Today

In this charming interior, large mirrored panels over the mantel express and reflect the mode of today. In their clear depths is a subtle inference of greater spaciousness. Far corners are flooded with reflected light—engaging colors of the decorative scheme repeated.

Such intriguing effects in infinite variety can be obtained only when mirrors are made from highly polished plate glass. L·O·F Polished Plate Glass is notable for exceptional brilliance and freedom from imperfections. And the color range—clear, golden, three shades of blue, a peach and a green—offers limitless opportunities for enchanting decoration.

Your local Libbey·Owens·Ford Distributor will gladly cooperate with you, your architect and your decorator at all times.

Libbey·Owens·Ford Glass Company, Toledo, Ohio.
English eventually made a treaty with them, and now they have their own lands, their own laws and even their own king. Their land is known as the "Country of Look Behind"—a sly dig at the redcoats who marched in their columns of fours, and failed to see the leaf-camouflaged Maroons sneaking along in their rear, picking off man by man with stolen muskets and "gas-pipe" fowling pieces.

There are many small and restful spots in Jamaica where you can spend the Summer cheaply and in comfort, amidst surroundings entirely different from any America offers. Places like Christiana, three thousand feet high, with air like champagne, a profusion of ginger lilies, and "a peace that passeth human understanding." Like Ocho Rios, where rivers hurl spouting jets of crystal into the sea and the coconut palms crowd right down to miles of white beaches, Like Oracabessa, and Pedro, with its white population descended from three Devonshire carpenters wrecked on a black-bulled priva-

tee. And like romantic Moneague, where a modern hotel stands on the spot over which perspiring and armored Dons fled when a "plague of innumerable ants" chased them from Sevilla d'Oro (the first Spanish settlement in Jamaica), Like Brown's Town, set amidst palm green hills, and Run-Away-Bay, where the last Spanish Governor, Sassli, fled in a canoe for Cuba, assiduously chased by Cromwell's grim-faced "Ironsides."

All these places and many more offer you the West Indies at their most colorful and romantic Summer best. Try Jamaica for your Summer vacation this year. You'll find a hospitable, kindly people, and an island appealing alike to health-seekers, epicures, or those who would merely be gay. You can fly here in a few hours, or sample seatriavel on one of the liners which make it in four to five days from New York. Summer time is flower time in Jamaica and, if you give it just one trial, we Jamaicans guarantee you will never regret it.

Moneague, a section of Jamaica that looks not unlike English hunting country, has an average temperature the year round of 72 degrees. It lies some 2000 feet above sea level and can be easily reached by motor

The view at Constant Spring near Kingston—a golf course at the foot of the Blue Mountains. Being above Kingston, it is cooled in Summer by trade winds and mountain breezes, yet is located near main highways

KOHLER WELLWIN CABINET SINK

SHE "Preparing meals takes only half as long since we got our new Kohler sink. Everything's right where I want it. Pots, pans, dishes in the roomy cabinets. Soap, dish-mop, cleanser on the wide 3-inch ledge. Two deep basins—one for washing, the other for rinsing and spraying—make dishwashing much easier. Adjoining cabinets put the whole kitchen at my finger-tips. It's mighty seldom I miss that wonderful 7:30 radio program these days!"

See your Master Plumber about the Wellwin and the complete line of Kohler sinks—about Kohler bathroom and laundry fixtures too. Remember, Kohler fixtures and fittings are backed by a community of skilled artisans devoted to the manufacture of plumbing ... Kohler Village. Just mail the coupon for full information. Kohler Co. Founded 1873, Kohler, Wisconsin.

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PLANNED PLUMBING AND HEATING

FREE!

Kohler Co., Dept. 3-4-4, Kohler, Wis.

Please send me your beautiful 24-page booklet, in 4 handsome colors, containing new plans and color schemes for bathrooms and kitchens.

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Address

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I HOPE TO REMODEL

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KOHLER OF KOHLER
PLANNED PLUMBING AND HEATING

FREE!
A New Furniture Style
by the
NINE HISTORIC MANUFACTURER-MEMBERS
of the
Grand Rapids Furniture Makers Guild

We know of no better way to tell you about KENTWOOD than to quote verbatim from one of the foremost and best informed home-furnishings authorities in America . . . Christine Holbrook, Better Homes & Gardens' Home-Furnishings Director . . . who writes as follows in the March 1939 issue of Better Homes & Gardens:

"Sweeping into nationwide prominence comes an exciting new furniture style called Kentwood — a delightful compromise between the exquisite..."
Experience wood

The refreshing environment of the new Kentwood style for countless happy times and smart entertaining in your home. Only a portion of the new Kentwood furniture is pictured here... see it all at leading stores!

The grace of Eighteenth Century furniture and the practical simplicity of Modern.

"It's the creation, not just of one designer and manufacturer, but of nine leading firms in the furniture industry. And it comes to us complete — a thrilling achievement in living-room, dining-room, bedroom and occasional furniture with all the challenging interest of the latest advance in design linked with the finest features of the furniture of the past.

"A few of the pieces we've pictured here. Your own furniture dealer has, or will soon have, a far wider choice.

"If you're traditional-minded, this new furniture will appeal because of its original treatment of olden styles. If you're a confirmed modern, you'll love it for its contemporary smartness tempered by the soundest qualities drawn from the past. Because of this very new-ol'dness, Kentwood combines perfectly both with true traditional and the more extreme versions of Modern.

"So, enthusiastically we give you Kentwood — a successful union, at last, between the lines of the past and present!"

The latest advance in design — the grace of 18th century with a modern flair — characterizes this dining group. The double-pedestal table is aproned. Major edges are embellished by carved moulding. Ample storage space is provided. A KENTWOOD bedroom group is also available. From GRAND RAPIDS CHAIR COMPANY.

Square hand-caning lends a sophisticated touch to the bed-ends in this smart original Harvest finish bedroom group. These KENTWOOD pieces are from a wide range of original creations for modern bedrooms, dining rooms and living rooms by WIDDICOMB FURNITURE COMPANY.

The sofa table above is the popular drop-leaf type, with two convenient drawers. Tier table at right has two shelves with lip edge around lower shelf. Both are new KENTWOOD creations from IMPERIAL FURNITURE COMPANY.
SEALAIR ALL-ALUMINUM WINDOWS

THE WINDOWS THAT NEVER NEED PAINTING

Important Advantages

Viewed from every possible angle, Kawneer ALL-ALUMINUM or Bronze Sealair Windows offer common-sense advantages no homeowner can afford to overlook. Unusually appealing, and modern in every way, they are available for any type of architecture. The accurate factory-fitted parts make them permanently weathertight and easy to operate at all times. Constructed with strong, slender members, they admit more daylight. There is no warping or swelling to cause binding—and, thanks to the ALL-ALUMINUM construction, no possible chance for rusting or rotting. They never need painting.

Before you build, be sure to investigate these remarkable new and better windows—famous for beauty, comfort and economy. The coupon below brings complete information.

AMERICA'S ADMIRABLE ANTIDOTE

(Continued from page 51)

fashioned. It rides bicycles. It has both manners and a manner. It even balances its budget and demonstrates in a thousand ways its disdain for modernity. This quaint lack of interest in "progress" as such seems at first strange, then comforting and finally completely charming. In this last stage the antidote has begun to work.

When a carriage with a fringed top no longer seems amusing but perfectly natural, when you measure distance in bicycle hours instead of miles per minute, when you find yourself using the radio less and less and the New York papers seem to be agitated over the most inconsequential matters, then you will see yourself emerging as a really qualified resident.

In such a capacity every aspect of the islands is for you transformed. The "tourist" becomes a rather helpless, hapless and wholly uninteresting creature. You, too, are becoming old-fashioned: you are settling back with considerable relief into the more comprehensible life of the Nineteenth Century. You slough off the smart modern habit of discussing things about which you know nothing—relativity, the gold standard, abnormal psychology. Society ceases to be a disembodied creation of the café columnists and coagulates into the Tuckerites, the Outer-bridges, the Battenfelds and the other fifteen families that "count". Government is no longer a theory; it is an understandable job performed by the 3000 men who alone have the vote. No nonsense here about women's suffrage or democracy. No committees investigating "un-Bermudian" activities, fretting about monopoly or entangling alliances. When the House of Assembly convenes its debates make some sense—should bicycle-parking be permitted on Queen Street or shouldn't it? When you find yourself taking a firmly progressive stand on the bicycle-parking

(Continued on page 94)
Rooted in the traditional beauty of the period which produced Chippendale, Sheraton, and the Brothers Adam, yet somehow youthful and vigorous as our own day...that is the charm of English Shell. Here is solid silver which takes its place proudly with the rarest of Georgian productions—and will doubtless be considered equally precious by generations to come. Visualize this 18th Century design in an ancestral mansion or a compact little apartment...it will miraculously be correct in either place. Like a guest with beauty and poise, this Sterling Tableware graces any gathering. In an unobtrusive way, it proclaims its own careful breeding and fine lineage. The passing years will deal kindly with it—enhance its beauty and endear it to all your family. Please write for "The Bride Selects Her Table Silver" which pictures Lunt patterns in all their variety and beauty. Address Lunt Silversmiths, Dept. B-13, Greenfield, Mass.
FLOWERS ARRANGED IN THE AMERICAN WAY

By Patricia Kroh

It is no longer necessary to persuade anyone that arranging flowers is an art. Thanks to the Garden Club movement that has swept our country, men and women everywhere have not only become interested in horticulture but have brought flowers out of the garden and made them a part of interior decoration and house display.

There are still, however, too many who are in the dark concerning this delightful hobby. In nearly every garden club of fifty members or over, often only six women are capable enough to exhibit in the artistic classes in the flower shows. This proves that there is a need for a course of study that will give everyone interested an equal opportunity to become an artist with flowers, fruit and branches.

Anyone can learn the principles and theories underlying the art of arranging flowers. The degree of perfection that is achieved depends on the amount of time and effort put into the practical application of the theories. The course of study that is about to be set before you is a working course. So get into your garden nook and plan to work!

The artist would never consider attempting a floral picture on canvas or paper without the necessary pigments, brushes and other essential equipment. It is logical that the "flower artist" should have the proper tools to work with to obtain the best results.

The following equipment suggestions will be helpful:

(1) A good flower scissors or small pruning shears. Regular household shears are not good, for a sharp knife is better than dull scissors.

(2) A bunch of florist's fine wire.

(3) An 8" x 8" sheet of plumber's lead, of medium thickness and pliable.

(4) At least three flower holders, one small, one medium and one large (preferably the pin-point variety).

(5) At least three good containers: One small, shallow dish type made of copper, pewter or pottery in a neutral color, have neutral colors and no extra floral ornaments. The small dish type is fine for small short-stemmed flowers and looks well on a coffee table or small end table. The eight-inch vase type is fine for the mantel or hall table. No mistake should be made in the selection of the dining table flower receptacle. This container should be neutral in color and of the type of material that may be used with both formal and informal settings.

Now the artist is ready to make flower pictures for almost any part of the home.

The artist sketches the subject on canvas, with charcoal, or with oil paint and brushes. He has a definite idea which he outlines before he begins—a certain grouping that makes a good still life, or a special vista that makes an interesting study on canvas. The sculptor may have his armature, which is the fountain for his form. So it is with the flower artist. There must be a definite idea or design in mind prior to the selection of the vase or the material. The idea may be suggested by the natural bend of a branch or stem. The unusual form of a flower may suggest a composition. But the design must have form before the artist starts. Sometimes a lovely flower container inspires a beautiful flower composition. The element that is movable does not matter. How the idea was conceived is of no consequence. All that matters is that the design is a good one.

Call it a skeleton, or call it a design—it is really the basic outline of the composition and must be present.

Begin by sketching on the lines on paper before starting to find the material to work with. Especially when preparing for a flower show or exhibition it is advisable to sketch roughly with simple lines the desired design (see figures 1 and 2).

Every good composition, to be well balanced, should have a main line. This line and its position will govern the position of the other two basic lines of the composition (see figures 3 and 4). These basic lines are the foundation upon which the composition stands or falls. The placement of this main line determines the proportion of the entire flower picture. A good guide for the beginner to follow for correct proportion is: The main line of the composition should measure about one and one-half times the height of the vase, measured from the water line (figure 5). The main line of the composition should measure one and one-half times the width of a shallow dish type container, measuring at the widest part (figure 6).

Placing the second and third basic lines depends on the shape of the design. Its length will be guided by the balance and weight. The design may be tall and vertical, diamond-shaped, triangular, oval, round and symmetrical, fan-shaped, zig-zag and even horizontal. So if the design is to be tall and vertical, the lines may be placed as in figure 7—the arrangement of dahlias.

The basic lines mentioned above are best executed with branches, shrubs, foliage or the spike type of flowering material such as larkspur, foxglove, lupin, gladulus, snapdragons. Having thus placed the three main lines of the composition and having seen that they are well balanced and in proportion, the placement of the remaining lines is a simple process.

The large flower forms should be... (Continued on page 83)
FLOWERS ARRANGED IN THE AMERICAN WAY

(Continued from page 82)

placed to the center of the arrangement. The place where all the lines of the design come together forms a sort of axis. This place should occur about one-quarter of the way up from the water line. Here is the point where the eye rests finally after following the graceful curves and bends of the composition. This is the place to put the most interesting flower or group of flowers. The key color note is placed at this point in a color study.

It is important after planning the design for your floral composition to have the three main lines of the composition securely placed. In a low dish-type container the pin-point holder pierces the end of the stem and holds it securely. In the tall vase the pliable plumber’s lead may be used. A very successful holder is made by cutting the lead into a T-shape, fastening the top of the T around the branches near the neck of the vase and hooking the other end over the top. After the main lines are secure the other branches or flowers are easy to place. Practise and study play a very important part in the ultimate degree of success attained.

There is no need for large quantities of expensive flowering material to get the most interesting results. Evergreens, berry-bearing branches, pussy-willow, barberry and many of the flowering fruit trees and shrubs offer a variety of ideas for the basic design of a flower picture. The detail can be worked out with interesting varieties of flower forms, seed heads and such.

Foliage plays a most important part in an artistic arrangement. Any type of foliage that is interesting and well related in texture and color will add to the distinction of the composition. The coppery and leathery leaves of the begonia, a sheaf of gray green iris leaves, the interesting forms of the various South African succulents (gray-green with a tint of rose), copper beech leaves, a rosette of wild mallow, gray-green and velvety rhododendron, bright green shining hydrangea leaves—all these change a commonplace grouping of flowers into a work of art.

In arranging flowers the composition must be based upon three definite lines: the main line, determined by the size of the container; and the side lines, which are derived from the shape of the desired design.

Once the basic lines of the composition are determined and securely fixed in position, the secondary line may be added. The design, horizontal or vertical, may take any one of the shapes illustrated here.

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PLYWOOD

(continued from page 32)

grade of plywood nowadays warps practically not at all, even under the most severe conditions, and will not split when nailed or screwed close to the edge.

The thicker grades need no framed support, and so open up the possibility of creating entirely new forms, especially in mass-produced furniture. Perhaps the most striking example of what a modern designer may achieve with bent plywood forms is seen in the furniture (illustrated on the opposite page) designed by the Finnish architect, Alvar Aalto. Another factor here is the improved bending radius of plywood compared with solid wood of equal strength.

The fundamental principles of plywood construction (i.e. cross-grain lamination of lary-cut veneers) have remained unchanged throughout its 50 years' history. The really important improvements have been those made in the constitution of the binder. The point has now been reached at which the bond between the layers of wood may be stronger than the wood itself.

The Douglas Fir Plywood Association has established seven nationally accepted grades of plywood, described below, six of which are moisture-resistant and one of which is waterproof and thus suitable for use outdoors without protection. All these grades come in sheets of various standard sizes and thicknesses, and for various conditions.

**Good 2 Sides** must have a single piece of 100% heartwood on each face. It is intended for a natural or lightly stained finish in cases where both sides of the panel are exposed to view.

**Good 1 Side** has one face of quality equal to those used in the Good 2 Sides grade. The other face is of "sound" quality, nearly made joints and patches being allowed. This grade is suitable where both sides are exposed but painted; or for high grade wall paneling where only one face is exposed, or for the back only occasionally exposed.

**Sound 2 Sides** has both faces of quality equal to the "sound" face used in the Good 1 Side grade. For use where both sides are exposed but painted, or in cases where there is no objection to minor blemishes in a stained finish.

**Wallboard** has a "sound" panel on the face, and the back contains sufficient imperfections to make it unfit for the type of patching used on the "sound" face. Suitable for walls, ceilings, partitions, etc., which are to be painted or papered, or in cases where there is no objection to minor blemishes in a stained finish. This is the most popular and economical grade where only one face is exposed.

In addition to these grades for use as interior wall finishes, there is the Sheathing grade, an unusual type of great stiffness, suitable for sub-flooring and the sheathing of walls and roofs. This is the material used in the construction of the house illustrated in the four pictures on pages 52 and 53.

**For Concrete Forms,** there are panels made with special moisture-resistant (Continued on page 85)

The waterproof plywood which is used for the exterior facing of these walls suggested the vertical panel effect with batten covered joints.

WHO SAID HOME WASN'T BUILT IN A DAY?

You can set up a Hodgson Camp House between sunrise and sunset, and you don't have to be an expert with tools to do it. Simply fit the ready-made sections together and draw them tight with special Hodgson bolts. Then move in, secure from rain and snow.

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HODGSON CAMP COTTAGES

PLYWOOD
(CONTINUED FROM PAGE 84)

•:luf. 'riicsf will pivc sur­
faces and can be many times re-used.

Finally for use outdoors there is
the recently perfected Waterproof
grade, with a synthetic resin binder.
This has been used not only for home
construction (it is approved by the
Federal Housing Administration), but
also for boat hulls and airplane fuse-
lages. It is waterproof, shrink-proof, fire-
retardant and vermin-proof.

By soaking the veneers in the syn-
thetic resin bonding material before
subjecting them to heat and pressure,
research suggests that it may soon be
possible to carry the bond right into the
pores of the wood. This would increase
the hardness and compressive strength
of this waterproof plywood even beyond
its present high rating.

So far we have mentioned only the
standard grades of Douglas Fir Ply-
wood. But one of the advantages of the
laminating process is the diversity of
materials which it may produce, by va-
rying the composition of the facing ma-
terial and also of the core.

The number of possible facing
veneers for interior paneling is limited
only by the list of tree species. It does
not stop even there, for the same wood
may be varied in appearance by varia-
tions in the finishing treatment.

More important from the structu-
ral point of view is the combination of
wood with plies of some other material.
The results, for a future generation of
builders, may be as revolutionary as the
development of plywood has already
proved itself to be for builders of today.

Laminated wood, bent to shapes inconceivable in
solid wood, forms both frame and seat of this
chair designed by Alvar Aalto, Finnish architect

This waterproof plywood siding comes in 4 or 8
foot lengths. These sections may be either lapped
in various ways or else finished with flush joints

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ROYAL

DOULTON

POT LUCK IS GOOD LUCK (continued from page 70)

and 2 green peppers, sliced thin. Fry a bit, then add 4 peeled tomatoes or an equal amount of canned ones. Season well with salt, freshly ground black pepper and cayenne to taste. Cook one-half hour and, ten minutes before adding the colache to the chicken, add to it corn cut from 3 ears of fresh corn, or one package of frozen corn, or the same amount of well-drained canned corn. Be sure that you have been liberal with your seasoning for the colache should be quite hot and peppery.

Csirke Paprika. Wash and dry well 1 small roasting chicken cut up as for fricasse. Cook 1 finely sliced onion in 1 tablespoon of butter without browning. Remove pan from fire and add 1 teaspoon of paprika, a little salt and freshly ground black pepper and I small dried red pepper (the hot kind usually found in packages of mixed spices). Lay the chicken on this bed, add a few drops of hot water, put back on fire and bring gently to a simmer. Cook tightly covered for one and one-half hours, adding a few spoons of hot water from time to time, if necessary, to keep it from going dry. When cooked, remove from fire and very slowly stir in 1 cup of sour cream. Taste and add more salt if needed. Serve very hot, freshly balled noodles with this; but do not rebait the chicken before you put it on the table.

Chicken Brunswick Stew. This is the easiest of all stews to make. As it is rather on the soupy side, I serve it in large soup plates.

Scald 1/3 lb. lean salt pork cut in little squares. Drain and spread them over the bottom of a stew pot. Next sprinkle over the pork 2 onions chopped fine. Cover with a layer of raw potatoes cut in not too small squares. Next add the dark meat of a fresh-killed roasting chicken or young fowl weighing about five pounds, that has been cut up as for fricassee and the pieces rolled well in flour.

Spread over the chicken the contents of 1 medium-sized can of corn, then add another layer of potatoes and the rest of the chicken. Add 3 or 4 lbs. shelled fresh lima beans and pour over them 1 medium-sized can of tomatoes. Last of all, add about 1 quart water. Cover, bring to a boil, reduce the heat and simmer gently three hours. At this time season to taste with salt and freshly ground pepper. Add 1/4 cup tomato catsup and about 1 tablespoon of Worcestershire sauce. Cover and simmer for another hour. A few minutes before serving, stir in gently 3 tablespoons butter creamed with 2 tablespoons flour. Cook a minute or two to heat and then serve at once.

EDITOR'S NOTE

Correction: In an article on Auction Sales in the March House & Garden, a regrettable error was made. The famous Hearst Collection is being sold at the Park-Bernet Galleries, New York City, and not at Silva's as stated.

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VIBURNUMS FOR YEAR-ROUND BEAUTY!

(continued from page 74)

reason for there being lights and shadows on this most interesting and colorful viburnum. And these are not all of its good points! It bears its fruits in the early Summer and, although they are eventually black when mature, they remain a good bright red for two weeks or longer. There are not many shrubs that have bright red fruits this early in the season, and thus Siebold's viburnum is one of the best for Summer enjoyment. When the fruits turn black they are eaten by the birds immediately, but the red color remains even after the fruits have gone! On close examination one finds that this is because the fruits were borne on red fruit stalks and give a bright red tinge to the entire plant for the greater part of the Summer.

The Linden-Leafed viburnum is a native of China. Although it has been in cultivation since 1665, few people in this country have come to realize its remarkable ornamental beauty. Because it is an exotic, it is unusual in large-scale plantings. Nevertheless when so used it creates a lasting vivid impression. There are situations on large places where exotic plant material can be massed with striking effect. Some of the better nurseries have realized the possibilities of these exotic plants and have grown them in such large numbers that frequently they are available at a cost only slightly higher than native material.

VARIETIES OFTEN OVERLOOKED

Often the gardening public is slow in becoming acquainted with the newest and most interesting plants, and such is certainly the case with three of the best viburnums. Each one has yellow fruits. How often are they seen in gardens? Have you ever seen them listed in a nursery catalogue? Yet they all have been in this country for a considerable time. They can be easily propagated by cuttings, although a certain amount of soaking in diluted indoleacetic acid is necessary. All three are growing in the collection at the Arnold Arboretum, and a few are growing in certain botanic gardens and a very few private gardens. I know only three nurseries who are offering any of them for sale in this country. One specimen has been in this country 40 years, originating in Europe prior to 1848. Of the others, one originated in the United States in 1908, the other in 1919.

BRILLIANT FRUITS

Their beauty is unique. V. sargentii, V. opulus and V. diastaturn each has brilliant red fruits and red Autumn color and each has also its yellow-fruited variety. One of the yellow-fruited forms placed in front of a mass of the red-fruited forms would make a brilliant spectacle in the Fall. They need not be used in place of the red-fruited forms but may be combined with them as accent points. For the greater part of the year they appear to be the same as the red-fruited species but in the Fall, when the fruits begin to color, their unique beauty is truly striking. They should be grown more; the gardening public should begin to ask for them and then it would not be long before the nurserymen would be offering them.

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RECOMMENDED GLADIOLUS VARIETIES

(continued from page 72)

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This book tells how. A gold-mine of table-setting ideas (for all occasions) it shows how to make the most of your silver, china, linen, glassware and accessories . . . When and how to be formal . . . What color schemes simply do not go well with any meal . . . And every secret of an art any woman can master. New, it's up-to-date, with dozens of gorgeous photographs of modern table settings. The author is a nationally known lecturer and store consultant on the subject. "You feel the originality for which the author is famed."—Hague & Garden.

by ELIZABETH LOUNSBERY
Introduction by EMILY POST

Partial contents:

LINES
CHINA
GLASS
FLOVERS
DECORATION
BREAKFAST
LUNCHON
THE TEA TABLE
DINNER
BUFFET
SPECIAL OCCASIONS

LET'S SET THE TABLE
by Elizabeth Lounsbery

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BOOKLETS

Just write to the addresses given for any of the interesting booklets listed here and in Section II. They're free unless otherwise specified.

Building and Remodeling

STAINED HOUSES contains helpful suggestions on the use of Cahet's Creosote and Heavy-Bodied Stains; describes their advantages for shingles and clapboards; and shows houses so treated. Of particular interest is the Collopaaking process by which the stains "give the effect of age". Samuel Carey, Dept. G-4, Oliver Bldg., Boston, Mass.

MAKE YOUR HOME BEAUTIFUL with Curtis Woodwork, says an attractively illustrated and fact-giving booklet on doors of all kinds, windows, mantels, chimneys, cleats, stairways—all correctly and beautifully designed to fit your building or remodeling plans. Curtis Companies Service Bureau, Dept. HG-4, Clinton, Iowa.

HODGSON HOUSES AND CAMPS, catalog of a manufacturer who has been producing prefabricated homes since the "gay 90's", shows photographs, floor plans, prices of attractive ready-to-put-up homes—and includes camp equipment plans, prices of attractive ready-to-put-up "gay 90's", shows photographs, floor plans, prices of illustrated and fact-giving booklet of a manufacturer who has been building or remodeling plans. Curtis Companies Service Bureau, Dept. HG-4, Clinton, Iowa.

BETTER WINDOWS is a booklet about the modern Light Sealair Windows, with sold aluminum or bronze frames that will not rust, warp, swell, shrink or rot. As the many photographs show, they fit with beauty into any type home. Colonial to Modern. KINZEL Co., Dept. HG-49, Niles, Mich.

"WILLIAMSBURG" ASBESTOS SHINGLES pictures a new fireproof shingle created for the architects of the Colonial Williamsburg Restoration. It has the mellow, weathered look of early American hand hewn wood shingles—but with every modern advantage. Moore Asbestos Shingles, Inc., Dept. G-4, 101 Park Ave., N. Y. C.


BACKGROUNDs FOR LIVING is a folder of "Insulite Interiors" that show how this sturdy insulating wallboard, with its neatly locking joints, serves both those who prefer plaster finish, and those who want the decorative effect of the board itself. The Insulite Co., Dept. HG-49, Minneapolis, Minnesota.

(Continued on page 90)

• Prized by CONNOISSEURS

THIS Exquisite Tilt-Top Table has now been faithfully reproduced for your HOME.

This beautifully designed Tilt-Top Table is a superb example of late Eighteenth Century craftsmanship. Refinement is apparent in every detail of form and workmanship as well as in the selection of woods. The top is of finest mahogany, with a figured satinwood oval, bordered with checkered banding.

Reproduced by courtesy of the Edison Institute from a piece exhibited in their Museum at Dearborn, Michigan. This and many other genuine Colonial Heirloom Reproductions are available at leading furniture and department stores.

Send for...your COPY

COLONIAL MANUFACTURING COMPANY
402 COLONIAL AVE. • ZEELAND, MICHIGAN

MUSICAL DOOR CHIMES INSTEAD OF BR-RINGS

Gracious living in your home is enhanced by the installation of a Rittenhouse Electric Door Chime. When the door-button is pressed, rich, pleasing chime tones replace the nerve-racking noise of the ordinary bell or buzzer. The tonal beauty and graceful styling of Rittenhouse Chimes improve the attractiveness of any home. Easily installed, using regular door-bell wiring. Built to last a lifetime. Nothing to replace. Choose from 12 models priced from $1.00 to $50.00. Attractive finishes. Fully guaranteed. Suitable for houses, apartments, offices, institutions, etc.

Your electrical dealer, department or hardware store has them or can get them for you quickly.

• Write today for free folder showing various models.

O E N S I G I N G • N • R T I N N E H O U S E

Electric Door Chimes

You are entitled to get what you ask for

INSIST ON GENUINE RITTENHOUSE CHIMES

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Box G
Janesville, Wisconsin

Welcome Your Guests

The Modern Way!

MUSICAL DOOR CHIMES

Instead of BR-RINGS

Gracious living in your home is enhanced by the installation of a Rittenhouse Electric Door Chime. When the door-button is pressed, rich, pleasing chime tones replace the nerve-racking noise of the ordinary bell or buzzer. The tonal beauty and graceful styling of Rittenhouse Chimes improve the attractiveness of any home. Easily installed, using regular door-bell wiring. Built to last a lifetime. Nothing to replace.

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...and then they learned the NEWS about NU-WOOD!

NU-WOOD AND KOLOR-TRIM TO THE RESCUE! Nu-Wood, the softly colored material, makes possible a beauty—comfort—quiet—at amazing low cost to dingy rooms—absorbs sound—absorbs unaccustomed conditioning, the double-glass insulation that will save your fuel, prevent cold drafts and window fogging. Nu-Wood and Kolor-Trim Moldings—applied, either in existing rooms, or in new home or old, the means is at command, ideal for modernization, with before-and-after pictures, and views of appliances now available with Nu-Wood parts—cabinets, ranges, sinks, washing machines, and other, stainless equipment.

A home is a practical guide to kitchen modernization, with before-and-after pictures, and views of various types of fuel. Burnham Boiler Corp., 301 Chicago St., Buffalo, N. Y.

THE DOOR TO A NEW LIFE offers a "lift" to invalids and older folk. It's called a Home Lift. Easily installed in any home, operating automatically and safely on any lighting circuit. Shepard Elevator Co., Dept. G-4, 2429 Colfax Ave., Cincinnati, Ohio.

KITCHEN AND HEATING EQUIPMENT

FAMILY PLANNED KITCHENS suggests a new thought in kitchen design, Crank adds livability to the kitchen —includes such equipment as a breakfast bar and kitchen deck—helps you plan your own modern kitchen with a perfect complement of charm and efficiency. Crank Co., Dept. G-4-39, 836 S. Michigan Ave., Chicago, Ill.

WHAT CAN WE DO ABOUT IT—at low cost?

Name ____________________________
City ____________________________

BEAUTY—COMFORT—QUIET—AT AMAZING LOW COST! You can have attractive rooms like this—at amazingly low cost—nu-Wood, the softly colored wall and ceiling covering, brings lasting charm to dingy rooms—absorbs unwanted noise—provides added insulation. Kolor-Trim Moldings—pre-decorated and ready to apply—now make possible a complete interior decoration job without "extras."

A GUIDE TO BETTER HOMES goes into helpful details about roofing shingles of many types—sliding shingles—home insulation—methods of damp-proofing. It's a booklet full of important information, if you plan to build.

The Philip Carey Co., Dept. U-4, Lockland, Cincinnati, Ohio.

THE FIRST STEP TO WINTER COMFORT. A convincing and interesting booklet on FIREPROOF material. ... If this be your ideal for home, write for details; state if building or remodel—own home or new construction. HEATILATOR COMPANY, 741 E. Brighton Ave., Syracuse, N. Y.

This FIREPLACE warms every corner

Architects and heating engineers recommend the Heatilator Fireplace to solve the heating problem in basement game rooms. It circulates heat—operates on almost any type of fuel—plus rapid heating that gives uniform warmth to every corner. In heat testing equipment now in use—no pipes or radiators near the beauty of the room.

The Heatilator Fireplace has been proved in thousands of homes. It's guaranteed for campes—makes them usable weeks longer.

WILL NOT SMOKE

The Heatilator is a correctly designed, thick-walled form around which any type of fuel can be built. It assures properly designed masonry and a perfectly operating, smokeless, smoke-free fireplace. The fortress, dungeon, and don't-quit-dell—ballards built in parts. No extras to buy. Write for details; state if building or remodel—a fireplace.

HEATILATOR COMPANY
741 E. Brighton Ave., Syracuse, N. Y.

A Shingle Roof on which to Feast the Eyes

Shadow-textured as with the deep weathering and thick butt irregularities of a hundred winters come and gone—of coloring like the bark of an ancient oak—moos-grown, belike, if the shade lies deep—yet new, weather-tight, insulating, of everlasting fireproof material...this be your ideal for new home or old, this motto is at command, identically as supplied for the Restorations at Colonial Williamsburg.

WILLIAMSBURG Tapered Asbestos Shingles

For information and prices, write:

MOHAWK ASPENOS SHINGLES, INC., 101 PARK AVENUE, NEW YORK

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The Most Delicious You Ever Ate... 

Outdoors or indoors—on board, at the campfire, in the house, or in the backyard, perfect meal is served at the Heatilator Portable Robin Hood Grills. A grill (or other) may be suspended in the refrigerator, on a shelf, or in this new, efficient Heatilator Dairy Grill, it is portable. It will cook the food as fast as the open flames. It cooks the food on the open flames. It cooks the food on the open flames. It cooks the food on the open flames.

PERFECT FOR THE BACKYARD or Summer Cottage

Steaks, chops, fish, chicken, venison and ham—ingredients never tasted as good! Fan foods and coffee may be cooked on the top grid. Burns charcoal, wood, kerosene, and other fuels. Guaranteed to be 30 days, 100% satisfaction, or money back.

POPULAR FOLDING GRILL

Simply open and set folding grill in place; no bolts or loose parts; just one minute from flat exercises to portable fire. Burns charcoal or wood, Distinctively made. Illustrated, No. G-22, Price $2.95, delivered. Sold only by Heatilator, 741 E. Brighton Ave., Syracuse, N. Y., and South Metal Products, 311 Chimes St., Buffalo, N. Y.

MASTER PICNIC GRILLS

Fits to any size cookstove and may be used as sideburner, of any size, or other.
HEATILATOR tells of a new type fireplace on the principle of the warm air forming a persistent current throughout the room, instead oftooltip your face while you bring your fires. It is a form of electric heat, and the room is heated in a comfortable way. A BOOK FOR GARDEN LOVERS is the well-known Schilling catalog of 104 pages, offering everything worth planting in your 1959 garden. It includes a fine collection of summer-flowering bulbs, and many novelties. 65c. Max Schilling, Seedsmen, Madison Ave. at 57th St., New York City.

GILBERT & BARKER offers four booklets on Gilbert's heating and air-conditioning equipment: (1) Flexible Flame Oil Burner to fit any heating plant; (2) complete Boiler-Burner Unit; (3) efficient Heating and Air Conditioning System; and (4) dependable Hot Water Healer. Gilbert & Barker Mfg. Co., Dek. C-1006, Springfield, Mass.

A beautiful book from Andersen which the homeowner may wish to frame... "Dean Advertising" with ideas, plans, exhibits. You'll find it rich with useful, practical information for solving your living problems... Write today for the FREE ANCHOR FENCE MANUAL. (Above) Anchor Iron Picket Fences combine strong, electric weld construction with the beauty of wrought iron. Author's complete line of fences also includes Chain Link and Rustic Wood Fences in many striking designs.

BOOKLETS
(CONTINUES FROM PAGE 90)

WAYSIDE HANDBOOK—160 pages, with 32 in color—features the exciting new Astor, "Manzonia", Chrysanthemum; two exclusive varieties of Phlox, and six, Horvath Roses. Its covers Perennials, Roses, Summer Bulbs, Dahlias, Vines and Heedges. Send 15c. WAYSIDE Gardens, 30 Mentor Ave., Mentor, O.

TOTTY's Catalog is a special treat for Rose and Chrysanthemum lovers who will find new types and colors in its very complete collection. Also outstanding are its offerings in choice Perennials and Perennials of exceptional merit. Charles H. TOTTY, Box 6, Marion, New Jersey.

BOBBINK & ATKINS Spring Catalog offers plants grown from the only stock of York and Lancaster Roses, that covers both Flowers and Vegetables and includes informative cultural notes compiled by a seed house that is over a century old, H. A. DEER, 334 Deer Blvd., Philadelphia, Pa.

BOOKLETS
(CONTINUES FROM PAGE 90)

HEAT LOSSES CUT 80% inside double-glazing (storm window) available on Andersen Casements reduces heat loss by radiation 60%. Controls condensation. Complete weatherstripping cuts heat loss by leakage, keeps out dust and dirt.

GARDEN NOVELTIES features an especially fine collection of Chrysanthemums by the originators of hybrid Korean. Its natural color photographs show newest varieties of small and large types, both singles and doubles, and a chosen selection of Perennials, Roses and flowering Shrubs. Bristol Nurseries, Dept. 33, Bristol, Connecticut.

The DEER'S GARDEN BOOK for 1959 includes specialties, novelty and old standbys, in a comprehensive catalog that covers both Flowers and Vegetables and includes informative cultural notes compiled by a seed house that is over a century old, H. A. DEER, 334 Deer Blvd., Philadelphia, Pa.

The BARTLETT WAY of growing roses is that they bring beauty and charm to your garden. Use the supply source that brings you the best flowers. The total rose story is told in their 118 page catalog. BARTLETT TREE EXPERT CO., 224 W. Madison St., Chicago, Illinois.

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Are You BUILDING OR REMODELING? SEND FOR THESE FACTS! Let us send you free our interesting booklet "Comfort and Beauty With Andersen Windows." No obligation. Send your name and address to Andersen Corporation, Dept. HG 49, Bayport, Minnesota.

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THIS CUSTOM-MADE, READY-MADE HODGSON HOUSE
• This early New England house would be at home in any vacation setting. Its traditional lines and staunch construction are typical of Hodgson prefabrication. Walls of selected cedar. A graceful, weather-tight roof. Floors and framework of Oregon pine.
• Your prefabricated summer home may be a duplicate of this or any other Hodgson design. It will arrive promptly, in carefully finished sections, complete to rustless hardware and three coats of paint. Its erection is merely a matter of days, using local labor (under a Hodgson foreman if you wish).
• Over forty years of prefabrication experience make almost any building desire possible for Hodgson. Plenty of closet space. E.xtra rooms easily added. See the 1939 Catalog W-4.

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Various sizes. Made and delivered in sections, easy to erect—enlarges. Complete with full equipment and fixtures. $225, up.

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"ATKINS & DURBROW, Dept. G-4, 163 John St., New York City.

TUBEROUS-ROOTED BEGONIAS
The amazing story of today's new form of this charming flower which rivalry the Camellia, the Gardenia, and other striking blooms in color and size. This booklet shows many types in full color, and explains their culture. Howard R. Rich, Box 2, Atlantic, Maine.

GLADIOLUS FANCIER'S Guide Book
is a compilation of the best Glads, rated according to the awards they have won with descriptions, prices, and a considerable amount of valuable growing information. Herbert E. Evans, Dept. G-4, Bedford, Ohio.

COLDWELL catalog of power and hand lawn mowers includes everything from a brand new inexpensive model for smaller lawns to power mowers for large estates. It helps you decide the kind and size you need—and shown such accessories as edge cutter, glider and saddle bar.

COLDWELL LAWN MOWER CO., Dept. G-4, NEWBURGH, N.Y.

MOTO-MOWER Power Lawn Mowers that work with a "twist of the wrist" are clearly described in a range of sizes that starts with the inexpensive "Moto-Boy" to take the labor out of smaller jobs, and includes heavy duty models to crop vast areas of lawn. The Moto-Mower Co., Dept. G-4, 4610 Woodward Ave., Detroit, Mich.

STEARNS POWER LAWN MOWERS. A folder filled with facts about steers for every lawn—large and small—and gives details of construction and operation, along with prices, so that you can choose the mower you want. Catalog Ste., E. C. Stearns & Co., Dept. G-4, Syracuse, New York.

GALLOWAY POTTERY catalogs charming garden ornaments—bird baths and benches—flower pots and elaborate fountains—jars in Italian red or blue-green glazes—many fine examples of both modern and traditional design. Send 10c. GALLOWAY Terra-Cotta Co., Dept. G-4, WALNUT AND 22ND ST., PHILADELPHIA, PA.

FENCES
IMPORTED FRENCH FENCE. Here's news of a charming, all-purpose, Woven Picket Fence—easily erected—in sections. Complete with full equipment and fixtures. 325, up.


DUBOIS WOVEN WOOD FENCE shows fencing made in France, for gardens—privacy with charm! It's made of pointed chestnut saplings in heights from 38 inches to 10 feet. Photos suggest attractive ways to use it. DUBOIS FENCE CO., Dept. G-4, PARK AVE. N. Y. C.

FENCE FACTS tells you what features to look for when you're buying a fence. It includes a number of typical fence installations about residential, industrial and institutional properties. TAG FENCE ASSOCIATION, Dept. G-49, BRIDGEPORT, Conn.

Get These Shirt Sleeve Facts On Your Heating
No, not technical facts. But the kind of common sense facts that are the plain as day sort. The sort which will definitely help you can make sure of having the particular heating, best adapted to your needs, and your pocketbook. It tells you how to have plenty of hot water for kitchen and bath without the cost of a tank or electric heating equipment.

Burnham Boilers
CORPORATION
Irvington, New York
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with "WOOD-IN-CANS"
Reset loose: BATHROOM FIXTURES, such as towel racks, glass holders or soap dishes—in plaster, wood or tile—with PLASTIC WOOD! It handles like putty-hardens into water-proof wood. Get it today at paint, hardware, 10½ stores.

PLASTIC WOOD

(Continued on page 107)
Visit Sweden's romantic medieval castles and lovely Chateau country...colorful Dalecalia where quaint traditions and bright national costumes bring bygone centuries to life...ago-old Västby, city of ruins and rose...gay and modern Stockholm, most beautiful of Europe's capitals. These and other sights await you in peaceful Sweden...a land of tranquil beauty, enhanced by the mystic twilight of the midnight sun. Sweden is the gateway to the Scandinavian wonderlands and the Baltic region. Convenient connections from England and the Continent. Eight days direct from New York in modern luxury liners. Will this be a Scandinavian Travel Year, so book early.

Equally accessible to the Fair activities is the St. Regis at 55th Street between Madison and Fifth Avenue. It is not only in the heart of the shopping district, but it is one of the few hotels in the city where evening entertainment (both formal and informal) is available within the building. This convenience enables those who are pressed for time and those who are weary to have an evening of fun.

On the St. Regis Roof, which will open the first week in May, and in the Iridium Room are some of the best floor shows and orchestras in the city. For the benefit of Fair visitors, there will be novel entertainment and unusual decorations on the roof garden and a new edition of the "entertainment on ice" in the Iridium Room. To all who have seen this clever act on ice, starring Dorothy Lewis, here is an added reason for returning to dance to the music of Charles Baum, his piano and his orchestra.

The rooms in the St. Regis are air-conditioned and their high ceilings, cozy desk corners and comfortable furnishings make them surprisingly restful at all hours. They range, of course, from large and palatial suites to modest bachelor quarters. These very bachelor flocks to the men's luncheon in the King Cole room, while smart-looking couples frequent the other dining rooms where as they leave, they can sample the candy chef's latest confection... and he's a wonder. Mr. Gaston Laurysson, General Manager.

Perhaps you're coming to the Fair alone and, though you're not going to need Ted Peckham's escort service, because you have friends in the city, you'd like a charming little room that is moderately priced. In this case you'll be interested in the Barbizon at 63rd and Lexington. There, with other young women, you'll find that the concert and plays in the recital room, the games in the gymnasium, and the weekly lectures by people in the artistic and literary fields, give you a completely rounded existence.

But this social program may be traded if you choose for solitary hours in the solarium or swimming pool. For regular entertainment with your own personal friends who can enjoy with you meals in the roof garden or in the main dining room that is so attractively painted with scenes taken from old Charleston gardens.

The Barbizon is the headquarters for several college clubs and can be your headquarters for occasional visits to the Fair. It is a subway stop just four blocks away, and for departures to the country for exciting weekends, Mr. Bruno R. Wiedermann, Residential Manager.

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It describes and illustrates every section of this broad vacationland and tells you how to get there across a friendly border devoid of red-tape. Send today for your free copy.

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AMERICAN EXPRESS TRAVELER'S CHEQUES

issue, you will discover also that your perspective on America's difficulties has broadened surprisingly.

The pomp and circumstance of Government House will begin imperceptibly to assume growing proportions in your life. The first time you are "commanded" to come to dinner in the uniforms and the novelty of great dignity will probably constitute your most vivid impression.

Later, as you become a part of the scene you feel a personal responsibility for assiduously overlooking the fact that the Governor (in this case a former Governor) is fast asleep over the fish or that His Excellency (in this case, again, a former Excellency) is surreptitiously hurling bones behind the sideboard for the benefit of his Welsh terrier.

The really resplendent lawn party at Government House in the early Summer closes the official season. The glories of the Bermudian Spring, particularly around Easter, have been hymned to heaven and quite justified. But recently, and to a growing extent, the cognoscenti, like their confreres around Cannes, have discovered that a famous Winter resort can, at the same time, be even more charming in the Summer. It is in the Summer that this real, basic, underlying life of Bermuda becomes most clearly defined. The swingier orchestras go home and the more luxuriant bars take in their shingles, as the tennis-tennis and sailing-pieces come into their own. Society emerges from the shops and counting houses that bear its illustrious names. The Nineteenth Century settles gently over the island, enhancing its foreignness, its tranquillity and its philosophic remoteness, enhancing those very qualities which make it the sovereign remedy to America's national ills. It is as though a minute old world were called into being today for the express purpose of redressing the balance of the new world.

AMERICA'S ADMIRABLE ANTIDOTE

A QUIET RETREAT TUCKED AWAY ON A GREEN HILLTOP

TRADITIONAL BERMEUDIAN ARCHITECTURE AT TUCKERSTOWN

THE HERMITAGE, LOCATED IN PICTURESQUE PAGET

(CONTINUED FROM PAGE 90)
FROM Hapag-Lloyd Commuters you will learn about the deep and satisfying enjoyment of an Atlantic crossing to Europe. They form a majority of Hapag-Lloyd passengers and they will tell you that these lines have thoroughly mastered the art of pleasing. This year, go Hapag-Lloyd — then you, too, will want to repeat your trip many, many times.

These nine ships provide Luxury, Speed, Comfort, in frequent sailings with arrivals of clocklike precision in England, Ireland, France, Germany.

BREMEN • EUROPA • Giant Lloyd Expresses to Cherbourg, Southampton and Bremen, with the swift COLUMBUS adding calls at Ireland. NEW YORK • HAMBURG • DEUTSCHLAND • HANSA • Popular Hapag "Famous Four" to Cherbourg, Southampton and Hamburg, frequently adding Ireland. ST. LOUIS • BERLIN • Our lowest rate liners. Germany via Galway-Southampton.

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**MASSACHUSETTS**

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**ADDITIONAL INFORMATION**

You will find it advantageous to identify yourself as a reader of House & Garden, in writing to these advertisers.
Wines and Foods

A monthly commentary on fine beverages and unusual recipes written by the Editor who is also President of the New York Wine and Food Society

Rum Controversy. One of the minor temptices in wine cups that has gone on now for generations is the controversy between those who hold that rum can be properly aged only in the dank vaults of London Docks or Bermuda cellars, and those who claim that it ages better in its source countries—the islands of the Caribbean. The latter, to prove their point, have sent rums to London to age, brought them back to their home islands and found no appreciable difference when they compared them with home-aged rums. Apparently, the puncheon in which the rum is aged is a more important factor than geographic location.

Rum has rolled up its local tradition in each island. For years the cheaper grades of Jamaica rum were put up in secondhand beer bottles. So accustomed were the peasants to this type of packaging that when a flat flask, much more convenient to carry, was introduced, the local consumers would have none of it.

Williamburg Cook Book. At last the much expected Williamsburg Cook Book has appeared. It bears the ancient title of "The Williamsburg Art of Cookery or Accomplish'd Gentle-woman's Companion." Edited by Mrs. Helen Bullock, it is not alone a splendid assemblage of old-time Virginia recipes, adapted to present-day usages, but, as a piece of book-making, it maintains the standards of restoration for which Williamsburg has become famous.


In all, this handy little volume contains 500 recipes for soups and sausages, fish and shellfish, puddings, cakes, sweet potatoes, and mash potatoes as you would white, using the customary butter in the process, and finally before the last masking, lace the whole with rum. The man who takes his snifter on a new and exalted character.

Mexican Chocolate. In Mexico a favorite dish is cinnamon-flavored chocolate. Here is how you make it as Florence La Ganke Harris reports in her new cook book, "Flavor's the Thing":

1. Heat milk and cream. Add to chocolate mixture.
2. Place chocolate and a pinch of cinnamon with water in the top of double boiler. Heat until chocolate is melted and blended.
3. Add hot, fresh coffee, sugar, salt.
4. Heat milk and cream. Add to chocolate mixture. 2 1/2 cups milk

Mint Julep. One of the controversies is the mixing of Mint Juleps; and a recipe for making shrub, which I shall try if ever I can spare two quarts of Brandy and three pints of white wine all at one time.

Most cook books make good reading but the Williamsburg Art of Cookery is a real treat. Each household should be equipped with two copies—one for the kitchen and the other for the bedside table. For what better thoughts could one go off to sleep than visions of a dish called "To Make An Egg As Big As Twenty" or "Solomon's Temple in Flummery"?

Corks. Prior to the end of the 17th Century, when the use of cork to stop bottles was introduced from Spain into France and Germany, and thence to England, wines were drawn from the barrels and brought to the table in pitchers or broad-based bottles. After this introduction of corks, bottles were made in the long cylindrical shapes we know today and it was then possible to "lay down" wine and let it age in the bottle. The introduction of corks also necessitated the invention of the cork-screw or, as it was first called, the bottle screw, which dates from the first third of the 18th Century.

More on Rum. Since there are eighteen authentic ways to make a Jamaica rum Planter's Punch, and all of them are good, let me suggest a more plebeian use for this island rum. Boil and mash sweet potatoes as you would white, using the customary butter in the process, and finally before the last masking, lace the whole with rum. The results are a recipe for making shrub, which I shall try if ever I can spare two quarts of Brandy and three pints of white wine all at one time.

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If you pay much more for them, but why should you? You can be amazed, come the Spring, by what Sutton triumphs as Campanula Caractica, White Gem, and Dwarf Salmon Single Bedding. An extra cost to you. For Example:—

ANCHUSA, Sutton's Bedding Bright Blue, comes in packets priced at 38c. Extraordinarily brilliant, it grows a good soaking every week or ten days will suffice.

After the second Spring, by which time the foliage has increased in size, begun to turn yellow, dump out the box and replant the bulbs in drills. Keep these boxes in a shady place but see that they never dry out — a good way of doing this is to water them every week or ten days.

You can buy much more for them, but why should you? Macy's low cash prices will enable you to dazzle the neighbors with such Sutton triumphs as Centaurea, Centaurea and antirrhinum. In the middle, Lilium spectabilis. In the rear, Yunnan Meadow, Thalictrum diploecarpum. For the front, bluish Verbena; behind this, Sedum spectabile Brilliant; and at the back, medium-size Fall Aster.

TOMTOM — see number 1 below — for efficient gardeners who possess a goody collection of gadgets such as those shown on pages 62 and 63.

GALVANIZED FLATS — see number 3 below. What gardener hasn't found his wooden seed flats rotting just when precious seedlings are starting to thrive? It will be encouraging, then, to find that galvanized metal flats are now on the market. They are perforated in the bottom for drainage, the edges are turned so they are smooth and, being metal, these flats can be scrubbed clean. They also defy termites and wood lice, and they will last a lifetime.

REALLY STRONG SHOVEL — see number 2 below. The last time I looked over the tools there stood in one corner a mute accusation. It was a broken garden shovel. It had broken just at the top of the blade. There it stood — and I remember the day it broke, just when we were doing some important digging, and how I said, "Why can't they make strong enough shovels?"

As though in answer to prayer, that shovel has now appeared. It has a special backbone all the way from the tip right up to the top of the socket. The most stubborn Connecticut rocks will roll away when they see this shovel.

Macy's Annual Rose Bush Sale will be opening before you can say Centaurea Jubilee Gem Bachelor Button. Until then, seeds will be on sale in Macy's Famous Basement. On March 27th, seeds, shade trees, fruit trees, tools, wheelbarrows, magnolias, even a tractor will adorn the 5th Floor. Demon gardeners may count on hundreds of charms priced low for cash.

FROM A GARDENER'S NOTEBOOK

Daffodils from Seed. Are you young? Do you expect to live a long time? In either case you should try raising Daffodils from seed. The process is long, but not too arduous. Five to six years pass over your head from the time you sow the seed until there comes that unforgettable day when the first flowers uncurl. If you raise a batch each year, you do not mind the passing of time.

Gather the seed as soon as it is ripe and sow it in a flat which can be kept in the coldframe or in some sheltered spot. The flat should be deeper than the usual kind used for starting annual and perennial seeds. A six-inch box is best, then you have less watering.

In the bottom put an inch of coarse peat moss for drainage. Then fill the box to within half an inch of the top with a mixture of three parts good garden soil that has been finely screened, one part coarse sand for drainage and one of pulverized peat moss. Give a little water when the mixture has finally settled, cover the surface with one-quarter inch of finely ground peat. Plant the seed in drills. Keep these boxes in a shady place but see that they never dry out — a good way of doing this is to water them every week or ten days.

In this manner and by sowing the bulbs dug up from crowded plantings, we have increased our Daffodil planting.

Two Combinations. If you are looking for new border combinations, here are two that will make grand Fall impressions. 1. Edge the front with grey-leaved plants such as Artemisia, Centaurea and antirrhinum. In the middle, Lilium spectabilis. In the rear, Yunnan Meadow, Thalictrum diploecarpum. 2. For the front, bluish Verbena; behind this, Sedum spectabile Brilliant; and at the back, medium-size Fall Aster.

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This improved model is built to cover an even greater circle than the one of 75-ft. diameter (more than 5000 sq. ft.). The new design reduces friction on the gears and adds years to the life of the sprinkler. The Double Rotary rotates, allowing a gentle rain to soak in while the revolving stream moves round. Does not wash or pack soil. Does not puddle. Water is used fully whether or not wind blows.

Economical, because it wastes no water. Needs no attention.

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A bush rose, with its clusters of cerise-red blooms.
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Camellia-like blooms in two-toned Pink. A lovely rose that flowers all summer. Excellent for hedging or used singly. Height 4 feet. Spread 3 feet.
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Not just a catalog. It's now a 100-page Hand Book with full cultural directions, Hardy Plants, Roses, Bulbs, and Sutton's Seeds. 32 pages.

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**AMONG THE NEWER ROSES**
By F. F. Rockwell

Periodically some ambitious flower, given new courage through sudden improvements wrought by Nature or the clever hand of the hybridizer, makes bold to challenge that place in popular favor which the Rose has so long held. Every such attempt ends in failure. The revolution, despite the enthusiasm of its supporters, peters out. The queen of flowers, smiling as ever, continues her reign unperturbed.

Nevertheless, not all is well within the realm of Rosedom. No challenge from without may be cause for anxiety, but there are ominous murmurings and rumbles from within. Not against the fair queen herself, for she is as well beloved as ever, but against some of the doings of her ministers and advisers high in court.

Too many rose enthusiasts—and not beginners only, but those with records of years of devotion to Rose regia—got too little satisfaction from would-be革新ist new varieties for which they have willingly paid out their good money. The ominous word "racket" is being whispered in the corridors—no longer any too cautiously. If it has not yet reached the ears of the higher-ups in the Rose game, it is bound to reach on to them in open meeting: passed on not in any spirit of criticism but in the hope that it may strengthen the hands of those working for needed reforms.

There is for instance that matter of rose patents—a sore spot that needs exposing to the curative rays of the sunshine of full understanding.

The rose buying public has got the idea that a patented rose is, ipso facto, a better rose. It matters little whether the buyers or the sellers were originally responsible for this supposition which is, of course, entirely erroneous. The granting of a patent has nothing whatever to do with the quality of a rose. It merely means that the rose "patented" is different from existing roses, and cannot be propagated without the permission of the owner. Let that be frankly understood once and for all and there will be no more buying under a misapprehension that a patent is some sort of a guarantee of quality; and therefore no more squawking, on that score at least, if it turns out to be "just another rose".

**WHAT THE AMATEURS WANT**

To discuss at all intelligently which of the newer roses may be most desirable, it is of course essential to have some idea of what qualities are deemed desirable by the person who is going to grow them. I am firmly convinced that the breeders of roses and the writers of rose catalogs have in the past paid entirely too much attention to what they have seen at rose shows (of individual cut flowers) and at expertly cared-for rose gardens; and entirely too little to the results obtained by the average person in his or her general purpose garden. The average amateur doesn't give a tinker's hoop as to how a rose "scores" on the exhibition table or how many gold medals and awards of merit it may have won in Europe, if it won't "perform" in his own yard.

(Continued on page 103)
AMONG THE NEWER ROSES

(continued from page 102)

What, then, does the amateur of today seek in a rose? First of all, he wants hardiness. And this means not merely temperature hardiness ("arcticness," as the late Dr. Nicolas more accurately termed it), but also growth hardiness—the hardihood enabling it to make, under normal conditions, vigorous growth without ebbing.

Next to that comes disease-resistance. Years ago, when the forefathers of our modern roses were being developed, this wasn't so important. But any rose grower of today knows that it is vitally so. This our American breeders have at last realized. They have gone back to make fresh beginnings, and the blood of hardier and more vigorous ancestors, including some American species, runs in the veins of many of the new introductions. But far too many European sorts are still brought over "on faith" and, with alluring color plates, offered to American gardeners without sufficient preliminary testing for our conditions.

Fragrance, too, the amateur grower wants in his roses—and the hybridists haven't been giving it to him. But more attention is being paid to this point today. All he needs to do is to keep on insisting, and he'll get it.

Color and size, which too many of the modern roses that have placed above everything else, are really of secondary importance in the garden, whatever they may be in the catalog. First, a rose will grow vigorously; second, one that will produce flowers freely, and for as long a season as possible—these are the essentials to keep the average amateur rose grower happy.

SOME NEW ROSES—AND A FEW NEGLECTED OLD ONES

Against this background let us take a look at some of the newer offerings. As the "garden" or hybrid tea roses are given all the breaks in the catalogs, suppose we leave them to the last.

Undoubtedly the group or class of roses that has advanced most rapidly in popular favor during the last few years is the large-flowered polyanthas, gradually becoming known under their new title of floribundas. Not all the varieties are new; but it is helpful to the amateur to have them segregated, and the late Dr. Nicolas having attention focused upon them. They have been bred for hardiness, require a minimum of care in culture and come the nearest to real everblooming of any rose group we have. And most of them are free from the objectionable fading on the plant which is so annoying with many of the small-flowered polyanthas.

In this group one of the oldest, and still one of the best, is Gruss an Aachen, with hybrid-sweet-like flowers of soft salmon-pink. Pink Gruss an Aachen, Pink Charm, a brighter pink, and white Gruss an Aachen extend the color range in this extremely desirable family.

For the professional rose growers of today, plants which were developed, this wasn't so important. But any rose grower of today knows that it is vitally so. This our American breeders have at last realized. They have gone back to make fresh beginnings, and the blood of hardier and more vigorous ancestors, including some American species, runs in the veins of many of the new introductions. But far too many European sorts are still brought over "on faith" and, with alluring color plates, offered to American gardeners without sufficient preliminary testing for our conditions.

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(Continued on page 105)
You will find it of advantage to mention House & Garden in writing to these advertisers.
It is noteworthy that the rose selected for the most prominent display at the World's Fair—and bearing that name—belongs to the floribunda group, with semi-double scarlet flowers.

And speaking of Spring, one of the most delightful of all the newer roses bears that name. Springtime is a semi-double large-flowered polyantha of the most exquisite apple-blossom pink. I can recommend it most highly. Permanent Wave, rapidly winning popularity, is distinguished by its waved petals of two-toned rose pink.

The Poulsen family, headed by the record-breaking medal winner Karen Poulsen, comes in halfway between the floribundas and the small-flowered polyanthas. Ellen, Else and Kirsten are all excellent for massing or low hedges.

Another group of the Barbunia type, though not usually listed with them, is the Lafayette. With semi-double flowers in large, loose clusters, they make nice cut material. Improved Lafayette is a glowing red, deeper than the original; Pink Lafayette is a nice clear color; Dagnam Spath is also known as White Lafayette; Rhod Scarlet and Rouge are two other reds. Most of the group are delicately fragrant.

Two little gems among the small flowered polyanthas are Sunshine, with an endless supply of miniature golden roses, and Canova, a salmon pink. Belvedere is a larger double deep red, with Chateau de Clus Vognet as one parent.

Since the days of such Van Fleet introductions as Dr. W. Van Fleet and Alida Lovett, rose-lovers have come to realize that they can have, on vigorous hardy climbing plants, stunning flowers that vie with the best hybrid teas, and on long stems for cutting. A number of the newer ones have greatly extended the possibilities in this field.

The most sensational new climber I have seen in this year's travels is Hercules, one of the Hartweg creations. As it and other Horvath novelties are described in the April House & Garden, I will not mention them farther, except to point out that Doubloons (another of Mr. Horvath's) has shown what an American breeder working with American species (in this case R. setigera, our prairie rose) can accomplish.

LITTLE COMPTON CLIMBERS

The Brownelles, of Little Compton, R. I., have also been doing sensational things with climbers. One of the best known, Golden Climber (Mrs. Arthur Curtiss James), has disappointed some growers but others are enthusiastic. I have seen it in full glory in many places. It requires special pruning, which it does not always get, to leave the old wood for flowering. Golden Glow, with the desirable qualities of extra hardiness and vigor, and hybrid tea size and fragrance, is rapidly making a leading place for itself. Still more recent Brownell introductions are Elegance, yellow shading to primrose, with big blooms on strong stems and extra long flowering; and Apricot Glow, a deep pink.

Most dramatic in coloring of all (Continued on page 106)
among the newer roses

CONTINUED FROM PAGE 135

climbers I consider Beili Dijonnais, a
flaming combination of red and yellow,
which, while not so hardy or free flow-
ering as many others, is well worth
some special cares. Mme. Gregoire
Stachelin, or Spanish Beauty, with
huge fragrant pink flowers, is another
topnotcher.

Trailing roses have of late been
regaining popular favor, after the black
eye they received when Dorothy Per-
kins and other mildew-sports were so
widely planted for bank and wall cov-
ing. Three new ones of the Brumleas',
with clean bright foliage and hybrid-
tea-like blooms, are Little Compton
Creper, a rose-pink single; Coral
Creper, an apricot semi-double; and
Frederick S. Peck, semi-double pink
and yellow. Lady Bountiful is an
American pillar seedling with raposa-
like foliage providing a dark green
carpet that, like Max Graf, makes an
ideal ground cover.

a glance at the hybrid teas

The flood of new hybrid teas con-
tinues unabated. Any attempt to keep
them all files one with despair. Talk
there has been of attempting to
provide some sort of an official rating
similar to that assigned by the All-
America Selections Committee. De-
spite its many obvious handicaps, such
a plan would have some merits.

One of the most interesting roses
observed in my travels in several sum-
mers is Break O'Day. It, too, is from
Little Compton; it is clean, disease-re-
sistant; it grows vigorously, and is frag-
ant. The double flame-and-apricot
blooms are very attractive.

Though lack of space prevents de-
scriptions, I list here a dozen and
af or so of the newer hybrid teas that
stand out in my note books.

Countess Vandal, coppery gold:
this was a favorite of Dr. Nicholas;
President Macia, pink and gold, of
the same parentage as the Countess;
McCreary's Sunset; Pink Dawn;
Duquesa de Penaranda, peach color
and a good autumn bloomer; R.M.S.
Queen Mary, salmon pink; Mme. Leon
Pain, flesh pink, an old variety, but
far superior to many a novelty.

Among the reds, Etoile de
Hollande, still one of my favorites
among all roses, is finding some new
competition. Will Rogers, one of the
darkest, is a vigorous grower in some
localities, but not strong in others;
Crimson Glory has accumulated a
whole string of medals; Rome Glory
(the Red Dame Edith Helen) has made
a great showing in the garden and
topics as a cut rose under glass;
Poinsettia is a rich scarlet; Dickson's Centennial is a striking ex-
hibition variety. Among the yellows and yellow oranges Dr. Nicholas' Eclipse has won
a secure niche; Goldenes Mainz
(Golden Main) is the nearest to pure
yellow yet, a very free bloomer and
richly fragrant; Golden Dawn, an ex-
tra strong new Australian; Lily Pons,
another vigorous Brownell variety;
Golden State, which I have not yet
seen but which trails a string of awards
and medals across two continents; and
Mme. Jos. Perreau, an indescribable
blending of orange and buff.
Viburnum Burkwoodi

New! The first hybrid tea lavender pink! A true C. sinusoidalis hybrid! Blooms June to October! Lasting fragrance. Very hardy. First year; limited supply. Price $1.00 each; 10 for $8.\n
WRITE FOR CATALOG

The HERENTHALER COMPANY
Catskill Drive, Dayton, Ohio

Viburnum Burwoodii

The most striking improvement in flowering shrubs in many years. Delightfully fragrant, pink and white flowers. Glossy dark green foliage and very hardy. Field-grown plants—15-18" tall. $1.50 each; 10 for $12.

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If you have a collection of these Tuberous Begonias I am sure you will say they are "the World's Most Glorious Flowers." Few, if any, flowers show such lovely colors—varying from snowy white to crimson, daisy rose to scarlet, yellow and orange. Begonias are sold 3 for $1.50 or 12 for $4.50.

For bedding in shaded spots, for sheltered boxes, and for potted plants, Tuberous Begonias are unexcelled. With each order I send full instructions for culture, so your success is certain. For indoor bloom in the fall to before April 15; outdoors as soon as ground permits.

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Go on a color spree with North Shore—a Mohawk woven with two "first-cousin" tones... in patterns to liven up color-hungry rooms. You who know Mohawk styling will be awfully glad to know that North Shore is not the luxury its MOHAWK name implies. And North Shore is "CUSTOMADE" too, in 25 sizes, to insure "glove-fit" for your rooms. If you can't resist temptation, don't see the North Shore displays at leading stores. Mohawk Carpet Mills, 295 Fifth Ave., New York City.
It gleams from bronzed shoulders, shimmering on the open-air pools and decks.

Even in early Spring... even before you reach the blue, luminous Mediterranean... every day is “beach” day on a Lido liner!

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Italian Line
Including room fireplace schemes from the four Ideal Houses featured in this Po
to name the one car responsible for handsome designs, most people would name the Lincoln-Zephyr. They would be right. Influence of this car has been great. It started the trend in a new style era—started the trend new direction!

Ask more than 65,000 Lincoln-Zephyr owners which feature of their automobile they admire, and "style" will not pre- sent. This group, perhaps the most en- demic ever loyal to one car, values the Lincoln-Zephyr for its combination of features among all cars! Owners understand by experience value beneath the style!

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From the beginning, the Lincoln-Zephyr has been the only car at medium price to offer the smooth, sure performance of a V-type 12-cylinder engine. This "twelve" proved that great power and economy could go hand in hand. Owners report 14 to 18 miles per gallon! And, from the first, the Lincoln-Zephyr has been an easy car to ride in and to drive. Many factors contribute to comfort and sense of security: the distribution of car and passenger weight "amidships" ... low center of gravity ... soft transverse springs ... roomy interiors ... high visibility ... hydraulic brakes. These, too, are a part of the sound value that lies beneath the Lincoln-Zephyr's startling beauty.

Why not join those who enjoy a car modern in all its ways? Lincoln Motor Company—division of Ford Motor Company.

SPEAK OF VALUE BENEATH THE STYLE

BENEATH ITS OUTWARD BEAUTY

Lincoln-Zephyr V12

THE STYLE LEADER
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Hard by where the Bennington Battle Monument now stands, nestled the famous Catamount Tavern, where patriotic Green Mountain Boys plotted the defeat of General Burgoyne in 1776. The old tavern is no more, but much of its historic furniture is recreated in these charming, comfortable Cushman Colonial pieces... carefully fashioned by the very descendants of the Green Mountain soldiers themselves!

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FREE—(with above) 36-page valuable, illustrated book, "How to Know Good Furniture", (including Decorating Suggestions for a Colonial Home)'. For bolder only, send 10c to cover mailing charges. Address:

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During April, leading department and furniture stores throughout the United States will join with House & Garden in celebrating “Ideal Homefurnishings” Month. And what a gala occasion for the home enthusiast!

Simultaneously, from coast to coast, the new furniture, fabrics, silver, china and crystal will be exhibited, and the latest innovations in home comfort and convenience will be displayed.

You’ll find these new home necessities and accessories featured in the editorial pages and advertising columns of this issue of House & Garden. You’ll recognize them, when you see them in the stores, by the House & Garden Seal of Merit, with which they are identified.

For your convenience, we list below the retail establishments which will act as “Official Headquarters” for House & Garden’s “Ideal Homefurnishings” in their respective communities. Visit the store nearest you and see the new quality home products which Spring 1939 has ushered in.

Look for this Seal when you Shop

Products advertised in House & Garden are quality products. Therefore, for your guidance, we permit manufacturers to identify merchandise advertised in House & Garden with our Seal of Merit, pictured at left. You will find this Seal (or Tag) on the “Ideal Homefurnishings” exhibited in the stores listed above. It is the symbol of good style, good quality and good value.
These lovely cretonnes also lend that extra smartness which every woman seeks for her home — the mirror of her own style consciousness.

Smartness inborn, inspired by the best in traditional and modern motifs give "Selected Vats" cretonnes their year round charm and adaptability to all modes of decoration and — their beautiful colorings, their sunfast quality, their easy tippability make them popular with discerning women everywhere.

Don't wait until shabby draperies or coverings drive you — plan to keep your home in smart dress at all times. Examine these grand cretonnes during your next shopping tour — the "Selected Vats" label will lead you to them. Their manufacturer insists that every vat dye used in their printings be the fastest obtainable — that's why this label is a true guide to sunfast, tubproof cretonnes.

Seeing their beauty — plus their wide variety of patterns, you'll be able to visualize how well you could use "Selected Vats" cretonnes in your living room, breakfast nook, dining room and bedrooms — on window seats, couches, odd chairs and — how much more inviting your basement playroom would be with one of "Selected Vats" sunny florals on its wicker furniture — at its windows.

S. M. SCHWAB JR. & CO.,
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New York City
Woven fabrics are a loose braiding of threads which slip with the slightest pull. (See left hand illustration). Quaker Net is made with each mesh tied securely in place. Notice that a single thread on the raw edge of the net sustains the weight of the book without slipping. (See right hand illustration).

One thing more—Quaker Net Curtains insure your daytime privacy. Although so sheer that they do not affect your view from the window, they effectively prevents outsiders from peering into your home.

Also, curtains of Quaker net soften the glare without noticeably cutting down the light. You will find the right curtains for your home at your favorite store.

THE ONLY BOOK OF ITS KIND
"Your Windows — How to Curtain Them"

This unique booklet shows photographs of curtains and curtain problems in actual American homes. Over 50 illustrations. Send 10c. to cover mailing costs.

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Because they are made from combed yarns with every mesh securely tied in place. (See illustration at left). Woven curtains, may become distorted and ugly in a single washing because their loosely braided threads are easily displaced. To insure getting big value for your curtain cost look for the name Quaker woven into the selvage of the curtain.

A plain curtain at the window is much like a blank page in a book—it says nothing.

Personality is expressed through interesting design or distinctive mesh ground. You will find a wealth of both in Quaker Net Curtains from which you can select the proper curtains to rightly represent your personal choice.

Buy a pair of Quaker Stockings at your store and see what new glamour their high-twist dull-luster sheerness gives to your legs. If your dealer hasn’t them send $1.00 for your size and color for a trial pair to Quaker Hosiery Co., 330 Fifth Ave., New York City.
HOW TO USE THIS PORTFOLIO

In this section we pay tribute to the four leading American styles: Georgian, Early American, Modern and French Provincial. These are the styles we Americans choose when selecting our backgrounds, and our choice is governed by the adaptability of each style to American patterns of living.

This section is divided into four parts, each devoted to one of these leading periods. The first page of each part gives you a bird’s-eye view of the period, its origins, its meaning and present-day use. This introduction should help you to interpret the subsequent illustrations.

Following each of these prefaces is an Ideal House, decorated by House & Garden and using the new furniture, fabrics and accessories which have made their debuts this Spring.

After each Ideal House we present two portfolios of rooms. The first portfolio in each case contains fine examples of period rooms achieved by American decorators throughout the country. The second portfolio includes rooms which have starred in the model houses of America’s leading department stores.

We hope you will find this Second Section both interesting and useful. It is, we feel, a comprehensive picture of present-day trends in American decoration, and a helpful guide to your own creation of a gracious, livable background.
GEORGIAN DECORATION

Fundamentals of the style illustrated in the next 10 pages

In this issue we give you our four Ideal Houses: Georgian, Early American, Modern and French Provincial. These four well-loved periods, we believe, are more than styles—they are four approaches to modern American living. For each style, as it is turned and shaped to the living habits of four typical American families, ceases to be "period decoration" and becomes instead a new and enlightened version of modern.

This version is modern in the truest sense. For no longer do we fit ourselves into the houses we build. We build our houses around ourselves. We choose a style as we choose a garment—because it is becoming to us, because it fits us to a T, and because it is perfectly adapted to our own mode of living.

Each house, then, presupposes a certain definite pattern of life and solves it within the outlines of a particular style. For example, if luxury of effect is your need, Georgian is your answer. Dignified, restrained, obviously "well-born", Georgian is perfect background for formal living. It satisfies a masculine love for imposing proportions and the impression of substantiality; yet this solidity finds relief in an almost feminine finesse of detail.

Georgian is not an easy style for beginners in home-making, for the very perfection of Georgian pieces demands a practised hand with backgrounds. Success lies in what we may call "restraint of inclusion". In other words, be careful above all not to crowd a Georgian room. Think, as though you were painting a picture, of the value of empty space. Give your pine breakfront a frame of wall space; pay an Adam cornice the compliment of plain full-length draperies. Keep the background clear-toned, rich-textured and quiet.

Georgian takes, too, some living up to. If you choose a Georgian dining room, for example, peasant pottery and Mexican glassware are not for you. Waterford crystal, gadrooned Sheffield or sterling are just complements for even your "little" dinners. All your accessories must exhibit the fine lines, the careful workmanship traditional of 18th Century life.

All this isn't really as difficult or as expensive as it sounds. Your greatest expenditure will go for the larger pieces. Once these are found, fill in with inexpensive occasional pieces—and if you take to heart that value of empty space you won't need as many of these as you imagine.

Finally, a Georgian house requires, above all things, perfect management. The Colonial homes in which the American version of Georgian was born were first of all orderly and well-run. There was, and still is, a mood of competent hospitality about a Georgian house which brooked no hurried last-minute tidying-up, no harried hostess who presented anything but a smiling calm when suddenly faced with four extra places at dinner. Georgian requires a formal system; but the home-maker who considers her house her profession will find in a Georgian home ample reward for her highest effort.

In a paneled living room

Chiefest of England's contributions to decoration was the standard of leisurely living implied in the furnishings of her great country houses. The living room on the opposite page, with its 18th Century mahogany, spacious mantel and classic moldings keeps this character although it is in Montclair, New Jersey, in the home of Mr. Wilfred J. Funk. The Austrian court painting over the mantel echoes the quiet coloring of gray-white paneled walls and deeper gray rug. Chairs are in yellow damask, green and gray French chintz. Decorator, Walter Johnson, New York
OUR GEORGIAN HOUSE

The first of the four "Ideal Houses"
in this portfolio of interiors

Our Georgian house is designed for seven occupants: two parents, two grandparents, two children and one servant. A ménage as large as this naturally presents a complicated interweaving of ages and requirements, and consideration of these various factors determined the design of the house.

Therefore, although the exterior is of definite Georgian inspiration, the plan is approached from a modern viewpoint. Service quarters are grouped in one of the front corners, while living room and dining room are at the rear of the house, looking out over terraces and gardens. The dining room in particular is planned with the gardens in mind—in decorating it we treated its four tall windows as one unit, continuing both Greek molding and sheer curtains round the corner, to give a clear and unobstructed view of the terraces outside.

Well away from the active life of the living and dining rooms, and with a direct entrance from the main hall, is the grandparents' suite. This is a pleasant grouping of bedroom, sitting room and bath in which the two old people can feel close to the rest of the family and yet enjoy nearly as much privacy as they might in their own home, surrounded by their own books and pictures.

The master bedroom, too, is a little unit in itself. It was planned as a quiet retreat for that before-dinner rest so necessary to the busy mistress of a large household. Its windows, too, command a pleasant view of lawns and gardens; and, from the inside, provide plenty of light and a pleasant frame for the quaintly skirted dressing table.

Georgian and Modern combine in colorful harmony

**Dining room, above.** Color scheme: mulberry, plum and black; beige accents. Furniture is from Kaplan’s “Beacon Hill” group, mahogany with the exception of the breakfront, which is pine. Walls are painted a light mulberry. Floor: Nairn Linoleum-Sealex, plain black with inlaid stripe of beige. A beige window frame picks up the Greek key motif of the breakfront. Plum satin draperies, Desley. Ivory ninon curtains, Celanese. Mulberry chair seats, Orinoka.

The master bedroom of our Georgian house is violet-gray and dusty rose with rich mahogany.

The parents' bedroom, in shades of violet and dusty rose, is a quiet, peaceful room and furnishes a nice retreat when life downstairs becomes too hectic. The furniture, from Grand Rapids Chair Company's "Sussex Group", is a mellow old mahogany, offering a rich background for the lighter tones in the room. Night stands are placed at either side of the sturdy chairback beds and the low chests are used in pairs, furnishing ample drawer space.

The walls are painted a soft violet-gray. The rug, from wall to wall, is Bigelow-Sanford's "Chantilly", an all-over looped effect in dusty rose. "Everglaze" chintz draperies hang in swags at the windows with roses and morning glories in dusty pink, white and a bit of blue climbing over a violet ground: Cyrus Clark. The wooden valances are painted violet with bands of the chintz applied in vertical stripes. The same chintz slipcovers the little skirted Victorian chair from Vander Ley and drapes the dressing table.

Because the tiny mirror stand on the dressing table is rather insufficient for a modern lady, we have paneled the small wall space between the two windows with mirror. Both windows and mirror are hung with a sheer white ninon from Celanese. The curtains ride on a pulley, easy to draw back. Bedspreads are a plain textured material in dusty rose, called "Cyprus Cloth", from Cyrus Clark, and this same fabric covers the dressing table bench. Two large square mirrors, mirror-framed, hang above the twin chests.
The Grandparents’ rooms are on the first floor

The grandparents’ suite opens off the main hall on the ground floor. First comes the sitting room leading into a small hallway; at one side of this is the bath, at the other a pair of closets and at the end the bedroom. This is a bright sunny room done in shades of blue and gold and chartreuse.

The furniture, English Regency in design, is in mellow-tone mahogany with Kittinger’s “Heirloom” finish. A low white dado runs around the room; silver and white striped wallpaper by Clopay, durable and washable, starts just above it.

The carpet is Firth’s “Swedish Burl” in medium blue shot with lighter blue flecks. A smaller rug in white Textred, from Amsterdam Textiles, is at the foot of the beds. Draperies are plain gold moire: Desley, The Venetian blinds, by Carey-McFall, are gray with white tapes. Bedspread and chair upholstery use a bright floral chintz in white, gold and chartreuse on a ground of blue-gray. Sketched left are close-up of the night stand shown beside the beds, and the chiffonier, used in the room but not illustrated.

Their sitting room offers a quiet retreat

The grandparents’ sitting room is a comfortable, intimate little room where they may entertain their friends at leisure and retire from the rest of the family whenever they will. Color scheme: pink and green with accents of deep rose-red. The mahogany furniture includes fine reproductions from Colonial’s Ford Museum collection and upholstered pieces by Valentine Seaver.

The wallpaper, by Hobe Irwin, shows long leafy sprays in coral and dark pink on green. Rug is Masland’s “Harwood”, plain broadloom carpeting in dark green. There are no draperies—a frame, covered with quilted green Celanese satin takes their place.

Curtains: a white mesh Crown Tested rayon fabric, Bartmann & Bixer. Cyrus Clark’s “Everglaze” chintz with clusters of roses in pinks and blues on white is used on two of the chairs, “Reecon”, a Crown Tested rayon fabric in green by Titus Blatter covers Colonial’s corner chair at the desk. Sketched, right, Colonial’s little work table and Valentine Seaver’s chair, not illustrated.
EIGHTEENTH CENTURY

1. Twelve Georgian interiors by leading decorators

A glimpse of this living room may be seen from the foyer at the lower left of the opposite page. It is in the New York apartment of Mrs. Arthur James, and combines the Regency note of the foyer with 18th Century furniture and with such modern touches as the mirror panel between the windows and the pair of low tufted seats. The draperies are unlined reseda green taffeta, gracefully draped, and one of a pair of Regency commodes can be seen at right.

Knotty, highly waxed pine paneling sets the character of this library in the home of Mr. and Mrs. Augustus M. Maxwell, near Woodstock, Illinois. Colors of the bookbindings are repeated in the antique Oriental rug, in the reds and greens of the floral linen on the wing chair, in the deep rose linen of the love seat and in the old tiles edging the mantel.


In May we give you accurate costs for furnishing a 3-room budget apartment and a fine 7-room house.
This spacious hallway is the entrance gallery of a New York apartment whose interior plan and architectural details were completely redesigned by Francis W. Roudehush, architect. Ruby Ross Wood decorated it, using fine Georgian antiques against the severe oyster white walls and the carved fretwork of the rug.

The beauty of Georgian in its best traditional mood is expressed in this restful drawing room in the New York apartment of Mr. and Mrs. Hermann G. Place. The old blue of the walls is repeated in the antique satin on the Sheraton sofas. The mantel is carved old English pine. Décor by Walter Johnson of New York.

Regency motifs (that last phase of the Georgian period) are used in the foyer of the New York apartment of Mrs. Arthur James, of James-Landor, decorators. The walls are striped with bands of crumpled gold paper; a Regency black and gold bench is flanked by a pair of Venetian blackamoors holding gilded shells.

Another interior taking inspiration from the Regency is the dining room, above, in the Southbury, Conn., remodeled farmhouse of Maitland B. Lucas, decorator, designed by Annie Lou Maxwell of that firm. The walls of the long narrow room are off-white; chairs are carved rosewood, draperies terra-cotta stripes.
Georgian interiors by decorators

The use of modern textures to set off the traditional is dramatically illustrated in this spacious drawing room in the Germantown, Pennsylvania, home of the I. D. Levys. Looped modern celadon green fabric drapes the windows, and the deep-pile, off-white rug contributes an interesting texture contrast to the reflections of the dark polished floor.

Decorating this library in the Hugh C. Sicard home in Rye, New York, was also a problem in architectural reconstruction. An extra door in the wall behind the Chippendale sofa was eliminated and the bookcases extended to the ceiling. The walls are pine finished; the color scheme is in beige and green. Walter Johnson of New York, decorator.

The attractive gallery at the top of the entrance steps in the home of Mr. and Mrs. Augustus M. Maxwell, in Woodstock, Ill., whose library appears on page 16 and whose living room is shown in the photograph at the right. The draperies are crème de menthe green and the swag and scenic wallpaper repeat that color against gray. Note the parquet floor.

This fireplace group is on the opposite side of the room shown at left. The black Adam mantel and Venetian mirror stand out against the light celadon walls. On either side are antique wall brackets of beautifully colored, antique French rock crystal. The decorators were Paley and Reiners, New York; the architect, George Howe, Philadelphia.

This is the dining room in the New York apartment on the preceding page of which Francis W. Roudebush was architect and Ruby Ross Wood decorator. The two 500-year-old Japanese screen paintings, on gold leaf recessed in the walls, suggested the beige-green of the walls, the gold of the rug. Baby spotlights in the ceiling focus on the screens.

From the gallery at left, one steps down into this charming living room. The walls are Caribbean green, the draperies and carpet off-white. A curved Regency settee with yellow raw silk seat fills the wide window. Save for the two chintz-covered easy chairs and the piano, the rest of the furniture is Chippendale in feeling. John A. Colby & Sons, decorators.
More Victorian than Georgian is this living room for, although its furniture and architecture are mainly 18th Century, its coloring is in the nostalgic pastels of the 19th Century, currently returning to fashion. And two ante-bellum chairs in black printed mohair further the illusion.

The walls are rose mauve, the draperies rich green satin over lacy curtains of the type that embellished turn-of-the-century " parlors" here and in England. Hahne's, Newark

Though this bedroom appears traditional in the black-and-white photograph, it boasts a daring color scheme—three walls are midnight blue, the fourth a rich crimson.

Cream toile figured in red is used for draperies, spread and hangings of the bed, its repeated use lending continuity and emphasis to the room. In the foreground is a black "Hitchcock" bench decorated in gold; on the window wall, a tambour desk. Sibley, Lindsay & Curr, Rochester

In our May issue — the Spring Manual for Home and Bride will be full of smart new merchandise
Vivid colors and new techniques
dramatize Eighteenth Century designs

One of the most far-reaching influences in current decoration is
the setting of good period pieces in backgrounds more modern than
traditional. Here a delicate Hepplewhite console table and two severely
simple lyre-back chairs are ranged against a white and green wall and
painted dado above a dark linoleum floor. Carson, Pirie, Scott; Chicago

Huge party-sash bows decorate these swag draperies of red and
white pin-striped taffeta. The dressing table lamps are decked out in
tulle ballet skirts. Fresh blue wallpaper is sprinkled with posies of
candy pink and white—a lively background for the dark mahogany.
The bedspread is organdie, the rug maroon. Lord & Taylor, New York

The balanced symmetry of this arrangement of traditional furni­
ture in a conventional fireplace grouping gives this living room a feel­
ing of repose and elegance. Ice-blue walls are the foil for a warm color
scheme of apricot and old blue. Draperies are pinky beige satin banded
in ice blue, rug a deep peach texture. From John M. Smyth, Chicago

A bedroom that would be at home in any Colonial mansion from
Natchez to Williamsburg. The canopy of its four-poster bed is filmy
lace over green satin, the shade of the candlewick spread. Prim pink
and green posies on the wallpaper, copied from an old design. The rug
is woodrose. From Parsons-Souders Company, Clarksburg, West Virginia

A traditional dining room lively as a schottische—with fine 18th
Century chairs covered in a tartan plaid, crimson, maroon and green.
Three walls are a plain thistle green, the fourth papered with white
fern sprays on the same green. The rug is braid, banded in light, then
darker, green; the curtains, off-white. Note tier compote. Lord & Taylor
The sense of leisure and dignity which pervades this dining room is due in part to the gray-blues of its color theme, in part to the old designs in mahogany. Chair seats are blue polished leather, rug and draperies gray blue. Walls: gray anil white stripes above a plaster dado. Accents are silver, crystal and gold. Barker Brothers in Los Angeles.

The restrained simplicity that is the keynote of this living room seeks to express the quality of an English house. Walls are off-white, to set off the beige and blue of the upholstery. Antiques of light satinwood and harewood emphasize the darker mahogany pieces. The Chinese bowl is filled with fragrant potpourri. Barker Brothers, Los Angeles.
THE EARLY AMERICAN STYLE

An analysis of the period illustrated in the next 8 pages

EARLY AMERICAN is a style for growing. Sturdy, forthright, unpretentious, it inevitably brings to mind those low, rambling farmhouses which simply and hospitably reached out over another wing to enfold the always-increasing Colonial family. We might call it the “table d’hôte” of decoration—good plain food, well-cooked and well-seasoned—but no nonsense about it! And it’s “family-style”. As surely as little Johnny outgrows his breeches a house with a growing family never “stays put”. It's constantly adjusting itself to changing ages and tastes—and the essentially informal Early American scheme perfectly fulfills its needs.

If you choose Early American you have probably the easiest style of all to work with. For to its originators in pre-Revolutionary days it wasn’t a “style” at all. It was pure functionalism. Furniture took the form which was easiest to make and most practical in use. This does not mean that those first pieces were not beautiful. They were very beautiful—if respect for material and honesty of construction were any criteria. And, though the Colonial housewife had no time to bother her head about whether her new curtains were the “correct” shade for her rag rug, still their quaint sprigged pattern fell, with casual, unstudied harmony, into step with the rest of her room.

So let it be with your house. Like the Colonial housewife, you, too, with young Johnny and Joan fairly constantly underfoot, must acquire a casual hand with your Early American house. This “casual” cannot, however, be interpreted as “careless”. The original Colonial houses, however tiny, were neat as a pin and, if today some of them seem overcrowded, take heed lest yours become the same—it's all too easy! A 17th Century saltbox cottage had to economize on space—because you have more room don’t feel you have to fill every inch of it!

Early American is a natural style to collect to. As your original pieces were probably good, sturdy, inexpensive reproductions, so your subsequent additions, captured at auctions or purchased brand new, will mean little strain on the most rigid family budget. And many of your accessories may be fruits of your own hobbies. Needlepoint, painted tôle trays, hooked rugs, crocheted bedspreads—they’ll all fit in!

And, finally, your Early American house can easily grow in the direction of greater formality if your tastes turn that way. Maple today no longer smacks of “ye olde tea shoppe”. It has become finer of line, less crude of proportion, along with the general American return to elegance. Modern rugs and textured fabrics will easily replace your sturdy hooks and gingham, pine pieces will provide a foil for maple—and your house, like you, can grow old with dignity and grace.
OUR COLONIAL HOUSE

An ideal Early American design
planned for a young family

The Early American house is planned for a family of four—two parents and two growing boys. Like its ancestors, the 17th Century New England cottages, it appears tiny from the outside. But that small size is deceptive; for the compact plan includes a good-sized living room and dining room, a study and a full kitchen; and, upstairs, three bedrooms, two dressing rooms and two baths. It is a plan for both the communal activities of a growing family and the necessary privacy to allow each member to indulge in his own amusements.

The living room, for example, is a large one, big enough for any party Dick and Bobby may give for their young friends; and yet, in the study off the main hall, Mother can read and listen to her afternoon concert and still keep a vigilant eye on the living room doings. That study, too, lets Dick put in his hour’s piano practice without disturbing Father’s perusal of the evening paper.

The master bedroom is also designed as an upstairs sitting room. The two dressing rooms which open off it give ample space for clothes, leaving the bedroom itself a quiet room for reading or sewing. It is a bright, sunny room for, although the windows are small, set-in dormers, no overdrapery shuts out the light. Instead, we have used sheer glass-curtains and tufted the sides of the windows out to the edge.

Through the house are many more examples of this careful arrangement. Its decoration exhibits the charming informality of the Early American style; and its modern plan makes allowance for the maximum individual activity of each one of its occupants.
Rose sets the color key in living room and dining room


Our Early American bedroom is completely modern in its use of space, color and new fabrics.

The parents’ bedroom is not a large room, but it gives a definite feeling of spaciousness achieved by a careful use of cool, clean color and thoughtful arrangement of furniture. Color scheme: pale blue, dusty rose and sand. The furniture, from Kindel, is an 18th Century American design in soft “Oxford” mahogany finish. Walls are papered in Thibaut’s “Charleston” paper, a pale blue ground with stylized floral stripe in white. The textured rug from Amsterdam Textiles is sand with a narrow stripe of dusty rose. It is used on a bare hardwood floor.

Because the windows are little dormers and rather difficult to handle, we have used no draperies. Instead we have taken a pale blue Celanese satin, tufted it, and lined the entire window out to the pane. The same satin covers the cushion on the window seat, upholsters the little slipper chair and slipcovers the square twin benches at the foot of the beds. All from Michigan Seating. The bench slipcovers are not tufted.

Windows are hung with simple glass curtains of white net with a faint pin-stripe: Quaker. This net is repeated again as tester for the two magnificent four-poster beds and is also used for the petticoat that hangs below the bedspraid—a pale blue cotton and rayon faille taffeta with big splashing floral design in deep pinks, blues, rose-reds, and mauves. Atkinson Wade. It is tucked in tight beneath the mattress, the net petticoat flows beneath it.
A room planned for the boys

The boys' room is carefully planned to serve three major functions—a quiet room for work, a cheerful room for play, a restful room for sleep. Color scheme: red, blue and beige. Furniture is a warm, mellow maple in Whitney's "Heirloom" finish with double-decker beds taking up the minimum floor space.

Walls are papered in a bright red and blue all-over panel design on beige from A. H. Jacobs; one wall corner is almost completely covered with a huge slab of cork on which favorite gadgets and trinkets are tacked. Carpet: Alexander Smith's Caracul broadloom in horizon blue.

Drapery: sunfast plain glazed chintz in beige piped in red, from Desley, Venetian blinds, by Carey McFall, are also beige with red tapes. Bedspreads repeat the beige chintz at the windows. Cushions on the window seat match the cover of the armchair, a blue and white textured fabric from Lehman-Connor. Sketched left are close-up of the desk chair and a chest of drawers, two of which are used at the end of the room, not illustrated here.

Off the parents' bedroom is a handy dressing room

The dressing room, opening directly off the bedroom illustrated on the opposite page, relieves it of all clutter and confusion and offers ample storage space for clothes and accessories of all kinds. Its color scheme is an accurate echo of the one in the bedroom—pale blue, dusty rose and sand.

The dressing table from Kindel is placed directly in front of the window, draped with the same white net pinstripe by Quaker that is used for curtains, bed tester and petticoat. The window, also a dormer, repeats the tufted satin lining of the bedroom window and the dressing table bench is covered with a blue satin cushion. A small Tex-tred rug in sand striped with dusty rose is on the floor.

One entire end of the room is given over to closets and cupboards with built-in drawers for lingerie, built-in shelves for shoes, built-in trees for hats. One closet has a very high pole for long dresses, one cupboard a very low pole for jackets and blouses. Sketched at the bottom of the page is the dressing table, undraped.
**COLONIAL INTERIORS**

**1. Ten Early American rooms by decorators**

In this feminine guest room a fabulous double bed carries a white lace canopy, a spread of white ruffled batiste with yellow ribbon insertion. Wallpaper is gray, sprigged with flowers. Decorators: John A. Colby & Sons, Chicago.

The guest bedroom in the St. James, Maryland, home of Mr. and Mrs. Adrian Onderdonk displays pink and green awning stripes on the wall as a pleasant background for the twin maple beds. Draperies of printed floral sateen hang at the wide windows. Costume prints are above the beds. W. L. Beard was the architect; Maidstone, Inc., decorators.

At the Decorators' Picture Gallery in New York, this living room was decorated by George G. Frelinghuysen. A maple desk stands between two windows draped in old chintz; the tiny desk stool is covered with plain white quilting.

Here is another view of the living room shown at the left. The color scheme was taken from the three watercolors by Julius Delbos. An antique quilt covers the sofa—white with star wheels in brown, blues, soft reds and bluish green. Wallpaper is blue. On one side of the sofa is an antique mahogany dropleaf table; on the other a maple gateleg.
The sitting room in Mrs. Wallace Chauncey's guest-house in Easthampton, N. Y., was patterned after an early Cape Cod cottage. Walls are covered in rose, red and off-white plaid paper; cotton curtains carry the same design. The sofa is in a rough beige; chairs in blue, rose and off-white. Aymar Embury, II, architect; Emma Romeyn, decorator.

Rose, blue and white is the color scheme of this Victorian parlor. It is in the 135-year-old residence of Miss Hazel Heissenbuttel, decorator, at Bayport, L. I. A classic paper carries embossed medallions in gold and blue, and that tall cupboard-desk is painted cream, the interior blue, sprigged all over with sentimental pink flower bouquets.

At the other end of the "yellow" room (above, right) a tiny love-seat is upholstered in lavender and green chintz. The little mahogany cupboard hanging above is lined with antique chintz and holds a collection of luster pitchers. And that three-tiered tea-table is useful as well as ornamental. In the fireplace stands an old-fashioned coal grate.

The guest room in the W. P. Paepcke house near Chicago is Victorian Gothic. A colorful Victorian rug covers the floor, and over the span of windows is a valance of bright scrolled wallpaper. A gigantic double bed has a satin headboard and a fringed, tufted spread. The Victorian sofa at right is deeply tufted in satin. Architect, W. S. Frazier.

The "yellow" room in Miss Heissenbuttel's house solves the problem of only two windows, and those facing north and east. The paper has a clear yellow ground, with cherries and pale violet birds. Curtains are yellow chintz, scalloped and bound in rose, and the antique Hitchcock chairs are also yellow, bright against a dark brown painted floor.

At the other end of the "yellow" room (above, right) a tiny love-seat is upholstered in lavender and green chintz. The little mahogany cupboard hanging above is lined with antique chintz and holds a collection of luster pitchers. And that three-tiered tea-table is useful as well as ornamental. In the fireplace stands an old-fashioned coal grate.

John A. Colby & Sons decorated this fresh-looking bedroom. Figured paper is in pleasant contrast to the plain end wall, where two rush-seated chairs flank the fireplace. Note the old-fashioned ceiling fixture.

Are you married? Or are you going to be? Don't miss the Second Section of our May issue.
COLOmIAL INTERIORS

2. Eight Early American rooms by department stores

Honey gold maple, from which so much of our forefather's furniture was made, is at its best in a setting of primary colors, as this maple living room testifies. The couch is a strong clear blue, as is the ground of the gay draperies. The wallpaper repeats the blue and orange of the plaid chair. The brown floor is spattered with paint. The lines of the carved wood valance follow those of the desk pediment. Note the cobbler's bench coffee table. Wanamaker's, New York

Deep window recesses lined by warm pink-beige mirror give this breakfast room a sunny disposition even on the gloomiest days. Walls are robin's egg blue, ceiling and woodwork a soft pink to match the insouciant ruffle which frames the window. Three HOUSE & GARDEN flower and fruit prints are framed alike and hung together in a row to make a cheerful patch of color on one wall. The furniture is light pine. This room is at J. L. Hudson's, Detroit
The theme of this Federal American room was suggested by the carved lyre backs of the dining chairs, a favorite motif of the Colonial cabinetmaker, Duncan Phyfe. Over the mantel is a convex gold-framed Federal mirror. White walls are paneled in crimson ivy leaves; draperies and chair seats are in red, gold and black chintz. J. L. Hudson, Detroit

Outstanding feature of this pleasant American hall is the quaint scenic wallpaper from an old one at Mount Vernon. Its putty tones flavored with gray are repeated in the dado—background for the old blues and greens of the upholstery. The chest below the carved Federal mirror is mahogany. From J. L. Hudson’s All-America House in Detroit

Mauve overtones make exciting news of this bedroom’s pastel colorings. Violet blues, mauve pinks, and yellows appear in the wallpaper blossoms and again in the plaid of the taffeta spreads. The Victorian slipper chair is violet-blue, another chair mauve pink and navy. The curtains are white net, the rug mauve-rose. John M. Smyth, Chicago

Again the purple tones of dress fashions are used; this time in a small maple dining room which would be especially charming in a country house or summer cottage. Above the white dado are mulberry walls with blue, mauve and white in a Williamsburg motif; the curtains are aquamarine printed in violet. John Wanamaker’s, New York

Because children dote on bright colors—and think it’s an adventure to climb “upstairs” to bed—this room is enough to make any youngster happy. All furniture is maple; the draperies and spreads a giddy peasant print in apple red and blue. A white wallpaper reflects these shades and the gray hues of the rug, Wanamaker’s, New York

Already in summer dress, this bedroom boasts a refreshingly cool color theme of light blue, peppermint red and white. The provincial character of the maple furniture is heightened by informal flounces of stick-candy stripes which serve as the window valance and border the white spreads. Walls are aqua and white, rug gray. Wanamaker’s
MODERN DECORATION

The interiors on the next 8 pages illustrate this article

Modern, that once gawky infant, precocious and over-startling, has today become a charming and graceful grown-up. Its adolescent growing pains—those skinny gas-pipe chairs and elephantine sofa-beds—have mercifully abated, giving way to the swinging curves and lighter proportions of maturity.

We have developed a free hand with Modern. On further acquaintance this style has proved to be both pleasant and pliable. We have given it more pattern, we have experimented with contrasting detail, and we have widened its color range to include not only the well-known soft pastels but stronger, brighter middle and dark tones. Even that drab, ubiquitous beige has taken on a new and positive note.

Your first house may well be a Modern house. Highly adaptable to either town or country living, it offers a smart, finished style for beginners’ budgets. Its clean-cut lines and clear colors delight an untutored masculine eye—an eye accustomed to the brown leather of celibacy and quite likely to mirror utter dismay at the very mention of Venetian Baroque.

These same simple characteristics give even the smallest Modern room a feeling of space. While you can overcrowd a Modern room, with plain textures and a comparative scarcity of complicated detail it’s a fairly easy pitfall to avoid. And Modern is perhaps the only style to have recognized the full possibilities of “double-purpose” furniture. Your Modern card-table may easily extend to hold a bountiful buffet supper; and what looks like a capacious loveseat may turn out to be full-sized accommodation for the “visiting fireman” who missed his last train out. Thus, while good Modern furniture is no less expensive than good period furniture, your initial outlay, if you choose wisely, may cover a good deal more territory.

Modern, too, is a “growing” style. You will notice that today’s Modern furniture has a surprising resemblance to the general lines and proportions of 18th Century pieces. It thus provides a wonderful background for antique accents which you may later set against it. If you assemble a blond wood living room, a mahogany secretary will stand out in striking contrast and at the same time have a pleasing affinity to its surroundings.

Period accessories discover a flattering frame in Modern. Your collection of old Spode or Meissen, in a Modern cabinet, will stand on its own—find accompaniment without competition. And, finally, Modern gives free rein to your hobbies. The special interests of your life become a part of your background; each room in your house may be a living picture of your work and your amusements. This versatile style offers a wealth of material for the vivid and pleasing expression of your own personality; for Modern, like a good friend, gives of itself, yet never intrudes.
OUR MODERN HOUSE

On these two pages we decorate an
Ideal House for newlyweds

The Modern house is a "first" house. The two young people who built it planned it for outdoor living. So they chose a narrow point of land with blue water and white beach on three sides. And every room in this small well-designed house makes the most of the endless beauty of surrounding sky and ocean.

Note, for instance, that the living room is made a sort of theater for the ever-changing scene outside the long bank of windows. A conversation group of settee and cocktail table is centered before them, and from every point in the room the eye is inevitably drawn to that sweeping expanse of sky and water. Colors, too, are kept warm and rather neutral, for the sea, brightly sparkling in its Summer moods, can be gray and cold on a stormy Winter afternoon.

The main bedroom also takes full advantage of the view from its bank of corner windows. Here again the color scheme is kept clean and fresh. White, mauve and gold give a welcome cool effect in Summer; and the bright mirrored fireplace is a pleasant thought on raw November evenings. A second hospitable provision unusual in a small house is the second bedroom, smaller than the main one, but with the same large window bank, again very simply curtained.

And all through the house the advantages of careful modern planning are visible. In its partition into three almost separate units, for sleeping, eating and service. In its maximum utilization of its ideal site. And finally in its highly economical provision for comfortable and gracious living on the smallest scale.

Furniture not shown opposite. In the bedroom: 1. "Textured Modern" nightstand and 2. chest, both from Heywood-Wakefield. In the dining-living room: 3. Sideboard, 4. straight chair and 5. dining table, all are from Dunbar.
Living Room, above. Color scheme: cinnamon, gray and white. Furniture is blond mahogany in Dunbar's "Enduring Modern". Walls are papered with an all-over flower and leaf design in cinnamon, beige and white on gray, Thibaut. Carpeting is Mohawk's "Silhouette", a scroll tracery effect in rose-amber. Draw curtains: cinnamon and gray stripe, picked out in black, Thorp. This fabric is also used on the sofa. Chair covers: plain cotton fabric in cinnamon, Atkinson Wade; Velmo "Nubitex" a textured fabric in squirrel gray. L. C. Chase.

Terrace, above. Color scheme: Jonquil and white, multi-colored accents. Furniture is Salterini's "Everglades" design, white wrought iron with Neva-Rust finish. All pieces are equipped with "domes of silence". Walls are white, a row of bright colored hooks runs along one of them. Rug; "Delwood" a woven fiber with green ground and diagonal stripes in candy colors—blues, pinks, yellows, reds, Delox. Chairs and chaise have jonquil cushions in "Rocoleen", a water repellent fabric. L. C. Chase. Extra cushions are strewn on the floor.

The bedroom, left. Color scheme: White, mauve and gold. The maple furniture is Heywood-Wakefield's "Textured Modern" in "wheat" finish, the color of ripe grain. Pieces have a carved chevron design. Walls are painted white with a fat rope plaster molding around the ceiling. Carpet, Cochrane's "Duratwist" broadloom in mauve. Draw curtains at the windows, not shown, white shantung taffeta; bedspreads, rough textured white novelty weave; covers on chair, bench and Dunbar's little slipper chair, gold and white satin stripe; all Thorp.
CONTEMPORARY INTERIORS

1. Fourteen modern interpretations by decorators

LEFT & ABOVE: The total effect of this library is modern, although some occasional Georgian furniture is used. The walls are butternut wood, the hand-carved rug, dark caramel. The furniture and draperies are in varying shades of brown, gold and beige, and the lamp shades are tortoise shell paper. Home of L.D. Levy, Germantown, Pennsylvania. Dorothy Paley and Helen Reiners were the decorators of this house.

An original treatment for a library: the pair of benches, arranged in a semi-circle, looks away from the bookshelves to take advantage of the window view. It makes an inviting group for cocktails or for reading. The color scheme is brown and plum. Home of Mr. and Mrs. Paul Kuhn, Highland Park, Illinois. Marshall Field, Chicago, decorators.

The sofa group in the Murray R. Chipman living room, the fireplace of which is shown on page 32. Walls and rug are mist green, while the sofa is vivid in shrimp pink. These colors appear in the painting by Modigliani over the sofa. The furniture is in blond finish; the coffee table has a top of silvered glass. John Gerald of B. Altman, decorator.

This library in the New York penthouse of Mrs. Spaulding Kirkbride overlooks the terrace, and the two extra long modern sofas in the foreground can be used as beds to accommodate emergency guests. The furniture is bleached oak of special design, the chairs and stool are covered with green saddle stitched leather. Emma Romeyn, decorator.

This distinguished small apartment looks out on New York's East River and the prevailing coloring is soft driftwood beige-gray. The furniture is bleached oak; color notes are the terra-cotta cushions and lamps made of French heraldic wolves' heads in carved and painted wood. Residence of Miss Nancy Perrie; Robsjohn-Gibbings, Ltd., decorators.

The problem here was to design an upstairs sitting room and study in the home of Mr. and Mrs. Joseph Vance, in Grosse Pointe, Michigan. The furniture is especially planned. The long chest has a section for make-up which lights up automatically when opened, and the desk chair is on a concealed pivot. Alexander H. Girard, architect and decorator.

Another view of the sitting room (left) showing the sofa. The end tables, both wired for portable telephones, have sliding shelves which pull out over the drawers for extra table space. The color scheme of the room is blue, rose and beige, all three of which appear in the stripe fabric of the sofa. Chinese matting in a neutral beige covers the doors.
The designer of the furniture in this living room planned the room to set off his creations to best advantage. The walls are neutral putty textured with a comb when the plaster was wet. The carpet is bright green, as are the striped chairs and the Chinese figure over fireplace. Tommi Parzinger decorated it for Charak.

The bedroom shown above and the living room below are both in the apartment of Miss Nancy Perrie, one view of which appears on the previous page. The walls and tufted bed head are pale blue—the bedspread and curtains a slightly stronger blue and white. Lamps are gilt wrought-iron 17th Century Spanish angels.

The open flowing type of modern decoration peculiarly fitted to the Florida climate characterizes this interior in the home of Stanley H. Gettis, of Miami Beach, Florida. Woven flax rugs on the floor emphasize coolness, and the custom-designed furniture is covered in sophisticated materials, edged with fringe. It was decorated by Jack Cameron, Moore Furniture Company, Miami.

New decorators interpret today's contemporary style

The bleached oak table behind the sofa pulls out for dining in this corner of the living room of the Perrie apartment (bedroom shown above). The chairs are bamboo and a mirror panel with rope decoration on gilt rings reflects the rest of the room. Note the built-in cupboards. Robsjohn-Gibbings, decorators.
2. Eighteen modern interpretations by department stores

Striking new angles to this dining room; wallpaper in a fresh blond mahogany veneer, maple furniture in tawny natural finish. A brown rug, tangerine curtains. H. C. Capwell, Oakland, California

Silver tooled natural leather gives this bedroom a masculine sturdiness. The color scheme is mocha and cinnamon, and the pictures have leather mats. In “California House”, by Barker Brothers, Los Angeles

Swedish modern is rapidly becoming Americanized. Here its light mahogany tones are immensely flattered by a rosy brown rug, walls of eggshell grass cloth, vivid accents. Sibley, Lindsay & Curr, Rochester

Mist gray curtains in this dining bay contrast with soft blue living room walls. The table is satinwood, the arm chairs are in petunia red satin and the carpet is gray. From Herpoleheimer’s in Grand Rapids

Ceiling-to-floor sheer curtains emphasize the broad window in “Exposition House”, by H. C. Capwell, Oakland, California. The walls and ceiling are blue gray, and the fifteen-foot circular rug is a beige-coral

A new crystal clear plastic combines with chrome and glass to make this breakfast group in a California “morning room”. Scheme: cool greens, off-white. The couch has a mirror frame. Barker Brothers
Modern rooms decorated by leading department stores

This room has an interesting contrast of upholstery textures, a severe but charming color theme of beige, olive green, and brown. The scheme is keyed to the painting on the wall. Kaufmann's, Pittsburgh

As a foil for blond maple—a gray sofa, gray-green walls and rug, a small chair red as a lipstick. Clever trick: the fireplace panel is marbleized wallpaper in green, yellow and blue. Macy's, New York

Brilliant accents of coral, emerald green and yellow key this living-room to the furniture of bleached oak. The rug, with diagonal tufted stripes, is the same clear beige as the woods. Joseph Horne, Pittsburgh

The blond tones of this new dull-finished maple bedroom group inspired a room built on three shades of green: blue-green walls, brilliant chartreuse curtains and spreads, deep green rug. Macy's, New York

Subtle shades brought into focus by Swedish modern—figured mulberry draperies, a mulberry chair, a lavender sofa set against a deep green carpet. Walls are a light gray-blue. At Hahne's in Newark

Authentic peasant antiques are used to emphasize the simplicity of Swedish modern furniture. Colors are Swedish, too: blue and yellow checks against light green walls, deep blue rug. Lord & Taylor, New York
The blond tones of mahogany which appear again and again in the new modern furniture are here dramatized with a plum rug and a blue sofa—colors repeated in the pair of flower prints. Higbee, Cleveland

Called a room for the “Career Girl,” this apartment packs the essentials of living between four walls. Note arrangement of the studio couches, and the drop-leaf end table bar. Bloomingdale's, New York

The news here is window shutters that fold back like screens. These, in beige and bottle green plaid, repeat the green of the walls and sofa. All wood is butterscotch-toned mahogany. Lord & Taylor, New York

Good way to “warm” a room with off-white walls is a ceiling in color. Here it’s coral, as is the deeper rug. The woods are rosewood and bleached maple, the fabrics, coral and brown. Macy's, New York

As a background for the warm wheat finish of the light mahogany, this small dining room uses bright crayon colors—yellow for the walls, blue for the moldings, a lively red and blue carpet. Rich’s, Atlanta

Black enameled maple makes its first appearance in this streamlined dining group, edged with a fine white pinstripe. Legs of the table, seats of the chairs are white. This setting is at Macy's in New York

All the new furniture, linen, china, glass, silver and accessories will appear in our May Second Section
**FRENCH PROVINCIAL**

A description of the style illustrated on the next 5 pages

If you would fashion your life around a graceful, consciously casual pattern, French Provincial is your background. For it typifies reaction against the too-civilized Rococo and over-voluptuous Baroque and a turning toward the strong, earthy flavor of peasant life. Like Marie Antoinette in her Trianon, however, French Provincial is playing at rusticity. For its Court French ancestors are ever in the background, and its sturdy, simple lines carry an overlay of conscious, sophisticated grace.

This contradiction has always been a delightful one. French Provincial in a town house has a fresh, unspoiled taste. The same style in a country house presents a quaintly formal contrast to a rural setting. Thus it is a truly livable background for discriminating tastes.

You who choose French Provincial are by no means in doubt about your likes and dislikes. You have carefully considered the relative charms of formal and informal living and entertaining, and your final decision is a clearly-defined combination of both. You appreciate the restful qualities of plain wall-spaces and the clean, fresh-air view from simply-curtained windows. Yet when you see furniture, you see gracefully curving legs and an old-world, satiny finish. Your few and well-chosen week-end guests live all day in tweeds, rambling through fields and wooded country, yet your dinner party the same evening is always formal. Your walnut dining table might have come from a cottage in Provence, yet you set it with ornate silver and your prized three-branch candelabra.

And in French Provincial you will find scope for all these tastes, for there is really no limit to the possibilities of this style. French Provincial rooms may appear almost modern in their present-day use of shaggy, textured fabrics. The list of furniture woods alone is a long one—apple, pear, cherry—all the French fruit trees—provided material for the original furniture makers. All these appear in their natural finishes, and the subtle combination of several in one room makes a symphony of polished textures and highlights. Color is ever-present, both the clear modern range and all the faded antique reds and toile blues of 18th Century France. And patterns run all the way from delicate flowered brocades and tapestries to bright and forthright cotton checks and plaids.

French Provincial, well done, affects a connoisseur as a perfectly prepared French dish does a gourmet. It has the deceptive simplicity of onion soup—satisfyingly earthy yet with a well-nigh celestial blending of spice, flavor and texture. If you choose French Provincial you will have selected a style worthy of your highest artistic effort. And, once you have built and decorated a French Provincial house, you will have created a perfect background for the well-rounded existence that is your ideal.
OUR FRENCH HOUSE

An Ideal House for older people—on these 2 pages

The French Provincial house is, like the Modern house, designed for two. But for a very different two, for these are no beginners in the art of home-making. They are well-traveled, well-read, and through the years of their life together they have formed very definite ideas about the living pattern they wish to follow.

Therefore their house is small, for they live much by themselves, although there are occasional carefully chosen guests. But its small size does not prevent its being designed for an orderly, almost luxurious life. There is a full-sized dining room, a maid’s room and bath, and an exceedingly well-arranged kitchen and pantry, quite a little larger than would be expected for a house of this size, for these two take pleasure in a fine menu.

In addition to the guest room and bath upstairs, there is a large room given over to storage. The owners are doubtless collectors, and in their wide travels they have accumulated a wealth of beautiful things from all parts of the world. Many of these enliven the lower rooms of their house, and the others are carefully stored away upstairs for future exhibition.

These discriminating tastes governed their choice of French Provincial for their house. Used as it is here it takes on an elegant, almost formal character. And in pleasant contrast to this formality are provincial touches throughout—in the half-curtained windows in the French manner; in rough textured carpets and upholstery; in simple, bright color schemes and uncomplicated arrangements.

**Living room, above.** Color scheme: Yellow, gray and white. The furniture from Tomlinson is a natural applewood accented by four little chairs and a love-seat in antique white. Walls are painted a sunny yellow. Carpet, Asia Mohi’s “Kungsholm” in gold and beige. Draperies, woven cotton stripe in yellow, gray and white. Louisville Textiles. White mesh curtains. Bartmann & Bixer. Chair covers: yellow velvet on white pieces; yellow and gray stripe on others; both Thorp


**Dining room, left.** Color scheme: Plum, sepia, beige and white. Furniture, from John Widdicomb is a rich old walnut. Walls are covered with plain white Wall-Tex, giving a rough canvas-like effect. Columbus Coated Fabrics. Carpet, beige twist weave, L. C. Chase. There are no draperies, French doors are bordered with mirror, topped by a mirror pediment. In front of them, two screens covered with toile de Jouy chintz in sepia. Schumacher. Chair seats, plum satin Celanese
To achieve a sophisticated and at the same time provincial effect in the living room of the Robert Hattersleys' Glen Head, Long Island, home James Blauvelt & Associates have combined French and English 18th Century pieces with a suavely modern background. This view shows the windows treated with deep valances in an essentially French manner, using American Colonial scenic chintz. Its red, green and eggshell coloring is repeated in the striped occasional chairs, beige sofa and champagne rug.

Here the more formal motifs of the Empire are adapted to a New York bedroom in the apartment of Mrs. J. Cheever Cowdin. The walls are hung with fringed white Celanese draped to hang in points. The ceiling is green with an Empire design in gold, and the semicircular Directoire chairs are in green satin. Virginia Conner, Inc., decorator.

The delightfully sunny sitting room is paneled in soft olive green, picked up from the antique French painted medallions set in the wall on either side of the window. The antique Oriental rug is in soft browns and beige, and the draperies are a warm tan. The room is in the home of Wilfred J. Funk, Montclair, New Jersey. Decorator, Walter Johnson.
The arrangement of this living room has been worked out so that the French Provincial table in the foreground may be used for dining. An antique provincial walnut chest and painted mirror (left) are charming against the Delft blue walls. Residence of Mrs. William Hamlin in Stamford, Connecticut. H. Clifford Burroughes was the decorator.

Another view of the living room shown on page 42, this photograph emphasizes the skill with which French motifs may harmonize with the moods of today. Note the heavy carved scroll border of the rug, and the baroque plaster cupboards. This room and the dining room below are in the house of Mrs. Gerhard Foreman, Glencoe, Illinois.

Proving the kinship of all the 18th Century provincial styles, Susan M. Graves, New York decorator, has blended in the living room of her New England farmhouse at Westport, Connecticut, French Provincial furniture and toiles together with Early American wallpaper, rugs and water colors. English chintz and English china provide accent.

High in key, elegant in feeling, this dining room in the Gerhard Foreman house (living room above) has iridescent mother of pearl “kappashell” walls, silver leaf woodwork, antique pickled Directoire furniture. The hangings are honey colored brocade and the modern Aubusson is beige. Samuel A. Marx was both architect and decorator.

Here the walls are gay with a yellow sprigged French floral chintz. The carpet is yellow; the beds and chaise-longue are also in yellow quilted silk. Walter Johnson, of New York, decorated the bedroom above, and also the sitting room (lower right on the opposite page) which are both in the Montclair, New Jersey, country house of Wilfred J. Funk.

A mirror image of the bedroom in the apartment of Mrs. Arthur James. The French blond wood beds are pink satin; wallpaper, pink and white stripes. James-Landor, decorator.
PROVINCIAL INTERIORS

2. Six rooms designed by department stores

Adapted from an old ribbon-back chair, this delightful bed is antique-finished cherry, as is the other furniture. Rug and spread are gray-green, the wallpaper, a pastoral scenic design. Marshall Field, Chicago.

Small but gay, and provincial in every detail, is this bedroom at John M. Smyth's, Chicago. The wallpaper is quaint blue and red, the bedspread a tweedy red, brown and cream; the rug is a braided mixture.

An inviting living room, done in pieces of French Provincial furniture, with old French oil lamps and toile hangings. Note the charming way the white net curtains are tied back. Kaufmann's in Pittsburgh.

French furniture in fruitwood and painted finishes is used in this living room with walls of soft blue-green; rose and plum in draperies and again in the upholstery. Woodward and Lothrop, Washington, D. C.

This bedroom is part of “Heritage House”, planned around the colors in House & Garden Flower Prints, by Adams, Inc. of Indianapolis. Walls are a soft dusty rose, the bedspreads and rug, deep foliage green.

A pair of fetching small benches covered in toile flank the fireplace in this living-dining room done by Herpolsheimer's, Grand Rapids. Color scheme, ashes of roses, gray, and petunia red, against blue walls.
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THE COLLECTOR CONSIDERS  
THE RIGHT AND WRONG OF FURNITURE

By Edward Wenham

Of course, even experts with years of experience in antiques find new problems to puzzle them constantly. So it is small wonder that the layman is often bewildered when confronted with a piece of furniture said to be authentic of a certain period. His safest course is to rely on the reputation and integrity of the firm with which he is dealing. But it is interesting as well as profitable for everyone to know some of the earmarks of the old and the new in furniture.

There are many features which materially assist in determining what is old and what of the alleged old is new. However, in condensing any fine piece of furniture because parts have been renewed, or the finish restored, it should be borne in mind that the wear and tear in past generations was no less hard—probably harder—than in our own time. Therefore, while a chair, a table, or a cupboard made perhaps in the days of Queen Anne, because of some restoration, he regarded as and is of less value in terms of money, it is no less useful and, if carefully repaired, as attractive as it ever was.

If truth be admitted, the fetish for "untouched" antique furniture is an entirely false sentiment; while to suggest that no modern cabinet-maker is as skilled as those of the Eighteenth Century is to suggest that the later wood-workers have retrogressed—which is certainly untrue. Further, because any piece of furniture copied—and, mind you, copied carefully with "improvements"—from an early model is not old, it does not necessarily deserve the opprobrious term "fake".

The verb "to fake" comes from the old Latin verb falsus (to catch), and the fact that through lack of knowledge the "innocent abroad" is caught does not detract from the skill of the man who made the furniture, even if it does label the man who sold it as a "genuine antique" a faker.

Now, accepting as we may that few admirers of old furniture are familiar with the tools used by the cabinet- and chair-maker at different periods, and that their knowledge of the numerous varieties of furniture woods is, at the best, slight, there are none the less plenty of signs which each may observe, and which will verify or dispel his doubts. These signs are in the construction, the decoration, and certain less technical aspects of the woods themselves.

WOODS AND VENEERS

With the furniture woods of the Eighteenth Century—the principal ones are walnut and mahogany—there are some few points which are of assistance to those many without technical knowledge. English walnut in its natural state is a light brown which becomes darker when exposed. When varnished, it takes on a particularly soft brown tone, and this tone cannot be reproduced for the reason that it results from the effect of light upon the varnish after many generations. American walnut is a darker wood and with a more pronounced tinge, and though in later years this was imported to England, it is doubtful whether it was used to any extent, if at all, in England during the early Eighteenth Century when walnut was fashionable.

Mahogany, which today comes from different parts of the world, has various characteristics according to the country in which it is grown. It is probably among those who have made a close study of furniture and who are familiar with these several characteristics are better able to distinguish a piece of Eighteenth Century mahogany; and, that from this knowledge, any one may notice in his own furniture, even if it is "faked".

(Continued on page 54)

“Fauxs” of this desk chair’s cabriole legs are carved eagle’s heads, a favored motif of the 18th Century, always accompanied by the familiar claw-and-ball chair foot. Even the amateur collector can spot a true Georgian “lion” piece by the high relief of the carving. Fake “lions” added by later artists are always in shallow bas-relief.
WEDGWOOD

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THE GEORGIAN HOUSE

Close-up of Chintzes, Wallpaper, Rug

1. In the grandparents' bedroom the floors are covered with Firth's "Swedish Burr".
2. "Everglaze" chintz in the grandparents' sitting room, white with pink roses, Clark.
3. Roses and morning-glories on mauve, "Everglaze" chintz in the master bedroom.
4. The wallpaper in the living room in soft gray and white on jade. By Thomas Strahan.

EARLY AMERICAN HOUSE

Close-up View of Fabrics and Wallpapers

1. Draperies in the living room are of printed mulberry linen from Lehman-Conner.
2. Dining room walls wear this paper from Thomas Strahan in light putty color.
3. The wallpaper in the boys' room has a beige ground, red and blue design. A. H. Jacobs.
4. The bedspread in the master bedroom is a faille taffeta in pale blue. Atkinson Wade.
THE FRENCH PROVINCIAL HOUSE
Fabrics and Floor Covering in Detail

1. toile de Jouy chintz design in sepia on white in the dining room. From Schumacher.
3. The draperies in the master bedroom: chintz dahlia design in sepia, yellow, pink. Thorp.

THE MODERN HOUSE
Details of Fabrics and Rugs

1. Walls in the living-dining room use this paper in cinnamon and beige on gray. Thibaut.
2. In the bedroom the upholstered pieces wear a gold and white satin stripe from Thorp.
3. The terrace rug is of woven fiber with green ground and candy-colored stripes. Delox.
4. The living room floor is carpeted with Mohawk's new "Silhouette" in a rose-amber.

A NEW BEAUTY
ANY WAY YOU LOOK AT IT

Leading the new line of Super-Gilberts is this solid mahogany ship's model, the ADMIRAL. Notice its fore 'n aft case: hinged at the bottom and opening in the middle so that the back is as smooth and handsome as the front.

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Below, at left: Model No. 35 — $5.00
Below, at right: Model No. 30 — $7.50
study of furniture that in larger surfaces of Eighteenth Century mahogany furniture, such as table tops, the wood is almost invariably in very wide pieces, which proves them to be boards cut from older and larger trees, which would be the first felled. As these larger trees gradually disappeared, the "mahogany finders" had recourse to younger and smaller trees, which necessitated the jointing of boards for furniture with large surfaces.

Again, while knowledge of veneers and the method by which they were laid is gained only from practical experience, there are several points associated with Eighteenth Century veneered furniture which may be learned by and are of assistance to the non-technical collector. Veneers found with furniture of this period are much thicker than those of the present day; the reason being that during the Eighteenth Century veneers were cut by a handsaw, whereas today they are cut by a machine saw or knife, which allows for extremely thin slicing.

Another feature is that veneered furniture is, as a general rule, made of oak or, as it is known, has an oak carcass, though instances do occur where pine is used; drawers, however, are invariably of oak. These features are found in such pieces as slope-top desks, chiffoniers, linen presses, the small dressing tables now used as desks, and other furniture.

### Construction

Ability to construct furniture calls for careful training, but ability to understand certain construction of the earlier periods is merely a matter of noting and remembering the methods employed in authenticated examples.

From these it will be seen that the mortise-and-tenon joint is a prominent feature—this joint is a hole (mortise) cut in one piece of wood, the end of another piece (tenon) being fitted snugly into the hole and pegged. In quite early furniture the mortise will be cut through and the end of the tenon will show, as is the case with some American chairs as late as the Chippendale period.

Chairs with the lift-out seat afford perhaps a better chance to discover whether the front legs are original, or whether some "artist" (having in mind the main chance) has "increased the value" by replacing plain legs with the more elaborate cabriole shape. Also, the base of the Eighteenth Century chair was made of beech, whereas in later times birch was used. Original (Continued on page 61)

### The Romance of Hooked Rugs

It is the careful attention to every detail in a decorative scheme that transforms even an ordinary room into a picture of real beauty. Chatham Hooked Rugs, with their heritage of romance and traditional good taste, dramatize the floors of a home and create a setting of enduring charm. In a variety of authentic designs and exclusive colorings to harmonize with any period, these classic rug creations bring to the home a beauty and smartness far beyond their initial cost.

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"The Romance of Hooked Rugs"}

The veneer of 18th Century pieces was a thicker, more luxurious veneer than we know today, due to cutting with a handsaw, as in this old bookcase with carved glazed doors and standard mahogany writing desk from Carlton House, its oak drawers characteristic of the 18th Century. Note the brass rail on top.
BOOKLETS

Just write to the addresses given for any of the interesting booklets listed here and in Section I. They're free unless otherwise specified.

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HOW TO PLAN YOUR WEDDING . . . AND YOUR SILVER is a veritable "life-saver," with its listing of things to be done in the last three months before a wedding. It shows some of Towle's loveliest patterns in sterling. Send 10c. TOWLE SILVERSMITHS, Dept. G-4, WALLINGFORD, Connect., CONN.

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THE ROMANCE OF DIRILYTE introduces fine table and hollow ware—made of a solid metal that looks like gold and wears like steel. The booklet tells of Dirilite's exquisite simplicity and warm golden lustre—perfect complements to both period and modern table settings. AMERICAN ART ALLOYS, INC., Dept. G-4, Kokomo, Indiana.

VERNON CALIFORNIA POTTERY displays patterns and prices of authentic California tableware, whose subtle colors and designs will give a lift to your table settings—both formal and informal. VERNON KILNS, Dept. 2, 2300 E. 52nd St., Los Angeles, Calif.

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New Products

An incinerator for the smaller home

Those country dwellers who have difficulty in disposing of their garbage will find this small and efficient new incinerator a particularly welcome accessory.

The shell is of steel, 24 ins. in diameter and less than 3 ft. in height. But it has a capacity of three bushels. The special slotted lining of the fire chamber has a draw grate in the bottom which can be pulled out, as shown, to allow ashes and unburnable material to drop into the ash pit. This incinerator will consume all types of burnable garbage, using only the garbage itself as fuel. Majestic Company

Simple insurance against clogged eaves

One of the most common maintenance costs suffered by many householders is that of cleaning out gutters clogged by leaves and twigs.

This specially designed wire screen, fitted tightly over the top of the gutter along its entire length, will effectively exclude anything which might cause a stoppage. The screen is made of specially reinforced 1/4 in. wire mesh (of either galvanized steel or copper) which snaps into place and is firmly held without the use of nails, screws, or rivets. The purchase price of the screen includes installation, Depco

A metal edging for driveways

Anyone who takes pride in his garden knows how much its neat appearance depends upon the use of a neat and permanent edging.

The metal edging illustrated here has the great virtue of inconspicuousness combined with permanence and efficiency. The stakes which hold it in place are invisible when installed. The standard 20 ft. lengths (complete with stakes and joints) come in depths of 6, 5, 4, or 3 ins. The high-grade rust-resisting steel is given one coat of green paint at the factory, or it can be had in a galvanized finish at only slightly higher cost. The Porcupine Company
New Products

To seal wall cracks above bathtubs

Settlement of the structure or shrinkage in wall finishes not infrequently causes a crack to develop between the bathtub and the wall. The moulding shown in this illustration has been especially perfected to remedy this condition. The moulding itself is made of an extruded aluminum alloy which has a tarnish-proof and stain-proof satin finish. No mitering is necessary as all essential angle units are supplied; no special tools are needed for installation. A non-hardening bonding compound is supplied with the mouldings. This moulding may also be used as trim around the base of bathroom walls. Metal Units Co.

Rounds out the hard-to-clean corners

This simple little gadget will be of interest to the housewife who wants to simplify the business of keeping corners free of dirt, dust, crumbs, etc. This strong, supple metal shield is simply pushed firmly into the corner of stairs, shelves, drawers or closets and is held firmly and permanently in place by the metal teeth. The shields may be painted over after they are in place and, if properly applied, should become a smooth and integral part of the finish. No nails or screws are involved in the installation yet, because of the design, there is no danger of their loosening. Cost ten cents each. Smith Corner Shield Co.

Improved locking device for metal casements

This sliding lock is designed to fit on either single or double casements. The bolt lock is installed in the frame channel, as shown in the detail at left of window, and is operated by simple manipulation of the handle which projects through the frame at the sill. May be used on light, intermediate or heavy casements without special field work and at no added cost above standard equipment. An advantage claimed for this lock is that the handle is in a position where it will not interfere with Venetian blinds, shades or inside storm sash. This might not be the case if the handle were higher up. Casement Hardware Co.
MAKE YOUR OWN LAMPSHADES

Why not make your own lampshades? It sounds forbidding, but lampshade making is really one of the simplest of all handicrafts. And even if you have no particular talent with a needle and thread, you can make a professional-looking lampshade if you have the proper materials and the intelligent instruction of the lampshade making teachers found in the art needlework departments in most of the better department stores. If you make your own shades, you can combine colors and fabrics as you wish and select your frame from hundreds of possibilities.

The first rule of lampshade making is to use proper materials. You simply waste your time and energy if you choose a fabric that is not one of the special lampshade making silks or brocades which have been tested for tensile strength and heat resistance. You waste, as well, your initial cost; for few materials other than these specially created fabrics can withstand the heat, dust and mail with which a lampshade has to take. And a lampshade custom-made of these tested fabrics can be washed without any damage.

THREE STEPS—

The essentials necessary for making a lampshade are the frame, cover silk, lining silk, silk binding tape the same color as your lining, and a bias thread to match your fabrics and trimming. Your working implements consist of pins, needle, thimble, tape measure and scissors.

Step number one is taping the spokes. Measure off a piece of silk binding tape two and a half times the length of an upright spoke. Holding the end of the tape behind the spoke, begin winding down slantwise, overlapping the tape about half. At the bottom, fasten with a slip knot and pull tight. When all upright spokes are done, measure the upper and lower rims in the same manner, doing half the circumference at a time and covering all the spokes as you pass them, leaving a smooth, finished surface. The final ends are sewn down flat.

Step number two is applying the lining. Select two opposite spokes which are particularly well taped to act as your mooring poles in making the rest of the shade. Lay your silk loosely inside the frame and carefully smooth to fit half the upper rim. Pin onto the spokes where pinholes won’t show. Pull over side spokes and bottom, slashing where necessary to manipulate the fabric so that it is stretched taut without a wrinkle. Cut away surplus silk, leaving about an inch border; then sew into place with neat overcasting stitches. Trim edges as close to stitches as possible without cutting into the fabric.

For the outside covering, repeat the above process exactly. Work half the frame at a time, but this time work on top of the shade. First pin on the frame silk, slash and manipulate, then sew with small overstitching stitches, pulling your fabric taut as you work to prevent any wrinkles. After the cover has been pinned down all around, turn back the edges on the upper and lower rims and make another stitching in the opposite direction so that you have a smooth finish on which to apply your trimming.

Before applying your trimming, cover the side seams with a bias fold, carefully slip-stitching into place so that no stitches are visible. In applying all trimming, whether it be braid, silk cord, fringes or a metal edge, it should be invisible, catching a few threads of the trimming and a few threads of the shade together. At all times in making a shade, it is important to touch only the part of the fabric which will be cut away. As your shade nears completion you can manage very nicely by just holding it against you and using the top cross-piece to hold with.

HOW TO CHOOSE FABRICS—

The materials and trimmings available for lampshade making cover every possibility in decoration. If a room is 18th Century English in feeling, the simpler shades, made of elegant brocades, fine satins or taffetas, are most in keeping. The elegance of the era demands the finest of silks; and the swastikus curving lines of the furniture invite simple, classically-shaped shades, in solid tones which will neutralize the abundance of design and color in the rest of the room. In rooms where the need for something slightly more elegant is felt, there are magnificent Chinese damasks and brocades that are always in keeping with the period.

For the pewter or brass bases sure to be in Early American living rooms, shantung in neutral, creamy-beige or heavy novelty silk with a dull finish will be sure to bring out the quality of metal. For a Waterford base, antique taffeta with soft rose lining casts a lovely glow which even the base will reflect. In a Regency or a Sheraton room, try a cylinder-shaped lampshade of pure silk taffeta with a full-length chenille fringe. Empire decoration lends itself beautifully to shades of finely plumed silk taffeta or dead white antique taffeta, plain but for narrow cord bindings to match the silk lampshade or to blend with the dominating color note of the room. Heavy ivory silk shantung may be used, too, trimmed at top and bottom with matching shell braid of fluted silk. Or, on a crystal base, a shade of silk shot with silver and enhanced by crystal fringe.

Modern rooms lend themselves to a wide range of possibilities. There are many variations of the modern style, but lampshade materials and wire frames are keyed to whatever variety you choose. There are now diagonally encrusted fabrics which make up in shade quality for modern bases. It is usually wise to trim these shades with nothing but a matching braid.

One of the most charming shades, as well as one of the easiest, is the "petitpoint" model inspired by the Waite fashions. It is perfect for a French bedroom, although the style is easily adaptable to rooms of other periods. It is made on a lining of pastel taffeta, with an Alençon lace Bounce shired on softly in a double row. The shirings are finished off with two or three rows of ribbon closing the main color note of the room, and are divided by a band of hand-made silk ribbon braid.
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Desley
FABRICS NEW YORK
corner braces to the seats (if they have survived) are generally of the open type, namely, a stout piece of wood mortered to fit the angles of the seat frame and strengthen it, the solid shaped brace not being adopted until later. However, solid braces by no means indicate that a chair was not made in the Eighteenth Century, because where replacement of this support has been necessary (and in most cases has) the more reliable solid braces are used.

Any amateur wood-worker who combines an interest in the development of woodworking tools with his hobby may apply his knowledge of tools in his examination of Eighteenth Century and earlier furniture. He will know that a piece of furniture which shows signs of the circular saw dates after the Eighteenth Century; he will “spot” where other machine-driven saws have been used, as he will when the wood has been “dressed” by a machine planer. This may be equally seen in the carved decoration, for the modern carver has many tools which were not available to his ancestors, and the marks of these later tools are one of the earmarks by which anyone who has studied tools can separate the old sheep from the modern goats.

Various ornamental forms are found with English Eighteenth Century furniture which, if original, place a piece within a fairly definite period. During the walnut period there was a marked tendency to repeat similar styles of feet (such as the club, claw and-ball, paw and others) with different articles. With arm-chairs and settle arms the arms are frequently carved with an eagle’s head as a terminal ornament; but this occurs only where the arms are not curved. Where the arms are curved, the terminals of the lion’s head carved on the knees of cabriole legs. Some years ago, the terminals of the lion’s head carved on the legs of a piece of furniture with the lion decoration became exceedingly popular, so much so that a piece was made in the Early Victorian period by the simple process of veneering the top with satinwood; but examination of the under part of the top reveals it to be mahogany, and the man who knows his furniture recognizes that he has found a piece not constructed “according to Hoyle.” And where satinwood inlay is used it is possible for a wood expert to decide whether the inlay is original by the variety of the satinwood used.

**THE "LION’S HEAD" CRAZE**

Another form of ornament marking the early mahogany period was the lion’s head carved on the terminals of chair arms, and more frequently on the knees of cabriole legs. Some years ago, furniture with the lion decoration became exceedingly popular, so much so that the supply fell far short of the demand. To increase the supply, several “tricks” were resorted to by the unscrupulous, and while these “tricks” were by no means clever, they resulted in “satisfying” those who were collecting lion furniture.

In some instance, the “artists” would select a chair with a plain carved leg which had a heavy knee, and carve it with a lion’s mask—yet if any collector will study an original lion’s mask he will not be deceived for long. What is an original is in very high relief, while the fake is invariably flat owing to the lack of sufficient wood. Another method was to take a chair with plain legs which was itself genuine, cut off the front legs and fasten lion-carved legs by means of dowels—actually this “improvement” should be obvious to anyone who examines a chair carefully, but it was not to those collectors who, at that time, had a “lion furniture complex”.

Later Georgian furniture does not seem, as yet, to have appealed to the faker to the same extent as that of the earlier Eighteenth Century. At the same time he is not averse to adding “artistic touches” to a Hepplewhite or Sheraton piece if it enables him to satisfy a demand for a certain style of decoration.

Any well-designed plain mahogany table of the period, for example, can quite easily be transposed to the more valuable type with a satinwood top by the simple process of veneering the top with satinwood; but examination of the under part of the top reveals it to be mahogany, and the man who knows his furniture recognizes that he has found a piece not constructed “according to Hoyle.” And where satinwood inlay is used it is possible for a wood expert to decide whether the inlay is original by the variety of the satinwood used.

**SOME BRIEF POINTERS**

As Father Time leaves his imprint on all things inanimate or animate, so have the human hands (and feet) of past generations left their marks on old furniture—marks which, like those of Time, may be copied but never reproduced. And there are always present in the feet of old tables and chairs, in the drawers of chests and desks, in drawer fronts and other parts of furniture simple but unmistakable signs of those who have used them to tell their story.

Ends of legs will be worn quite smooth and slightly shiny by the friction from being moved on the carpet; this applies especially to chair legs, which would be moved more frequently. You can notice, too, that the front edges of the front legs of chairs are quite often noticeably rounded, due to the chairs having been lifted by the back rail and pulled back with the front legs dragging over the carpet; and occasionally there are traces of rounding on the under edge of the top back rail made by many hands which have lifted the chair. Again, one elbow-rest of a chair—particularly Windsor chairs—will be worn much more than the other—I am sitting in a high-back Windsor, the right elbow rest of which is very considerably narrower than the left.

Men and women have left their marks on the stretcher rails of chairs and tables; but these marks are not the deep concave ones that the faker produces with a tool—they are two concaves with a slight convex between, for feet resting on a rail are almost invariably somewhat apart. Further, the wear, while very marked on the front edge, is barely noticeable on the back edge of the rail, because we hook our heels on the rail under our chair, or place our feet on the rail of a table, it is mostly the waist of the shoe, which is quite smooth, that does the

(Continued on page 67)
Spring is on the way! All signs point to it . . . sunny April days . . . crocuses showing in the lawn . . . spring fever is in the air.

Time for Spring inside the house, too. Time for spring furnishing and for spring decorating, with Strahan wallpapers for the background of the decorative scheme. Strahan offers a wealth of outstanding designs for 1939 . . . designs for every house and every room. Designs for today produced by a company with a half-century-old tradition of excellence in design and workmanship.

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Hunting Wild Greens

by Crosby Gaige

Watch Hill Farm, spread at its lordly ease where the skirts of the Spitzenberg hills are washed by the placid Hudson, has much that would have warmed the poetic soul of a William Morris. It boasts a stableful of my hobby horses, ranging from a woodturning shop to a spice garden and taking in such trifles as a room where a book may be printed and bound by hand; a well-equipped chemical laboratory where I turn out not only all the tooth powders, cold creams and toilet lotions that meet the family needs, but also extemporize personal perfumes for Jane Cowl, Fay Bainter and other lovely, exotic ladies of my acquaintance; and an active and fairly comprehensive collection of cook books and other practical self-indulgences that make life much richer.

Despite this, however, I am no back-to-nature crank. Cooking is the prize stool in the string, and my kitchen laboratory offers gleaming, up-to-the-minute proof that I do not disdain the gifts of scientific and industrial progress. I am an easy mark for new gastronomic gadgets, stainless steel principally, for I like its constant shimmering on the shelves, and other enticements for the practicing gourmet. My rustic, out-of-door oven is balanced indoors by an imposing electric stove and other efficient progeny of Benjamin Franklin's kite.

Thus having established my place as a modern who is happily at home in the much-maligned machine age, I feel free to confess a certain nostalgia for the days of yore, when families and whole communities had to fend for themselves in replenishing the cellar and the larder. The jingle of a purse (and it didn't always jingle too gaily, alas!) at the butcher's and the greengrocer's did not suffice to stock the pantry. It had to be supplemented with intelligence, initiative and resourcefulness.

Under the watchful eyes of my mother, my three sisters and I were willing recruits in the service of the family commissary. From early Spring, when the swampy part of the pasture was butter-golden with cowslip, through teeming Summer and Autumn days fragrant with wild strawberries and raspberries, fruits of the orchard, vegetables of the garden and untamed greens of the fields and meadows, we were engaged in a continuous, rapturous gathering of varied harvests. One after another in triumphal succession these things were dried, canned, pickled and preserved for the long months of hibernation ahead, until one frosty morning in early December the squeal of a sacrificial porker brought the culinary symphony to a close.

One of the activities that gave most savor to life in those far-off times was the search through hedgerows and pastures for wild plants which, when properly prepared in the kitchen, brought new pungencies to the table. Narrow-leaf dock and wild garlic, dandelions and the bright new shoots of poke, chicory, kale and a hundred other wayward greens, each with its special note and fragrance, fell under our knives, until the baskets overflowed
with their froth of green. Some of these creatures of the field, like the sorrel, were gentle as dewdrops. Others, like dandelion and wild mustard, were mischievous and unruly and snapped at our palates, unless they were properly broken in by a good cook. The certainty that these greens were there always in rich abundance for the discerning eye to see and the practiced hand to gather brought us a warming sense of the bounty and plenitude of nature on all sides.

But this is no lavender-scented memory by any means. It is a living reality that makes the advent of Spring glorious with promise for an amateur cook like myself year after year. I know well enough that under their father's intrepid guidance my three youngsters, Jeremy and Connie and Jim, will soon go a-huntin' of the green. We shall be armed with sharp knives and optimistic baskets. We shall be a little solemn—it's an earnest undertaking, menaced by lurking wild beasts like poison ivy and nightshade, but well worth the danger. We shall return with the spoils of the expedition, with appetites sharper than the knives; and the greens in the pot and the salad bowl will leave no doubt in our minds as to the fact that life is real, as it's apt to grow very earnest, but that you can do something about it if you have to.

The thrill of bragging by your own fodder touches the core of our creature instincts. Even though the fruits and vegetables of the whole world are now brought to our doors neatly packaged, those instincts are not entirely atrophied, and they feel the sap rising as Spring dawns. To eat of the untamed shrubs and "weeds", to imbibe their life's juices, is to make the season of renewal flesh of your flesh. To gather them yourself is to savor the season most fully and make Spring a real re-birth.

I admit, of course, that pasture spots are not very plentiful on the sidewalks of New York. An expedition among the blossoming vegetable stalls falls short by a good many octaves of an expedition in the country. But even those neat stalls yield some of Nature's most inexpensive gifts of green: sorrel, beet tops, dandelions, green onions, chicory and other unlicked or half-tamed greens, depending on the place and the month. Even the most urban, moreover, can find during Summer vacations or week-ends in the country a sureness and healing for the spirit—not to mention satisfactions for the flesh—in the quest for wild herbs.

"Is that Beast better", says the venerable Chaplain in Ordinary to King Charles the First, "that hath two or three mountains to graze on, than a little bee that feeds on dew and manna and lives upon what falls every morning from the storehouses of heaven, Clouds and Providence?"

The first quarry of early Spring is the cowslip, primula veris—its very name an affectionate diminutive for vernal. On a fresh Saturday morning in April, should you be fortunate enough to loiter in the lap of our hills, you will surely see my household sailly forth to the swampy land where this intrepid plant calivens the marshy soil with its golden embroidery.

It takes a bit of careful stepping to keep from wetting our feet, but finally the baskets are brimming over with the dark green leaves. Hauled back triumphantly to the kitchen, the cargo is carefully inspected and washed and thrown into an open pot of slightly salted boiling water. The addition of a few horseradish leaves and a ham-hock or a piece of lean bacon will do the brew no harm.

(Continued on page 64)
"With the Farberware Coffee and Broiler Robot Set, it's convenient, quick, to cook meals right at the dining room table!"

Says "Ma" Higgins

Lucille Gleason as "Ma" Higgins in Republic's Higgins Family Series.

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HUNTING WILD GREENS

(continued from page 63)

When thoroughly cooked, you have in the cowslip as fine a substitute for spinach as Jeremy's friend, Pop-Eye the Sailor Man, could ask for. It may be served hot or cold, with a seasoning of vinegar and a bit of oil to give it tang.

The mouth of May brings to my family one of the pleasantest ceremonials of the year in the shape of an excursion into the fields for a mess of mixed greens. The journey begins in the barnyard, where we know from experience that the narrow-leaf dock awaits our visit. Ignoring all but the youngest and most perfect leaves, we quickly gather a sufficient quantity for our needs and push forward after new quarry. Here bright eyes are needed.

We attack the stronghold of the dandelion, which surrenders its quota of greenage, whose presence in the pot will lend a slightly bitter but appetizing flavor to the concoction. Lamb's quarters come next and a few handfuls of wild mustard. To add piquancy and zest, a bunch of watercress is snared from the fresh cold waters of the brook and, as a final filly to the bag of game, a sheaf of young horseradish shoots is added.

When we turn our slightly smudged but happy faces homeward, the baskets are a-brim with the deli­cate green spirit of Spring itself and the tang of adventure is in our ap­petites. After a careful six-fold wash­ing, our harvest is consigned to a white enameled pot of boiling water, into which a tablespoonful of salt has been contributed for every quart of water. A hopeful analysis of the refrigerator brings to light a thigh bone that once belonged to a Virginia porter as well as a pound or two of smoked shoulder. These—or such substitute as our luck may provide—join the greens in hope of a magnificent dish.

When my practiced eye tells me that the dish is done, I lift the greens with a skimmer into a colander, where the process of straining is completed with gentle pressure. The succulent material is lightly chopped, seasoned with pepper and a little butter and brought to the table along with some boiled potatoes and slices of the smoked shoulder. A touch of vinegar and mustard are necessary and helpful, but the real condiment is our complacent, relaxed sense of joint achievement.

I am not alone, I trust, in my secret liking for pot liquor. Every drop of the precious fluid in which the greens has cooked is saved. Strained through muslin, augmented with a third of its quantity of tomato juice, seasoned with freshly ground pepper, a touch of tabasco, a pinch of powdered thyme, a little onion juice and some finely chopped parsley, well chilled—there you have a cocktail as exciting as the dryest of dry martinis and as chock-full of vitamins as a slab of moist yeast.

In cooking other wild greens, in almost any of the endless combinations, the procedure does not much vary. You must collect only the youngest and most tender leaves and shoots, which should be carefully washed in several waters to dislodge all sand and grit. The imperfect parts must be discarded. The greens shrink curiously and character of the plants. Dock, chicory depending on the age and character of the plants. Dock, chicory...
HUNTING WILD GREENS

and dandelion take a little longer than some of the others. When the cooking is completed, the greenage is transferred to a colander and well strained. Then it is seasoned with a nut of butter and pepper and salt to taste, being served, preferably, au naturel.

Of a certainty no writer on cookery in our enlightened day and generation can be ignorant of the virtues of *Phytolacca decandra* or poke, garget or pigeon berry as it is more commonly known. In the days of our coach- and postillion-riding grandmothers, the crimson juice of the pokeberry gave just that touch of flaming youth to the cheeks of fabulous ladies and lent its aid to the icings of their cakes and confections. These simple and refreshing expedients have long since been swept into limbo by the miracles of modern chemical syntheses, but still in the high hills of Westchester where I live poke shoots thrust their green heads through the pasture sward. Off toward the highlands on the May afternoon when I last gathered them, the westerning sun struck the surface of the Hudson with a silver sword and added that touch of high romance to the occasion.

This may sound high falutin', but there is something about poke and milkweed that makes my culinary soul a bit irreligious. Milkweed is a tardy vegetable. It disappears into its native soil and sleeps and sleeps beyond all conscience. Forgetful of its laziness, you excursion time after time into its haunts and find never a trace of it until you decide to let the whole matter drop. Not so young Jeremy, who has appointed himself a special milkweed scout. With an abiding faith in nature, he keeps up the quest and sure enough one morning in mid-June I can hear his excited shouts long before I can see him. Out of breath he arrives with his high tides that the sluggish plant has awakened from its sleep and awaits our ministrations. Milkweed eight to ten inches high and poke of the same dimensions, properly cooked, are delicacies.

As an isolated example of the manifold uses to which field greens lend themselves, I offer sorrel as a delightful novelty for your menu. What American housewife would not welcome a new soup to contribute a note of grace and originality to her table? One of the most delicious soups can be made from sorrel in the following manner:

3 pints good chicken stock 2 teaspoonfuls butter
1 cup milk 3/4 pound fresh sorrel leaves
1 cup heavy cream Yokls of two eggs
3 ounces Crème de Riz (Grosdt) Pepper and salt

Remove the stems from the sorrel leaves, wash the leaves well, dry them and then shred finely. Melt one teaspoonful of butter in a saucepan, add the shredded sorrel and stir for a few minutes until cooked soft, when it should be removed from the fire and kept warm in another vessel. In the meantime, bring your stock to the boiling point. Dilute the Crème de Riz in the milk, add to the stock and let cook slowly for ten minutes, strain through a fine cheesecloth and add the sorrel. Keep this mixture hot in a double boiler. When it is nearly time to serve the soup, blend the egg yolks thoroughly with the cream, pour the blend slowly into the stock, stirring with a wooden spoon. Season to taste with salt and pepper and add a teaspoonful of butter. Keep hot without allowing to boil and serve with slices of toasted French bread.

The advisability of "knowing your onions", underlined by recent slang, applies with even more emphasis to the greens of the field. Imagine the inconvenience it would cause the coroner if

(Continued on page 66)
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Hunting Wild Greens

You were to dig up the roots of theaconite, thinking, as others (now safely beyond the insurance agents) have thought before you, that you were providing a nice mess of horseradish for the family. It simply will be a mess—of another color. Or imagine the blow to your prestige if your love for the denizens of the wild betrayed you into bringing to the domestic hearth a generous basket of the lustrous leaves of poison ivy or the poison oak. The urbanite who has any sympathy on other counts has at least the advantage of avoiding the deadly nightshade. Horses won't eat poisonous weeds—they have too much horse sense—but people can hardly be expected to be so smart. The commoner of the edible weeds are easy to recognize, and the rarer sort should be learned by careful study rather than rash experiment. Be sure that you know what you put into your pot or salad bowl.

I trust that this wet blanket of caution will not dampen your enthusiasm for the hunt. It should, on the contrary, spur the search by its challenge to your good sense. There is a plenitude to the "weeds" of the field that is absent in the well-behaved growing things of the cultivated garden. Their spirit, it seems, is unbroken and in their taste and texture there remains something "gamy"—a stimulating tartness that burrows into neglected corners of your palate and nerves where the garden plant never ventures.

Of course, all our vegetables were once savage creatures. Mankind has domesticated them. Even the modest potato—the very symbol of meekness and domesticity—once grew wild on the flanks of West Indian mountains, and its untamed cousins may still be found in the savage state in Chile and Peru, climbing the hills like a wandering herd of many mountain goats on a dizzy search.

The job of taming some of the wild greens of our fields—wood sorrel and poke—is one that should yield a lot of fun. Perhaps a hundred years of it will break their spirit and soften the rest of which I spoke, but being a restrained person, a hundred years of fun is all I dare promise you anyway. Meanwhile, a corner of your garden can be profitably devoted to a menagerie of the wild; greens. A napkin-size plot will suffice to cage the hedge garlic and another to confine the pigweed or lamb's lettuce. My own garden at Watch Hill Farm spares a little space for burnet, sea kale, the marigold (for cooking purposes) and heaven knows how many varieties of strange sisters of the onion family.

That, however, does not interfere with the sport of searching out greenage in season beyond our garden. The variety of these meadow offerings is so extensive that the more you tame the more still remain at large. I shall not even attempt to list them all. But the following compilation should provide the seeker after vernal truth a season packed with adventure. In order to facilitate the use of a standard book on botany in connection with the foraging expeditions, I am including the Latin name as well as the popular or nick-names. Herbs for the pot include:

Alexandra, Symphytum officinalis; Caraway, Carum carvi (both leaves which may be used like parsley and the roots which may be cooked like parsnips); Chickweed, Stellaria media; Chicory, Cichorium intybus; Corn salad, Valeriana locusta; Cow slip, Primula veris; Cress, nasturtium officinale.
HUNTING WILD GREENS

Among the wildings used more or less exclusively for salads may be found: Bladder Campion, silene latifolia; Bitter Cress, cardamine pratensis; Brooklime, Veronica brevifolia; Daisy (Ox-eye) chrysanthemum leucanthemum (young leaves); Elder, sambucus nigra (blossoms); Goat's Beard, tragopogon pratensis; Ivy-leaved Toadflax, cymbalaria eymbalaria; Pepper Grass, lepidium sativum; Rape, brassica campestris; Winter Cress, barbarea vulgaris; Winter Purslane, claytonia perfoliata; Wood Sorrel, oxalis acetosella.

The approaching Spring and the Summer that is not far behind can have the added flavor of at least some of those fascinating imps and oafs of the field. Nature spreads a feast on its tablecloths of green and we are all invited.

THE COLLECTOR CONSIDERS
THE RIGHT AND WRONG OF FURNITURE

(continued from page 61)

DREXEL brings you a rich heritage of beauty. We have sought through New England and the South for the precious antiques that made Colonial living so gracious. Carefully, we have reproduced or adapted these pieces, taking infinite pains to retain the perfect proportions of the originals. We have used fine mahogany, hand-rubbing it to a mellow patina. And we have achieved all this at extremely moderate prices! Begin with a few of these beautiful pieces, and add more from time to time. Send 10c. for our fascinating booklet, and begin to plan!

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MARY LAWANCE

To gardeners who grow the miniature rose, R. Lawranceana, and those who collect old garden books, the name of Mary Lawrance is well known. An artist who specialized in flowers, she produced the lovely "Collection of Roses from Nature", 1799, and was long an exhibitor at the Royal Academy both under her maiden name and as Mrs. Kearse—she married in 1815. She had a sister as talented in drawing shells as Mary was in drawing roses. The family eventually came out to Nova Scotia and there these drawings were discovered.

Mary Lawrance's sister was a conchologist. In the latter half of the 18th Century interest in Nature and painting from Nature were considered to be among the necessary accomplishments of a lady.

A STUDY of cactus in oils by Mary Lawrance. While she is generally associated with drawings of roses, she also made many studies of various other kinds of flowers which she exhibited at the Royal Academy.

Personal knick-knacks that once delighted the feminine heart of Mary Lawrance. They, together with the two paintings above, are shown by courtesy of Cleveland Morgan, Esq., of Montreal, Quebec.
Some critics hold that Mary Lawrance's paintings of roses are more remarkable for their beauty than their botanical accuracy. Here is one of her rarer rose portraits evidently intended for a wall decoration.

A smart interpretation of 18th Century style, No. 3597.

A smart study of sea shells by Mary Lawrance's sister. They are drawn in watercolor with unerring accuracy and arranged on the paper with a neat sense of correct composition that is highly commendable.

A flower portrait by Mary Lawrance, possibly one of those she exhibited in the London Royal Academy. Her flower pictures were regularly hung there from 1795 to 1830. From Cleveland Morgan's collection.

Get Pullman Landowne furniture for the room you want to furnish luxuriously. Authentic 18th Century styles—genuine mahogany frames—hand tailoring that shows a pride in perfection—fabrics that express a quiet dignity—with such furniture you're sure of a correctness and quality to endure years longer than you expect. And with cushions generously filled with down, you're sure of a deep, expensive-feeling comfort. Here's furniture that should be expensive—and isn't. Here's furniture you will really be proud to own. See it in your furniture or department store or WRITE FOR descriptive folder No. 69.

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This beautiful window treatment, featured in the Kentwood living room of the 1939 Bride's House, exemplifies Mansure trimmings.

Mansure fringe on the rug, Mansure cord and tie-backs on the mirror draperies, contribute a glamorous note to the Kentwood dining room of the 1939 Bride's House. Countless other ways of enriching the home with Mansure trimmings will occur to you.

Mansure bullion fringe serves an exciting new use in this 1939 Bride's House Kentwood bedroom—as a cornice and to adorn a slipper chair. Your home, too, can be made lovelier by Mansure trimmings.

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Alma Mailman

No, they aren't all men who make our flowers, for one of our greatest horticulturists is an American woman, Miss Grace Sturtevant, of Wellesley Hills, Massachusetts, who for more than twenty years has been growing some of the finest irises known to the gardening world.

Miss Sturtevant does not like to call herself a scientific breeder of irises nor, like the scientist, does she keep careful records of plant generations, or make five hundred crosses between the same two parents in the hope of a single germination.

Surprisingly enough, too, Miss Sturtevant does not put the same high value that some do on a thorough knowledge of Latin names for each plant. No—all this she leaves for the botanist, and the more patient scientific horticulturist. For Miss Sturtevant is mainly interested in results of a more immediate and tangible kind—her records include only facts and descriptions of the most outstanding blooms, and her crosses, she modestly explains, are mostly hunches.

However, crediting a long list of fine hybrids on a series of mere hunches holds very little weight. Miss Sturtevant is a natural horticulturist. With a father famous as organizer and director of the New York Experimental Station, Miss Sturtevant lived most of her life in an atmosphere of experimentation. She was always particularly fond of irises and as a young girl would frequently visit nurseries until finally she purchased, for the sum of five dollars, a "collection" of foreign irises.

Sometime later, in 1909, Miss Sturtevant made her first cross. It bloomed in 1911; "Nothing very extraordinary," she tells us, "but I thought it was wonderful." Most of these early tries, however, went into discard shortly afterwards. But that five-dollar collection was not to be entirely worthless. An iris named Caterina was among them.

When crossed with Queen of May, the result was the tall-blooming, extremely pale blue Iris which Miss Sturtevant named Queen Caterina, one of the lovely list of her earlier hybrids and the recipient of the Silver Medal of the Massachusetts Horticultural Society. Miss Sturtevant tells the story of visiting once at Vanderbilt University in Nashville, where, quite by accident, she came upon a tremendous border, 200' x 5', all in a mass of bloom with this same delicately blue Queen Caterina.

Recently the public has seen for the first time one of the newest and remarkably beautiful of Miss Sturtevant's irises—Valiant, the result of a cross between two seedlings, made in the garden of a friend. Valiant is an unusual bicolor blend of wisteria blue and pure bronze which fades off into a powdery gold in the wide, ruffled standards. Good Cheer, another beautiful blend recently introduced, is a tall, straight plant bearing large blooms with bright yellow standards and red-dish falls on which are traced radiating thin dark-maroon lines.

Up until three years ago the garden at Wellesley Hills was commercial and open to the public. Catalogues and lists were available and any new, especially outstanding iris was introduced directly from Wellesley Hills. The garden, however, has never in the least resembled a commercial nursery. The long, rectangular beds of irises, separated... (Continued on page 71)
NATURALLY Miss Sturtevant's garden is massed with irises arranged for color effects. To the left is the more recent Valiant, a bicolor blend of wisteria blue and bronze fading to a subtle powdery gold.

(continued from page 70)
DAHLIAS, AND THE SHORT LIGHT-HOUR DAY

There was a day, not so long ago, when nobody thought any plant could "know enough" to measure the relative quantity of light it was receiving, and to decide for itself when to quit enjoying life as it ran and prepare for a future of complete darkness—with no certainty of an extended existence beyond.

It was about thirty years back that the scientific workers of a State Agricultural Department had the puzzle presented to them as to how the highly valued Maryland mammoth tobacco, which produced up to twenty-five usable leaves in a season, could be persuaded to bloom and bear seeds. The only propagation available was by off-shoots and similar division of the parent plant—quite too limited in poss.ibility of profitable field culture for the grower.

The story goes that some grower suspected that the soil was to blame, and sent some cuttings to friends in northern Michigan and Wisconsin. In these locations the plants seemed to sense that their growing season was to have a catastrophic end, for they made scarcely half the number of leaves made in the South, but they did get to work and bloom and make seeds, to perpetuate their kind—in a country where the days were suggestively short.

DIFFERENCE IN LIGHT

That it was not the difference in soil which had worked the change, and that it was the shrinking of the day-light from day to day as the shorter season affected the plants, was proved by taking some of the Maryland plants which had previously refrained from blooming, and making their day shorter by covering them with dark tents until nine o'clock in the morning, replacing the dark tents at about four in the afternoon. The plants so treated behaved as the Michigan grown plants did—they bloomed and ripened seed, which soon enabled the growers to set as many of the seedlings as they desired each Spring.

THE EFFECT OF LIGHT ON DAHLIAS

While a dozen years passed away without any notable study of the effect of days of short light-hours upon other plants, the dahlia had been perplexing its devotees by refusing to take advantage of an early start in a February hothead, and come into bloom by Midsummer. The tubers started promptly in the hothead and the resulting plants presented themselves with the concentrating richness of the special soil in which they were grown, and grew luxuriously and taller, some reaching nine feet in height but showing no indications of any intention to bloom until August was half gone. Then, with some evidence of haste the buds were set and speedily became great flowers, in perfect form, about five days before an early October frost cut down the plants.

At the same time it was noticed that an overlooked tuber remaining in the hothead at the time the planting was made in the February hothead, when set out in the open ground in July, failed to make the tall growth with that the early-planted tubers had made, but set its buds and bloomed at exactly the same time. The flowers on this late-planted root were not so large as those on the tall plants, but of equal substance and of richer color.

"Loafling" Plants

Further comparisons showed that these roots set out in late Summer began at once upon the work of building next year's tubers—a little in advance of those great plants which had begun their season's growth about the first of March. It thus became plain to the observer that the early life of these hothead-started plants had been simply loafing and enjoying the breeze, so to speak, all Summer through.

By the time this fact had been recognized, the horticultural scientists had investigated several other flowering plants which had shown reluctance to bloom during the Summer season, and the hesitancy had been definitely established as due to too much daylight—the plants holding back their bloom until the shorter days of Fall gave them, one might say, a hint that an end was approaching for them, and that they must make provision for the continuance of their kind in the seeds they would bear. How much intelligence of a sort exists a question as yet untested by investigators. If the plant has a kind of thinking mind, we do not know it—yet.

Up to the present, little use is made of the possibility of getting early dahlia blooms for market purposes by the dark tent method. A few of the Pompon type are offered in the booths in late July. But the dahlia is an exhibition flower.

It may still be within the reach of the hybridizers to get a strain of great dahlias which will come to a head some what longer day of sunlight, so that a longer period of bloom may be enjoyed before the relentless frost of our latitude calls its halt for one of the most glorious of color-breaking spectacles we have in our gardens.

RICHARD FERRIS

REMEMBER THE ROOTS!

Toward the close of the dog-days, in most small gardens—and even in the larger ones which have only a small staff of constant workers—comes a period which might be gently but distinctly spoken of as the exuvi of the watering-pot. It cannot be denied that hogging a watering-pot full of water which grows heavier with each succeeding step, not to mention the ever-increasing distance of the walk back, is one of the least of attractions of life in a garden. This observation, however, applies solely to that part of the garden which shows above the surface—and which, at that period, has lost much of its pristine beauty. What is happening below the surface is "out of sight, out of mind," as the old proverb so crisply puts it. None the less, the underground operations are being pushed to the limit under the impulse of the season, soil (Continued on page 73)
REMEMBER THE ROOTS!  
(CONTINUED FROM PAGE 72)

warmth. And here is where the cry of the colloids becomes a shriek for salvation—to those who hearken also to the voices of the invisible.

WHAT ARE COLLOIDS?

Lest some of us have become rusty as to just what a colloid is, a few words may serve to rekindle interest in these hard drinkers among the garden’s habitants. It is a cell of a tapicelike substance, which is not soluble like a lump of sugar, but absorbs no end of moisture, swelling more and more with each degree of absorption, so that the thoroughly wet cell is many times larger than the same cell when dry.

With this swelling comes also an internal pressure outward, often so great as to move quite large stones and masses of lumpy earth and show them aside, much as compressed-air might do; except that there is no such elastic resistance as with air; the expanded water pressure of the colloids being almost irresistible.

That each of our most cherished plants has a root is a news, but we rarely give any thought as to the difficulties the plant encounters in establishing and sufficiently extending this indispensable part of its system. The tip is always in sight; the root—never even to the keenest imagination; and as to any particular plant, no one of us ever gets the smallest idea of its spread and resulting necessities.

One of the things we know is that each growing tip of a root or rootlet is thrust onward, through thick and thin, by the root-bud or terminal cell of protoplasm. This growing cell, eager with the push of living, carries outside a sheath of several layers of colloidal substance, the latter absorbing water continually, and by the pressure outward thus created, making room ahead for the protoplasmic bud of progress.

THE VITAL WATERING POT

Here is where we come in with that watering-pot. If the colloid cells have no water to swell with, the whole operation of root-growing ceases. If the root ceases to grow, the life of the plant is endangered, for only at the growing tips is the root really alive—the remainder being a mere conduit, like the trunk of a tree. Then, besides, the soil-water which is soaked up, as is, into the protoplastic life-cell is then released and regulated to the needs of the part of the plant above ground. Unless the root-system is adequate, the show of leafage and bloom we had this year will not be repeated next year. Perhaps next year’s exhibit will seem like a mummy of what was royalty this year.

So, until the spacious full rains wet the soil clear down to the deepest colloid cell at a root tip, the only compensating bail in the gardener’s ear must be “To the rescue!”, and must be accompanied with the tinny sound of water being attached to watering pots—better make it two—one in each hand.

—RICHARD FERRIS


This sumptuous quarto volume, printed upon heavy coated paper with a delightfully satiny surface, and from specially designed type, is a masterful piece of book-making of quite unusual elegance and artistry. Of its 322 pages, 88 are occupied by exquisite photographic plates, many of them covering the full page, and mostly with black backgrounds against which the delicacy of the flowers pictured is shown to great advantage. Too great a portion of praise cannot be awarded to the camera-men for the lighting of the subjects photographed; some groups apparently accented with deftly adjusted artificial lights. Real or improvised shadows are most skillfully introduced in the not-to-mention portraiture of space, in connection with a gray-toned background.

THE ORIENTAL CONCEPTION

Having followed the “pictures first” impulse with rare enjoyment, the would-be reader of the text is sharply awakened to a realization that the term “flowers,” which appears as the title of the book, has a meaning wholly different from that which it has universally here in the Occident—as the authors picturequely set apart our civilization from that of the Orient—in other words, the Japanese.

To us Occidentals, each different flower in the uncounted multitude has its special appeal—its message of grace expressed individually in beauty of form, pose, manner, movement and color. Our interest in them all, as they are, is an apotheosis of that grace.

On the other hand, our authors, in exploiting the fancies of the Orient, make it plain that to the Japanese mentality flowers are, at most, but material with which to implement design and pattern, the material employed being of trifling concern. The end to be attained is lines in parallel or in methodical divergence, in horizontaliy, in geometrical shapes with varying angles, and similar displays wholly foreign to any idea emanating from the flower’s entity. There are circumstances where, indeed, the flower must be distorted as to its pose, completely disfigured and made over as to its impulse of growth, even transfixed upon a bamboo stem or a sprig of dead grass like so many heads upon a wire frame, and bent into shapes acceptable to Oriental contemplation.

The book is divided into two sections, about 100 pages being assigned to what the authors think is the pitiable vacancy of “Western Flower Arrangement”—a performance blithely explained as exhibiting slight ignorance of artistic floral design on the part of American women—a proposition which will be received with suppressed condescension, especially by the judges called upon to officiate at the hundreds of thousands of flower shows throughout the country every season.

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WRITE FOR FREE BOOKLET

Our booklet “Enduring Modern —Its Place in the Home of Today”, illustrating room groupings will be sent on request.
Questions & Answers

Lack of Hanging Space in a Small Closet

Q. I plan to have a chest of drawers built in my long narrow closet and want to arrange for additional hanging space. The closet is about 4' wide and 7' long. A rod is attached to the shelf across the back, which is 5' 10" from the ground. Shoe racks are at present hanging on the door but I should like to put them elsewhere if possible and substitute a long mirror. How can I renovate this closet to the best advantage?

A. Continue the shelf around the right side of the closet almost to the door. Attach a 30" permanent rod for evening clothes to this. This will allow ample room for the 6' chest, 1½ to 2' in depth. On the left side the shelf can be extended far enough to have a 42" extension rod and we will be able to pull dresses out into the light, department store fashion. A skirt hunger or metal shoe racks should fit in left side end; you should hang a long mirror on the inside of door.

Disguise for Unattractive Gallery Rail

Q. I have found an apartment very much to my liking with the exception of an iron rail surrounding the gallery and leading down into the dropped living room. What can I do to improve or disguise this eyesore without involving too much extra expense?

A. In a previous issue we suggested having the ugly railing boxed in with wallboard and having tanks inserted which could be kept well filled with ornamental greens such as Japanese huckleberry or laurel. Another less structural method which offers an effective camouflage is to place pots of ivy trained in conical shapes to about the height of the railing as illustrated. White pots would become the ivy and at the same time tie in with almost any color scheme.

Accessories for a Colonial Fireplace

Q. We want to give a wedding gift to a young bride who is going to live in a salt-box type of New England house near Cape Cod. We have definitely decided that it is to be something for the paneled fireplace. Will you give us some idea of the articles we might look for which would be appropriate and inexpensive?

A. There are limitless possibilities so take your choice: brass hod, trivet, sea chest, ship's model, fireside stool, cobbler's bench, iron kettle, small hooked rug, Sandwich glass for shelves, pewter panniers, banjo clock, small flint-glass lamp, hearth brush, old English milking stool, old rush light or candlesticks.
Extra Storage Space for Bulky Playthings

Q. In the house we have just moved into we find very little space for the boys' bulky equipment such as hockey sticks, extra golf clubs, skis and lawn hi-li bats. Fortunately, the basement is fairly dry and some of their playthings might be stored there. The only available space, which is near the stairway, is an area about 20' x 11', used for ping-pong. Should closets be built here?

A. We would suggest that you have the stairway enclosed with wallboard and closets built out about 2' 3" as indicated in the drawing. This should allow sufficient width for the ping-pong table and space enough to run around. One closet can be for the tall articles, while the other one might be outfitted with several wide shelves. Rather than have the doors open out into the ping-pong room, an additional space-saving device would be to install sliding doors. This could be done without too much extra cost, and at the same time there would be no danger of doors left swinging open.

Godey Prints Adapted to Modern Interior

Q. I have been given some charming Godey prints as an engagement present. However, as I am planning to have my apartment done mostly in Modern, I wonder just where I can use these little prints. Would they be too definitely out of style in my apartment? Do they have to be framed according to the period?

A. These quaint fashion plates were published in Godey's Lady's Book from about 1830 to 1870. Although they appeared all through the Victorian age and depicted the furbelows and fancies of the Age of Stuffiness, they would be more than effective flanking your dressing table. To modernize these prints use a dark colored mat or a frame with mirrored segments, slanted for depth, and one or two white moldings.

Construction of a Simulated Dry Wall

Q. I want to build garden walls 4½' or 6' high to look like dry walls. Had planned to use cement and to scrape out between the joints where exposed, before it is dry. What is the minimum thickness I can make both walls?

A. Instead of laying this type of wall, why not have the mortar flush or even with the surface of the stone? The fault of raking out the joints is that after a rain storm it allows the water to lodge in the joints and then on freezing, encourages cracks to appear back of the surface. Flush joints are certainly more pleasing in appearance and more weather-resistant. With this type of wall only 10" in thickness is sufficient whether they be 4½' or 6' high. On the other hand if you rake out the joints we suggest that you make them—perhaps 2" at the base and 10" at the top. The use of cement will insure greater permanence as you infer.
EL RANCHOITO

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THE RISE OF WEDGWOOD tells of the beginnings of the famous Queen's Ware, Black Basalt and Jasper Ware—and the story of the master potter and his family. In a pocket at the back, there are four color illustrations showing a number of the most prominent patterns. Send 10c, JOSIAH WEDGWOOD & Sons, Dept. G-4, 162 Fifth Ave., N. Y. C.

MINTON English Bone China shows exquisite ornaments and tableware of superb coloring and design—many pieces, the work of celebrated artists. Interesting, too, is the brief history of this famous ware which has been made since 1783 at Stoke-on-Trent, England. Send 10c, MEAKIN & RIGSBY, Dept. G-4, 129 Fifth Ave., N. Y. C.

ROYAL DOULTON, that distinguished English china, offers a flock of leaflets to help you select your dinner services. Each pictures one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces.

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BOOKLETS

CONTINUED FROM PAGE 55

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(Continued on page 78)

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(continued from page 72)

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THE "ENVELOPE"—says this folder—can be easily converted into a console, chaise, settee or buffet table. This attractive extension table is made of Honduras Mahogany, American Chestnut, and Walnut...in several period designs, including Modern, Michigan Architect Co., Dept. G-4, SPARTA, MICH.

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BOOKLETS

(continued from page 78)

LANSDOWNE SOFAS AND CHAIRS—their genuine mahogany frames, down cushions, hair tufting and 18th Century styling—are featured in a folder that shows 10 attractive models. Another pamphlet displays the Pullman Sleeper... a smart sofa of the day—a comfortable bed at night! Pullman Coach Co., Dept. G-4, 2730 So. Ashland Ave, Chicago, Ill.

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Decoration

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MATCH YOUR ROOMS to Your Personality... shows how to design linoleum floors that incorporate your own decorative ideas—to get custom effects at ready-made prices, with insets, feature strips and borders. It also shows the decorative possibilities of wall linoleum. Send 10c. Congoleum-Nairns, Inc., Dept. G-4, Kearny, N. J.

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THE ROMANCE of Modern Decoration is a complete and delightful primer on one phase of interior decorations—your walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10c. Address Jean McLain, Dept. K-15, Imperial Paper & Color Corp., Glenn Falls, N. Y.

DECORATIVE TIPS AND TRICKS on the Use of Trimmings is a booklet of practical and novel ideas by Karen Lynn. Illustrations and descriptions show how you or your decorator can make your rooms beautiful and livable. E. L. Manege Co., Dept. G-4, 1609 Indiana Ave., Chicago, Ill.

THE ROMANCE of HOOKED RUGS, by Reta Cowles, is a thoroughly authoritative little history of hooked rugs, ancient and modern. It shows rugs of many periods in appropriate room settings—types made available today through the skill of a modern guild of rug makers. Send 10c. Mastercraft Guild Weavers, Dept. G-4, 283 Fifth Ave., New York City.

HANDBOOK of Mohawk Rugs and Carpets is a brief and excellent reference guide to the different types of wool floor coverings—explaining the differences in quality, comparing the values and the decorative possibilities of Chippendale, Wilton, Axminster, Velvet and Tapestry. Mohawk Carpet Mills, Dept. G-4, Amsterdam, New York.

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(Continued on page 80)

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VANDERLEY BROTHERS, INC. (Continued on page 80)

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BOOKLETS

(continued from page 79)

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"Its floral design will harmonize so beauti­
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jeweler told me that I could accumulate a complete service
by purchasing one-six piece table setting each month. . .
and naturally I started right in. The cost was so little that
I can easily include it in my budget." You too, can have real sterling silver this rare place-setting
way. We will not call at your jeweler's and make your selection
from the wide choice of Alvin Sterling patterns available?

(Continued from Page 75)

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1. BURGUNDY WINE 1. SALAD SPOON
1. TEASPOON 1. BURGUNDY TONGS
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"Its floral design will harmonize so beauti­
fully with any kind of decoration I use. My
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I can easily include it in my budget."

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1. SALAD FORK
1. BURGUNDY WINE
1. SALAD SPOON
1. TEASPOON
1. BURGUNDY TONGS
1. BREAD KNIFE
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1. SERVING SPOON
1. MUFFIN SPOON

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