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Two heads are better than one . . . especially when one is Diamond Head, with Waikiki's blue lagoon between. You may think you've lived before. Once in Hawaii . . . you know you only thought so. That's the discovery everybody makes who keeps a date with Hawaii.

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When you purchase Venetian blinds today—let QUALITY be your watchword. Do this and be assured of that lasting pride of ownership which comes from beautiful things—superbly made to perform better and serve longer.

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IT’S a new symbol of kitchen smartness, this G-E Electric Sink that has so caught the fancy of those who are building modern homes. For nothing could be less appropriate than an outmoded sink in one of today’s glorious, streamlined, modern kitchens!

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Dishes that are almost too priceless for a maid to handle may be washed and dried in perfect safety. For further protection, scalding hot water is used to insure hygienic cleanliness. Even pots and pans are washed to gleaming brightness.

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This General Electric contribution to better health and gracious living now ranks in importance with automatic heating. Before you proceed a step further on your own house plans, ask your architect about the G-E Electric Sink. In the meantime write for information to General Electric Co., Dept. SC-1252, Bridgeport, Conn.
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There's Beauty and Convenience

Compact — efficient — modern — a Crane kitchen means more joy of living, a pleasant place to work, a place to eat as well if you wish. Crane sinks are designed to bring to the modern kitchen the utmost in beauty as well as step-saving — labor-saving convenience. Crane cabinets provide a handy place for everything, make kitchens modern — help to keep them neat.

Why not have a Crane Family Planned Kitchen exactly designed to fit your family, your needs, your home. Ask your Plumbing Contractor or write for a copy of "Family Planned Kitchens" a book full of ideas and suggestions. It will be sent without obligation.
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One of the pillars of the Airedale breed and one whose name was found in the pedigree of almost every well-known Airedale of the present day is Champion Flornell Mixer. He was imported from England in 1926 by Percy Roberts who showed him at every show in the United States.

**Airedale color**: head and ears, rich, hard tan, except dark markings side of skull, ears darker shade. Legs, up to the thighs and elbows, tan. Body black or hard grizzle, latter is generally of the hardest texture. Average weight 50 pounds.

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He is bred by one of the outstanding champions of America. His dam is a daughter of a champion. He is fed the finest food and given the finest care. He is proven by a champion. He is given individual attention to develop his personality. He is trained fairly.

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Puppies available

From well-known bloodline

**TANA CAIRNS**

Puppies of champion background

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Ideal house dog

Close, hard coat, loyal, one family dog

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Loyal, one family dog

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SUNDAY, MAY 31, 1941  
GIRALDA FARMS  
MADISON, NEW JERSEY  
More than $25,000 in Cash and Sterling Trophies  
WITHOUT RESTRICTIONS  
THE EXHIBITORS SHOW  
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FOLEY DOG SHOW ORGANIZATION, Inc.  
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of pure bred dogs

The Airedale is by instinct a perfectly manured dog in the house; very unobtrusive; will lie in a selected spot (near you) and be perfectly m.m. until strange footsteps impinge on his consciousness—and then he warns that a stranger seeks attention. June Francis Kamp, Boston

The versatility of the Airedale was demonstrated when he went with the Col. Theodore Roosevelt Expedition into the depths of the Dark Continent, and brought back the praise and acclaim of every member of that famous Expedition, Broadcaster of Harham; owner, H. M. Floresheim

The Airedale has often been called the three-in-one dog in sports, combining the virtues of Pointer, Spaniel, and Setter, but never quite forgetting or losing his terrier inherittance of keenness and thoroughness in doing his natural work. Tiger of Deswow; owner, Mrs. Leonard Smit

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FREE GIFT
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M-p-m! How we eat how fresh menus! May I send you a menu every month and I'll keep him happy the way "round. Groove salutes or not!" 25c hat will tell him about your "Morris Herd," and other cat sensations like my "Kat-Hill Toy." Write:
FELIX, 1201 Western, Seattle, Wash.

He was going places until his "horr" blew the stop signal on his new Purina

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Train your pet or hunting dog with this amazing whistle...your dog can hear it when you can't! Not a toy. Same pitch and frequency as an improved "Silent" Whistles selling for as much as $1.75, yet it sells for only 25c, and the special coupon from a bag of Purina Dog Chow! Ask your Dog Chow dealer about this scientifically balanced DRY food that's so good for your dog and economical, too! PURINA MILLS ... St. Louis, Mo.

Don't Say or Spell Your Female Puppy — Use
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to Keep Dogs Away While Females are in Season. Hurricane. Silent. Non-Perishable. Wash off before use. Available in 2 lbs. or 5 lbs. bulk. Ask your dealer, or send $1.00 for bottle, postage prepaid.
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A little in the bath KILLS FLEAS — REMOVES DIRT BANDIES DOGGY ODOURS
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Make life easier for yourself and your dog... eliminate messy lathering by using Dixie Dog Dyp. Just add a little to bath and sponge your pet. Pungent pine oil ingredient kills fleas, removes dirt and odors quickly, easily. Indorsed by leading kennel men. Order today. Pints, 50c; quarts, $1; gallons, $2.50; sent postpaid anywhere in U.S.

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DIVISION OF THE GLIDDEN COMPANY
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"BUFFALO" Portable Kennel Yard

Protects your dogs from hazards and frees you from worrying...

EASY TO USE
NO POSTS TO FUSS WITH OR
HOLDS TO DIG

Dog owners, fanciers and breeders like these sturdy "Buffalo" Portable Kennel Yards because of the easy protection they give, they can be enlarged or changed around without work. Provides Attractive Exercising Quarters, Insures Safety of Stock

"Buffalo" Portable Fencing is modern, strongly made and will not shift, sag or turn over. It has no posts to bother; instead patented fence clips are easily and quickly applied. Merely shove pin legs into ground and you have firm fencing. Built for Long Hard Use in Convenient Sections to Suit

Each section of "Buffalo" Portable Kennel Yard has frame of strong, continuous copper-bearing round steel bund heavily galvanized. Fabric is diamond mesh copper-bearing wire thoroughly galvanized. Sections can be easily arranged for most any size yard you desire—suitable for estates, suburban homes, or for average city lots. Surely an ideal way to let your dog exercise and play freely from home! Buffalo Wire Works Co., Inc., 473 Terrace, Buffalo, N. Y. (Est. 1869 as Scheeler's Sons).

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Write for free booklet that has listed over 3000 horse owners. Contains over 880 bargains in horse, stable, and tack. Write today. Write for free booklet, Dept. D

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"BUFFALO" porter Kennel Yard

Provides Attractive Exercising Quarters, Insures Safety of Stock

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A Long Life And A Healthy One In A
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Set it up yourself! Delivered in units, made sections of red cedar—weather-proof and vermin-proof. Prices from

2 ft. x 2 ft. x 2 ft. $15.00
2 ft. x 2 ft. x 3 ft. $24.00
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DURHAM DDIPE RAZOR CO.
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It's fun to strip and trim your dog at home!

Dixie Dog Dresser is easy to use. Does quick, smooth job. Famous Duplex Trimming Charts for each breed show you exactly how.

Dresser $1.00
Two Blades $1.00
Chops 25c each breed

By the Hundreds for Dogs Dull Nick $1.00
At dealers — or direct

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STANDARD POODLES
M. McCreery
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HERE'S the neatest trick of the season in fashion legerdemain! In the turn of a page, April 1st Vogue doubles the effectiveness of your wardrobe dollar! Before your very eyes, you'll see performed the amazing feats of the Elastic Budget and the Expanding Wardrobe.

16 Pages of Fashions for Limited Incomes
You'll discover how to create chic from a shoestring with the dozens of inexpensive clothes selected by Vogue's editors. You'll find a wardrobe for the career girl who lives on $30 a week. And, if there's a wedding date on your calendar, you'll want the dream of a bridal gown in Vogue's Under-$20 bracket.

50 Proposals for the Bride
April 1st Vogue gives you new bridal ideas from wedding veils to wedding stationery. Among its 50 proposals — all eminently eligible — there are wedding gifts, lavish and limited . . . trousseaux . . . linens and silver . . . and a group of interiors brimful of new decorating suggestions.

Vanity Fair Features
April 1st Vogue is charged with stimulating features as well as fashions. Appearing in its pages are Salvatore Baccoloni, the new basso-buffo at the Metropolitan Opera . . . Carmen Amaya, the astounding Spanish dancer whom Toscanini praised so highly . . . Major Barbara — Shaw's play, in its British movie version. Reserve your copy at your newsdealer's today.

APRIL 1st VOGUE at your newsstand MARCH 25th
Daddy, when I grow up I’m going to have a house like ours!

This beautiful bathroom has all three—thanks to the "Standard" Master Pembroke Bath, One-Piece Closet and Companion Lavatory—all in Clair de Lune Blue.

Efficient... Economical... Fully Automatic! Installed in this smartly appointed basement playroom, the inexpensive Arcoflame Oil Heating Unit No.8 keeps the whole house warm and comfortable!

Bringing a new thrill in living to the whole family... bring new comfort, beauty and convenience to your home easily and inexpensively with American Heating Equipment and "Standard" Plumbing Fixtures!

You'll enjoy constant, economical comfort whether you select an American Boiler and Radiator Heat, or a Sunbeam Warm-Air Furnace or Winter Air Conditioning Unit—for Coal—stoker or hand-fired—Oil or Gas. You'll glory in the rich beauty of "Standard" Plumbing Fixtures, available in many smart styles, in white and 11 magnificent colors.

And if you are modernizing, you can use our Easy Payment Plan: No down payment, no payments for 2 months, up to 3 years to pay on low monthly terms! For complete information consult your Heating and Plumbing Contractor or write to our Pittsburgh office for a free copy of the colorful 64-page book that tells the whole story.

American Radiator & Standard Sanitary
New York CORPORATION Pittsburgh

Heating and Plumbing are too important to health to be entrusted to anyone but Heating and Plumbing Contractors.

Chairman

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HOW TO WORK MIRACLES IN YOUR HOME FOR LESS THAN $100

By Joyce Bright

1 I suppose we all have our particular problems in our homes. A friend of mine was telling me about hers. Her husband likes to take shower baths, and their house has a shower stall in the bathroom especially for him. Well, it seems that every time he'd turn on the water, the curtain would get wet, and wrap around his legs at the slightest provocation, and he'd have to practically fight his way out of the stall, and Janet's life was hardly worth living because he grumbled so much. So she quietly arranged to have a plate glass door on the stall instead of a hanging curtain.

Now her husband can take his showers without curtain trouble of any kind... with lots of light, besides, to keep him cheerful! And the shower door didn't cost much more than he'd pay for a ringside seat at a prize fight!

Isn't it astonishing how little things can make such a big difference sometimes? The other day I was invited to luncheon at the home of another friend of mine. I've eaten lots of meals there, but this time, when I walked into her dining room, I almost halted dead in my tracks with amazement. The whole room looked different. It had more sparkle, more life, more smartness than I'd seen in it before. At first, I wasn't sure just what made the difference. But suddenly I saw what it was. Mary had covered her dining room table with a mirror top of gunmetal color. A simple little trick... you've no idea how it snapped up the whole room with its bright reflections! I commented about it to Mary, and she said that anyone with $35 or $40 could do the same thing for her dining room.

I was telling my sister-in-law about it, afterwards, and she said she wanted me to see a trick she'd done in her house to answer a common problem. She has a living room that's very long and narrow, and with walls painted a lovely dusty pink color. She wanted to make the room seem broader, and get rid of that narrow compressed look. So she had a Pittsburgh Glass Dealer here in town put a large structural mirror over the living room fireplace opposite the windows... and she's delighted with the results! That mirror makes the room seem twice as spacious as before, and twice as light, too, because it reflects the windows across from it, you see? The nicest thing about it is that she found she could get her mirror in a flesh color that harmonized just beautifully with her pink walls.

CAN YOU IMAGINE a lovelier bedroom vanity than this? The mirrored wall behind it multiplies all the color and light in the room. What's more, it gives the lady who uses it the assurance of accurate, true reflections to help her in her grooming. Note how the top and edges of the vanity itself are also mirrored. Designed by studios of Serge Sackoff.

EVEN YOUR BATHROOM can be made to grow in size and beauty if you dress it up with reflective walls of Carrara Glass. Carrara comes in ten delightful colors. It never stains or fades. And a damp cloth keeps it clean. A Plate Glass shower enclosure like this is another popular way to bring your bathroom right up-to-the-minute. Willing, Sims, and Talbutt, architects.

ROOMS NEVER SEEM CRAMPED when glass is skilfully used to give them spaciousness. See how strikingly glass makes this living room grow. Large Pittsburgh Mirror panels behind the settee actually seem to double the size of the room. And the all-glass table, with mirrored base and Heavy Plate Glass shelves, heightens the effect of size and smartness. John Tavis, designer.

TO MAKE ROOMS GROW BIGGER

use Glass

ROOMS NEVER SEEM CRAMPED when glass is skilfully used to give them spaciousness. See how strikingly glass makes this living room grow. Large Pittsburgh Mirror panels behind the settee actually seem to double the size of the room. And the all-glass table, with mirrored base and Heavy Plate Glass shelves, heightens the effect of size and smartness. John Tavis, designer.
Want something "Special" to spark your spirits?

CHOOSE THIS CONVERTIBLE CABRIOLET

It's the most powerful of all low-priced Convertibles... the front-runner on highway and hills...and its swank, swift-lined, youthful beauty makes it the fashion leader of '41.

How are you feeling these days?...
Then you need this Convertible—quick!

There's nothing like it, whether you're "feeling low," "riding high" or "marking time" between one extreme and the other.

All agleam in any one of nine color combinations!... As individual as your own photograph!... Youthfully styled, with a Body by Fisher seating five passengers, and featuring an automatic top that rises or falls with your mood and the barometer!...
And a true leader in action!

For this new Chevrolet Convertible Cabriolet is the most powerful Cabriolet in its field—the only one with a 90-h.p. Valve-in-Head "Victory" Engine.

It's also the strongest, smoothest, steadiest traveler among all the biggest-selling low-priced cars.

It out-styles all of them... out-powers all of them... and out-rides all of them on any type of road.

So, if you want something "special" to spark your spirits, may we suggest that you see your Chevrolet dealer and purchase this best-selling Convertible—today!

CHEVROLET MOTOR DIVISION, General Motors Sales Corporation
DETROIT, MICHIGAN
NEW FOR EASTER!

GARDENIA PACKAGE
Fresh as the breath of spring...one newest creation. Each complements the other...the beautiful gardenia-centered deep blue tin...and the inspired selection of Schrafft's dainty Miniature Chocolates. Only in Schrafft's stores. 1 and 2 lb.

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Send mail orders to 88 W. 23rd St., N. Y. C. Please add postage.

Unique Treat!
from Orchard-Kitchen

These Vaca Valley Fruit Confections are different from anything you've ever seen or tasted — absolutely unique — a connoisseur’s delight—delicious beyond words! . . . made in our spotless confection orchard-kitchen in Vacaville, California, from grand (and healthful) sun-dried fruits, nuts, pure butter, honey, and other delectable ingredients. We call them "Pear & Ginger Jells," "Honey Chews," "Apricot Jells," "Date Nuts," "Vaca Valley Delights," and "Peach & Pineapple Jells"; my customers call them luscious treats!

"Grandest treat in years," wrote one customer.

Packed in beautiful reusable California red-wood boxes, with gold foil trays. A smart, unusual gift! Sold only strictly; I have thousands of customers all over the U. S., including many social, political, and business leaders.

TRY IT AT MY RISK!

ORDER TODAY! If not pleased 100%, return rest of box at my expense and your money refunded promptly (no charge if "on approval"). 3 lb. (net) pack $2.95; 6 lb. (net) pack $4.80—shipped anywhere in U. S. For gifts, I can fill in special card for you. Vaca Valley Orchards, R. B. Hawkins, Owner. (Reference: Bank of America, Vacaville, Cal.)

Handsome seventy-five-year-old carriage lamp. Dull black finish, with gleaming brass trim, it measures 24" high x 9" wide. $50 each, wired and with mounting bracket. Other lanterns from $12 to $75, all prepaid east of Miss. Old Lantern Shop, 18 Elm St., New Canaan, Connecticut

Brides' Book of Plans
How has a bride ever managed without this amazing combination Wedding Plan — Record — Account Book to pilot her through every detail from trousseau to home management! It makes a complete record of her wedding. Perfect shower gift! Ivory Plastic, 2.50 or genuine Ivory leather, 7.50; both decorated with gold. (Postpaid). One of the unusual gifts from the gift shop at the Putnam Bookstore, 2 W. 45th St., N. Y.
A pocket full of posies is just one of the many things with which you'll fill these little Grecian urns. 5⅛" high, you'll find is a very good size for nuts or candies, pickles or olives. Done in fine, clear crystal, yet the price is just $2.50 for the pair. A find for Easter giving. Sent express collect from Tatman, 625 N. Michigan Ave., Chicago, Illinois.

No financial experts we, but there's sure to be a run on silver soon. Just cast your eyes on these cigarette trays and you'll see what we mean. Reproduction in miniature of an old Sheffield tray, they're made of silver plate on copper, 3" x 4", they cost $3.15 each, or $6.25 a pair. Madolin Maplesden, 825 Lexington Avenue, New York City.

Take note of your readings in this library record book. Nine different indices cover fields from fiction to science. 6⅛" x 7¾", modern ridged design, and gold tooled title, it comes in dark Florentine, toast, red, duchess, and melon green leathers. $7.50. From Georg Jensen, 667 5th Avenue, New York City.

If you're a smart little bunny you'll lay in a stock of old-fashioned Easter baskets just like this one. Mr. Chocolate Rabbit himself presides over the gathering of goodies... coconut cream, eggs, jelly, and butter-cream eggs, bully-pops, animal cookies and all come for $2.50 plus postage in a willow basket. Schrafft's, 58 West 23 St., New York City.

Illustrated booklet... Send 15c for mailing.

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No financial experts we, but there's sure to be a run on silver soon. Just cast your eyes on these cigarette trays and you'll see what we mean. Reproduction in miniature of an old Sheffield tray, they're made of silver plate on copper, 3" x 4", they cost $3.15 each, or $6.25 a pair. Madolin Maplesden, 825 Lexington Avenue, New York City.

Take note of your readings in this library record book. Nine different indices cover fields from fiction to science. 6⅛" x 7¾", modern ridged design, and gold tooled title, it comes in dark Florentine, toast, red, duchess, and melon green leathers. $7.50. From Georg Jensen, 667 5th Avenue, New York City.

If you're a smart little bunny you'll lay in a stock of old-fashioned Easter baskets just like this one. Mr. Chocolate Rabbit himself presides over the gathering of goodies... coconut cream, eggs, jelly, and butter-cream eggs, bully-pops, animal cookies and all come for $2.50 plus postage in a willow basket. Schrafft's, 58 West 23 St., New York City.

Illustrated booklet... Send 15c for mailing.

A pocket full of posies is just one of the many things with which you'll fill these little Grecian urns. 5⅛" high you'll find is a very good size for nuts or candies, pickles or olives. Done in fine, clear crystal, yet the price is just $2.50 for the pair. A find for Easter giving. Sent express collect from Tatman, 625 N. Michigan Ave., Chicago, Illinois.

No financial experts we, but there's sure to be a run on silver soon. Just cast your eyes on these cigarette trays and you'll see what we mean. Reproduction in miniature of an old Sheffield tray, they're made of silver plate on copper, 3" x 4", they cost $3.15 each, or $6.25 a pair. Madolin Maplesden, 825 Lexington Avenue, New York City.

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2 APRIL, 1941

Smoked Turkey Spread 4 oz. jar .40
Smoked Pheasant per lb. $1.50

Delightfully refreshing is this
Blacktail Cover or Bed Spread of white
cotton plissé with printed contrasting or-
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BLANKET COVERS 72" x 108" with appliquéd monogram $8.50
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White with Green, Brown or Blue bands; Solid Peach, Blue or White with white bands.
Every Bride needs these Blanket Covers and Bed Spreads.

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Also at Greenwich, Connecticut

Smoked Sturgeon or Salmon, concentrated, pungent flavor which
eat. Smoked delicacies have that
get out of the food you
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and saucers $81.50 per

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Dinner plates $55 per doz.; Lenox china. Feather design in
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and Bed Spreads.

Blanket Cover or Bed Spread
white

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is the person who orders this box!

Lucky
is the one who receives it!

Our most popular package and this is
what's in it . . . Crunchy Glazed and
Spiced Pecans, Salted Nuts and Glazed
Almonds, also Old Fashioned Pralines
for good measure.

Wrapped for Easter or weekend gifts—
it's two pounds plus for $3.00. We'll pay
the postage in the U. S. A.

Clara Barton Green
"Southern Confections"
Summit, N. J.

Flower CANDLES for Easter
— with the perfume and coloring
of Spring flowers!

AJELLO Candles bring the charming beauty and
fragrance of Spring flowers to your home and
Easter table. Only the master designer of
"the world's most beautiful candles" could
reproduce in beeswax, the nature-like beauty,
and fragrance of Spring flowers to your
home and Easter table. Only the master designer of
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Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.

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108" diameter, 30" high
Fits 70" Tree Trunk
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Freight prepaid East of Rockies.

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CLEAR GREEN TURTLE SOUP

The unusual appeal of meat used, the
chop and the knapped herry make our
Green Turtle Soup the most sumptuous of
delights.

quarter tin $1.00
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6 tins for 5.00
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PREPARED TERRAPIN

Tempting delitious Baltimore style oyster.
Lump shell and comes to handle when inter-
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12 oz. tin $2.00
Free delivery in city. Postage additional.
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Southern Crocus—a Flower
Candle—white petals with col-
cored centers—yellow, orange,
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3-4 hours—lovely light, inter-
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Four for $1.35
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There's more than one way of looking at this
fanciful figurine! But
you'll probably look
longest at the unusual
bracket which holds it.
A copy of an old one,
it's made of solid ma-
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tique mirror. 12" x
6", it costs $14. The
figurine, 4½", is $6.
Both plus postage.

Lyman House, 57 East
56th Street, N. Y. C.

something sparkling,
something new, some-
thing you'll find useful,
too, are these salt and
pepper shakers. Quaint
as Victorian valentines;
globe shape with floral
design on crystal, ster-
ling silver base, 2½
high; or hurricane
lamp shape, 3½, fern or
grape design. $2.50 a
pair. Mr. Foster's Re-
membrane Shop, 606
13 St., N.W., Wash., D.C.

Some take it black,
and some like it light,
but any Ma and Pa will grin
with glee over such a
cup as this. 16 ounces of
steaming hot coffee, and
it's the top of the morn-
ing to you all! White
Royal China, decorated
with 22-karat gold, a
really handsome cup.
$1.75 each, delivered
free within 100 miles of
N. Y. C. The Bar Mart,
56 W. 45th St., N. Y. C.

A Wild West thriller is
the great Southwest. A
covered wagon, a stea-
mong bronco and rider,
a thoroughbred horse
head, Indian wigwam,
the great Southwest. A
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mong bronco and rider,
a thoroughbred horse
head, Indian wigwam,
Stand up and take your bow, for loud applause will greet this handsome hanging wall shelf. Show off prized pieces, or treasured knick-knacks. Made of mahogany, it is lacquered dull black. The two drawers bear a delicate gold design. 26" high x 21" wide. $15 express collect. Lord & Taylor, 424 Fifth Ave., N.Y.C.

Turn out a new leaf for your luncheon parties with these eight plates. They are patterned after the foliage of Canada's fair maple tree, and come, two each, in coral, grey, chartreuse, and seafoam. Made of domestic earthenware, they measure 8 1/4" in diameter. The set of 8 is only $4 plus postage. From Ovington's, 437 Fifth Avenue, N. Y. C.

Done in burnished walnut and straight and masculine in line, this is a smoking set fit to place before your king. The asherette in the foreground, 8" x 4 1/2", has a red glass liner; The cigarette box, 4 1/2" x 2 1/8", has a 3 compartment glass container; $3.50. Both plus postage. Rendezvous Gift Shop, 523 Bangs Ave., Asbury Park, N. J.

It'll be a long life and a happy one for all your most treasured pieces if you treat them with Reviva. This remarkable preparation removes liquor, heat and water marks, and also cleans and polishes. A triple lift for any young bride. $1.50 for the one-pint jar; $1 for ½ pint jar. Mrs. M. Jackson's Studio, 25 West 51st Street, New York City.

Always the Best Book in its Field DECORATIVE ART Edited by C. G. Holme • The new 1941 (36th Annual) edition is just out. Over 250 illustrations in color and tone of contemporary interiors by the world's leading decorators. New, smart, beautiful—DECORATIVE ART 1941 features every room in the house, furniture, fabrics, table décor, lighting, etc. You'll simply revel in it and find hundreds of stunning ideas to adopt. If not entirely delighted, money will be refunded. $3.50 paper cover. THE STUDIO PUBLICATIONS, 381 Fourth Ave., New York.
SING a song of Springtime salads...fragile fresh green leaves of endive, lettuce, romaine or chicory. And if you really want to have salads worth singing about you'll beg to buy one of these salad washers. Made of heavy tinned wire, 9" in diameter, they cost $1.45 each, express collect. Bazar Français, 666 Sixth Avenue, New York City

Whether you budget and buy them, or plant them and pluck them, this is a book you'll want to own. Margaret Watson has won acclaim both here and abroad for her flower arrangements. In this informal book, she lays down a few simple rules of do's and don'ts. $1.50. The Studio Publications, 301 Fourth Avenue, New York City

Three legs full of luminous brandied fruit: big black cherries, golden apricots or sun-ripe figs. Each barrel holds a quart, and it's a quart that lasts a long, long time. Colorful climax for your grandest dinner, or extra-special gift. Apricots, $3.25; figs, $3.25; cherries, $1.25. Vendome, 415 Madison Avenue, New York City

WHAT'S well begun is half done, and you'll have a very fine beginning in one of these Colonial footstools. Part 27 You'll make a needlepoin with which to cover it. Made of solid cherry, in mahogany, maple or walnut finish, 8" x 11" x 7½" high. $1.92 for the muslin-covered stool, prepaid east of the Rockies. Winchell's, Ridgewood, N. J.

**Handy Heat On Wheels**

Here's handy heat on wheels all ready at any time for any purpose. A full-bledged electric steam radiator, plug in any socket and have quick comfort giving heat. Ideal for babies' bath. Just the thing for shivery folks to have handy by. Ideal for dressing, breakfast nook and all such. Uses about same current as flat iron. Equipped with thermostat and current economy cut off. Works on either D.C. or A.C. current. Made in 3 sizes. Prices range from $4 up, Prompt delivery. Send for Folder H.G. 24-1.

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rattan tables—the tops have a remarkable new photographic finish called "Di-noc" which reproduces the appearance of mottling exactly on a glossy and practical surface. Set $3.50 Summer Furniture, Tenth Floor, Fifth Ave., 39th Street, New York

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4 Pairs for Only $1.00

Keep Hands Lovable!

- Don't run the risk of hands that tell tales of heavy-duty housework! Keep them soft and smooth with Mitty's Mitties—ideal for all work or as a night beauty glove.

- Mitty's Mitties, made of transparent featherlight Plastisol*, slip on and off EASILY and are amazingly strong. For soft, lovable hands, protect them with Mitty's Mitties.

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Hand-wrought by a skilled New England craftsman, these decorative signs and weathervanes are made of strong, weather-resisting metal. You'll enjoy choosing the design most appropriate for your home or country place from the large collection shown in our illustrated folder. Special designs on request. Prices reasonable; quality guaranteed.

Write for Illustrated Folder and Price List.

Carlisle's Metal Silhouette Studio

1548 Main Street, Springfield, Mass.
FOUR and one makes five, and that's what you have here. Four small tables, 15 1/2" x 16 1/4" x 23" high, neatly nested in a fifth, the master table, 18" x 23" x 25" high. They are all hand-made of solid mahogany, with a lustrous brown, alcohol-resistant finish. $45 for the set. Add $3 if west of Miss. Russell Hunt, Cabinetmaker, Concord, Massachusetts

HERE'S the story of three little peppers and three little salts. They are 2" high, and are made of crystal, and each has its own sterling silver top. At your individual service breakfast, lunch and dinner, you'll find them right and ready. $1 a set (plus 10c postage) is the pleasing price.

Louar Gifts, 347 Fifth Avenue, New York City

WOULD you like to be a big frog in a small pond, or a small frog in a big pond? Well, here's a frog who'll be quite content in either role. Modeled in weathered verde green bronze, 7 1/2" long, he's drilled for water supply. Use him as a center ornament, or on the coping of your pool. $12.75.

Erkins Studios, 6 East 39th Street, N. Y. C.

A MODERN edition of the old oaken bucket, streamlined for trailer trips and camping treks. The durable canvas water pail holds 10 quarts, and collapses for easy packing. The 8-quart water basin is also canvas; also collapsible. $2.50 and $1.75 respectively. Both plus postage.

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APPLE PLATES
Just what the Doctor ordered for luncheons, services—for salads, fruits, desserts, and cocktail platters. Gleaming, clear American crystal. 8 1/2" x 8 1/2".

$1.00 service of 6

Express collect extra plates 20c each
Write for catalog

LANGBEIN, since 1870
161 Willoughby St. Bklyn, N. Y.

KNEE-HOLE DESK
OR
VANITY DRESSER BASE
Made of selected poplar.
Unfinished, sanded ready for finishing.
42" long; 14" deep; 30" high—$12.00
42" long; 16" deep; 28" high—$13.00
EXPRESS PREPAID
Any standard finish $2.00 extra. Must be mailed at 60. Finished $1.50

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GARDENER'S APRON
Beautiful and Practical

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A lovely English homespun tweed apron, with heavily hair-cushioned, leather knee-pad. Two huge pockets for bulbs etc., chain holds scissors, a clasp for gloves, and a place for rubber or string.

Well tailored. A practical apron to wear over house clothes. $5.50 delivered. Send for unusual Gift Folder (F)

THE ANCHORAGE
Beach Haven, New Jersey
Gifts for Sporting People

OUTING KIT
FOR HAPPY MOTORING
Contains two quart size thermos bottles each with 4 cups and sandwich box neatly fitted in pigskinlike case.

EXCLUSIVE with us.

COMPLETE $6.85

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For the Garden Pilgrimage!

Lead figure 29" $65.00
Gargoyle mask 9" by 9" 6.00
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2115 Madison Ave.
Memphis, Tenn.
Hale's extra-wide mirrored bed has two concealed reading lights

Room to loll luxuriously, or to get your beauty sleep, while he reads the hours away . . . in this extra-wide, five-foot mirror-bordered headboard bed with two concealed reading lights. Built for sleep comfort . . an over-size Simmons box spring, a deeper, over-size beautyrest mattress that is non-sag, guaranteed for ten years. The ensemble complete, upholstered or panel headboard, $225. (without spread).

Pretty as the Picture . . .
... this entrancing ensemble, whose vivacious flower-strewn design creates a delightful Spring and Summer background for your guest bedroom.

You trousseau shoppers will adore the delicate colors: peach, blue, white . . . the softness of this new Rayon-crepe material . . . the unusually low price range:

FOR SINGLE BEDS
Blanket covers $ 7.25 ea.
Wool filled comforters 12.75 ea.
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Blanket covers $ 8.25 ea.
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Pillow cases . . . 2.50 ea.

YOU NEEDN'T go West young man to get yourself this model of the old covered wagon. A weather vane, made by hand of wrought iron, the arrow rotates on a brass ball-bearing pivot. Overall measurements: 23" wide x 24" high. $8.85. Carlisle's Metal Silhouette Studio, 1548 Main St., Springfield, Massachusetts

With cocktails for two you'll be the queen of your castle or the king of the walk. Here's a set that will please the most exacting of males, and delight the most feminine Miss. Made of cut crystal, the shaker measures 7½" high, and the glasses 3". Just $1.50 for the set of three, express collect. Padway's, Ltd., 508 Madison Ave., New York City

Hear Ye, Hear Ye, all you tillers of the soil! A garden bell, for gate or terrace, whose tone is clear and true. Made of weathered chestnut, with roof of rust-finished metal, its overall measurements are 8½" x 10". The bell is brass with antique verdigris green finish. $3.95 from the Lenox Shop, 1127 Broadway, Hewlett, Long Island, New York

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ELECTRIFY OIL LAMPS
Without Drilling Or Structural Changes

Amazingly
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The Oil
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DO IT
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Yes . . . now you can electrify oil lamps merely by replacing the present wick burner with a Nalco Electrified Wick Burner which comes to you complete with switch and cord. Nalco Adapters are available in Standard No. 1 and No. 2 sizes as well as Acorn and Hornet. Also for special or Standard Lamps with Candelabra or Medium base.

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

Write at once for free literature and prices.
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WELCOME sweet Springtime, you'll greet it with song, for here are some candles worth singing about. They are hand-sculptured in the Florentine garland design, tinted in pale pastels, scented with perfume. 10", $2.25 a pair; 13", $2.50; 17", $3. Packed with lighting taper and gift card. Antonino Ajello & Brothers, 357 E. 124th St., N.Y. C.

IN COLORS as mellow as fine old wines this sugar and cream set comes. Amethyst, deep amber, and very light or very dark blue or green. Blown out of old glass by a family who have been master blowers for generations. Pitcher, 4½" high; sugar, 3½" high. $1.25 each, express collect. Mildred Steinle, 106 East 60th Street, New York City

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WAKE up, Americans—it's time to get to work and to play. Trim tailored togs for sailing, gardening or roasting outdoor steaks. The overall and jacket are made of striped denim, and come in sizes 12 to 20. Take your choice of open blue, red or green. Jacket, $2.25; overall, $2.25. Emily Shop, Fifth Avenue at 37th St., New York City

If you really want to win friends and influence people just feed them thin, piping hot crêpes suzette or babas au rhum! All you need is a can opener, for these two specialties are all prepared and ready to eat. The combination box, $3.25, express collect. (16 babas, 6 portions of suzettes.) Maison E. H. Glass, 15 E. 47th Street, N.Y. C.


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- Second Floor: Three bedrooms, two baths, cedar, linen, clothes closets, two sun decks.

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- First Floor: Living room with fireplace, paneled library with fireplace, dining room, modern kitchen, coat closet and lavatory, two car garage, servants quarters, two porches.
- Second Floor: Three bedrooms, two baths, cedar, linen, clothes closets, two sun decks.

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ARE you suffering an acute distaste for practically every room in your house? Do you find yourself staring pensively at your curtains, your furniture, your carpets? Are you possessed with an insatiable craving for a change of scene?

Then—you have all the symptoms of Spring Decorating Fever. And, luckily for you, May House & Garden has the cure. It’s neatly packaged in a separately-bound Special Section featuring 100 NEW INTERIORS.

In these 100 interiors, chosen from all parts of the country, you’ll find dozens of decorating ideas for each room in your house. Ideas for color schemes . . . window treatments . . . floor coverings . . . bath and kitchen accessories. Ideas for re-arranging your furniture, re-doing your walls, re-covering your chairs. Ideas that are as practical as they are crisp and new . . . that can be carried out at a minimum expenditure of time and money.

And . . . in the General Section . . .

May House & Garden brings you news for all the phases of your home. From the Summer Garden Suggestions, you may choose a seaside garden—or a rhododendron planting. The Dictionary of Period Decoration will set you straight on all the characteristics of the Federal Style. Perhaps, you’ll borrow a decorating innovation from the collection of South American Interiors. And, from our New Table Settings, you’ll get a head-start on your summer entertaining.
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the most glorious Sterling
Pattern of all time

Grande Baroque

"THE GRANDE BAROQUE OF AMERICA"

William Warren, the designer of Rose Point, Stradivari and Sir Christopher, "America's Finest Sterling patterns, now gives you his great masterpiece... Grande Baroque. This new pattern is so superior in conception, artistic detail and craftsmanship, that it is acclaimed the "Most glorious Sterling pattern of all time."

You are now privileged to see this queenly, statuesque silver, together with matching pieces of hollow-ware at the better jewelers and silver departments. Brochures mailed free on request. Wallace Silversmiths, Wallingford, Conn.

The Grande Baroque pattern authentically portrays the joyous Baroque periods of grandeur, romance and intellectual gaiety. It glorifies the much desired hand-wrought qualities of intricate openwork and full-formed, "3rd dimension beauty." Some appreciation of the artistic merit of this unusual silver may be gained from the serving piece illustrated in this announcement. Other pieces are astoundingly beautiful.

*Three of many delightful sterling patterns that comprise a record of achievement unsurpassed by any living designer.
Many a modern dining room like this often loses half its charm because of the "Heating Blues," — uncertain day temperatures, damper juggling, morning chill. This condition is inevitable with old fashioned heating equipment. For $7.50 a month or less, any home owner can install Today's Automatic Heating, with Minneapolis-Honeywell Controls. Send for interesting free booklet on fuel saving — "A Heated Question Answered."

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IN THE NEXT ISSUE

Second Dictionary (Federal)
In the General Section of our May issue will be the second installment of House & Garden’s Dictionary of Period Decoration. Last month, as you will remember, we analyzed for you the Colonial period—America’s first style of decoration; next month we'll discuss the period which followed it—Federal—when the finest craftsmanship of the young country flowered and came to maturity. Here is a guide to help you recognize both Federal antiques and fine reproductions—an aid to the correct choice of furniture for your home.

Also in the General Section we devote four pages to distinguished homes in South America. Our national future is turning southward; and as friends improve upon acquaintance it is fitting that we acquire more than the "smattering of ignorance" most of us have about the lands south of the Canal. Here's our contribution to better relations between good neighbors.

101 Interiors
The Special Section in May will present 101 rooms designed by decorators and department stores throughout the country. Here is a survey of decoration in 1941 America; here is what leaders in decoration from east to west are thinking and doing for American homes. You will be interested to note regional differences between North and South, East and West; and to note the varying interpretations of the leading decorative periods—Colonial, Federal and Modern.

May Gardening
In May the gardener’s work (and pleasure) reaches the peak of the year. Leaves unfold and flowers pop open faster than the spade can dig and the hand plant and weed. And gardening pages blossom fully in our May issue—here is the list: Seaside planting—flowers and shrubs which welcome the insistent flow of salt winds and mists. How to grow rhododendrons and the many varieties of this shrub. The varieties and culture of small-flowered clematis.
SLOANE DOES BOTH

FOR $475 I BOUGHT ONE Beautiful Antique

"A Regency drum table, early nineteenth century...rare for its small size, its pedestal, the double row of drawers. I will probably never see its like again, for such beauty comes only once in generations. Lucky me, that Sloane knows where these treasures hide."

FOR $425 I BOUGHT A WHOLE Bedroom Set

"Because I know that loveliness on a lean purse takes the surest of hands, I go to Sloane. This Louis XVI provincial group is a Sloane first. Inspired by a museum piece in Paris...done in butternut and beech with Sloane's subtle grey-gold finish, ever so faintly distressed. The price is for all eight pieces: twin beds, poudreuse, mirror, bench, chest, bureau, and chair and night table not shown."

W&J SLOANE
FIFTH AVENUE AT 47TH • NEW YORK
WASHINGTON • SAN FRANCISCO • BEVERLY HILLS • PRICES SLIGHTLY HIGHER WEST OF THE MISSISSIPPI
For the collection. Every now and then we let a little dust settle on our collection of picturesque, odd street and place names. Then we dust it off again—and readers start sending in their contributions. Here is the latest batch.

When a notorious New York gangster, Benny Tannenbaum, alias Benny the Bos, was slain in his Bronx apartment, the said apartment happened to be located on Featherbed Lane. A pretty soft spot for him to be dropped into.

Running off Nod Hill in Wilson, Connecticut, is a Chicken Street, New Hope, which is a romantic name in itself for this ancient Pennsylvania town, boasts a small stream which flows into the Delaware. It is called Slobbery Run. Effort has been made to change the name to something more refined, but local patriots—and rightly—will have none of it.

Around Essex, Connecticut, you will find Stumpit Hill, Johnny Cake Hill, Bushy Hill and Grassy Hill. Hadlyme had its Tater Hill—evidently potatoes were once grown there—and Kelseytown its Cow Mill Road.

Time. An ardent housewife, who avails herself of all the new gadgets, recently sent us a puzzler. She said that she had all manner of time and labor-saving devices about her house and yet she seemed busier than ever. She asked, “What has become of time? I used to have it.”

This bothered us for several days. Finally, in sheer desperation, we corralled the head of a research school in a great university—a super-professor-of-philosophy—and asked him what became of time, why, with all our aids to saving it, we still have less of it. He, evidently enjoying his meal, remarked that this was too profound a problem to discuss adequately in so short a period as it takes to eat luncheon.

Well, what does become of time? And do these time-saving devices really save it?

Never alone. Reading along in Country Relics, a study of old English farm tools and country crafts, by H. J. Massingham, we encountered this paragraph:

“There is something dream-like about every craftsman’s work. There are presences about like himself and he is never alone. I believe that partly accounts for what may be called the ‘touch’, like the paw of a cat, in craftsmanly work. . . . It is machinery and unskilled labor which employs violent methods. The craftsman has too much respect for and knowledge of his material to do so, and his forebears are all the time dispatching messages to him that there is no need to.”

Wine counsels. Americans, perforce, are discovering the merits and great varieties of wines that our country produces. Eventually, by adopting them as a good beverage, we may become a country of temperate wine drinkers.

Now there are several counsels on wine drinking and the selection of particular wines. Ask yourself these questions: Does it agree with me and with the food it accompanies? Do I really like it? Does it, in a sense, warm my heart, make me love my fellow man? It is also a good counsel never to drink wine with anger in your heart. Never to drink it without remembering some friend far away whose name we can mention with kindness. And the voice that drinks these toasts, so says the real wine-lover, should always be steady.

Understanding
I think it must have been this very wood Where you turned to me on a misty day
And “I shall always love the woods,” you said,
And touched the bark, and had no more to say.
So now the thoughts of you and woods are one,
For I remember you loved maple trees
And smiled to feel their leaves against your cheek,
You understood tree-talk and felt their peace.
So I came back to walk beneath the trees—
I’d find you here, I thought, if anywhere . . .
And just as though it knew, and longed to ease,
I felt a branch of maple stroke my hair.

Elizabeth Evelyn Moore

Save and destroy. Editors have to be like Janus, the two-faced god. In the same mail comes an appeal to save more of the California redwoods and an urgent request from a Loving Reader to start an anti-poison ivy crusade. We are heart and soul for both.

Saving the redwoods is more than a challenge to California’s local pride; it is a challenge to those of the entire nation who stand in reverent awe of this magnificent living beauty. . . . Poison ivy eradication, like charity, should start at home. First take the poison ivy off your own place before you go crusading into your neighbor’s domain. We recommend it as an “escape.”

“Into her house”. Let bluebells spill down the woodsides bank and forsythias along the orchard wall shake out golden streamers and elms show their first rosy haze of awakening life—then we recall, from out the reading of years ago, the Springtide wonder and awe of Frances Thompson:

For lo, into her house
Spring is come home with her world-wandering feet,
And all things are made young with young desire.

Porrophagus. As any Welshman will inform you, the leek is the vegetable above all others in the world. It has a sleek beauty. It is fool-proof and accommodating in the garden and on the table. And it also has an ancient history, for it was highly esteemed by the epicures of ancient Rome and both Celsus and Pliny wrote of its distinguished place in Roman cookery. Indeed, the Emperor Nero earned the nickname of Porrophagus—the leek-eater—because of his great fondness for the vegetable.

Mad billboards. Billboards along our roads which blot out the view have been dubbed anti-social, which they certainly are; dangerously distracting for drivers, which they may become; and futile forms of advertising, as anyone can learn by trying to remember what was advertised on the last billboard just passed. But along comes a philosopher who calls them a form of madness. “It is akin to madness,” he says, “when the road—a mere means of passing through a region—is considered of incomparably greater importance than the region itself which it traverses.” How can we tell whether the region is of incomparably greater importance when billboards screen off its most beautiful and enchanting views?
In a California house, versatile Modern encompasses both Victorian and Oriental motifs.

Other pictures on pages 32-33
From the revival of Early American architecture we progress
to a vigorous new idiom in home design

The Era of Wonderful Nonsense, as the decade before 1929 has been called, left the American landscape sprinkled with thousands upon thousands of toy houses, dream houses, put together more or less deftly in the manner of other times and other lands. The Spanish houses had hollow tile roofs, yellow or pink stucco walls, bell towers without bells, and as much wrought iron as the owner could afford. The English houses had extraordinarily steep roofs, planks applied to the wall in imitation of timbers, diamond-paned windows, and stained oak entrance doors. The beams in the living-room ceiling always showed the marks of the adze. One identified as French the houses with turrets, dove-cotes, heavy slate roofs, and cobblestones in the court yard.

These, and other less distinguished types, were built simultaneously, as neighbors, along the streets and roads of America. The spirit of make-believe possessed the building public and delighted it.

In the Autumn of 1929 there was an abrupt change in the frame of mind, as well as the spending habits, of the people. A lot of the fun went out of the fancy-dress party and there was a movement to get back to ground which was a little more secure. In architecture as in other things.

For several years following 1929 nothing much happened on the home-building front; nothing very active, that is. But when the saws and hammers began to be heard again and the framework of new homes took shape it was apparent that Americans had been thinking hard about their own traditions. Evidently they found that their hardy, thrifty, good-living ancestors were an admirable lot, worthy of emulation. The old buildings. They have correctly read in the stone and mortar, the polished oak and mellow pine, the silks and damasks and silver candelabra of a great era of the past, that laconic admonition of all good teachers, "Do as I say, not as I do."

Now, what has been the effect of this renaissance concern with the good traditions of American design and crafts? Did the seeds sown so magnificently in Williamsburg fall altogether on barren, sterile soil? Certainly not. Happily, there is plenty of evidence that we have begun to come again into a great era of American design. In every section of this country homes are being built which can honestly lay claim to being contemporary American, modern American. The builders of these many homes have understood the lessons of the old buildings. They have correctly read in the stone and mortar, the polished oak and mellow pine, the silks and damasks and silver candelabra of a great era of the past, that laconic admonition of all good teachers, "Do as I say, not as I do."

So it comes to this: the true American Modern is simply another step in the trend which was well launched when we went back to our beginnings, to the early architecture of America for inspiration and for some trust-worthy standards. With this step we begin to design, to
create our own homes for this present day. We begin to solve our architectural problems in terms of current needs; the place, the climate, in which we build. And to all that we can learn of the arts and crafts of the past we add the arts, the technology, of our own time.

For more than a quarter of a century, House & Garden has occupied a position from which every significant development, every turn of the current could be detected and assayed. Year by year the leaders in the twin fields of home design and decoration have inevitably been searched out and their work given prominence in its pages. Increasingly, the work of the modern American designers has been shown to our readers, as the first halting, uncertain steps gave way to more mature, confident work. Recently, in the March issue of this year, we published a collection of modern homes from all sections of the country, proving beyond any question that this trend is a most vital and important movement; that its roots are firmly in our national past even to the extent that local, regional materials and cultures are finding expression in our evolving architecture.

The same thoughtful approach, the same creative spirit which has brought architecture to its new frontiers is found in the best of the new furniture, fabrics, floor coverings—yes, even in the linen, silver and glass which go into the home.

We believe in this evolution. Our modern homes are designed around real people. They gain by this a warm, human individuality, a simple directness which is immediately and genuinely appealing. The cycle seems nearly complete. We seem now, at last, fairly started towards the development of a living architecture, a living environment, for our homes. With a large part of the world given over to destroying, American home-builders have come at last upon the significance of creating.

On these two pages, the home of Mr. and Mrs. B. T. Gale in Los Angeles

To accentuate ceiling height (left) the furniture in the Gale living room is low and massive. Also increasing the room's apparent size are pale walnut walls, green rug; carved sphinxes embellish the outsize coffee table.

Bleached blackamoors (above) are Victorian but modern as today. Here in the gallery (see also page 30) they hold aloft nickel silver lamps designed in a feather pattern.
Oriental design distinguishes an acacia desk in the Gales' upstairs sitting room. The draperies are an imported chintz in chartreuse, dark green, yellow and white; upholstery repeats these colors. Furniture designed by T. H. Robsjohn-Gibbings, the decorator (see story on page 67); the architect was James Doten.

Strapped in pigskin, the desk chair is of waxed birch; the birch desk by the bedroom window has a pigskin top. Draperies and bedspread are cinnamon brown and white striped; here, as in the rest of the house, massive, low, simple furniture contributes dignity and a feeling of space to moderate-sized rooms.

A stylized lotus blossom is carved and cut out in the dining table ends. This sunny room has a parquet floor and chartreuse walls; the chair seats are lemon yellow quilted satin.
A Picasso, Rose period, dominates the Marx library

The color scheme of Mr. and Mrs. Marx's modern library is keyed down to frame a Picasso nude—painted about 1910, during the artist's Rose period and originally in the Quinn collection. Below it is a mantel of Cordova shell stone. To match the pale oak Flexwood walls the hand-woven draperies, by Dorothy Liebes, are beige shot through with copper. Chairs are covered with natural calfskin; the hand-carved rug is by V'Soske Shops
MODERN is versatile. Since it is a universal approach to the problem of living rather than a stylized, limited solution, it can equally embrace a variety of art forms. Here, in the Chicago apartment of Mr. and Mrs. Samuel H. Marx, it forms a distinguished though unobtrusive background for centuries-old Chinese art, the modern French paintings of Picasso and Matisse, and fresh-as-tomorrow plastics, leather and hand-woven fabrics.

Mr. Marx, well-known architect, planned the apartment with his associates, Noel L. Flint and C. W. Schonne; all the fabrics are by Dorothy Liebes (see the story on her and her fabrics on page 67).

A Chicago architect's apartment combines modern French paintings, Chinese antiques and fine fabrics in brilliant taste

Natural calfskin covers all the furniture in the library, including this unusual chest shaped like a trio of books. The lamps throughout are by Cecile Coverley

A Lurçat rug covers the black terrazzo floor of the foyer. Over the console is a rubbing of a horse from a Chinese bas relief of the Han period

White parchment is used on all the furniture in Mrs. Marx's bedroom. The walls here are marbleized yellow and pink, contrasting with periwinkle blue draperies

In the library the walls are covered with rift-sawed oak Flexwood, left in its natural finish and waxed. Hand-woven fabrics, shot with copper, match the walls
Most of the furniture in the Marx apartment was designed by Mr. Marx, one of America's best known architects, and it was executed by William Quigley of Chicago. All pieces are light in finish; some make interesting use of leather as upholstery or trimming.

The carved rugs in living room, dining room and library are by V'Soske; and William Haines of Hollywood designed the chairs in the foyer and the amusing steer-head lighting fixtures of Lucite in the living room opposite.

A Rouault print hangs above the library desk, its somber tones set off by the pale walls of oak Flexwood, waxed to a high polish. The carved rug is brown and white; the draperies match the walls and are shot through with copper threads.

Lucite hardware distinguishes the furniture which Mr. Marx designed for the living room. In the far corner, the Capehart too was redesigned, its lines simplified, and covered with polished natural parchment.

"Seven Deadly Virtues" and "Seven Scarlet Sins" make a mural surrounding the bar—in gold and silver leaf, black and vermilion—by Edgar Miller. On the wall at left is a Dufy of the Epsom Downs series.

Laced leather upholsters Mr. Marx's bed; the other furniture in the room, including the unusual bedside table, is in natural veneer. The three paintings over the bed are Mr. Marx's own watercolors in which he pictures three Guatemalan scenes.
Yesterday, today and tomorrow are blended in the Marx living room, seen above. Focus of the decoration is a Braque abstraction which received first prize at both the Carnegie and San Francisco exhibitions. The sconces on each side are Lucite, designed by William Haines, of Hollywood.

In the case at the end of the room, of glazed and crackled eggshell finish and lined with gold-leaf, are precious Chinese figures, venerable with age, of the Han, T'Ang and Sung periods. The fireplace is copper-pink Colorado travertine; hand-woven fabrics are by Dorothy Liebes, more of whose fabrics are shown on our cover this month.

The dining room at right centers on a Matisse still-life painted about 1916, originally from the Quinn collection; below it, the sideboard is faced in a design of antique mirror. The table, covered with a green marbleized paper to simulate malachite, was lacquered five times.
GRAPES AND RUST ZINNIAS FOR A LUNCHEON TABLE

BALANCED VASES OF GLADIOLI AND ZINNIAS

THE AUTHOR "ARRANGING"

YELLOW AND ORANGE OF DAHLIAS AND GLADIOLI

ROSES, GRAPES AND SNAPDRAGONS FOR A LUNCHEON

VIOLETS ON PAPER FRILLS DECORATE AN ÉPERGNE
The simplest house may be tastefully decorated so that its interior has charm, beauty and a satisfying, homelike atmosphere. The simplest table may be set so that it has distinction, beauty and practicability.

Table setting is an art just as flower arranging is an art. There must be a plan, a color scheme and an arrangement for the center of the table. The woman with a real understanding of these things will find the art of table setting a delightful hobby that will turn a daily task into a means of self-expression.

Every woman has a different point from which she may start to plan a table setting. Some start with the color scheme that inspires them, others use the motif in a dinner plate as the theme from which to build. The table linen may serve as the nucleus, or the centerpiece of flowers or fruit (or both) may suggest the idea. There must be a starting point. Without this foundation, or plan, the setting may be a conglomeration of disconnected units rather than a harmonious whole.

Good taste and a knowledge of the art of arranging flowers and fruits will help, but the centerpiece is only one unit of the whole beautiful effect of a good setting. To win the much-coveted ribbon at the Flower Show or the equally valued exclamations of awe and admiration from friends and family at home it is a good idea to know something of the fundamental principles that are required for a so-called perfect setting.

The harmonizing and blending of color are considerations of first importance. The relationship of the textures of the linens, plates and glasses as well as the centerpiece comes next. Proportion must be kept in mind in the selection of plates and other accessories. Balance is essential to a good setting. All of the above points may be well thought out, yet, if the centerpiece is not well done, the whole effect can be a great disappointment. Study the artistic arrangement of the centerpiece. Be sure to keep in mind the occasion for which the table is being set and the time of day the meal is to be served. Keep simplicity the keynote. The smartest table setting is the one that adheres to the principle of simplicity and distinction, avoiding too many table accessories.

Let us start with the selection of the color scheme. Usually the service or dinner plate suggests the hues that will dominate the setting. It is not necessary to use every color in the plate. Select one hue for the cloth or doilies. Use this as the background color. Clear crystal is always in good taste but if colored glassware is used be sure that it is related in some way and is in perfect harmony. The centerpiece, too, may or may not contain all the colors that are in the plate. It is often advisable and far more effective to use only one or two of the hues in the pattern on the plate.

Too many colors in the arrangement give a spotty effect and make good design very difficult to achieve in the centerpiece. Sometimes the flower arrangement is the nucleus that suggests the color scheme. One of the informal settings illustrated on the opposite page was built around the arrangement of fruit and flowers in shades of rust and green. The linen, plates and glasses were selected with this in mind. When the right color is not obtainable in the table linen it is always advisable to use a neutral color (silver-gray, beige, brown). Dead white is a trying background for any setting unless the occasion calls for white.

A color chart that suggests the correct grouping of color harmonies will help no end in the creation of new, fresh-looking table settings with the old accessories. We all love color—why not use it? If your linen closet is stocked with all-white damask cloths, take one or two to a good professional dyer and have the pleasure of selecting any color your heart desires as the background for your setting.

There is one woman I have neglected to advise: the bride. She too must learn to have a starting point from which to plan her table settings. She has the advantage of starting from scratch. Her first consideration is the dining room itself and the colors predominating there. The china is the next selection to be made, keeping the background of the room in mind; next the linen and flower containers.

An understanding of the relationship of textures will assist in creating a satisfactory setting. Study and learn to classify plates, glasses and even flowers according to their textures. Texture means the thickness, thinness, heaviness, lightness, smoothness, roughness, etc., that place the various accessories in well-related groups. The heavy, thick, handmade potteries should suggest thick glass, homespun-looking table covering and the typical garden variety of flowers. The delicate Limoges, Haviland and fine bone china ask to be grouped with the thin crystals and silky-textured rayons, sheer organdy, or delicate lace cloths and napkins. The flowers must have dignity in form and be right in color. It is difficult to classify flowers in groups according to texture. Of course, there are some garden varieties of flowers that are quite obviously best used on the very informal table. Marigolds, zinnias, calendulas, tulips, narcissus and many of the wild flowers belong in this classification.

Most flowers have elasticity and lend themselves to the textures with which they are combined. I have used calla lilies in a wooden chopping bowl for a very informal modern table setting and used them just as successfully in silver or crystal for the most formal bridal dinner table.

I have seen dahlias used in copper, in pottery, and also in old pewter for charming informal tables. The flowers in each setting were well related in texture and in color. The same dahlias when handled in a different manner in crystal or silver acquire the formality of the setting. (See illustration.)

The study of the centerpiece itself is most important. The color scheme may be well thought out, the textures of all the accessories well related, but if the centerpiece is poorly done the table loses its chance for distinction. To be in good proportion the flower container should be approximately one-sixth the size of the table—a ten-inch con-
From Old Mexico

Mr. and Mrs. William D. Frisbee's ranch house in Guerneville, California, fulfills the owners' demand for comfort, privacy and outdoor living.

Cool white walls of California stucco in the Frisbees' private sitting room provide a pleasant change of scene from the sunny brilliance of the patio, which serves as the general living room.
An old barn on the property supplied the adzed redwood timbers for the ceiling of the loggia that encircles the central patio. On opposite sides of this are two suites, complete with private patio and living quarters—one for the owner, one for his son and wife.

Hand-made tile, highly waxed, is used on the floors throughout the house. Here in the kitchen it also serves as a background for the range center.

Typically Mexican is the brown stained beam ceiling in Mr. and Mrs. Frisbee's own bedroom. Blanchard and Maher of San Francisco were the architects.

Five canyons drop their long ridges of oak, redwood and madrone into the fertile valley Mr. Frisbee selected as the site for his home. An expert gardener, the owner tested climate, surroundings and soil before breaking ground for the rambling ranch house that stretches along the valley floor.

For outdoor living the house was built around a huge patio carefully planted with bougainvillea for color, jasmine for scent and orange trees for shade.
In the dull gray days of Winter the gardener looks eagerly for the first precious flowers of a new year. At a hint of warmth from the Winter sun, how keen the pleasure to find harbingers of another flowering season pushing up through the frozen earth: the pointed spear of the snowdrop piercing the ground preparatory to hanging out its graceful green-tipped bells, the green ruff of the Winter aconite unfolding to reveal the demure little yellow blossom, the annual surprise of the first crocus pushing up out of the cold earth to bring color and gaiety into a wintry world long before we thought it possible.

In my Virginia garden in a mild Winter crocus, snowdrops and Winter aconite flower in January, though seasons differ in their intensity of cold. Sometimes snow and ice prevent any blossoms from braving the inclement weather before February.

Many gardeners deny themselves much early pleasure by neglecting the Spring-flowering crocus species, growing only the varieties of *Crocus vernus* called the Dutch crocus. The species are earlier flowering and have a grace and charm that make them more engaging than their portly Dutch relatives that flower later in the season.

Many varieties of species crocus bloom whenever the weather permits in January, February and March. They are not exacting in their requirements. They do not like heavy clay, to be too wet or to be too well-fed. I grow them on a planted wall where they appreciate the gritty soil and good drainage. The mulch of rock chips around the rock plants also serves to keep the crocus blossoms from being spattered by mud.

While they are perfectly at home in rock garden conditions, they will settle down quite contentedly in ordinary flower beds if not too heavily manured. In the garden I inherited, Cloth of Gold and Cloth of Silver crocus have been appearing punctually each Spring for thirty years or more. They are quite willing to become permanent residents, as demonstrated by their seeding themselves as the years pass, so that they gradually spread over a much wider area than originally occupied.

I feel that crocuses are rather lost in grass and am sure they will never force their way through thick sod. Crocus bulbs may be happily accommodated about the skirts of early Spring-flowering shrubs such as breath of Spring, *Lonicer fragrantissima*, forsythia and *Spiraea thunbergi*, if the ground is prepared for them. They should be planted in full sun in ground that has been dug down a foot or more and set in light, nourishing soil. Planted four inches deep in August they can be left for years unless they show signs of being too crowded; then the bulbs should be dug in July and either replanted at once or stored in a dry place until early Autumn.

The first crocus to flower for me is *Crocus sieberi*, from the mountains of Greece. It has a warm, eastern exposure near the base of the planted wall, where, in the last two mild Winters, it has surprisingly begun flowering the first week in the new year. This variety can stand a great amount of cold; tight, dull lavender buds, furled like neatly rolled parasols against bitter winds and snow, open out at the first hint of warmth to reveal shining lavender blossoms with yellow base to the segments and with orange stig mata. Crisp, fresh crocuses that send up clusters of lovely bloom so charming against the gray stones of the planted wall. Flowers continue to push up whenever the weather permits (and it is surprising how much punishment they can take) for six weeks. *C. sieberi* seems to be a perfectly hardy and permanent variety that is eager to give the first thrill of the season.

E. A. Bowles both speak of it as the celandine crocus, on account of its having the greenish gold of the celandine poppy's bloom. *C. korolkowi* has a quantity of foliage that comes up rather thickly before the bulbs have finished flowering. It usually blooms a full month in my garden—from early February, when it first appears, through the first week in March.

In my Virginia garden it is a pleasure to find the same time the warm, glowing orange chalices of *C. aureus* open. Gardeners for hundreds of years have warned their spirits, chilled by Winter's drabness, by the bright orange glow of these blossoms. Gerard and Parkinson knew this flower and described it in their herbals. Its brilliant orange flowers withstand cold remarkably well. Last February, after unusually warm weather with the thermometer in the sev-
Kinds to study now for planting next Autumn

By ELIZABETH S. RAWLINSON

entries, there was a drop to ten above zero, but C. aureus was unharmed by so sudden a change in temperature and kept right on blooming.

C. imperati was very much damaged by this drop in temperature. It is, however, one of the handsomest of the crocus species. It has lovely large blooms that measure several inches across when fully open, that are buff, feathered deep violet outside, within a beautiful violet with veining of purple and with orange stigmata. This Italian species from the mountains around Naples, with its large blossom of sparkling purple and orange, is a bright bauble of color to enliven the sombre days of late Winter. The leaves are dark green with a conspicuous white line down the center. It is one of the best of the species crocus; a consistent early bloomer, unfortunately, a bad freeze is only too apt to damage the blossoms. C. imperati also has a delicious perfume. We can appreciate Farrer's calling this "the sweet-voiced nightingale of the Spring" and one of the very loveliest of the crocus family—in fact, one well worth growing.

C. fleischeri is another early flowering species. It has grass-like foliage and small white blossoms with narrow segments and very bright orange-red stigmata. These stary blossoms never make a very good effect on my wall because the bees hunting for honey in their first emergence from Winter hibernation damage the frail blossoms very much. Why they treat this variety so much worse than any of the other crocuses flowering in the first warm days of February is not clear.

The Cloth of Gold crocus, C. susianus, must be known to all who garden. It is an old variety long in cultivation. Once well established it is a permanent possession. Punctually each year when the icy grip of Winter is still felt, green points will push through the frozen earth to be followed by bright yellow flowers that are feathered brown on the outside. Reliable, permanent and cheerful. Cloth of Gold should be planted in drifts with snowdrops, chionodoxa and other of the earliest flowering Spring bulbs.

Towards the last of February C. tomasinianus and Whitewell Purple flower. Mrs. Louise Beebe Wilder in Adventures With Hardy Bulbs and Mr. E. A. Bowles both speak of these varieties as seeding freely. In my garden they have not prospered very well and seem far from the enviable state of being so well established that they seed themselves. Frail little cylinders of lavender tight shut against the rough winds of March and its storms, they open out when the sun shines to reveal the dainty little violet-colored blooms of C. tomasinianus and the pretty small flowers of purple, shading out to light violet in the center, of Whitewell Purple. One who observes the ways of the early crocuses will notice the contrast in the quiet shades of the outer segments that close tightly against wintry storms and the bright, sparkling color of the inner segments that open out so happily in warm sunshine.

Two other lavender colored varieties flowering in March are a variety of the Scotch crocus, C. biflorus var. argen. (Continued on page 80)
In designing a garden for the town house of Mr. and Mrs. Jerd Sullivan of San Francisco, Thomas D. Church, the landscape architect, has made an outstanding contribution in this field. The actual dimensions of the area are only 35 x 50 feet, but Mr. Church has employed lines, angles and materials in such a way as to make the garden appear considerably larger. The angle of the lawn, for example, when extended, is longer than any straight dimension within the area.

Elements of the plan

Note that no lines in the design are permitted to terminate within the actual boundaries of the area, but seem to carry the eye beyond. This again increases the illusion of spaciousness. The construction and planting of the garden wall seen at the far right has an interesting, rhythmic pattern. (See page 62)
Dahlias that win

Claire Norton tells the cultural steps required for prize-winning superb blooms

The dahlia is primarily a sportsman’s flower. Hundreds of shows are held all over the world each year where the dahlia reigns alone, or serves as a center of interest. New varieties are bred and introduced for the sole purpose of exhibition. There is a fascination in gambling against the weather and other conditions beyond the gardener’s control to bring blooms to perfection and the thrill of entering these blooms in competition that appeals to the sporting sense.

Dahlias are no more difficult to grow than many other favorite flowers of the garden. Nor yet do they fall within the class of the “easy-doers”, which, once planted, make no further demands for an indefinite length of time. It must be remembered that with the dahlia the gardener is dealing with a plant whose original native habitat was the slopes and table-lands of Mexico, and which is, therefore, not tolerant of frost.

Bearing in mind the dahlia’s origin, it is readily seen that a sunny, well drained location is required for success. The ideal situation would be a slope where full sun can be enjoyed through the morning, light shade cast during midday from distant trees to preserve the coloring of more delicately tinted varieties, and sun again from three o’clock in the afternoon. Protection from strong winds provided by a windbreak of trees and shrubs at some distance is appreciated.

An abundance of air is as essential as sunshine. If dahlia plantations are made in a location where air circulation is good among and through the plants, disease troubles are few. For the same reason, plants themselves must not be spaced too close together in the garden bed.

If prize-winning blooms are the object, the physical condition of the soil becomes important. Experienced growers recommend an open, friable loam in which drainage is perfect, since the dahlia will not tolerate wet feet. This plant is, however, a heavy drinker of water during its growing season, and sufficient humus should be incorporated with the soil to retain as much moisture as is consistent with good aeration.

Excellent results can be obtained by preparing the bed for dahlias the Fall previous to planting, spading or trenching to a depth of eighteen inches and digging in old strawy manure, composted material or peat-moss as deep as possible. When completed, the soil should be light and of good texture to its entire depth. If desired, a cover crop of rye may then be planted and when turned under in the Spring will provide valuable green fertilizer.

A week or two before the tuberous roots are to be planted, the bed is again forked over to the full depth of a spading fork. At this time fertilizer is broadcast and mixed thoroughly into the top soil. For sturdy, vigorous growth of dahlias in the early stages, a beneficial fertilizing medium is fine ground bonemeal, at the rate of five pounds to each one hundred square feet, with which has been combined an amount of one pound of muriate or sulphate of potash.

Spring is planting time for dahlias, but the exact date varies over the country. The determining factor is the condition of the soil. There is no advantage in planting roots before the soil is fairly dry and warmed to a depth of several inches and the air is warm. Green plants should not be set until all danger from frost is past, mid-June being the safest time throughout most sections.

It is uneconomical as well as unwise to plant an entire clump of tuberous roots. The mass of shoots which are produced are weak, and blooming imperfect or poor. Before planting, a clump should be divided to individual roots, each containing an “eye”. If the “eyes,” or buds, are not easily located, clumps may be laid on damp newspapers or covered with damp sand until the shoots begin to show. Then a sharp, flexible knife is used to separate the roots.

Many growers prefer green or living plants to dormant tuberous roots, holding that finer exhibition blooms are produced. Green plants as well as tuberous roots are offered by most dealers, or the gardener can propagate his own by making cuttings of his best-growing clumps.

Dahlias are spaced three feet apart for best results, and if planted in rows, four to five feet allowed between rows. When spacing has been determined, strong stakes five or six feet in height are firmly driven in to a depth of eighteen inches where each plant is to be set. (Continued on page 76)
Feasting in Hawaii

The succulent delicacies served at a Honolulu native luau

By JUNE PLATT

The first little piggy went to market; the second little piggy stayed at home; the third little piggy had roast beef; and the fourth little piggy had none.” But what, pray tell, became of the fifth little piggy? Oh dear! I hate to relate, but he very unwillingly went to a luau in Honolulu, Hawaii, which was very unfortunate for him, but very fortunate for me, as you shall see from my story.

Naturally enough, the one thing I wanted most while visiting in Honolulu was to taste some of the native Hawaiian food I had heard about, instead of which, delicious and unfamiliar as were the different dishes I encountered and enjoyed, they weren’t necessarily particularly pure Hawaiian, due no doubt to the inevitable influences of the mixed cosmopolitan population of the Islands. Making the best of my disappointment, however, I contented and consoled myself by reveling in the tropical fruits and jams and jellies served to us by the Royal Hawaiian Hotel, and by collecting the varied odd collection of recipes given in this article, hoping against despairing hope that eventually some one somewhere would invite us to a really native feast, instead of telling us how wonderful they were. At last, at last, through the kind auspices of Mrs. Alice Bowen of Gump’s we were finally invited to participate in a luau.

Thrilled and delighted, all set to come back with a raft of authentic and delectable recipes, breathless with excitement, we set forth at dusk, arriving at our destination just in time to witness, by the light of blazing torches, a group of native Hawaiians, surrounded by a crowd of visitors, lift with tender care from a stone-lined imu (earth-oven) the pièce de résistance of a luau—a leaf-swathed, steaming, fragrant pig, known in Hawaii, I believe, as a kalua puaa.

After having seen the poor pig carried away with all due ceremony on a festive board, to be cut up elsewhere into tender succulent bits for the imminent delectation of us all, we lingered on, watching individual portions of laulau (fresh belly pork and salted butterfish or salmon, wrapped in neat little bundles in first taro leaves then ti leaves) being extracted from the hot pit, where they had experienced hours of steaming in good company with bananas, breadfruit, and sweet potatoes.

This being an indoor luau, we then made our way, following the crowd, to a house from which drifted the sweet strains of Hawaiian music. Our hostess greeted us graciously, dressed in a gown of black lace, adorned by a yellow feather lei, standing on a lauhala mat, by a little table covered with a Spanish shawl, in front of a lace-draped upright piano, against a tongue-and-groove wall, partially covered with tapa cloth, against which was hung a Chinese embroidery. On the table was a low vase of flowers, and nearby a glass-fronted cabinet filled with an intriguing array of jewelry and other treasures.

Avoiding the rockers of a rocking chair and fancy cushions on the floor, still following the crowd, we found ourselves in a palm- and fern-bedecked room, where three tremendous tables were set in true native luau fashion, entirely covered with beautiful big ti leaves, decorated with amazing tropical floral and fruit arrangements. There were sea shells, polished calabashes and coconut bowls, luscious and beautiful pineapples, cut but left in their shells, ready to be eaten, and a sea of a million and one little blue dishes. These contained, to be exact: inamona, a relish made of crushed kukui nuts mixed with pungent seaweed and pounded sea salt; squid, in coconut cream; heavenly coconut cake; and (I hope I’m not hurting any one’s feelings) a dreadful gray concoction, namely poi, made of taro root; also haupia, a blanc-mange made of arrowroot and again coconut cream; kamano lomi, made of flaked salted salmon, fresh tomatoes, onion and ice-water; chicken cooked with finely chopped lau leaves (closely resembling spinach) and coconut cream; all this plus the aforementioned pig, already carved with miraculous speed into individual portions; with here and there a whole fish reposing on a big platter covered with a ti leaf, and all the little laulau bundles awaiting our investigation.

Having bravely tasted everything, in correct Hawaiian fashion with my fingers, I ate my portion of the pig, every bit of it, abandoned forever and ever the poi, gave away my kamano lomi, was intrigued but not convinced by the contents of my laulau, was amazed to find I really liked the squid swimming in coconut cream, sampled with growing interest the inamona, decided in favor of the haupia, devoured all the coconut cake in sight, listened with rapt attention to a young man on my left, or was it right, describing how they prepare parrot fish in Tahiti, by soaking it in lime juice and coconut cream, and made a mental note to try his suggestion of soaking two vanilla beans for two months in a bottle of Martini and Dubonnet before concocting a heavenly Tahitian punch of said rum, dark brown sugar, and the juice of four or five limes per person, the whole to be well diluted with plenty of ice. The same young man then became eloquent on the subject of Rognoni alla veneziana, gallantly while extracting for me from a neighboring pineapple shell, with surreptitious dexterity, far more than my share of pineapple.

The feast over, having made a totally inadequate attempt to thank our busy host and hostess and successfully to express our sincere appreciation of their hospitality, we parted with the greatest of gratitude in our hearts but with, I must confess, slightly more reverence for the previously gathered, fortunately perhaps, not one hundred percent pure native Hawaiian recipes below.

Chef Kina’s Hawaiian soup. Wash and cut fine the white part only of 4 large leeks. Brown them lightly in half a bar (3/4 pound) of butter. Add 2 cups of canned pumpkin, and the contents of 2 8 1/2-oz. cans of crushed pineapple, 1 teaspoon of sugar, and 2 cups of hot water. Simmer gently, stirring occasionally, for twenty-five minutes. Strain and rub as much of the pulp as (Continued on page 81)
Let your April dinner table glow with candles and the soft hues of Spring. And for an unusual centerpiece, mass rubrum lilies above a low, smooth bank of carnations—pincushionwise, as here.

Wedgwood plates, bordered with silver scallops and tiny papyrus blossoms, repeat the tones of the flowers and reflect in the damask cloth of cockleshell pink silk. The silver is “Grande Baroque”, a handsome new pattern in sterling by R. Wallace & Sons. Sharpe’s “Drury Lane” crystal; Stern’s. Cloth, Léron; plates, Martin’s, Washington. Chairs, Emkay candles; Macy

Cockleshell pink
and gleaming silver
"Antique maple and walnut, hooked rugs and glass are Mother's hobbies—she's been collecting since 1906. Two of her prizes, a spindle table and an American Empire desk, stand in the South Room—overlooking Boone's Lick Trail. See story opposite

"The Little Room (left), a sort of study at the back of the house which was formerly a kitchen. Here Dad has hung his collection of Currier & Ives prints, 'George Washington', 'The Lover's Quarrel'. The little desk is made from an old six-legged table"

"Grandmother Maggie's portrait hangs over the mantel in the living room, intended as a bedroom when the house was built. To the left of the fireplace is a closet and an enclosed stairway, whose doors are built of wood from an old Missouri steamboat"
EDITOR'S NOTE: This is the story of an American house. At the time its foundations were laid, it was a finger pointing West—a prairie outpost in the frontier country. Beyond it pushed the pioneer path—and during the War Between the States the house found itself on the dividing line between North and South—in the center of the storm from which was to grow, in the course of years, a truer American unity.

Today, if there is a center in America, this house stands near it. At the crossroads of the country, it drew its character from East and West, North and South. If there is anywhere in the United States a living picture of the American idea, here it is.

In what were still frontier days in Missouri, my great-grandfather James Robnett built his house, and our family has lived in it ever since, this being the fourth generation sheltered by its gently sloping roof. Through the Civil War and cyclones, through threats of fire, this old house has stood guard over its family to the days of dust storms—and now it seems to say, "What next?", as though looking for an air raid. Plain and simple it was built and so it stands today, but a mellow dignity and a look of genuine hospitality are the characteristics written all over its honest face.

Built foursquare with the compass, it faces south on the old Boone's Lick Trail, once the main highroad between St. Louis and Kansas City, along which early settlers drove herds of cattle and sheep and flocks of turkeys to the St. Louis market. As families were large and cousins numerous, such travelers, being relatives or friends, would stop at the house for the night, and so in the early days it gained some reputation as a tavern.

It may have been this that prompted Jesse James to hide there one day during the Civil War.

The country here is beautifully rolling prairie cut into by numerous creeks whose valleys and hills were covered with virgin white oak timber. In such a woods on the banks of what was later called Town Creek James Robnett settled in 1857. He had left his brothers and his father, who had come from Kentucky with Daniel Boone in 1818, farther west in Boone County, and he removed here to Callaway County and built a small cabin and a saw mill.

In this cabin lived his wife Sarah Ann and seven children, and there Eddie, the eighth and last, was born, before the saw mill had sawed enough logs to build the big house, which was to stand farther back up the hill from the creek. Throughout the Autumn of '57 and the Spring of '58 Jim Robnett worked on the house, and when it was finished they moved in. But Sarah Ann died. Pioneering and eight children had been too hard for her to bear, and her oldest daughter Mollie (née Mary Cassandra) mothered the younger children and for many years looked after their father.

The house was built on a little rise of ground in a grove of burr oaks just west of a town called Fulton. The lumber was sawed from trees that grew where the house itself was to stand. The sills and joists are of oak and white pine. The white oak clapboards were hand-planed and nailed on with square cut nails. A simple rectangular plan was followed and the house is late Greek Revival in feeling. Plain faced, it stood towards the south, with windows above and below flanking a simple pane-lighted doorway. The east end, however, was the front in those days, and the end door was the entrance. This opened into a narrow stair hall, and on the right was the little-used parlor. Beyond what they called the Long Hall was the Little Hall and then the dining room. The Little Hall also opened on a large central room at the back of the house. This was the downstairs bedroom, in reality the main living room. As there was but one lone north window it was strangely dark for the most important room in the house, but this made it deliciously cool in the savage Missouri Summers and warm in Winter. Along the west wall were ranged a fireplace with a tall Doric mantel, a clothes closet, and a door to the enclosed "family" staircase. At the northwest corner of the house was originally a kitchen, now the Little Room. Separated from it by a narrow open porch was a long ell housing the outer kitchen and laundry.

(Continued on page 92)
Walnut—pioneer American wood

First of several articles tracing the history of the cabinet woods which make today's furniture.

**Walnut** is a sturdy pillar of American history. Native to the United States, north and south, from Maine as far west as beyond the Mississippi, it was a mainstay of Colonial life and now plays a major rôle in today's wood craftsmanship.

The stocks of pioneer flintlock rifles were of walnut—the old gunsmiths knew it would never warp or crack. Abe Lincoln split walnut rails and pondered the ways of democracy; Ulysses S. Grant drove oxen under a walnut yoke. Dolly Madison's hospitable dining room boasted a walnut table and buffets; and later Belter, the great Victorian cabinetmaker, chose walnut for its high, dark luster. Architecturally walnut was formed into tall pillars and strong rafters, and lovely wainscots and balustrades were frequently of walnut.

Today walnut is again in a crescendo of popularity. Since most finished pieces are made from American-grown trees, walnut is unaffected by wartime interference with shipping. Chameleon-like, it changes character according to its handling and finish; it bleaches to a beautiful pale tone and with the passing of the years acquires a rich, soft patina.

Besides being admirably suited to tall cupboards and long buffets, it adapts with ease to the turnings of small decorative accessories—salad and fruit bowls, lamp bases and clocks. And the beautifully mottled and figured wood obtained from crotches and burls is ideal for matched veneers, providing spectacularly figured effects for the decoration of both period and modern pieces.

**Of French inspiration** is this walnut piano with gracefully curving turned legs; it is a contemporary Spinette designed by Wurlitzer. The candlesticks with etched hurricane globes, and the pair of old-fashioned pictures, Neiman-Marcus, Dallas.

**A Colonial descendant** is this open-shelf Welsh dresser by Sikes. In Burleigh walnut, it is an adaptation of the earlier style. It and the chair, Hathaway's; accessories by Ovington.
Paneled in walnut, this library in Palm Beach demonstrates the beautiful patina which this fine cabinet wood acquires. The half-length windows, curtained in sea green, look out on the loggia; the rug is a figured design with champagne predominating.

A Queen Anne favorite, walnut is often used for reproductions in this style, such as this tall breakfront, found at W. & J. Sloane.

Adaptable to modern designs, too, is this versatile wood, here used for a desk by Kling. Bigelow rug; Ovington accessories.

Matched veneers in walnut embellish an RCA Victor radio-phonograph. Rug, Mohawk; accessories, Sloane.
Good health and good fun. What wouldn't you give to have both of these handed to you in concentrated little capsules like your brown vitamin pills? Naturally neither science nor black magic has gone quite this far. But Nature and good management have conspired to produce the next best thing—the spa. I don't mean those havens for hypochondriacs in the Bavarian Alps. I mean American spas. They're dedicated to health, not sickness, and you'll find them in 47 out of 48 states.

In these oases where the earth bubbles forth its healthful waters you will find that sun, fresh air and healthful pleasure are yours for the asking in concentrated doses. You can combine vacations and vitamins, good health and good fun. Every one of the spas provides a serious cure, but they also offer that sure-fire combination of exercise and relaxation.

And if it's just your golf that has to be "cured", you can do that, too. Every spa has its cavalcade of sports from croquet to cross-country hikes. Most of the springs are fortuitously located away from the large cities. No telephones, no noise and lots of picturesque countryside.

Hot Springs, Va. Did you know that the Homestead, at Hot Springs, Va., once had a nineteen-hole golf course? No. I don't mean what you mean, but an honest-to-goodness nineteenth hole, with tee, green and everything. It was laid out ages ago by a group of amateurs with more enthusiasm than knowledge, and has, of course, long since been superseded by two very fine championship courses.

Although its golf is now conventionalized there are plenty of things about the Home-
of to describe White Sulphur. You look up at the fairy-tale beauty of the Greenbrier's north façade and think of the generations who have sought recreation and health under its roof and that of its predecessor, the beloved Old White.

As you sip your sulphur water at the famous old spring-house (and don't think you can escape the eagle eye of the old darky attendant, because you can’t!) you look across to the historic cottages and wonder if General Lee's spirit still comes back to hold court, as he did in the old days, in "Baltimore G". You catch the eye of Hygeia, poised on the roof of the spring-house, and wish she could talk, to tell of the things she has witnessed during a hundred years and more.

The past treads hard on the heels of the present at the Greenbrier and it is revived each year in a series of balls and other ceremonies that bring back fragrant memories of bygone days.

But don't imagine that the past encroaches on the present. There's nothing out of date about the Greenbrier or the facilities it offers. Take golf, for instance (as I seem to have done everywhere). Where else can you find a club-house that adjoins (and I really mean adjoins) the first tee and the last green of three different courses—two championship eighteens and one nine. Incidentally, White Sulphur claims the first organized golf club in America. You can read all about it down there and see the original clubs used—and some of them look as if they might come in handy in a sand trap today!

Or take flying. Not only do they have their own air field but you can get lessons in flying if you want to.

Get in at least one meal at Kate's Mountain Lodge (but be sure to order your table in advance) and ponder the story of the original Kate and her escape from the Indians.

Elegance combines with comfort to make the Greenbrier one of the gayest and most charming of spa resorts.

Glen Springs, Watkins Glen, N. Y.
This privately owned spa is much smaller than the Homestead or the Greenbrier but is very popular with people who take their spas seriously. Go there any time of the year for a cure if you need it, or for just a complete rest combined with expert care and attention. Whether you go for a weekend or a number of weeks you will come back feeling restored—mentally, physically and spiritually.

Not that you have to be an invalid to enjoy it. Golfers (there I go again!) won't easily forget the beauties of the nine-hole course, with its views of Seneca Lake. (No fees for guests taking the cure.) Hikers and camera fiends will gloat over the natural beauties of the estate itself as well as of the Watkins Glen State Park which is its neighbor. Fishermen will spend many happy hours pulling them in on the thirty-six-mile lake. Eyes and ears accustomed to city dirt and noise will drink in the quiet and the spotlessness of the place.

Try the Glen Springs sometime when you honestly want to Get Away From It All.

Saratoga Springs, N. Y. The early morning parade of water drinkers at Saratoga's handsome Hall of Springs is quite a sight. With almost religious care they sip the prescribed amount, strolling about in the traditional way (no earnest spa-goer ever drinks his waters sitting) and (Continued on page 79)
Gardening for the Epicure

Two years ago a well-known doctor from Harley Street, London, made an extensive off-the-beaten-track tour of the United States, living high and low, surveying the scene in detail. Asked afterwards for his outstanding impression, he said without hesitation, “Your vegetables, the most wonderful in the world!” and added, “I now know why the American standard of living is rated so highly.”

In any country, the standard may be gauged with considerable accuracy by the esteem in which its people hold garden vegetables. At the zero end of the scale of civilization is primitive man, carnivorous and brutish. He took a long step upward when he discovered the purpose of seed and planted it to raise a crop, for thus began the life of settled habitation, of tillage, of gardens, of culture. At the upper end of the scale today is North America, which is by all calculations the greatest market of the world for vegetables, in terms of either quantity or diversity.

Of course, with this very abundance of vegetables, fresh or canned, in the stores, we necessarily have both the advantages and disadvantages of industrialized mass production. Broadly regarded, the vegetables are very good and relatively inexpensive; their food value is high, and no one need go short of vitamins. But for those to whom fine food is more than mere nutriment, is one of life’s more gratifying sinless pleasures, there is no substitute for the exquisite flavor and succulent goodness to be had only from choice varieties grown in one’s own garden.

One reason is to be found in the physiological changes which begin in a fruit at the moment of picking; another in having items not easily, if ever, found in the markets.

Take carrots. Anyone who remembers the dainty little carrots, either round or lady-finger shape, which lent grace and delicacy to a lunch in Paris or Brussels or Amsterdam of the happier days, must have tried to get them here. But they are rarely to be had, since they are of very early type, grown in a hotbed, and do not pay our commercial produce men, since they make no tonnage. You can grow them yourself, how­

Of all vegetables, peas are the most popular. They should be good by now, since man has been cultivating them since the dawn of history, yet, once again, if you want them at their best you will grow them yourself. The so-called fresh peas of the markets may have travelled 2,000 miles and, even in refrigerated cars—which they may not have reached until after lying some hours in the sun—they suffer. Only the best canned peas are entirely free of a somewhat metallic tang acquired in the mechanical processes of preparation for canning, but peas picked from your own garden in early Summer are among the best gifts of the gods.

They are very easy to grow, asking only for a decent bit of soil and some brushwood to climb upon, though it is not indispensable. Time was when the smooth-seeded sorts were planted for their earliness, but that is no longer necessary since the wrinkled seeded sorts, of better quality, are now to be had in equally early strains. These, for example, make a good series in succession of maturity and are all of top quality for the home vegetable gardener: World’s Record, Glacier, Teton and Giant Stride.

Good peas from the garden are so very good that they deserve a little more care in the kitchen than they sometimes get. They should not be sent to table straight from the saucepan and strainer, but should at least be tossed in butter on the skillet for a minute, and preferably should have been boiled with a few sprigs of mint in the water. A French chef would probably do much more to them, and here it may be remarked that those who feel any nostalgia for petits pois à la Française should know these are just little peas prepared for table by boiling, without mint, then drained and put back on the stove with butter, a spoonful of flour, salt, pepper, sugar and some of the liquor they were boiled in. After simmering, finish off with a soupçon of cream and egg yolk.

The New England maxim about putting on the pot before you pick the corn is very sound, for the sugar that differentiates garden corn from field corn is speedily transmuted into starch if the ears are not promptly cooked: only freshly picked corn is at its epicurean best.

No vegetable has lent itself more agreeably to the modern plant-bredder’s skill, none has given him better rewards for his pains, such as that superb hybrid Golden Cross Bantam, which should be your main variety in planting for good, hearty eating. But if you want the sweetest and tenderest of corn, you will grow two of the oldest, naturally-pollinated sorts: Golden Bantam and Black Mexican, both of which originated long, long ago, in days when it was the Indian squaws who were the gardeners here.

Golden Bantam is such a little ear, with only eight rows, that it does not pay the commercial gardeners as a rule, but its flavor is all its own, and it can be eaten with one hand. As for Black Mexican—which (Continued on page 87)
The United States has given to the world's gardens practically all the flowering dogwoods. Most commonly found in the fringe of our woods and shady hollows are *Cornus florida*, white, and its pink counterpart, *C. f. rubra*. Two recently found Asiatic types, *kousa* and *chinensis* are both white. On the Pacific Coast grows the western type, *C. nuttalli*, with white or pinkish flower bracts. These flowering dogwoods usually thrive best in light shade and are easy to grow.
Designed for dishwashing

Here is what it takes to make light work of an old three-a-day household routine

Cabinet sink, carefully designed for easy dishwashing. Has slanting back panel with mixing spray and safety ledge. Drainboards recessed 1" around to prevent splash. 5 ft. long. Costs about $100. "Sunnyday" model. From Crane Co.

Dishwashing sink, 2 compartments. Flat rim for use in worktops of any material. Du ostrainer, spray; 38". About $90. Ecko

Electric sink features new dishwasher with improved action, automatic controls. 48" wide; about $200. Also comes with garbage Disposall unit. General Electric

Extension towel rack: Knapé & Vogt chrome rack slides out of sight. 20", needs 5" width. Screws top or side. $3. Lewis & Conger

Stand-by's at the sink: To hold soap-chips and cleanser, $1.25 ea. Calgon in water removes stains, adds sparkle, 50c and $1. H-S

Swivel brushes specially designed to reach the far corners of highball glasses and glass coffee-makers, 79c each. From H-S

Heavy duty brushes for thorough scouring: Pan brush, 25c. Percolator, 20c. Brass pot brush at 79c; for cast-iron, 35c. L & C

For cleaning up: Rubbermaid's Neoprene sink strainer, $1.35; plate scraper, 35c; shovel 30c; broom 35c. Lewis & Conger (L&C)

Drain rack and mats: New heavy rubber tile drainboard mat, $1.95; rubber-coated dish rack, $1.45; Neoprene sink mat, $1.65. L & C

Dishpan and sink rack: Heavily enameled dishpan, $1.27. Wooden sink rack keeps dishes from being nicked or broken, 39c. Macy's

Sprays and stopper: For quick, safe rinsing, hose with nozzle 39c; faucet sprays, 19c, 10c. Sink stopper, 15c. R.H. Macy

Ring safe: Put your rings inside this clever gadget before you start dishwashing—you won't forgot where they are, 59c. Macy


Old-fashioned sacking makes big absorbent towels. 5 "Thirsty Towels", $1. Ritz-a-Dish cloth, 20c; 3 for 40c. Padded mop, 20c. H-S
“HOW-TO” HANDBOOK
On The Next 8 Pages
A new feature showing how to bring practical good taste into your home

Arrange the units of this grill to suit yourself

Designs for outdoor fireplaces, grills and barbecues are many and varied, depending on the requirements of the user and the amount of money and labor he wants to put into its construction. Since we cannot, on this single page, show all possible types, we have designed a combination barbecue, fireplace and storage space, the three components of which may be arranged in various combinations, as shown here, to fit every normal situation.

The porch wall is a favored location for the barbecue. The chimney is often combined with the one which serves the living room fireplace.

Omitting the fireplace, we fit the grill into a corner and flank it with twin storage spaces. The cabinets could also be omitted, if desired.

Storage, fireplace and grill comprise the three components of our outdoor cooking unit. The storage compartment has a removable wood work-top with a copper sheet beneath, which is suitable for beverage-mixing, etc. The grill shown here is one of the standard available units.

Construction details and cost estimates

Plan, elevation and details are self-explanatory. The estimated cost of the complete unit, built of brick with concrete footings below the frost line, is $275 including materials, labor and contractor's profit.

If built on a concrete slab the cost might be reduced to approximately $200. If the fireplace and its chimney were omitted and only the grill and storage cabinet built, the cost would be reduced approximately 60%.
Construction details for those new decorator touches which highlight our slipcover designs

Tightly zipped up the center, snappers at each end. No. 4

Left: Scalloped sections cut and joined as shown. No. 16

Knife pleat bound in green, below fan trimming. No. 10

Right: Circular piece cut on bias, welted. Lamp No. 13

Above: Neck, underskirt of plaid taffeta. Rear of No. 28

28 new slipcover designs to give

1. Plain cotton slipcover enlivened by plaid cushions and underskirt. The scalloped edge is buttoned to the inverted pleat skirt. 2. The transparent Vynlote which covers this chintz-upholstered sofa has welting of a contrasting color. The skirt cover has a bow at each corner. 3. Harlequin patches are applied to a shirred skirt with colored wooden tassels to match the cored welting. 4. For Duncan Phyfe sofas: a tight, fitted cover of glazed chintz. Details of these pieces are shown in color above

SOFAS

1 2 3 4

LOUNGE CHAIRS

5. Military “frogs” in contrasting color on the skirt corners and down the center of the back. 6. Scalloped edges on a quilted linen cover reveal a plain cotton taffeta flounce. 7. A plain material freshened by a box-pleated flounce with wide stripes. 8. A striped ticking with four triangular pieces joined to give a new and interesting square effect on the chair seat

5 6 7 8

LOVE SEATS

9. Striped material inside the seat, plain outside. Welting is the color of the stripe. 10. Flowered cretonne or chintz with leaf-green binding. The knife-pleated flounce repeats background color of chintz. 11. Strips of flowered chintz appliqué on plain cotton. 12. Plain color sailcloth laced at the corners and up the back in contrasting color cord. Capacious pockets for knitting, newspapers, magazines, etc., are a new idea, placed on the outside of each arm

9 10 11 12
your rooms the freshness of Spring

BOUDOIR ACCESSORIES

13. Lamp and mirror simply covered with five pieces of material cut on bias. 14. Pliofilm ruffs festoon lampshade and mirror. 15. Lamp and wastebasket covered with laced sailcloth. 16. Lamp and basket in covers of plaid with white ruffles. Details of all these patterns are drawn in color strip at top of page.

OCCASIONAL TABLES

17. Solid color top with scalloped edges buttoned to striped, box-pleated skirt. 18. Top and sides each four pieces of striped material fitted on bias. 19. Chintz top, plain color skirt with contrasting top and bottom bands for a coffee table. 20. Fitted cover, framed like a flower painting, chintz panel.

OCCASIONAL CHAIRS

21. Flowered cretonne medallions appliquéd to back and seat. 22. Three large buttons front and back. Contrasting color binding. 23. Cabbage rose chintz; welting and ruffle color of leaves. 24. These arms are completely covered. A band of braid trimming will separate plain skirt from striped top.

BOUDOIR CHAIRS

25. Plain quilted chintz with bands of appliquéd strawberries. Leaf-green, knife-pleated ruffle. 26. Chintz cover with contrasting color ruffles and bows. 27. Swags and jabots of plaid cotton taffeta accent a plain cotton cover. 28. Like a little girl's pinafore is this skirt of circular eyelet embroidery for a small slipper chair.
# How to prune for healthy shrubs

**Overgrown shrubs** with dead wood should have severe pruning. Cut to ground dead shoots and try to reshape the shrub. Feed heavily.

**Shrub will reshape** and fill out after growing. However, there will still be some branches at the bottom not leafed out.

**Cut to the ground** any rank-growing forsythias, weigelas, etc., that have become dead and woody and past pruning help.

**Feed heavily** after cutting down. Circle the shrub with complete plant food and work in well. Cultivate around plant. Be careful of the roots.

**New growth** will spring from ground level and in one season will grow to a sizable shrub. Pruning in this manner assures all new wood.

**Trim hedges** so that they slope in a little at the top. This exposes the lower part of the hedge to sun. Trim frequently.

**Bush shrubs** should be pruned during growing season by cutting off straggly ends that spring out almost overnight. Cut to shape.

**Topiary pieces** should be pruned every few weeks. Cutting often will make it unnecessary to reshape the bush each time you cut. Don’t try to save time at this sort of work.

**Remove suckers** from all shrubs that are adept at sucker growth, such as lilacs. The best way is to uncover roots to sucker source and gouge out with knife.

**Withered blooms** should be removed from all flowering shrubs. If they are allowed to seed they use up valuable energy. Clip below flower head.

**Spireas, forsythias, etc.** can’t be made into shaped specimens by shearing the top to ball shape. The result will be green foliage on top and dead, unsightly wood underneath.

## Three steps to insure success in transplanting your shrubs

1. **Dig out** around the shrub beyond limits of intended root ball. Cut away earth with back of spade to shape ball. Lift out very carefully.
2. **Make hole** at least 8" wider than ball and 12" deeper. Work rotted manure into soil at bottom, then place shrub. Don’t plant too deep.
3. **Fill in dirt** gradually, packing and watering as you go to avoid air spaces. After planting make a basin of earth to retain water.
How to grow delphiniums

1. Sow seeds ½" deep, cover with sand. A, drainage; B, peat; C, 2-1-1 mixture—soil, leafmold, sand; D, sulphur and charcoal; E, same as C

2. Transplant to seedbed or frame as 4th leaf appears. Before frost move to border. If started in Aug., Winter in the coldframe

3. Prepare planting spot with care. Dig hole 2' sq. Fill bottom with rotted manure and soil. Cover crown with 2" topsoil

4. Divide old plants in early Spring. Cut plants as shown, using a sharp knife. Allow from 3 to 5 shoots on division. Plant in border

5. Feed plants when growth is about 1" high. Circle with complete plant food and work in. Lime and potash are good during growing season

6. Thin clumps out to from 5 to 7 shoots when growth is about 10" high. Leave the strongest; flower spike will be larger

7. Stake plants when they are 12" high. Give each stock a separate stake and tie along as plant grows. Do not tie too tightly

8. Prune for second bloom. Cut center flower spike when withered. After terminals bloom, cut stocks to ground and feed well


10. Cyclamen mite; A, blackens and curls leaves, deforms buds and flowers. Spray with contact insecticide. B, slug; cuts off shoots. Circle plant with poison

11. Remove soil from crown and cover with wood ashes after frost. This will protect crown from rot during Winter and check attack by slugs

12. Cover for Winter after ground has frozen. On top of crown place wood ashes (11), then leaves or bundles of salt hay. Hold them in place with evergreen boughs

The different blossom types found on the new delphiniums

A. Double-flowered. Petals curve inward to center; always spurless
B. Single-flowered. Five petals with center made up of black bee
C. Clematis-flowered. A circular floret with petals as the stamens
D. Ranunculus-flowered. Most double-flowered of all. Spurless
E. Semi-double-flowered. Two to three rows of petals. Center bee. There are many variations in these five types of blooms
Four types of rock walls

How to build a wall for planting

Always place stone with front part slanting up. This prevents soil washing out. Slant the wall in at top to make it more retentive of soil.

Lay first row of stones and fill in behind and between with good soil. Pack soil down well and test each stone to be sure it sets firmly.

Cover stones with soil placing more at the front than the back. This will give you the elevation needed for slanting the rocks upward.

Set out plants. Spread the roots well through the soil and down between the rocks. Then place next row of stones, remembering to set back.

Consult this list to identify rock plants shown in the wall above:

1. Aster lavanda
2. Phlox subulata
3. Sempervivum
4. Campanula garganica
5. Dianthus plumarius
6. Saxifrage
7. Viola
8. Manz reptans
9. Aethionema persicum
10. Sempervivum
11. Dianthus caesius gr.
12. Arenaria montana
13. Aquilegia flabellata nana
14. Plumbago
15. Santolina chamaecyparissus
16. Phlox subulata
17. Campanula muralis
18. Annual double petunia

How to build four typical walls

Two-sided dry wall. Make a foundation 3' deep by cementing stones. Lay rocks—see above.

Dry wall with pocket. In a wall of this type stone is laid up with cement instead of soil.

Rocks set into bank. Here the rocks are worked directly into a small slope, then planted.

Dry retaining wall. Stones are built up on the foundation and the soil filled in behind.
A numbered list to identify the rock plants shown between stones in the terrace above

1. Sedum rupestre
2. Thymus (woolly-leaved)
3. Iberis Snowflake
4. Sedum sarmentosum
5. Mazus reptans
6. Sedum minor
7. Dianthus deltoides
8. Sedum glaucum
9. Iris pumila
10. Thymus citriodorus
11. Sempervivum
12. Arenaria verna
13. Phlox subulata
14. Thymus serpyllum splendens
15. Armeria maritima

Two types of rock terraces

How to build a ground-level terrace

1. **Dig out soil** to a depth of 18", then lay drainage tile across pit extending 2' beyond terrace. Tile is laid with 2" gaps in rows spaced 3' apart.
2. **Spread cinders** or crushed stone over tile covering bottom about 8" deep. Tamp down well. This plan will provide adequate drainage.
3. **Fill with topsoil** pack and roll down firmly as you go. It is important to have soil as firm as possible to have a level surface to lay stone.
4. **Lay flagstones** on top of soil, leaving spaces around the edge in which to place plants. After planting fill in between the stones with sand.

How to build a raised terrace

1. **Make a foundation** by digging a trench 12" wide and 18" deep. Then lay a stone wall to one stone above soil level. Lay rock in cement.
2. **Lay up dry wall** to desired height. Lay tile on surface extending through rock wall. Fill with cinders or stone, shown in 2 and 3 above.
3. **Place stones** after soil has been allowed to settle. Frequent watering will aid in packing soil. Be sure any steps are a comfortable height.
The gardener's calendar for April

From April 1 to 5

- Plant lilacs now. Lilacs start growth early and should be the first shrubs to go into the ground. Mix bonemeal with the soil and plant deep enough to avoid suckers. All other deciduous material should go into the ground as early as possible. Keep newly set-out plants watered. With hand fork loosen soil around rising bulb foliage. You can begin now setting out pansies, forget-me-nots and other ground covers among the bulbs.

- Uncover perennial border and clean up by removing and burning dead foliage. Apply a complete balanced plant food around all plants in the bed. Work deeply the seed beds which are to be sown later. It is a good idea to treat them with a commercial remedy and cover with sacking to prevent damping off. This will save you a good deal of trouble later on. Work steadily, not in hectic spurts. Stop when you tire.

From April 6 to 12

- Cultivate the border. Practically every border is benefitted at this time by a careful hand cultivation. Do not go more than two inches deep, however, and be careful not to injure the tender young shoots of new growth. Unhill old roses but hill those newly planted. Work in manure between rows and spray plants and soil with Bordeaux. At same time cut back all weak and dead wood. Remove and burn, for wood might be diseased.

- Plant fruit trees. Examine peach trees for borers. Uncover strawberry bed and dig plant food between rows before returning straw. Set out new plants.

- Divide perennials. At this time you can plant regal lilies, *speciosum, formosa, henryi,* and *Lilium auratum.* Set plant in sandy well-drained place. Planting depth depends on variety.

- Divide perennials. Even this early, cultivation must start to keep down weeds. A hoe in time saves endless hours of work later on. Hollyhocks, phlox and delphiniums should be sprayed with Bordeaux as soon as they appear above the ground. Blackspot is deadly once it gets started.

From April 13 to 19

- If they need it, lift and divide clumps of Summer and Fall blooming perennials. Fill hole with fresh soil before planting and water in roots. Plan to try some of the newer varieties that were introduced this year.


- From April 20 to 30

- The first planting of gladiolus can be put in now. Make subsequent plantings every ten days until the Fourth of July to assure a steady flowering period.

- Plant gladiolus now. Plants raised in frames and not accustomed yet to outdoors can be protected by paper cups or small glass boxes. In setting out cabbage plants, protect with poison bait against cutworms. Small forcing frames will protect and quicken the early growth of cucumbers.

- Herb gardens should be planted now. Do not give them too rich soil. After pyrethrums have bloomed they can be divided. Top-dress pockets of the rock garden. If you find that some of your roses which at first appeared alive have succumbed, order potted bushes to supplant them. Cut back creeping phlox after flowering. Clear frames of annuals, growing extras in the nursery for emergency plantings in the border.

Three methods of converting garden refuse into useful leaf mold

- Built-up compost pile. Place grass clippings and general garden trimmings in layers slanting to the top. Hollow top to hold water. Mix with commercial preparation

- Compost pit. Dig a pit about two feet deep and into this throw all garden refuse. Sprinkle each new batch with powder and keep well soaked. Turn over with pitchfork

- Double bin type. Make a bin of slats and put a partition through the middle. One pit for storage while using from the other side. Bin should be at least 6' x 3' x 4'
Eyes were made to see with, and fingers were made before forks! So... eye the beauty of Heirloom patterns and feel the fineness of Heirloom knives and forks and spoons before you commit yourself to your lifetime silverware! See richly-encrusted Chateau... excitingly different Grenoble, knowingly severe Longchamps. So choose your Heirloom pattern where choice silverware is shown. Place Settings start at a mere $4.75, and Heirloom dealers will arrange spaced payments for you.

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Home Decorators request the honor of assisting you in planning your personalized silverware service.

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Admiration
After wedding bells have sounded and all the days thereafter, your family and friends, looking at your silverware will say, “Aren’t you the lucky girl.” And no wonder! Home Decorators recommend Britannia Silverware ... designed for those who seek the finest ... and help you select a service as personal to you as your trousseau.

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Lady, how often you'll thank your stars for this! Your own personal information bureau ready to give you any entertaining Do’s and Don’ts! Our Consultation Service prepares suggestions, just for you ... for anything from your own wedding breakfast to Bob’s birthday buffet!

Home Decorators
A GROUP OF TRAINED COUNSELORS TO HELP YOU SOLVE ONE OF YOUR MOST IMPORTANT FOR-LIFE PROBLEMS — THE SELECTION OF YOUR SILVERWARE.
Dorothy Liebes, whose striking fabrics adorn this month's cover, hails from San Francisco. Much of that city's adventurous air, its sparkle and character, are reflected in her ebullient personality and robust, individual work. Tall, blonde, typical of a city noted for its high-spirited, handsome girls, she is today America's acknowledged leader in the field of hand-bombed fabrics.

After the usual art school education plus a major in art at the University of California and the California School of Fine Arts, Mrs. Liebes taught in the Piedmont schools and for three years at Columbia University. From there she went to France for a year's study with Rodier. On her return she started weaving in her own home, and what started as a mere hobby in 1931 quickly assumed the proportions of a thriving business, decorators and architects immediately recognizing the quality and originality of her textiles. Now, in a studio high on a San Francisco hill, with twenty girls to assist her, she paints her original pictures in yarn, works out fabrics in relation to definite decorative problems and creates those richly surfaced materials so vastly different in texture and appearance from the ordinary craft weaving.

Creating patterns

Mrs. Liebes will weave with any material but prefers cotton, next silk, then rayon, a material but prefers cotton, next silk, leather, glass, plastic, split bamboo, cellophane, raffia or metal threads often will be combined with the basic material for richer effect. In the matter of texture, in addition to the rough, rich surfaces designed for modern interiors, she finds a definite trend toward more simple, sleeker weaves intended for use with period furniture, decorators wanting to use antiques often taking this means of giving the room a fresh, contemporary look.

Color is all important in these inspiring fabrics, and is Mrs. Liebes most important tool. At present she feels the need of clear, high-keyed tones and thinks we are ready for a bolder use of color. This trend, due partly to war psychology, is not confined to California but is present throughout the country. Her new collection bears this out—Venezian and lacquer red, grass green, Mexican pink, orange, corn yellow and such vibrant combinations as copper, tangerine and beige; emerald green, lavender, orange, black and white; chartreuse, turquoise, violet and black; and the brilliant tangerine and yellow fringed material on the cover.

From the very first, Mrs. Liebes has woven textiles especially for the interior in which they are to be used. She works out her materials to suit the color scheme, scale of room, grain of wood, cooperating with the decorator or architect to create fabrics in harmony with the background, furniture, etc. The work starts when the decorator submits plans, samples of the room colors, wood textures and descriptions of furniture. She then evolves several solutions for curtains and upholstery and dispatches them with a schedule of prices. She herself weaves the original sampler from a cartoon and the studio weaves the quantity desired.

In addition to private work throughout the country, Mrs. Liebes has created textiles for the Yuerba Buena Club and the San Francisco Building, San Francisco World's Fair; Henry Street Settlement House, New York City; St. Francis cocktail lounge, St. Francis Hotel, San Francisco; the cocktail lounge and grill room, Mark Hopkins Hotel, San Francisco; Texas Memorial Museum, Houston, Texas.

San Francisco Fair

In the midst of all this work she took on the direction of the Decorative Arts Exhibit at the San Francisco World's Fair of 1939, visiting the art centers of Europe in search of representative arts and crafts. She also invited leading decorators and architects here and abroad to exhibit rooms, with the result that this section proved to be the most popular part of that Fair. In the New York World's Fair her fabrics were an outstanding contribution to the decoration of the Terrace Club.

The latest development of this versatile designer is a series of fabrics for the newly organized Goodall Wastelod Company, Decorative Fabrics Division. This is Mrs. Liebes' first adventure in creating via the machine and she is enthusiastic over the chance it offers of making her fabrics available to the masses. She sees no conflict in presenting both the hand-made and machine-made. She feels that there will always be a place for both types—one creates demands for the other.

In creating these twelve fabrics for Goodall, she was given free rein to work in her own way, with her own palette and design approach. "I experimented a month at the mill in Maine and really believe I have translated hand weaving to power looms with little or no compromise," says Mrs. Liebes. This line of Dorothy Liebes machine-made fabrics will be available to the public later this Spring.

The fabrics on the cover, so brilliantly photographed by Anton Bruehl, (Continued on page 91)
They must have a secret!

LET'S LISTEN . . .

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ON THE HILLS

The Winter home of Mrs. Peter Vischer at Jamaica's fashionable North Side resort

Nested against the shoulder of one of the Redding Hills, to the east of the Bay, the long low lines of the house fit the site comfortably, with a terrace before it overflowing with colorful flowers.

Stucco and lattice are combined in the tropical fashion. The architecture, however, is not derived from the local country style which unfortunately suffers from a surplus of gingerbread ornamentation.

A deep screened living porch occupies the heart of the house—wide enough to accommodate plenty of company, deep enough to provide plenty of the cool shade which is so needed in the tropics.

Between the main house and guest wing runs this trellis, designed by Mrs. Vischer, to be clothed with fruits and white passion flower vines and the dark blue of thunbergia, entwined in pleasant profusion.
ABOVE MONTEGO BAY

Miss Grace Emery's home, commanding a view of the Bogue Islands and the distant Bay

Before Miss Emery's house stretches a broad paved terrace from which is seen the near-lying Bogue Island, the farther Bay and the hills that rim it and the town—a lovely and ever-changing prospect.

White stucco walls with Spanish tile roof remind the owner that once Montego Bay was a favorite haunt of the Spaniards who owned the Island. The style is still pleasant against tropical foliage.

Hard woods were used for interior trim, as in the dining room. Double French doors open onto the terrace. The table is set close by this window (patterned with wrought iron) to command the view.

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The cover of the Mercoid Sensatherm done in the new champagne Alumilite finish is permanent and easily cleaned, harmonizing with any interior decoration. Time will not destroy its lustre.

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Beneath the cover is the Mercoid magnetic mercury switch, an exclusive feature found in no other room thermostat. The circuit is made and broken within a hermetically sealed glass tube—see illustration. The operation is not affected by dust, dirt or corrosion—common causes for heating discomfort and service calls.

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Research into good lighting has led to more efficient new styles in electric fixtures

It is now possible to plan the lighting of a room, or of the entire home, as part of the decorative treatment with definite principles as a guide.

The attractiveness of a room can be increased by introducing a pleasing composition of highlights, shades and luminous shadows in which the furnishings appear to advantage. Lighting fixtures as well as table lamps may contribute to the decoration.

The key to interior lighting problems has been provided by the science of seeing, which is the basis of the new lighting practice. The essentials of correct lighting are as follows: (1) provision of an adequate quantity of illumination; (2) prevention of glare; (3) prevention of excessive contrasts of illumination in the visual field.

If we prevent glare and excessive contrasts, we can have practically any amount of light we may desire, without discomfort or harmful effect and with a great improvement in seeing conditions. Much more light is needed for everyday seeing tasks, such as reading, writing, study and sewing, than is commonly used. Adequate general illumination in the room is needed, as well as adequate illumination for seeing.

One of the most important facts recently brought out is that the quality of the lighting, its freedom from glare, its softness, correct directional character and correct distribution, are more important than the quantity of light.

To prevent glare, the electric bulbs should be concealed, as in indirect lighting, or shielded from the eye by some diffusing material, such as translucent glass or plastic, or by louvers or some other means. This is necessary because the familiar incandescent filament lamps are light sources of highly concentrated brightness. However, the small bulbs used for decorative effect may be exposed, for they are not bright enough to cause serious glare.

To prevent excessive contrasts in the visual field, which is the area that is taken in by the eye at any one time, it is necessary to provide enough general illumination so that there will not be too great a difference between the bright localized lighting from table lamps and floor lamps and the illumination in their surroundings. A simple rule is that the general illumination should be equal to at least one-tenth, and preferably one-fifth or more, of the localized lighting.

As the lighting required for reading, writing, study and ordinary sewing is from 20 to 50 foot-candles and as 100 foot-candles are required for some of the more severe seeing tasks, from 5 to 10 foot-candles of general illumination should be available in most living rooms and bedrooms, to prevent excessive contrasts.

Measure with a light meter

It is easy to measure the foot-candles in any location and to determine whether there is enough light for any ordinary seeing task by means of a handy little instrument that is fairly well-known—the light meter.

There are several ways of providing general illumination. Many table and floor lamps, particularly the scientifically-designed I. E. S. specification lamps, furnish upward light for indirect general illumination in their immediate surroundings, as well as downward light for reading or working. Then, too, there are the totally indirect floor lamps, which furnish general illumination in a limited area and are particularly good for lighting card tables and for other localized general lighting.

But correctly designed, present-day ceiling fixtures are especially well-adapted to the purpose of furnishing the chandelier, adapted to electric light, gives good general illumination in this room for reading, writing, etc. The table lamps are designed to give more intense spots of light.
PLANNED LIGHTING

adequate, glareless, well-distributed general illumination throughout the room.

Ceiling fixtures furnish overhead lighting, and overhead lighting is Nature's way, for the sun shines from under this kind of lighting. The mind happily interprets the highlights, shades, and shadows that express the forms of three-dimensional objects and that convey the impressions of texture and relief as produced by light that comes from overhead, and we are confused by lighting that is predominantly from some other direction or that lacks directional character. Architecture, interior as well as exterior, and home furnishings have been designed, from the earliest times down to the present day, to be seen by overhead lighting.

The scientific recognition of the need for overhead general illumination has given new importance to ceiling fixtures, of which new and improved types have been developed to meet lighting, architectural and decorative needs.

New ceiling fixtures

Particularly suitable for most houses and apartments, are the fixtures that are mounted directly upon the ceiling surface or close to it, for so many ceilings are low. These fixtures include bowls of glass or plastic material set in metal mountings, which furnish diffuse direct lighting, also suspended bowls of metal or dense glass or plastic material for semi-indirect or indirect lighting. The opaque metal bowls of indirect fixtures are often made softly luminous by a small amount of light that is allowed to shine upon the outer surface, to prevent it from appearing too dark against the lighted ceiling. Such fixtures represent a new approach to lighting fixture design through designing for electric light and departing from the traditional chandelier and wall-bracket types, designed for lighting by means of candles.

These essentially modern fixtures, when simple in design, can be used with period furnishings, or such fixtures can be given period character by the application of historic ornament or by the modification of the form in a way that does not interfere with the function of the fixture. So many period rooms contain a modern note that modern furnishings, or those that show a modern use of traditional design, are harmonious.

Where the traditional chandelier or wall-bracket types are preferred, they are usually adapted to electric light in the familiar manner, by means of electric cords on artificial candles. In such cases the lamp bulbs need to be properly shaded to prevent glare.

A pendant fixture can be used over the dining table, even in a home where the ceilings are low. Often a crystal chandelier is chosen, but there are fixtures of the suspended bowl type and other designs that are also suitable.

Adhering more closely to decorative traditions, interior designers often introduce ceiling lighting into chandeliers of 18th Century design by distributing small electric bulbs in inconspicuous reflectors among the crystal ornaments in such a manner as to light up the crystal attractively while furnishing upward light. Another method is to conceal small electric bulbs in the bobbèches, which are the cups at the base of the candles. Sometimes a larger reflector containing electric bulbs is incorporated in the body of a chandelier of 18th Century inspiration to furnish indirect lighting. Wax candles that are never lighted or special wax candles that are topped with miniature flame-shaped electric bulbs are used on such chandeliers for decorative effect.

One of the new developments is the "controlled lighting" which makes available three degrees of illumination from one fixture by merely turning a small switch on the wall. A two-flame electric bulb is used in the fixture. Either filament can be lighted separately or both together.

Many attractive effects can be obtained by concealing electric bulbs in trough reflectors or in other suitable equipment at the sides of windows, behind the draperies. Lighting equipment hidden behind a valance can be made to furnish upward light for indirect lighting and downward light on the glass-curtains. Light can be projected down the walls from a cornice or upward on such surfaces from bulbs concealed in the top of built-in bookshelves. Lighting inside china cabinets, book-cases and niches makes them highly effective features of the room.

The new fluorescent lamps are being used for such lighting, though ceiling and wall fixtures for these lamps are only beginning to be developed in suitable decorative designs. They make available light of white and daylight color and colored light at high efficiency and with much less heat.

Pictures, tapestries or sculptures can be illuminated by light projected from units concealed in the cornice on the opposite side of the room or in some other convenient location. Such lighting can be confined exactly to the object to be illuminated. When this type of specific lighting is employed, it is usually necessary to furnish general illumination from some other source to prevent too great contrast.

Ceiling outlets to which the fixtures may be connected are required in the wiring of the building, in order that there may be overhead lighting.

Adequate wiring needed

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WHEN you get the women's side, their come back is: "Well, they are the style and no woman wants to be out of style."

But when one puts real money in certain stylish heating "that's all the talk," and overlooks the dollar-and-cents common sense side, then that isn't funny. It's sad.

For example, some folks have been bowled over by the so-called "air-conditioning" systems. Mainly because they were "all the go" for awhile. They didn't stop to think, that there was no real need for humidifying, if the heat wasn't so hot, it literally burned the air dry, and so needed remoistening.

They didn't stop to consider that if the fan pushed circulation didn't stir up the dust, there wouldn't be any need of filters, to keep it down.

They didn't give thought to the fact, that any warm air heating, must first heat the top of the room and work down to the floors last. Or that it had only the convected heat, and none at all of the healthy sun-like, floor-warming radiant heat coming from radiators.

They also allowed style to make them pay for an extra heater and a storage tank for kitchen and bath hot water when with radiator heat, the one boiler and the one fire does both jobs and saves a lot of extra fuel.

Being in style with hats may be, just being funny. But being too stylish with your heating may mean "being in the red."

So, before you make decisions, use the coupon below and send for the Home Heating Helps Book. Get the common sense facts. See for yourself. Save money. Have more heat health comfort. It's stylish to be thrifty.

DESIGN FOR LIVING

This century-old house in Georgetown creates an atmosphere of hospitality and friendliness

The home of Miss Blanch Halbert is tucked away among the old and historic houses of old Georgetown. A charming, white brick, blue-shuttered house, built on an L-shaped lot and around a hundred-year-old, little wooden cottage still standing on the front corner of the site. The house together with its well-considered planting creates an atmosphere of hospitality and friendliness. To obtain the 34-foot-long living and dining room along the south side of the lot, the building had to be set back on the site and built around the little cottage. All service areas are located on the front, or the north, leaving the south for the long living room and for the two master bedrooms, each of which is designed with four windows overlooking the terraces. Livability and complete use of all spaces have been emphasized in planning. The living room has direct access to the flagged, brick-walled terrace, completely private, although located in the heart of the city.

The raised flower-bed adjacent to the living room window provides a decoration for both inside and out, beginning with tulips and arabis in Spring and chrysanthemums in late Fall.

The living room is flooded with warm sunshine in Winter. The 14-foot window opens on to the living terrace, whose long, high flower bed is always kept gay with color.
The house has been built around the old cottage at the right which is partially planted off by the gay yellow forsythia espaliered on a white sapling fence built against the cottage.

A corner of the living terrace. This is completely enclosed by a high brick wall and tall picket fences. The pyracantha is green and beautiful during the entire Winter season.

The dining terrace just outside the dining room door will seat ten persons. Two small glass tables are used so that the table area will be suited for small or large groups.

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Pittsburgh Steeltex

Wild Roses for

Helen M. Fox writes on the wild ancestors of the garden rose and their place in the garden

There are over two hundred species of wild roses. They are widely distributed through the Northern Hemisphere and almost all of them are hardy.

A few of the species are grown in our parks where there is space for their wide-spread branches and suckering canes. There is a collection of them at the Arnold Arboretum and some are planted at the New York Botanical Garden. Yet in only a few private gardens are collections of these lovely shrubs to be found. For although gardeners delight in the wild species of deutzias, philadelphus, of rhododendrons and dogwoods, yet when it comes to the lilacs and the roses, they seem to prefer the hybrids. Undoubtedly if it were generally known how handsome the species roses—the wild ancestors of the garden roses—are, they would be planted far more frequently than they are.

To place a large collection, it is considered space is required, but in every shrubbery there is room for a few of the choicest plants. The Rosa primulina and Rosa hugonis open their yellow blossoms when the flowering lilacs, exochordas and deutzias are in bloom and are attractive with them. Rosa multiflora, coming the end of May, with its fountain-like habit of growth and cream-colored, phlox-like flower clusters, is charming with the red-flowered hybrid tea rose, Gruss an Teplitz.

At present it is a little difficult to find some of the rarer species in nurseries. A few of the wild roses are not grown except in gardens of specialists or botanical gardens and have to be raised from seed. The seed germinates the first Spring if planted when fresh, and shrubs tall enough to flower will be produced in three years. When the seed has been stored at room temperature it is likely to fall into a state of secondary dormancy and has to be stratified, that is, laid in wet sand for several months before germinating. Some rose seeds require the heat of a Summer, then the cold of a Winter and again the heat of a Summer before germinating.

The wild roses have been immortalized by Redouté, who painted the flowers growing in the gardens at Malmaison when it belonged to the Empress Josephine. Alfred Parsons made beautiful renderings, too, of the roses, to illustrate Miss Willmott's well-known monographs.

The bush roses are decorative all the year. In Winter the canes are often brilliantly colored, particularly the shoots of the past season. Each detail in the canes, the thorns and the leaves is clearly articulated. The blossoms, too, stand forth distinctly, for there has been no metamorphosis of stamens into petals to dim the clarity of their outlines. The roses have five or sometimes ten petals. They are tinted as delicately as shells, are often notched in the center and have a texture as soft as the palm of a baby's hand. Between each of the petals is a long pointed sepals, frequently with margins lacinated, snipped or cut. The sepals are particularly conspicuous in the buds and in some species extend beyond the petals and are twisted. The artists who painted the rose in old flower pieces and prints lingered over the buds and rendered the details of the sepals with loving care.

The margins of the leaves are toothed, sometimes in intricate patterns, and the foliage takes on a charming Autumn coloring. In the foreign roses the colors are frequently yellow-ocher and coppery, while in the American species they are more brilliant and are crimson and orange. The most outstanding charm of the wild roses is their delicious fragrance. Many of them smell of the pure rose, but some have a dash of fruit or spice in their perfume.

The fruits, called hips, are decorative too. The earliest ripen in July and among these are the red brown, shiny surfaced hips of hugonis and primulina. On a few species, such as Rosa multiflora, the hips remain on the shrubs all Winter, orange against the snow. The
YOUR GARDEN

on the honey locust, but are outgrowths of skin and bark and should be called prickles. One cannot help admiring the way Nature has again seemingly experimented with the prickles and this time tried out various shapes of offensive weapons. On some species the prickles are vicious because they are of different lengths, certain to catch, on others they curve like seismographs, and frequently they terminate in a hook.

Another fault in our heroine is that most wild roses do not have good shapes—they suck less freely. But when given ample space they will make fountains of yellow, creamy, pink, or red bloom, or will droop wands over rocks, colorful with flowers in May and later with fruits and foliage.

Every rose should be pruned with a knowledge of whether it produces flowers on wood grown the past year or during the current season. But in addition, it is a good plan to cut the three-year-old wood of the species down to the earth in Winter.

All roses prefer a rich clay soil and a sunny exposure. However they will thrive in a sandy soil, if it is fertilized, and in a slightly shaded situation.

The species respond to an application of a good Winter mulch and a dose of wood ashes in the Spring. Also it is necessary to spray the foliage, as some of the bushes are inclined to black spot and mildew. Beyond these attentions they need no further care.

Some of the species with pink flowers are truly pink without the admixture of orange so popular these days in hybrid roses. The end of May, Rosa muginoides, a lovely bush, wafts forth the scent of rose blended with resin from its pink blossoms. The leaves are prettily toothed and their outlines accentuated with a reddish tinge. Late in the Summer the hips ripen in clusters and are scarlet shaded orange and have their surfaces covered with spines.

Before 1914, a variety of Rosa damascena was grown in Bulgaria near Kazanlik for the attar distilled from its petals. It was said that in May, when the flowers were in bloom, the scent of the roses was so strong as to be smelt for miles and miles. Recently Rosa damascena and Rosa gallica were grown for their attar on the terraces at Grasse on the French Riviera. But at Kazanlik no longer do the peasants get up at sunrise to pick the blossoms before the dew has dried on them and carry them to the big retorts. Another crop has replaced the roses, for nowadays the majority of perfumes are made with synthetic ingredients to be inexpensive and available to the masses.

These two roses can be increased from hardwood cuttings made late in the Fall and left in the earth or sand out of doors all Winter. Rosa gallica, with stiff, semi-double red blooms and sticky branches, is not particularly attractive, but Rosa damascena, with semi-double, pale pink blossoms—often with a few petals imperfect, a faint brown shading on the leaves, and gracefully shaped branches—is a handsome bush. Strangely enough the flowers containing so high a percentage of volatile oil are only slightly fragrant on the bushes. When they are cooking, however, a fragrance pervades the house such as must have floated through the kitchen on Mount Olympus when Hebe was preparing ambrosia for the gods.

Rosa primulina has yellow blossoms. At one time it was confused with Rosa eecae. It is similar to Rosa hugonis but harder, for hugonis is subject to an infection which causes some of the branches to die back, while primulina seems to be immune. The two look similar but differ in botanical details. To the lay observer, it is obvious the flowers of Rosa primulina are less fragrant and a lighter tint of yellow with the stamens a deeper shade of magenta than those of hugonis.

A species botanically close to the two foregoing is Rosa sambhina. The blossoms are double and have somewhat crumpled petals. In China and Korea the bushes are said to reach ten feet and must be a lovely sight covered with yellow bloom. Fortunately for the small size of most gardens, the shrub does not grow higher than six feet over here. The old branches are gray-brown and rough with prickles, but the young shoots are red with red prickles and glow brightly when the sun shines on them. The leaves are so divided and the leaflets so small they remind one of maidenhair ferns.

A fourth shrub with yellow flowers, Harison's Yellow, Rosa harkomii, is a hybrid between Rosa foetida and Rosa spinosissima. In early Spring the shrub is untidy and somewhat misshapen due to the killing of the tips in Winter. But in late May, when the semi-double, clear yellow flowers with orange stamens and pistils in their centers cover the branches, the bush is a sight to gladden the heart.

When the garden is redolent of all the flowers of Rosa multiflora—(Continued on page 89)
In planting tuberous roots, a hole large enough to accommodate the root, and five to six inches deep, depending upon the soil, is dug out beside each stake. The root is laid in a horizontal position with its eye or bud upward and two or three inches from the stake. Soil is firmly about the root, covering two inches deep at the start. As the stalk develops, soil is drawn up to the surface level. Deep planting gives deep rooting, one of the secrets of success.

Treating green plants

Green plants are treated in similar fashion, the plants set as close to the stakes as possible in holes six to eight inches deep in light soils, or somewhat shallow in heavier soils. The pot ball of earth is set firmly on the bottom of the hole and covered with an inch of soil, the hole being filled in gradually as the plant attains height. This method is thoroughly watered following planting and the plant protected from sun and wind for a few days, or until it becomes established.

After dahlias are above ground, one strong shoot should be selected on each plant and only this one allowed to grow. To produce strong, sturdy, symmetrically branched plants, a certain amount of pruning in the early stages proves desirable. Again, in sections where July and early August heat induces the formation of hard, woody growth, pinching back is to be advised. Methods of pruning differ with individual growers, and sometimes with varieties, but that generally recommended is as follows:

When two or three pairs of leaves are formed, the top bud is pinched out. This throws the strength of the plant into forming two shoots at the joint below, which in turn are pinched back when they have made two or three pairs of leaves. Varieties which tend to branch excessively will need further disbranching during the season, limiting it to not more than six main stems for the first flowers. The cactus type belongs to this class.

As development is made, plants are loosely tied to the stakes, the first tying being made with the plant at the middle of the stake. To produce strong, sturdy, hardy shoots, the stake should be tied firmly, the first tying of shoots to the stakes being made about the third or fourth leaf pair. If shoots are allowed to develop freely, they will be sparse and weak; if they are tied firmly, the stems will be strong and stocky. Each flower stem should be tied separately.

An important factor in producing exhibition blooms is the use of suitable potting mixtures. The plants should be grown in a large pot of a mixture which will support the plant and yet allow the roots to develop freely. For best results, a mixture of one part loam, one part peat moss, and one part sand should be used.

The dahlias tuber is first laid in a 4- to 6-inch wide hole, the sprouting eye up, and the stake driven in. Fill just till the eye is covered, and then the remainder of the hole. The stake should appear, fill in the rest. Cut off all except the largest and strongest stem. Keep well watered.
SHE SCULPTURES CHAMPIONS

June Harrah finds her thoroughbred subjects on the race tracks and in dog shows.

June Harrah and her sketchbook (right) are familiar scenery to habitues of dog shows and race tracks. From these on-the-spot drawings she creates the spirited and accurate bronze statuettes (below) which make her fame.

Her most constant aim is to model one recognized champion of each breed of dog. There are approximately 120 recognized breeds; she has 50 in her collection. These accurate statuettes may serve as standards against which other owners may check the lines of their own championship contenders.

German shepherd dog
Ch. Dewet v. d. Starrenburg

Doberman pinscher
Ch. Jockel v. Burgund

Boxer
Ch. Dorian v. Marienhof

French bulldog
Ch. Miss Modesty

Race horse
Sea Biscuit

Yoke of oxen
Bride and Buck

Belgian colt
Son of Voilon de Saintes

Hackney pony
Masterpiece
A Mountain Easter

After a week of skiing on the high slopes, the visitor to Yosemite, California, can drop down to the valley for one of the most beautiful and inspirational Easter Sunrise Services in the country. A tiny island on Mirror Lake is the pulpit, another island the choir loft, and straight-rising cliffs reach for the arch of blue sky. This service has long been famed as the latest Easter Sunrise Service on record, for it will be 9:21 a.m. on April 13, the sun climbs over Half Dome Mountain.

April Volleys

Important to street-shooters is the Fifth Annual Skee-Tournament scheduled for April 17, 18, and 19 at Sea Island, Georgia. The Gun Club will set a buffet table for spectators and contestants. . . . Greenbrier Courts at White Sulphur Springs, West Virginia, will be chalked from April 22 to 29 for the Fifth Annual United States Open Tennis Championship.
FOR VACATIONS WITH VITAMINS

(Continued from page 53)

Million dollar ball of waters

be planning for this Summer. For fifteen days during July, Hot Springs National Park is planning a gigantic four-hundredth anniversary celebration of the visit of Hernando De Soto—and it promises to be great fun. Pageants, parades, festivals, Spanish and Indian dances will celebrate in dramatic fashion the discovery of the springs and their first use by white men. Keep it in mind if you are looking for a vacation spot this Summer.

(Continued on page 80)
FOR VACATIONS WITH VITAMINS
(Continued from page 79)
Keep it in mind anyway, for it's well worth a visit. It's the only spa owned by the Federal Government, which has invested millions in both spa and park for the benefit of health-and-pleasure-seekers.

You can get any kind of sport there, including racing at the Oaklawn track until March 29th, when the Arkansas Derby closes the meet.

Accommodations
You can choose from more than two hundred hotels, cottages, boarding houses, etc., for living accommodations, and take the baths either at your own hotel (the Arlington, for instance, has its own equipment for various treatments) or at one of the houses in the famous Bath House Row.

A great many star athletes go to Hot Springs, Arkansas, so there's always a chance of running into your favorite ball-player or boxer—as well as seeing people from every state in the union and a number of foreign countries. It's a fascinating place.

It's up to you. With these as a rough indication of the different kinds of American spas it should be easy to pick out the kind that appeals to you most. Write to House & Garden Travelog or to the spas themselves for further details.

A spa visit once a year is a splendid investment in sheer pleasure and health.

CROCUSES OF THE EARLY SPRING
(Continued from page 43)
teus, and C. etruscus. The first is pale lavender, veined purple with orange stigmas, and the second is a delicate lavender crocus of dainty form and grace that hails from Italy.

“Yellows”
Among the shades of yellow in crocus species is the burning orange of C. aureus, the shining yellow of C. crokkow, the cheerful yellow of Cloth of Gold; and in softer shades are C. stellaria and C. chrysanthus E. Augustus Bowles. The first is a lovely clear yellow, feathered brown on the reverse, and the second is a large goblet of softest yellow tone with orange stigmas.

The variety E. Augustus Bowles is one of the most beautiful members of the crocus family with its unusually large, butter-yellow blossoms of heavy texture. Unfortunately, it is more expensive than most species.

Cloth of Silver, C. versicolor picturatus, is another old garden variety that is reliably permanent and spreads satisfactorily. Blooming with the Dutch hybrids, it is later flowering than the other species. Cloth of Silver's vase-shaped blossoms are white, heavily veined purple on the outside of the segments, the base is purple and it has a bright orange stigma. It blooms with the azure Chionodoxa lucillae and the creamy, short-stemed water-tulip, Tulpia autumnalis.

The “Fat Boys”
The “fat boys”, as Reginald Farrer disparagingly calls the Dutch crocus, flower from mid-March to the last of April for me, with the variety Golden Yellow precociously blossoming sometimes in late February.

The generously proportioned Dutch hybrids do look portly after the dainty grace of some of the species, but by the time they begin to flower Spring is on the way: buds are swelling on the trees, early shrubs are beginning to flower, color is creeping over the landscape and we are done with the tiny charms of the early bloomers and ready for gay colors splashed into bright pro­fusion throughout the garden.

Golden Yellow is the first to open warm, butter-yellow cups of bloom that are shortly followed by a good companion for its golden blossoms in the rich purple of the Dutch crocus Remembrance. The azure stamens of Chionodoxa lucillae and C. sardensis might well enter onto the picture. Also into such a group might come Iris reticulata with its graceful purple irises touched with gold and white on the haft. The blooms of this bulbous iris are deliciously fragrant. The first member of the iris family to bloom, mild weather the last of February may bring the buds pushing up, though ordinarily the blooming period is the first two weeks in March, in a Virginia garden.

Blue, white and lavender
White Lady is a Dutch crocus unusually large in size that has proven satisfactory planted with muscari Heavenly Blue under Magnolia soulangeana, whose wide pink and lavender cups on spreading branches above the blue grape hyacinths and the large white crocuses make a pleasant combination. White Lady remains in flower for a month.

The Dutch crocus may be planted about the skirts of forsythia, where such a variety as King of the Blues, with its very large and fine silvery purple blossoms, would stand out in sharp contrast against the golden mass of forsythia bloom.

Record bloom
In looking over my notebook I find that one year crocus bloomed in my garden from January 4th to April 26th. Fifteen weeks of bloom from the very early-flowering crocuses allows time to become acquainted with the individual charm of each variety of these exquisite little bulbs that give the gardener so much delight during late Winter and early Spring.
and cook them quickly for about a minute, stirring the whole well.

Then add 1/2 cup of Marsala wine, reduce the heat and simmer gently just long enough to cook the kidneys through, about five minutes, then season well with salt and lots of crumbled black pepper. Remove from fire, add 1 teaspoon of butter and stir until melted. Serve at once, with a glass of red wine, and mashed potatoes.

**Poi muffins.** When I came back from Hawaii I brought back with me several cans of poi, also some taro flour, both of which are made from the same taro plant, Hawaii's favorite food. The poi, at the time of writing this article, is procurable from the Hawaiian Society in New York City. The taro flour unfortunately is not available as far as I know, which is a pity, because taro biscuits and muffins are delicious. However, if you should feel the urge to try the recipe below for poi muffins I can highly recommend it. The muffins have a delicious flavor, and are delicious eaten with whipped or sweet butter and guava or any other jam or jelly.

Sift together 1/2 cup of flour with 1/4 teaspoon of salt, 1 tablespoon of sugar, 4 teaspoons of baking powder. Beat 1 whole egg well, add to 1/2 cup of dissolved ready-made poi, and 1/4 cup of milk. Add the flour mixture a little at a time, then stir in 3 tablespoons of melted butter and a drop or two more milk if too stiff. Place in twelve well-buttered muffin tins and bake in a slow oven for 30-35 minutes. Serve at once.

**Corn meal puffs.** Put 5 tablespoons of water-ground white corn meal in a bowl with a scant 1/2 teaspoon of salt. Pour into it 1/2 cup of boiling water and stir until smooth, then cool slightly. When warm but not hot, fold into it the stiffly beaten whites of 4 eggs. Drop by spoonfuls onto well-buttered baking sheet, making eight mounds. Place in slow 325-350° F. oven and bake one-half hour. If not brown enough, turn in the heat a bit five minutes before they should be done. Serve at once, to be eaten with plenty of sweet butter.

**Bananas baked with guava jelly.** à la Waialae Golf Club, with coconut in cream à la June Platt. Peel six underripe bananas, place them skin-side up in a buttered pyrex baking dish, dot them with one cup of guava jelly and about 1/4 pound of sweet butter. Bake in moderate oven for twenty minutes, basting once or twice with the melted jelly. Serve at once accompanied by a bowl of coconut cream made by soaking 1 can of moist coconut, cut with scissors into shorter shreds, in 1/2 cups of cream, in the refrigerator, for half an hour or so.

**Celestial peaches,** a Chinese recipe from Hawaii. Remove the skins from 6 large ripe peaches, or use 12 canned halves, preferably a tree-ripened brand. Place the peaches cut side up in a baking dish and fill the center of each with syrup-drained from preserved ginger. Bake in a 350° F. oven until the peaches become slightly brown and a little dry. Remove from the oven and cool. When ready to serve the dessert, slice six halves, cut side down, serve platter, fill the center of each with a scoop or ball of vanilla ice cream, top with the rest of the halves, cut side down, pour a little ginger syrup over each, sprinkle with chopped walnuts and serve at once.

(Continued on page 82)
PERSONALITY CENTERPIECES

(Continued from page 39)

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**ROCK GARDENS**

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**TOOLS**

**VINES**
PLANTING A ROCK WALL

The fascination of building and planting a rock wall, described by Dorothy M-P. Cloud (See page 62)

One of the most fascinating phases of gardening is the making of a rock garden, and of the various types which are constructed the kind that is most widely enjoyed is the rock wall.

In selecting the location for such a development the question of exposure is not an important factor, as there are plants that will thrive in different situations. Where there is a precipitate drop in the contour of the ground, a rockery of this type will not only be of great value from the aesthetic standpoint, but it will also serve a definitely useful purpose as a retaining wall.

Of the two kinds of rock wall from which to make a choice, the dry wall is so superior to the wet wall for plant life that there is little argument left in favor of the latter. A dry wall is made with soil between the stones, whereas the wet wall has cement or mortar instead of soil. If one must struggle to plant a wet wall with flowers of many colors it may be accomplished by leaving soil pockets for the purpose; however, it is uphill work to make plants thrive under such conditions, and better results may be obtained by depending upon trailing varieties planted immediately behind the top of the wall to clothe the stones with beauty.

The actual construction of the wall may be readily carried out. The depth of the foundation differs according to the height the structure is to be; it should rest upon firm, solid ground. For a wall that is to stand four feet high the foundation is made three feet deep, its base is two and a half feet or more in width, and the foundation requires a batter (a sloping back) of about two inches to a foot. Various mixtures are used for foundations. A simple one consists of one part cement, though blue-black later—it also is rather a small ear, but is the sweetest of all sweet corn. Both these old-timers therefore continue to be found in the garden of the connoisseur. Again, has any tomato ever equalled in flavor one eaten off the bush, with the warmth of the Summer sun diffusing the delicate aroma of its subtle esters and ethers? Obviously you must grow your own tomatoes. Even if you do not take the trouble of staking and leaf-pinchirg to get the best results, but let them sprawl, they will bear plentifully provided you give them all the room, which most amateur gardeners don’t, and enough plant food, of which they sometimes get too much in the form of nitrogen. They really should be staked, of course, and choicer fruits will repay the extra care.

Varieties are innumerable, and some are better adapted to one districts than another, but today’s leaders may be listed as: Scarlet Dawn, Stokesdale, Marglobe and Rutgers. For the yellow relief in a sliced tomato salad, grow Mingold or, failing that, the older Golden Queen; and if you are one of those who find pink tomatoes worth growing, use Livingston’s Globe. The small-fruited sorts, red and yellow, shaped like cherries, pears or plums are worth growing for the entertainment of the visitor to your garden, who will inevitably admire and eat them. They are also quality and colorfully decorative at table, either in a salad or a centerpiece.

...continued on page (99)

GARDENING FOR THE EPICURE

(Continued from page 54)

is very white at the eating stage, though blue-black later—it also is rather a small ear, but is the sweetest of all sweet corn. Both these old-timers therefore continue to be found in the garden of the connoisseur. Again, has any tomato ever equalled in flavor one eaten off the bush, with the warmth of the Summer sun diffusing the delicate aroma of its subtle esters and ethers? Obviously you must grow your own tomatoes. Even if you do not take the trouble of staking and leaf-pinchirg to get the best results, but let them sprawl, they will bear plentifully provided you give them all the room, which most amateur gardeners don’t, and enough plant food, of which they sometimes get too much in the form of nitrogen. They really should

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TIMELY NOTES FOR GARDENERS

In an electric frame

By mid-February the electric hotbeds more than justified their existence. In December, pans of crocuses and daffodils were unheated from the darkness and brought to light and heat in the hot frame. The temperature was set at 50°, but, even on the cold afternoons, when the sun had played on the glass, the thermometer rose to 80° and a bit of ventilation was required. Four pans of crocuses and five of tulips were brought to flower and carried down to the house to brighten the plant windows.

In their place we set out 35 seedling lettuce, and various seed flats and seed pans. Among the latter were two flats of perennials that had been freezing in an open frame kept filled with snow. A month of this—which with the temperature sometimes as low as 3°—and the action of the same water, gave those seedlings an extra boost that they soon showed when brought into this gentle heat of the electric frame.

Yes, we insulated the frame with two thicknesses of building insulation quilt, tacked between the glass. We protected the frame itself and a protective wood box built around it. Mats covered the glass on extremely cold nights. When the pans and flats showed signs of drying out we watered them with lukewarm water brought up from the house.

Curious bulbs

After we made up the usual order for Summer bulbs—the glads, tuberoses, tuberous begonias, cape hyacinths, irises, toadflax, together with some anemones and ranunculus to plant immediately in the cold frame, then we began listing curious bulbs.

It is all very entertaining to read about plants but there's only one way to know them—grow them. So, against that day when we can spare some room in the greenhouse next Fall, we hope to investigate: the Australian sweet iris, Anigozanthos flavidus, which has woolly red flowers; the blue-flowered arista; the cypella, which hail from South Africa and bearing greenish while flowers; the South African dieramas, which grow from corms like glads and bear drooping white and lavender flowers; the crocosmia, hailing from South Africa and bearing greenish white flowers above brown-spotted foliage. Our curiosity was piqued, too, by the ginger lilies, Hymenocallis festalis, which have singularly white blooms next summer. Potpoured. Until the world's best variety. For gigantic blooms this summer, write to Kelsey's Short Guide for 1941.

Gladiolus Book

Send today for my valuable 68 page illustrated guide to Gladiolus Culture. Find out which is the best gladiolus catalog published, listing the world's best varieties. For gigantic blooms next summer, write to Howard B. Rich, Box 3, Atlantic, Maine.

Notes on sweet peas

Even if it causes you a journey into the woods to find it, get brush of the sugar-snaped frame go the half-hardy annuals. They are represented by ageratum, amaranthus, anagallis, arctotis, braceclyum, cleome, cockcombs, cosmos, dahlias, dioscorea, gaillardia, helichrysum, kochia, marigold, nemesia, pelargonium, phlox, portulaca, salpiglossis, torenia, tithonia, vigilina, venidium, vinca and zinnia.

These frames, by the way, should be well aired on warm days.

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The Burbage Chemical Corporation

Black Leaf 40

There's no resisting the modern decoration. We tucked some Jersey delphiniums in the border, where air circulation is cut off by masses of phlox or drifts of uprising heleniums, is scarcely conducive to per­ fection of foliage, or general good health. Often in such crowded circum­ stances disease may get well installed before we notice it. By that time it's usually too late to do very much. Crowd annuals if you like, but give perennials in the border, delphiniums especially, plenty of elbow room.

Seed sowing

From the first of April on, seed-sowing becomes almost frantic. Consider the hardy annuals that can go into the soil outdoors. These include alium, Anthera capensis, argemone, calendula, calliopsis, candidia, Centaurea cyanus, cleome, cirsium, chrysanthemum, clarkia, cynoglossum, dianthus, eschscholtzia, euphorbia, four o'clocks, godetia, gypsophila, helian­ thus, kochia, marigold, limabean, lupinum, mignonette, morning glory, nasturtium, niggella, phacelia, annual poppies, portulaca, scarbosa and sweet peas.

By the middle of the month, either outdoors or in the protection of a glass-, caged frame go the half-hardy annuals. They are represented by ageratum, amaranthus, anagallis, arctotis, braceclyum, cleome, cockcombs, cosmos, dahlias, dioscorea, gaillardia, helichrysum, kochia, marigold, mene­sia, pelargonium, phlox, portulaca, salpiglossis, thumbergia, thiflithron, torenia, ursinia, venidium, vinca and zinnia.

These frames, by the way, should be well aired on warm days.

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Note: sweet peas like their roots cool and damp. Keep them well watered and mulch with lawn clippings or peat moss. About the time hot weather comes they are often injured. Take a good close look at the flowers, and if you see any that look like sweet peas are often injured.

Sweet peas like their roots cool and damp. Keep them well watered and mulch with lawn clippings or peat moss. About the time hot weather comes they are often injured. Take a good close look at the flowers, and if you see any that look like sweet peas are often injured.

Finally, remember that sweet peas have to be picked if you wish—and who doesn't?—a long season of flowering.

Did you ever try this? Make a tripod of three bamboo canes lashed together and place in the fork of a tree or a shrub. Set sweet pea plants at the base and train up to make a flowering cone.
WILD ROSES
FOR YOUR GARDEN
(Continued from page 75)
flora, the best-looking of the rugosa Roses, Blanc Double de Coubert, a sport of Rosa rugosa var. alba, is in bloom. The double white flowers contrast with the brightest rays of the foliage. In the Autumn the leaves turn yellow, charming with the orange hips.

The flowers on the type rugosa are the color of American Beauty Roses, red with a bluish tone, formerly yellow, charming with the orange hips. The buds are cylindrical, colored orange, and yellow, all tones of red and pink. The rugosa flowers all Summer and is the hardest of all Chinese wild roses. It can stand a little salt, consequently is ideal for gardens along the sea. The Autumn coloring is particularly good when the shrubs have a western exposure.

White-flowered roses

Among the wild roses with white flowers, two are especially unique, Rosa omeiensis and Rosa spinosissima var. alatica. The branches of Rosa omeiensis are somewhat horizontal and the flowers are unique among roses because they generally have four instead of five petals and four sepals. The blossoms have short pedicels and consequently are attached to the tiny fern-like leaves. When the flowers turn into hips, they too hold the same position.

All during July and August the young branches are a brilliant red, with large, fine-red wooly spines. Between the large spines are thin prickles, red too. In the sunlight the spines appear to translate the branches and curved like the horse-shoe arch of Mohammedan architecture, with the point at the center forming the tip of the prickles. Late in the Fall the branches become dark red, the spines are ochre and the prickles too have darkened. The other seems to be a transition between the curtal of youth to the verticle of the third year, when the branches are a pewter-color.

A native of Siberia, Rosa spinosissima var. alatica, as would be expected, is vigorous. The red-brown branches curve outward from the ground and are clothed with fine needle-like prickles of unequal lengths. The leaves are sparsely toothed and have little red prickles along the central rib. The single, ivory-colored flowers with pale yellow stamens are over two inches across and are exquisite. They are carried on long, smooth pedicels which grow from the tips of short little branches, and these branches are all along the canes. The nodding hips following the creamy flowers are a surprise, as they are so dark they look black. Actually they are a dark maroon, with purple dots on them. They are shaped something like tomatoes on pedicles which hang into dark stalks. In September, when the foliage turns brown-green it blends with the darkly-colored hips.

From a distance the foliage of Rosa rubrifolia appears to be all crimson; when the leaves are examined close up, however, it can be seen they are green and shot through with red. Rosa rubri-
PLANTING A ROCK WALL

(Continued from page 87)

the warmer days these stone dwellers are fairly bursting to acclaim Spring.

Arabis alpina, Alyssum saxatile compactum, Iris cymen and I. latae are among the first to appear, a small Phlox subulata which contributes several varieties to the planting. Of these G. F. Wilson, Apple Blossom, and Vivid are some of the best choices to make.

These are quickly followed by Myosotis sylvatica and Veronica rupestris Pale Blue. The pink shades of Saponaria ocydadis, Dianthus hoenogae and Armor marinea combine attractively with these plants, and the variety of colors provided by Aubrieta hybrids add further interest. In this group Phlox discolora also gives much charm, and the white flowers of Cerastium tomentosum set off other plants.

Variety of colors

In rapid succession follow helianthemums, Dianthus deltoides, Heuchera sanguinea, and the soft lilac Phlox divaricata. The campanulas may also be represented at this time by C. rutidophila, C. garganica, and C. muralis. Iris cristata and I. tectorum are also a contrast against the soft green growth. Again a touch of white may be used to advantage by planting Iberis sempervirens, Artemisia montana, and Gypsophila repens.

When the Summer is well under way Campanula carpatica and C. pavulosa come into bloom, and the small white bells of Fumaria minima also make their appearance. A later comer is Plumbago auriculata and P. nutans, which are adapted for such use are Thelma, Bonfire, Electra, and Francois Guillot.

For the wet wall clematis provides a number of colorful strains. C. montana rubens, C. ramona, C. henryi, and C. jackmani are special favorites. Another excellent choice for this purpose is rose vines; some of these are well adapted for such use as Thelma, Bonfire, Electra, and Francois Guillot.

If the wall is quite low in height a few Aubrietas hybrida, well adapted for such use are Thelma, Bonfire, Electra, and Francois Guillot.

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Note: Book is illustrated with attractive photographs of the newest introductions.
PIONEERS IN MODERN

(Continued from page 67)

are hand-woven materials designed and executed by Dorothy Liebes. All are richly textured, the colors high-keyed, fresh and Spring-like.

The swag is Venetian raw silk woven through with four-inch loops in offset block design. Below this, another swag of white, petunia pink and black linen cotton and rayon. Left to right: pink satin woven with big red rose in spun silk; chartreuse cotton, two-way loop design; Kelly green wool with black chevron edge; vertical fringe cotton in tangerine and yellow. The heart-shaped chair, in muslin, is Lord & Taylor's.

CLASSIC MODERNIST

Mr. Robsjohn-Gibbings, whose decora­tion for Mr. and Mrs. B. T. Gale is shown on page 32, is a native of London, and studied architecture in Paris and Rome. Before establishing his own firm, he was associated in Lon­don with Rusfis, Ltd., of Bond Street and in New York with the late Charles Duvene.

It is Mr. Robsjohn-Gibbings' theory of interior design that it is in the great aristocratic tradition to build a new house and furnish it with furniture made specially to order for the house, and that when American homes are created in this manner, it is inevita­ble that finally an American style of

architecture and furniture will evolve.

He has worked in New York, Phil­adelphia, Palm Beach, Houston, Dallas, Los Angeles, San Francisco and as far west as Hawaii.

ARCHITECT-CONNOISSEUR

Samuel A. Marx, whose house is shown on page 34, was born in Natch­ez, Mississippi, in 1885. In 1900 he attended the Phillips Exeter Academy at Exeter, New Hampshire. In 1908 he entered the Department of Architec­ture of the Massachusetts Institute of Technology from which he received a Bachelor of Arts Degree in 1907. His pa­tion while there was the great teach­er, Desire Desprez. He attended the Ateliers Chilot and Duquesne at the Ecole Beaux Arts during the years 1907, 1908 and 1909, the Summers of which he traveled extensively in Spain, Italy, France, England, etc.

After a short stay in Boston, he came to Chicago and was a draftsman for six months with the firm of Shegley, Rutan and Coolidge. Working nights, he succeeded in winning a national competition for the Delgado Museum of Art in New Orleans. With this build­ing as a start, he has practised archi­tecture ever since under his own name.

The character of his practice has been largely residential; also, build­ings of a special character. The greater part of his practice has centered in the Middle West, but has extended from coast to coast and from St. Paul to New Orleans. One of the more interest­ing projects designed by his office re­cently is the May-Wilshire Department Store, Los Angeles, California.

Mr. Marx's two associates, Noel L. Flint and Charles W. Schonne, have both been associated with him for over fifteen years.

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ADCO ARTIFICIAL MANURE

The Garden Mart appears on page 86 of this section

MISSOURI FAMILY ALBUM

(Continued from page 49)

tacked and beyond were the slave quar­
ters, for Jim Robnett had sixteen slaves to work his seventy-acre farm.

It is a strange plan, neither formal Southern nor practical New England, and yet strongly influenced by both. Today it seems curious that only two of the houses were planned in the entire house, the one by the fireplace, and a low one in the Little Hall under the stairs, but of course all the upstairs bedrooms had great wardrobes.

One hot July day in the Summer of 1861 grandmother, who was Maggie, next older than Eddie (since little Willie had died of scarlet fever), was playing with her doll's down below the End Door where they had built a play­house, a framework of boards all cov­ered over with leaves. Several of the children were there. Suddenly there was a rattle, a spattering among the leaves. They looked up and one of the boys said, "Bulleta!" They all ran madly for the house. Jim Robnett bunt­ed the children into a big surrey and drove them out west to town to visit in the country for the rest of that summer. They were all madly killed. Of course this discov­ered the ambuscade and the soldiers took cover. After a skirmish the Rebels dis­persed and the Union troops marched on into town.

During the Civil War Union soldiers were encamped across the road from the house in the Fair Grounds (pronounced rapidly as one word) which now had come to supplant the little cabin and the saw mill. One morning hot-headed Uncle Jim, one of James Robnett's sons, was riding out from town. At the corner of the Fair Grounds a guard of soldiers stopped him saying, "All right, you young rebel, let's hear

(Continued on page 93)
MISSOURI FAMILY ALBUM

(Continued from page 92)

you give three cheers for Abe Lincoln!"
And they did not let him pass until he
had done so. Once past, however, and
having turned the corner, he stood up
in his stirrups, waved his hat, and
shouted, "Hello for Jeff Davis!"
Bullets whistled all around him as he
whipped up his horse. He galloped up
the road, past the house and out of
sight, and returned in a roundabout
way several hours later to face the up
braidings of his family.

About Jesse James

That Summer, one morning very
early, before it was quite light, there
was a knocking at the back door. Jim
Robnett got up to see who it was, and
a strange young man told him that he
had been traveling all night and would
like to rest there for the day. He was
taken up the back way and given the
little bedroom at the top of the stairs.

About noon the Union captain came
up with some soldiers who surrounded
the house while he went in to take din-
ner. He had come to tell Jim Robnett
that he was taking his slaves and teams
and wagons to haul provisions up from
St. Aubert Landing down on the Mis-
souri River. Upstairs the stranger
awoke and looked out. Seeing the sol-
diers he was alarmed and decided to
deceiver through the back window over
the kitchen roof. Aunt Mollie rushed
up the back stairs just in time to grab
him by the collar and yank him back.

"They have not come for you," she
cried in a heavy whisper. "They don't
know you are here. If you go out there
you'll get shot, and then they will kill
him by the collar and yank him back.

Howard and Maggie

While Howard was away Jim Rob-
nett died, leaving the house to his seven
children. Howard bought out the other
heirs and gave Maggie her own home
for a wedding present. They were mar-
ried in 1874 and went to St. Louis on
a wedding trip. Here photographs were
taken—tintypes—and an artist made
large portraits from them in pastels. Here
also they bought their new furni-
ture with which to set up housekeeping,
two heavy, black-walnut, Victorian
"suites". There were a round-topped
extension table and a high-backed side-
board rich with carving, for the dining
room, and for the bedroom a marble-
board rich with carving, for the dining
room, and for

Mrs. Frank X. Shields, 83

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table also, because . . ."

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convenient, safe and clean. I
wouldn't be without them."

(Continued on page 94)
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MISSOURI FAMILY ALBUM

(Continued from page 93)

black- walnut bed they were carried upstairs to Aunt Mollie, who rocked their cradles and brought them up sharply, as she had Maggie before and all the others, in the way she thought they should go. A prim and fierce old maid, she was still the life and backbone of her family.

In the 80's Howard Payne, who was my grandfather, built the porch on the south front of the house. It is of carpentered lacework in the style of the times, but along Classic lines that harmonize with the simplicity of the house itself. Four columns support a one-story porch, and a fretwork railing encloses the upper deck. The door above was referred to as the "porte-cochere." Weather in the wilderness is always a performance to watch, and one Summer afternoon while Grandfather was watching the approach of a thunder storm from the shelter of his new porch, a cyclone rolled down from the West over Bob Hopkins' hill. It passed by in front of the house barely two hundred yards away. Rearing across the Fair Grounds it struck the cliff back of Westminster College, glanced off, moved up the creek and over the hill to the northeast, where it left a row of completely uprooted firs in its wake. One old negro Mammy, seeing it coming, grabbed her children and crouched behind a big chest of drawers. The roof and sides of her cabin and all else within were spirited away, leaving her prostrate but unscathed, her little ones clutched tightly, behind the chest of drawers.

This scare inspired Grandfather to build the cyclone cellar just off the kitchen porch. For some curious reason two rooms of an original basement under the west end of the house were filled with the excavation for the new, detached cellar, the front of which was faced with large, smooth stones inscribed with name and date. My father has since built the little white cellar-house over the entrance.

Indoors, changes have been made from time to time which have not altered the original character of the house. It was not until Grandmother's only daughter Nellie was given a piano that it occurred to any one to cut a door between the North Room and the parlor to make the latter more accessible. Incidentally, there was no other way to get the piano into the parlor, the door from the Long Hall being too narrow. More recently a section of wall has been removed between the North Room and the old dining room on the south. This allows for the spaciousness of a vista indoors as well as out. Dining now is opposite the fireplace in the living room, and the South Room has been made into a music room.

Just as cities often grow in a direction opposite to that which was planned for them, so in this house life has moved away from the End Door, so remote, to the opposite side where every one gathers now in the Little Room or on the cool porch beyond. The walls of the Little Room are covered with her collection of Currier and Ives. The long train of slave quarters opening off the Little Room have disappeared and a modern kitchen and a wainscoted porch remain.

Throughout, the house is furnished with old family pieces or antiques discovered in the locality. Mother always liked antiques and from her entrance into the family in the early nineteen hundreds she began to retrieve lovely old things that had been relegated to the attic and reinstated in the house. When this source was exhausted she began to collect in earnest, and she has found much pleasure and excitement tracking down old furniture and glass throughout the countryside. Dad was easily interested in collecting and proved himself invaluable because of his vast speaking acquaintance which includes everyone in Callaway County.

Some of their best pieces they have re-fashioned themselves, first removing the old varnish and then restoring the warm glow of the old wood with paraffin oil.

The old ladder back chair by the fireplace in the living room belonged to Uncle Tom Nelse, China dogs, whip-pets and a wonderful spotted Palmitarian stand here and there about the house. Lusterware and old glass glow from the corner-cupboard. Of especial interest is Dad's fine collection of Inidian axes and arrowheads and another of old guns. "That's a fine old fletch you have over the door," a lady visitor remarked recently.

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Do paint the meadows with delight—
then, Shakespeare says, IT'S SPRING!

Your Bedroom, Like Your Personality, Should Get a LIFT in Spring

When Nature produces her yearly miracle of re-decoration, bring spring to your bedroom, too . . . Today—thanks to BATES—bedspreads are fashion news. BATES presents a new group of bedspreads, inspired by the American scene and in keeping with the fierce new pride in our American heritage that stirs in every American heart . . . You will find the color and very bloom of spring recaptured to glow again indoors. You will find some one unique BATES spread that will be exactly right for “You in Spring.”
Home can be brighter at the touch of your hand

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This new and larger 1941 edition of "Flower Arranging" by Laura Lee Barrois contains new pictures, new material, 48 new, beautiful photographic color reproductions of flower arrangements, with designs, descriptions and many suggestions. Send your name and address (clearly printed) with ten cents in coin or stamps (to cover cost of handling and mailing) to The Coca-Cola Company, Atlanta, Georgia, Dept. HG.

Chrysanthemum and Campanula Persicifolia,—one of a series of arrangements illustrated and diagramed in the book offered on this page.

Ice and Coca-Cola belong together. So be sure to pre-cool the bottles thoroughly in your refrigerator. Then, in serving, use ice to keep them cold. It can be charmingly done in an attractive arrangement of the bottles in ice. And the easy way to buy Coca-Cola is in the handy six-bottle carton from your dealer.

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AN INVITATION TO

House & Garden's

SPRING COLOR PARADE

of Ideal Homefurnishings

Do you want to buy homefurnishings as easily and as confidently as you do your clothes? Wouldn't you like to feel that each item selected for your home was in faultless taste? Perhaps you've searched for some decorating authority to guide you. Now you need look no further. House & Garden does the whole job for you right in this issue.

Our editors have selected the furniture, fabrics, floorcoverings, accessories and backgrounds which make decorating news for Spring 1941. They've chosen the 16 colors, 8 current and 8 prophetic, which are top-flight fashion right now—and for the coming months. You'll find them combined expertly, on the following pages, in 19 smart rooms designed specially for you.

And it's easy to get these important new styles and colors. Each of the 121 stores listed below carries a representative selection of these Ideal Homefurnishings. Visit the store mentioned for your city, or write to the one nearest you.

These stores are Official Headquarters

for the Spring Color Parade of Ideal Homefurnishings

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Look for the HOUSE & GARDEN seal when you shop. It identifies Ideal Homefurnishings

For your guidance, HOUSE & GARDEN, which accepts only quality products in its pages, has given to its qualified advertisers the privilege of identifying their products with HOUSE & GARDEN’s Merchandise of Merit Seal shown at the left. You will find this seal or tag on quality merchandise in the homefurnishings departments of leading retail stores throughout the country.
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5. He was intrigued by the Magic Eye Oven Control, that new illuminated dial that shows you when the oven is on. It switches automatically from preheat to baking, and assures an even temperature in the UNIVERSAL Bake-Fast Oven. Mrs. Mills would sure like that, he said.

6. "My, my! What won't they think of next!" muttered Mr. Mills when I explained the Serv-A-Drawer, that convenient, thermostatically controlled compartment that keeps foods at the correct serving temperatures long after they are cooked.

7. Imagine my surprise when, a month later, I found a delicious angel cake left with the milk. A note from Mrs. Mills said it had been baked in her new UNIVERSAL Electric Range, and thanked me for helping her get it!

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BIGELOW BEAUVAIS

BROADLOOM

This charming room was decorated "from the
door up," especially for Bigelow, by HOUSE
BEAUTIFUL. It is full of good ideas, beginning
with Beauvais Broadloom No. 1664 which is laid
wall-to-wall. The furniture and fabrics, like the
Beauvais carpet, are moderately priced.

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59 CHOICES in Patterns and Colors
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No wonder BIGELOW BEAUVAIS BROADLOOM rugs outsell
any other rug in America in their price class!

It's easy and fun to decorate from the floor up!

First, of course, you choose a Beauvais pattern.
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styled to "go with" popular colors in other
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Then, have your painter mix a wall color that
picks up a tone in your Beauvais. Or find a
wall paper that "keys in" with the colors.

Look to your Beauvais again for color ins-
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been thoughtfully color-harmonized.

You can cover your floor wall-to-wall with
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length.

As to patterns, styles, colors . . . wait,
lady, just wait until you see the whole
wide Beauvais range!

Early American designs that would
tempt a Puritan housewife ... beautiful
18th Century Florals and scrolls . . .
Oriental designs that look as though
you'd had an ancestor in the China
trade . . . contemporary patterns, and
a grand choice of smart colors in self-
toned designs . . . but

See them in your favorite department
or furniture store . . . tomorrow!

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House & GARDEN

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IN THIS SECTION

The first division of House & GARDEN'S Spring Color Parade of Ideal Homefurnishings is sixteen House & Garden colors. The Current platoon is colors in the fashion lineup this Spring—Santa Fe Sage, Portland Rose, Litchfield Blue, Salem Green, Augusta Peach, Tucson Turquoise, Sea Island Sand and Mojave Mauve. You'll note them in the smartest wallpapers, fabrics, floorcoverings and accessories this season.

Pointing toward the future is the Prophetic platoon—colors now appearing here and there in decoration and due for a sparkling crescendo this Fall. They include Louisville Green, Plymouth Gray, Bennington Brown, Monterey Tile, Natchez Green, Baltimore Blue, Charleston Crimson and Portsmouth Pink. Keep your eyes open for these rising hues.

Three Ideal Houses

On pages 12 to 25 we show you the sixteen House & Garden colors in action. We threaded them through three Ideal Houses, which we decorated in the three leading decorative periods for 1941—Colonial, Federal and Modern. For the furnishings we combed the market for the newest and best designs in furniture, fabrics, floorcoverings and accessories.

Ideal Homefurnishings

The rest of this section we devote to our Spring selections of Ideal Homefurnishings. Here you will find first an authoritative article on how to buy bedding. Then four pages picturing new table settings sprightly and colorful for Spring. Two pages of luxury for the bath, and three on new accessories—lamps, clocks, tables, complete the book.

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Federal living room

A simple formality marks this living room in our Federal Ideal House (see page 18), planned around Augusta Peach, with accents of brown, Monterey Tile, green and sand. Upholstered pieces, Pullman Couch's Federal group; mahogany tables, Ferguson Bros. Brown Nairn Sealex linoleum on floor, V'Soske rug. Architectural details, Katzenbach & Warren paper.
Spring Color Parade

Presenting House & Garden's sixteen leading colors

On the cover of this section of House & Garden, our Spring Color Parade marches like an army with banners.

And on the pages that follow we have applied these new Spring colors to our three Ideal Houses—to our Federal Ideal House, the living room of which is shown on the page opposite, our Modern Ideal House (page 20) and to our Colonial Ideal House (page 15). The color scheme of each room has for a basic color one of the shades in the House & Garden Color Parade.

Every Spring, for several years now, we have peered into the spectrum and plucked forth our choices of the colors which we feel will dominate both the current decorative scene and those which loom on the horizon for Fall. At first, it was with trepidation and prayer that we launched our selections. But the success of our efforts, growing each year, and the enthusiasm with which they have been received, have encouraged us to greater confidence and deeper study of the situation.

In this issue we present two sets of House & Garden colors—one Current and one Prophetic. Like their name, the Current colors are those shades which you are likely to see this season in the smartest fabrics, wallpapers, floor-coverings and decorative color schemes. They are the shades which will please the eye of the fashion-wise this Spring.

Looking ahead, the Prophetic colors we have selected are those which are already appearing as accents and trial balloons in the work of the more original decorators; or they are colors which simply seem to us to be in the cards for next season.

It is fun and it is exciting, picking winners like this, and even more so to watch their course afterwards. But there is no magic about it and Lady Luck has nothing to do with it. The choices are based on a logical reasoning process and on a careful assembling of facts and observation of trends. Only once in a while does a hunch enter in. And then the hunch is never played unless the facts back it up.

In colors, to paraphrase Hamlet, there is nothing either good or bad but thinking makes it so. There is, however, a psychological factor, hard to define, which somehow makes a color pleasing this year and hackneyed in another. But this seldom just happens. There is a logic, a flowing development towards the shades we accept in any one season. Colors have their style ancestors and will beget descendants. For instance, a color like the one we have called Mojave Mauve represents a deepening and tending towards the brown of last year's paler mauve. This tending towards brown is also logical in the face of the increasing popularity of brown noted in decoration this Spring.

On this page, at the right, we have analyzed our eight Prophetic colors, giving some guide to the logic of their choice. On the following page we do the same for our group of eight Current Colors.

For dramatic effect, as well as for their descriptive qualities, we have given each of our House & Garden colors a name expressive of the American scene. Louisville Green, for instance, is obviously the green of the Kentucky blue grass, or thereabouts; while Salem Green looks back to the soft gray-greens which turn up so often in the houses of the clipper ship owners. Our colors sometimes have historical and sometimes geographical names, but all are appropriately American and each ties up with a typical phase of American life.

1. LOUISVILLE GREEN. A foliage color, brilliant, incisive. Is riding in on crest of tropical and California styles.

2. PLYMOUTH GRAY. Tremendously important in both modern and traditional decoration; keynote of the pale trend.

3. BENNINGTON BROWN. Real brown without a trace of red is back in smart circulation—with gray, peach, yellow greens.

4. MONTEREY TILE. Another color born of tropic and California trends; belongs to the coral family, is difficult to use.

5. NATCHEZ GREEN. Smartest dark background color; also good with beige, gray, yellow greens, palest pinks, all periods.

6. BALTIMORE BLUE. Faintest of blues, almost a gray, lineal descendant of last year's ice blue and in the "pale" trend.

7. CHARLESTON CRIMSON. Newest reds abandon fire engine orangy hues, have a bluish cast; accents for traditional rooms.

8. PORTSMOUTH PINK. Paler than shell, flushed with bluish tinge, this subtle shade is the year's high in chichi.
Current colors are now on the scene

CURRENT COLOR PARADE. These are the eight smart shades which we pick as soundest style for Spring. They have already made their bows and are well on their way. They will appear in the chintzes and other fabrics for Spring, in the wallpapers and floor-coverings, and will freshen homes this Summer.

9. SANTA FE SAGE. Greenish yellow, taking place of chartreuse, and akin to the bronzy goths we have been seeing.

10. PORTLAND ROSE. Less "dusty" than recently, and with a blush rather than orange cast, and medium dark.

11. LITCHFIELD BLUE. The popular medium blue leans to lavender, and pervades both modern and traditional décor.

12. SALEM GREEN. The favorite green this Spring is still soft and gentle, slightly yellow and medium gray.

13. AUGUSTA PEACH. Stronger and pinker than the peaches of other years, it has edged up on dusty pink in popularity.

14. TUCSON TURQUOISE. Lighter and less green than its predecessors; has been running near front in popular favor.

15. SEA ISLAND SAND. A climbing favorite for background color in both traditional and modern. Comes in rising brown orbit.

16. MOJAVE MAUVE. Last year's mauve gone towards brown rather than purple. Fairly dark, often replaces mulberry.

In compiling these groups of Current and Prophetic colors, we looked both backwards and forward. We reviewed the popular shades of last year and traced their careers in decoration during the past seasons. We made an exhaustive survey of the new shades making their appearance in the fabrics, wallpapers, floor coverings of the early market showings. We noted changes and developments in background shades, in accent colors. We reacted favorably to those shades and combinations which seemed fresh and pleasing; noted the ones that didn't. And the fruit of this research was the Current group.

The Prophetic group is a little different. We marshalled our material in the same manner as above, but we considered other factors. We considered the work of those bold souls who "try things out" in decoration, of the top flight decorators, the smart shops. We scanned the artistic horizons—the Modern Museum's Indian Art show, for instance—the colors popular in fashions and millinery. We talked to authorities; we interviewed the experts. We boiled it all down, testing our findings against our own predictions and surveying the whole field.

For this we gained the eight colors described on the preceding page. These eight are already with us as accents here and there in the decorative scheme of things. But we believe that by Fall their influence will be more widely felt. They fall roughly into two categories, the very dark and the ultra pale. Whereas the Current colors are all in the medium range, although stronger and less grayed than those in the popular ranks last year, the colors we predict for Fall tend towards the extremes. Subtle faded shades, almost without color, especially in textured materials, will appear frequently on the one hand. On the other there will be a growing use of dark, intense shades.

These two groups of colors we made the basis of the color schemes in our three HOUSE & GARDEN Ideal Houses, shown on the following pages. The houses, done in the three periods which dominate the style picture this year—Federal, American Colonial and Modern—illustrate how the various hues may be applied to both traditional and modern interiors.

Each room has for its basic color one of the HOUSE & GARDEN shades. Sometimes this color prevails over large surfaces; sometimes it prevails, although used sparingly, by reason of its dramatic position or intensity.

There are no hard and fast rules for the building of a color scheme. There is no commandment about the placing of the key color. It may be the floor, the walls, the furniture, or the accents. Strictly speaking there may be more than one key color, or none at all. But usually the key color is the one which, wherever placed, strikes the consciousness of the person coming into the room, and sets the atmosphere of the whole interior.

Color schemes for our 3 Ideal Houses

In the rooms which follow we have planned schemes ranging from virtual monotone, as in the case of the Federal library on page 18 where Salem Green is only relieved by touches of Sea Island Sand, to the multi-color effect of the Modern solarium (page 24) with its basic Tucson Turquoise set off by mulberry, sand, chartreuse and rose. We have planned schemes around two colors and white, as in the modern nursery (page 24); with one dominant; around three or even four colors, the subsidiary colors acting as orchestration for the basic HOUSE & GARDEN color.

By and large the lighter softer colors have been used for background shades and spread over large areas, while the intense or dark colors have been used as accents or in smaller areas. In the Modern house living room on page 20 Plymouth Gray suffused the entire room, relieved only by small areas of yellow green and coral. In the Modern dining room adjoining it the same gray pervades, emphasized the more by gray greens and yellow. In contrast to this handling is the Federal dining room whose key color is Bennington Brown. This color appears sparingly but strongly in carpet, striped brown and gold draperies and chair seats, and is echoed in the tan medallion wallpaper, making itself felt even in the face of the strong golds and yellow greens of the rest of the room.
Our Colonial Ideal House

Cream walls and a beige carpet, blocked out in squares like an old needlepoint pattern, key the living room and form a pleasant background for the dominant theme of soft Mojave Mauve. Fabrics—gyblo both tones; Johnson & Faulkner’s document print cretonne for the draperies and wing chair; Orinoka’s damasks, striped for the window seat, plain for the couch. Furniture, Station mahogany. Mantel, Edwin Jackson. Rug, Alexander Smith.

Wide and spacious

Sea Island Sand gives warmth and hospitality to the entrance hall of our Colonial house and acts as a counterfoil for the bold patterns and colors we wanted: Strahan’s gay hunting paper in dull reds and greens above the painted sand dado; Stroheim & Romann’s floral tapestry on the little Mueller love seat; and an old hooked-pattern rug by Olson. Mahogany console, Michigan Artcraft; mirror, Nurre; Tole lamps, here and above, H. Kashins.
Gay fabrics, colors—

Patriot’s medley
For a taste of Colonial hospitality, we decided upon a mahogany dining room keyed to Charleston Crimson, a favorite tone of the day, with accents of dark blue and white. Assam’s fruit-striped wallpaper establishes the tri-color; draperies are Cyrus Clark’s blue chintz traced with white eagles; chair seats are crimson chenille, from Johnson & Faulkner. Furniture, Grand Rapids Chair Co. Blue broadloom, Alexander Smith. Side lights, Lightolier.

Room for guests
The scheme of our guest room stems from the deep Natchez Green of the carpet, Bigelow-Sanford’s Lokweave, background for draperies and spread of Desley’s sateen trimmed in rose vine print, sister to print on chair. Roses bloom on a Nancy McClelland paper; Thorp’s rose velvet on the stool. Table houses a Farnsworth radio below a Seth Thomas “Mansfield” clock. Furniture, Tomlinson. Gilt metal cornices, H. L. Judd.
Feminine retreat
The room set aside for the young daughter is a small one, and to capitalize upon this apparent drawback, we chose our patterns for an effect of cosy charm. Walls wear Birge's Baltimore Blue and beige floral paper, the Simmons couch a soft blue Goodall mohair of linen-like weave, Slipper chair, Custom & Modern, in Waverly's white blossom-decked Glo-sheen. Other furniture, Sikes maple. Cabin Crafts needlepoint rugs, Celanese curtains

For twin males
To please sturdy masculine tastes, we chose for the boys' room in our Colonial house a basic color scheme of Monterey Tile. This appears in the stripes of the Sanitas walls; from Standard Coated Products; in the copper and beige Skandia Klearflax rug; and in the Paroma spreads and draperies of cotton plaid in rust, beige and brown. All furniture, Baumr-itter maple. Lamps, Chase Brass & Copper. Plastic wall clock from Warren Telechron
Our Federal interiors

SALEM GREEN

Quiet library

Right: The library in our Federal Ideal House we keyed to Salem Green to give it an air of quiet formality. All colors are soft and restful—the gray-green of the Armstrong linoleum floor; the green and beige striped wallpaper from Strahan; the Salem Green cotton damask upholstery with Federal motifs, from Orinoka Mills.

The pair of armless chairs which flank the window are part of a sectional group from Jamestown Royal; the two ends form love seat. Mahogany desk and tables are Imperial Furniture; pedestal, an antique from Wood & Hogan. At windows, white Celanese nainon, with Celanese taffeta draw curtains. Rug, gray-green Axminster, rose and rust floral; Bigelow-Sanford. Lamp, Mutual Sunset

LOUISVILLE GREEN

For a young girl

Left: Also in green, although in a different mood, the daughter's bed-sitting-room is planned around House & Garden's Louisville Green. This color is a vivid accent on the tub chairs beside the card table against the gray-beige wall and Hardwick & Mager's Shaggyweave broadloom.

We covered one wall with Imperial's lime green paper with festoons of gray and white lace and accents of green and violet. The violet is repeated in the velvet chair seats and daybed cover. Bed is by Simmons; chairs, from Shearman, upholstered in Johnson & Faulkner's Federal damask; mahogany pieces, Union-National. Sheer curtains, Du pont "Organdure"; valance, gray velvet, fringe. Consolidated Trimmings
combine comfort and elegance

PORTLAND ROSE

Classic motifs

LEFT: Classic motifs adapted from the Regency distinguish the master bedroom whose key color is HOUSE & GARDEN's Portland Rose. This rich shade appears as accent in the brown, beige and rose striped dust skirt of the beds and the tops of the benches. In lighter shades of rose, embossed carpet from Firth, the satin of the bedspreads and slipper chair.

Trapunto quilting on the bedspreads repeats carving on headboards of the beds. These and other mahogany pieces are Beacon Hill's Allison group; slipper chair and ottomans, Michigan Seating. Fabrics, Stroheim & Romann; trim on spreads. Consolidated Trimming; white and gold medallion wallpaper, Bassett & Vollum; tôle lamp, Herman Kashins

Baltimore Blue

Formal and compact

RIGHT: The guest bedroom, whose key color is Baltimore Blue, although not a large room retains the formal effect of the rest of the house. A mirrored niche in which the chest of drawers stands gives the room an augmented spaciousness, and the dressing table between the beds solves the problem of a centered window and twin beds.

Walls are blue and white Wall-Tex, from Columbus Coated Fabrics; the carpet is Grosfeld House's blue-gray washed broadloom; mahogany furniture, from Sturges-Aubrook-Jones. Bedspreads are gray-blue taffeta, draperies of chartreuse moiré, both Cohn-Hall-Marx; gray and chartreuse velvet on bench, Cheney; glass curtains, Quaker's "shell" rayon lace. Lamps, Chase Brass
In our Modern Ideal House—

Cool and sunny

Left: A picture window and southern exposure suggested cool Plymouth Gray as the basic color for the living room in our Modern Ideal House. The textured carpet is beige and gray Mohawk's Shuttlepoint; curved wall is in a silver and gray Unitized Wallpaper, indirectly lighted from above. Side walls, Wiggins' gray woven "Fabric-o-na"; desk lamp, Mutual Sunset; other lamps, Froelich Leathercraft; Kensington accessories.

All furniture, Dunbar's New World amber mahogany. Yellow-green draperies, Howard & Schaffer's fringe weave; glass curtains, champagne Celanese ninon; nubby coral stripe on sofa, Johnson & Faulkner; gray-green texture on chairs, Hildreth & Dunlop.

Repeating gray

Left: The same basic color, Plymouth Gray, keys the color scheme of the modern dining room opening off the living room above. The gray and beige textured carpet continues into the dining room and two walls are covered in the same Unitized silver and gray leaf wallpaper as that in the curved corner of the living room.

The draperies pick up again soft yellow green for accent—lighter than that in the living room—in a hand-woven bouclé by Hildreth & Dunlop; chair seats, yellow and gray stripe, Cheney.

The furniture is Drexel's new champagne hand-matched oak veneer on oak wood parts. White Venetian blinds are by Rolscreen. The crystal vase and bowl filled with green ivy, both Libbey Glass.
color, light woods

**PORTSMOUTH PINK**

Posied modern

Right: The master bedroom, whose basic color is the faint flush of Portsmouth Pink, still manages to present a vigorous effect. The walls are lively with blue, yellow, and red posies over palest pink in Jones & Erwin's modern paper.

A rough-textured rose and white rayon stripe, from F. A. Foster, is used for bedspreads; and the navy inlaid Nairn linoleum floor is covered with a blue fringed textured cotton rug; Amsterdam Textile's "Tex-Tred".

Twin beds with one headboard are part of Widdicomb's Manila primavera group; tub chair, Michigan Seating; end table, Ficks Reed. At windows, sheer peach Queen Valley rayon curtains; Rolscreen Venetian blinds.

**SANTA FE SAGE**

Guests only

Right: The guest bedroom, on the opposite side of our Modern House from the room above, is built around Santa Fe Sage. This color appears in the Riverdale sixteen floral of the bedspreads; in Cochrane's Duratwist carpet.

Sectional window seats are covered in Johnson & Faulkner's pale chartreuse chenille, and three walls are painted pale pink, ground color of Nancy McClendon's document paper used horizontally on one wall for modern effect.

Dresser and corner table are in Century's new sycamore bedroom group; upholstered pieces, Michigan Seating. Beds are Simmons with slipcovered head. Sheer curtains from Queen Valley; Rolscreen Venetian blinds.
Decorating highlights

Here is the story for Spring as told in the new furniture, fabrics, and accessories

In the preceding ten pages, we have attempted to give you a quick thumbnail sketch of the broad decorating picture for Spring. We have forecast the new colors and we have showed you how they apply in actual room schemes in our three Ideal Houses: Colonial American, Federal American and Modern American.

Here, we should like to get down to specifics and explain a little more fully the relation between our colors and room schemes and the decorating scene as a whole.

To begin with there is one dominant trend which serves as a sort of common ancestor to a whole family tree of fashions—and this is the patriotic motif which runs through everything. It influenced the furniture trends for Spring—the Colonial, the Federal, and the Modern which you met first in our February and March issues and again here in the rooms of our Ideal Houses. It was a strong factor in the selection of our sixteen forecast colors—you will note that we have dipped back into American homes of another day to keynote most of our colors. And it dominates the thought of the myriad designers who create the floorcoverings and fabrics, the lamps and accessories that you will see in the decorating field this Spring.

Trends in furniture. There is a wealth of delightful Colonial design, sturdy in line, gay in color, wearing modern prints and textures with an air. But this style is not a repetition of the massive Southern mahogany or "Autumn leaf" maple you have seen before.

Colonial for 1941 is a fresh new American style that reflects the taste and influences of early settlers in widely divergent parts of the country. The English Queen Anne- and Georgian-inspired designs of both New England and the South are done in maple now as well as mahogany—gay little knitting stands and sewing tables, quaint ladderback chairs, Hepplewhite or Sheraton type sofas, bed and dining groups.

Maple borrows other fresh contours as well—in the dower chest, trestle tables, and Welsh cupboards like the one on page 34. But the big news here is paint—soft blues, old reds, dull greens, applied to whole pieces or to the natural wood in bright flowers, and fruits, or lucky Dutch "hex" symbols (see page 35). It has abandoned the old, ugly "red" finish in favor of the light soft color of the natural wood, or of a deeper toffee-tone, shown on page 34. There are a number of designs in mahogany that recall old Southern plantations and these fit more formal Colonial rooms, as on pages 15-16.

The American Federal style, closely akin to Regency which created such a furore last year, is slated for great popularity. And the new Federal designs fall naturally into two groups: one is completely authentic and follows the fine originals from which they stem down to the last minute details. These are handsome pieces in shiny dark mahogany or rosewood, black and gold, or green and gold. The other group are adaptations inspired but not copied from fine late 18th and early 19th Century homes of the Young Republic—from New Orleans and Charleston to New York. They use paint and leather with a free hand, modern fabrics in their newest and freshest designs, new materials such as plastics and the new photographic finish Di-noc. Gay highlights here include tables with "chickenwire" glass tops tinted with color, consoles with plastic lyre bases, and high cocktail tables with low curved benches to sit on as you sip. Mahogany is used for most of these pieces, but frequently with a combination of light and dark finishes for the same room.

American Modern, as we predicted in February, is well to the fore of the picture and is available in two categories—most important of these is the clean-swept, rather simplified, informal Modern that depends for its effect on sleek line and texture. Many pieces here are interchangeable, and all of them are comfortable and practical.

Natural finishes are frequently employed in this group with vivid contrasts of leather or lacquer; and the choice of woods runs the gamut from maple and mahogany to walnut, pine, and chestnut, applewood, pear and cherry—any or all of these used side by side in the same room.

The more formal or Baroque Modern runs to shiny dark colors. This formal Modern makes wise use of deliberate ornamentation, uses lots of mirror, lots of marbleized and lacquer surfaces. Where informal Modern frequently employs natural

For the master

RIGHT: Charming in its ruffles and roses, this master bedroom in our Colonial Ideal House builds its color scheme from Litchfield Blue, ground color of the carpet, Grosfeld House's washed luster broadloom.

The peach of the walls and of the comforter of Waverly's Glo-sheen on the bed repeat colors in its pattern. Bates' woven "Wildflower" bedspread does the same. The furniture is simple mahogany, authentic in design, from Kindel; small chairs in the window bay are from Custom & Modern; in Orinoka's cotton stripe.

Ruffled organdie curtains from Barman & Bixen are toped by blue valences of Shulman-Abash's "Corel", spun rayon. Lamps, Paul Hanson.

Gracious dignity

RIGHT: This dining room in our Federal Ideal House picks up the Bennington Brown notes used for accent in the living room (shown on page 12).

Here the room has the same quiet formality, modified by modern simplifications as the living room and other rooms of the house (see pages 18-19). We chose Kittinger's mahogany dining group, its distinct Regency influence beautifully adaptable to the Federal settings. The carpet is Mohawk's medallion pattern in chartreuse, Bennington Brown, taupe and beige; walls are in Strahan's shadow medallion paper.

Brilliant gold and brown striped silk is used for the draperies and chair seats, Cheney Bros. Over the serving table, an elaborate eagle-topped gilt mirror with sconces; F. J. Newcomb.

(Continued on page 25)
In our Colonial master bedroom Litchfield Blue predominates.

Bennington Brown sets the color scheme in the Federal dining room.
Charleston Crimson makes a gay modern nursery

Tucson Turquoise in the upstairs solarium of our Modern house
Decorating highlights on Spring homem furnishings (continued from page 22)

Charleston crimson

Very young modern

Left: Gaiety and light keynotes the nursery in our Modern Ideal House, whose basic color is HOUSE & GARDEN'S Charleston Crimson. This color, in tough homespun bedspread and draperies, from Louisville Textiles, is repeated in the blue, green and white striped window seat cushions and Imperial's washable plaid wallpaper.

The floor, Delaware's deep blue Kol-orflor inlaid linoleum, is covered with a tough plaid cellophane and fiber rug from Deltox. Furniture is Lullabye's new modern nursery group in blond maple and fruitwood. The nursery opens onto sundeck shown below. Window seats are built in. Lamp from Chase Brass and Copper; Rolscreen Venetian blinds.

Tucson turquoise

Sunshine indoors

Left: This upstairs solarium in the Modern House, keyed to Tucson Turquoise, overlooks the sun terrace and divides the master bedroom suite from the children's side of the house.

In this upstairs lounge we placed a comfortable loveseat and barrel chair, from Michigan Seating, in Cohn-Hall-Marx's bold striped spun rayon fabric. Their floral we used for heavy draperies which may be drawn completely across. A pair of bleached mahogany chests, cedar lined, from Cavalier, act as storage for blankets, etc., and the plain wall is painted mulberry to soften glare.

Floors are inlaid with the Paraffine Companies' tan cork flooring, and covered with Deltox's Delroyal sisal rug in turquoise. Beside the loveseat, Magnavox's low bleached mahogany radio finishes, formal Modern turns to shiny dark colors or bleached tones. Where informal Modern frequently uses no hardware at all, making the pulls part of the basic design, formal Modern uses big flashy hardware—brass and pewter as carefully tooled as a fine piece of jewelry, Lucite, leather. Where informal Modern uses gay prints and stripes and textures, formal Modern turns to sleek satins and silks, metallic weaves, formal textures and prints.

New materials. The importance of leather is an established fact and you will see it everywhere—in high bright colors, in soft pastels and in its natural tones. In fact the Upholstery Leather Group will make available all of the HOUSE & GARDEN colors in leather for every purpose. There are leather panels in chests, on headboards and footboards of beds, leather pulls used in place of hardware, many all-leather pieces, particularly in the field of little tables. There are mirror frames, lamp accessories and whole doors covered in this material. Another high spot is the use of reptile and animal skins for complete furniture covering—leopard, ostrich leather, alligator, lizard and such. These are done in deep masculine colors or in their natural tones—and in the proper setting are very gay. Glass of all types and descriptions returns to the foreground. There are table tops with a cool frosty look; “chickenwire” glass with gold or silver floated through; “office door glass,” treated in the same way. There is some glass furniture, glass and mirrored insets in chests, tables and chair backs. News too are the plastics, plexiglas. Lucite, catalin for hardware and accents. Vinylite for upholstery, and the like. And don't overlook the new photographic Di-noc used to simulate anything from reptile skins to the natural grains of rare woods.

Footnotes for Spring. There's good news about this Spring. Flower tones in natural blossom patterns! Textures that vary from glamorous deep shaggy weaves to classically carved designs; from loop-and-cut pile combinations to the body Brussels construction beloved of our parents.

Color is the first big story. Sunshine seems to have slanted through our windows and brought lightness and life to new floorcoverings. All solid color broadlooms have turned to more vital tones. Ever the darkest shades, which are seen less and less often, have turned from drab to glowing tones, while chalky pastels have been lifted to clearer hues. Often tiny dots of gay col-
or spangle otherwise plain backgrounds.

In patterned rugs and carpets, tone on tone effects have been replaced by interest-
ing color combinations. Country gardens and formal flower arrangements have con-
tributed marvelous combinations to new designs. Roses are everywhere this year from
miniature buds to luscious full-blown size. But the newest floorcoverings combine them with violets, pansies, lilacs, apple blossoms or azaleas. Even large calla lilies have an important place in new styles.

Most of the new designs fall naturally into the three important decorating styles for 1941. There are lots of charming hook and needlepoint designs for Colonial. You'll find them in authentic colorings and more excitingly in modern tones that parallel HOUSE & GARDEN colors. And as a special treat this year, you'll find rugs and carpets inspired by Pennsylvania Dutch motifs; stripes, multi-point stars, tulips.

Then there's a whole delightful series of Federal florals against clean uncluttered backdrops of Plymouth Gray or Sea Island Sand with soft-toned flowers sharply accented in our prophetic colors.

And for American Modern, you can name your favorite. Deep cushiony broadloom, plain or carved to fit the contours and design of your furnishings. Long loop textures that look hand-woven and come in decorator colors. Reasonably priced self-patterned designs that give a sculptured effect. And finally, new floorcoverings actually woven in several heights of pile to give the appearance of a brocché damask.

For you who love the elegance of formal rugs over linoleum covered floors, more good news. Up-to-the-minute shades in linoleum harmonize perfectly with new floorcoverings. And because there are so many interesting coordinated colors in both plain and marbledize linoleum, you'll want to try the smart effects that can be achieved with inlaid designs planned specially for your own rooms.

Backgrounds. Wallpapers, never more important, follow several leads: to stripes, bold fruit or florals, soft moirés, narrow candy-stripes; to quaint document patterns from a century ago; to simulate classic architectural detail.

Lamps and accessories. New accessories follow the general trends of Colonial, Federal and Modern. But, as a "tired" room is most quickly and inexpensively rejuvenated through (Continued on page 61)
Bedrooms east and west
combine charm and comfort

In New York City Macy's designs the bedroom above. Three walls are painted light blue, the fourth papered in blue with deep red polka-dots; over all runs a cherub border. The full draperies are yellow taffeta; rug is green, and the slipper chair is covered in green slipper satin.

And in Beverly Hills Tom Douglas designed the charming bedroom at left for Mr. and Mrs. Ralph Bellamy. The French walnut bed, seven feet square and shaped like an enormous chaise longue, is upholstered and covered in old blue linen with a quilted, hand-painted design in gray and white. All the furniture is antique French Provincial. Wallpaper is white, yellow, gray stripes; rug is gray needlepoint; draperies yellow taffeta. Dale Frederich, architect.
How to buy Bedding

What are the quality points which mark fine mattresses or pillows?

When you buy a mattress or a pillow, you needn’t buy a pig in a poke. “But how can I tell?” you say. “Its ticking is bright and well-styled—but how do I know that before two years are gone it won’t be a sagging and lumpy failure?”

You can tell—if you know what to look for. Here are a few of the points to consider when you buy a new mattress.

It’s a well-known fact that you spend one-third of your life asleep. And sleep can’t knit up the ravelled sleeve of your care unless you are comfortable. So comfort is your first mattress consideration. The mattress should be soft enough for relaxation, yet firm enough to hold your body without allowing it to sink in excessively. The mattress should give uniform, buoyant support at every point, and this support in any sleeping position.

It should have resiliency. A mattress that gives readily when pressure is applied and springs back into its original shape again has proper resiliency.

But aside from these general considerations, comfort in a mattress is dependent on your weight and on your individual preference. Heavy people sink into a mattress, sometimes breaking down the action of inner springs. There are mattresses with strongly reinforced centers for heavy people who have difficulty with mattresses sagging in the center.

Comfort is also a matter of habit—if you are used to a hard mattress, no softer construction will give you restful sleep—and vice versa. Therefore mattresses are made in all degrees of firmness.

Don’t forget the bedspring, for complete comfort begins here. When the mattress is filled with cotton felt or curled hair, the bedspring should supply two-thirds of the total resiliency; but with an innerspring mattress, it should supply one-third. Box springs have greatly increased in demand during recent years. The construction may be either of wire-tied springs or hand-tied springs. Both are good; but in each type be sure that the springs are securely anchored to each other to allow no separation.

Appearance of mattress and springs are second considerations. Here well-tailored details are of great importance, and most of today’s quality models have them to perfection. Watch for sag-resistant edges, to stand up under the inevitable wear and tear of setting on the edge of the bed. And these edges should end in smart square corners to improve the finished appearance of the bed when made up.

The mattress should have a smooth surface, either tufted or tuftless; both types are good. French-taped seams add neatness and an inner rolled edge provides strength and will not collect dust or lint.

Six-ounce ticking will give many years of satisfactory service. A hair mattress, however, should be covered in an eight-ounce hair-proof covering. A ticking of woven stripe of damask type is stronger than a printed one. Ticking to match the color scheme of your bedroom is always good taste, as well as some of the new gray or beige shades.

The newest improved tickings are moisture and bacteria repellent. This process, variously called Sanitized, Steritized, Serta-tized, Health-ized, etc., keeps a mattress hygienically clean throughout its life, and is an important consideration in the matter of health. These tickings are bacteriostatic—that is, actively antiseptic because they inhibit the growth, propagation and activity of bacteria and micro-organisms. They contain nothing of a toxic, allergic or skin-irritative nature. But whatever covering you choose should be reasonably impervious to dust; and the mattress should be well ventilated.

The most popular type of mattress today is the innerspring. Here buying a reputable brand is your best guarantee of quality. Ask the salesman to explain each type to you, and to show you the cut-out samples. And do “try on” your mattress—as you would a coat or shoes, because only then will you be able to choose, among the various degrees of resiliency or firmness, the one best suited to your comfort.

The basis of an innerspring mattress, obviously, is its springs. These metal coils are either held upright and together by helical springs or metal clips; or each individual spring is encased in a muslin pocket. Both types of construction are fine; the former may be recommended for those who like a medium to firm surface; the latter for those who prefer greater resiliency.

Over these springs will, of course, be some type of upholstery, under the ticking. This may be either cotton felt or hair, constructed in layers, tufted or smooth or quilted, and securely anchored, sometimes by metal clips, to the basic springs.

The second type of mattress is the all-hair mattress, made either of horse (tail) hair or cattle (tail) hair, or blends of these grades with horse (mane) hair. The hair mattress is less resilient than other types and is recommended for heavy people or for those who prefer a quite firm surface. They have lasting springiness if they are remade and additional hair added every five to seven years.

The third and newest type of mattress is the latex. Latex is the milky sap of rubber trees, which is whipped into froth, with air being injected into it under pressure, and then baked into form. It is light, flexible, porous, odorless, smooth on top and (Continued on page 73)
A riot of pale Spring flowers spills in profusion over this formal table. On the damask cloth roses and scrolls are patterned on an apricot pink ground—it is the "Medley" cloth from McCutcheon. "Dolly Madison" roses, too, center the Castleton China service plates, with deep shell pink border and gold trim; Marshall Field, Chicago. Flatware with delicate decoration is Nobility Plate—"Reverie" pattern. Engraved glasses are Heisey's "Enchantress"; Strawbridge & Clothier, Philadelphia. Old Sheffield candlesticks and cake basket for the centerpiece, Alfred Orlik
For gay entertaining

Sparkling accessories to combine with modern or traditional schemes

Grace notes: Wedgwood coffee service, white, pastel flowers; Martin's, Washington, D. C. In Royal Doulton, cream, blue plates; dessert plates; Bailey, Banks & Biddle, Phila. Fingerbowl; Carbone, Boston. Dollies: organdy, Leron; lace, Grande Maison de Blanc. Marghab organdy, Jensen. Dessert set: Jas. Robinson.

Tea-time accessories: Orrefors crystal decanter and glasses, Orrefors Galleries. Minton tea set in "Ardmore" pattern—white with bouquet, turquoise trim; Shuttles Bros. & Lewis, Dallas, Texas. Spode cakeplate, ivory and gold; Plummer's. Organdy tea cloth, napkins appliquéd with maiden-hair ferns. From Bournefield's.

For informal get-together: American pottery in bean brown and turquoise, from Carbone, Boston. Yellow waterfily and pad relish dish or Hawaiian pottery; Marshall Field, Chicago. Finnish pottery plates in "Crown Band" pattern, gray with deep turquoise, yellow and brown trim; from Carole Stupell, Ltd. Deep green, fish-shaped serving dish of Fulper pottery; Ovington's. Old Jersey glass pitcher, in typical deep green, and modern hand-blown tumblers of the same rich color. Both, Saks-Fifth Ave.

From service plates to coffee service: In lustrous Kensington ware—service plates with deer and cock engraved motifs; coffee service with cherry handles, and crystal and Kensington ware apples and candlesticks; from B. Altman. The white plates with borders decorated with green vines are Royal Doulton's "Castleford" pattern after an old Leeds design; Ovington's. Hand-loomed natural-color linen mat sets have a pleasant plaid effect with ivy green borders and fringe finish. From Saks-Fifth Avenue.
Modern Americana silver—Gorham's sterling, "Fairfax" pattern, flatware and coffee set. Covered dish and bowl also Gorham sterling. China is Syracuse Old Ivory in "Duchess" pattern with ivory center and maroon border, gold trim; napkins, white organdy embroidered in gold both from Carole Stupell. Ronson table lighter in silver plate; Also Carole Stupell. Sterling cigarette holder, Alice Marks. All on a modern hunt table of pickled oak and rattan; Carole Stupell. Bamboo screen, Gunn & Latchford. Mohawk's Shuttlepoint rug.

Recalling the Audubon are English ware service plates—off-white with raised floral border and decoration of pigeons. Audubon's Birds of America—in sets of eight—each with a different bird; Ovington's. Sterling flatware, Towle's "Craftsman"; stemware, Duncan & Miller's "Chelsea". Woodward Lotthorp, Washington, D. C. Marghab's place mats, natural linen, yellow embroidery. Georg Jensen. Brass hurricane candlestick, Chelton, Inc. Fulper pottery birds; Altman.
A triple alliance of Federal colors finds a sparkling modern translation in this formal dinner table. A linen cloth by Mosse spreads a cool field of gray and white, while brilliant scarlet and white carnations are drawn up in close formation down the center, flanked by tall sterling candlesticks. Lamberton Ivory China service plates (from Georg Jensen) are circled by maroon bands and gold laurel; all sterling by Frank W. Smith, Inc.; flatware is the dignified "Fiddle Shell" pattern. "Regency" crystal with slender lyre stems by Cambridge Glass; at Alfred Orlik

Gray, white and scarlet, a dashing Federal trio
Bathing booty, 1941

Hot tub or icy shower, here's a list of luxurious loot for the tub

Five minutes more of time, two minutes of forethought—and your bath can be the day's most refreshing experience.

The two minutes are for glancing through the thirty-eight practical suggestions on these two pages; the five are reserved for later—and will be spent, we hope, in discarding all those limp-from-the-laundry towels, tattered shower curtains and faded mats you have been meaning to do something about.

To replace them, consider: the riotous towel family on the opposite page, in bright strong pastels, soft limes and blues, or clear white with brilliant monograms; the new shower curtains in bold stripes (opposite) or translucent jewel tones and the gay little scatter rugs and hampers at left. For other suggestions read the descriptions below and then turn to page 42.

Lovely to look at

1. Luxuries in Lucite: tub make-up tray, Sloane. Obelisk of shelves to stock with essentials: Orloff's eagle soap, cologne, Marshall Field, Chicago; rack, bench, basket; all Saks-Fifth

2. Luxuries underfoot (left to right): Cabin Crafts tufted rug, beige, buttercup and white; turquoise mat, with white; Delecto Scale; all, Macy. Wine Delux rug with blossom tufts, Sloane.

3. Practical luxuries: Altman's Krene shower curtains; three gala hampers—Hammacher-Schlemmer's is posy-sprigged, Wanamaker's is a Pearl-Wick, Sloane's wears Federal eagles.

Delightful to use

Opposite page: In the first row: (left to right) For your bath crystals and dusting powder, Chelton's two-story Mint jar; and to scrub your back to beauty, Lord & Taylor's sturdy brushes with clear plastic backs like sugar candy, Helena Rubinstein has the huge swansdown puffs; Hammacher-Schlemmer the plastic pails of "dabs" for guests' noses; the gay soap roses

Second row: Towels thick and thirsty to dry you in a whisk, both smooth and rugged. (Left to right) Martex's rose-bordered chenille; silvery texture, both Altman, Mosse's "Kent", chartreuse and green monogram. Lord & Taylor has Callaway Mill's turquoise "Royal Fern"; Maison de Linge the peach towel with curlicue-monogram. From Altman comes the sturdy beige "Doric" by Martex; from Leron, the white chenille towel inscribed with blue bowknots. Macy has the soft blue "Tuxedo" by Marshall Field Manufacturing Division, McCreery the green and white "Dundee" by Georgia-Kincaid

Third row: Grooming requisites—Arden's spicy "Blue Grass" bath salts; Orlik's porcelain powder jar; and Jeurelle's fragrant "Old Rose" bath essence. Ceramic dresser set, Rena Rosenthal; decorative bottle, Saks-Fifth Avenue. The dusting powder is Rubinstein's "Apple Blossom" scent; the ceramic soap dish, Tommi Parzinger's design. Orlik's powder jar. Monogrammed soap to fit your scheme from Harmony House.

Elegant addenda: (Top) Sloane's Lucite stool, McCutcheon's striped shower curtains in Kleinert's velvety "Fleece-nap."
Tops for bath or shower, these rugged towels, gay accessories
Country Colonial
Country Colonial

Maple and paint create a new American Primitive style

For the casual, intimate type of room Colonial maple has long been a familiar tradition. And its old cobbler’s benches converted to coffee tables, its high-combed Windsor chairs, its drop-lid desks and curlicued mirrors have gleamed invitingly in country houses throughout the land.

But the Colonial maple you will see this Spring of 1941 is something else again. It glows with new finishes—darker, deeper—like the pieces we chose for that country living room on the opposite page. It twinkles with bright painted decorations—flowers and fruits, and “hex” symbols for good luck—like those on the dower chest (second from top, at right) and painted telephone table (below). And it embraces a varied coterie of primitive folk art designs—stemming from such fresh sources as the Pennsylvania Dutch and Shaker colonies, New York and even the South.

In actual fact, it is a fresh, gay, American Primitive style in its own right—as heterogeneous in its origins as America itself. Ladderback chairs, quaint tea and sewing tables, Hepplewhite and Sheraton sofas (see opposite)—recalling the sturdy cottage designs of 17th and 18th Century England—are all done in maple now. Dower chests and trestle tables, sideboards patterned from the old dough trays, Selzer chairs, and Welsh cupboards reflect the influence of the New York and Pennsylvania Dutch.

Some pieces are fresh adaptations of familiar designs—the bow-back Windsor chair minus its familiar comb, the maple Hitchcock chair gaily painted with fruit, the scaled-down upholstered wing chair. Others introduce new sources of inspiration—the little desk (top, right) sophisticated adaptation of the earlier Bible-box-on-a-frame, the broad dower chest for linen-hoarding, the delicate little wash-stand converted to use as a desk; the “he-and-she” dresser, and the paneled radio cabinet below it.

Color runs through everything in an exciting new range of subtle hues—soft slaty blues, warm faded reds, flat deep greens, sooty black, white. Small pieces are often entirely covered with paint, as is the case with the carpenter’s bench-plant stand-coffee table opposite. More often, it is applied over the maple finishes in the bright “hex symbols” which were supposed to ward off evil and bring happiness—you can see their counterparts on many old Pennsylvania barns still in use today.

And fabrics to complement these pieces reflect the same soft hues. Quaint traceried florals, prints, tiny checks and stripes, plain textures and old-fashioned bouquet patterns as opposite.

Any or all of these will go with aplomb into your American Primitive room. All furniture here and opposite is Whitney maple.
Allegheny metal utensils for heavy duty, long-time satisfaction. Skillets, pots and pans are Tri-ply construction with carbon steel bottoms to spread heat evenly. Priced from $8.95 for chicken fryer to $2 for hamburger turner. Polarware sold by Lewis & Conger (L&C).

French casserole and stew pans (right) now being made in this country. Light beige, dull-finished outside with the traditional brown glazed interior. Stronger, less brittle than the imports. Many sizes, priced from $3.50 for big casserole to $1.50 for the small pan. L&C.

Tinware deluxe for fine cooking. English-type pudding steamer and brown bread-mold at left, popover and ladyfinger pans, croquette and timbale molds, de russe and tart pans and a wonderful fruit corer. Prices range from 12c to $1.90. Kreamerware; Macy.

Fizz food with new bulbs in Sparklet Syphon. Scrambled eggs, waffles are wonderful. Makes "soda" too. $5.95; L&C

New icing boiler of aluminum has bowl-shaped inset for easy heating, stirring while cooking. Mirro, $1.39 at Macy.

Steam or dry iron with bottom plate which spreads moisture evenly. Easy finger-control switches to dry or steam. Silex, $14.95; L&C.

3-position rack for modern roasting and broiling. Easy to adjust, chromium plated. Magic Master Roasting Rack, $1

Hollow-ground cutlery with new plastic handles, very well balanced. Prices 85c to $2.75. By Universal, at B. Altman
Sift into measuring cup with this new Foley sifter. It holds two cups, works with one hand, sifts directly into cup and levels the measurement. 50c; Hammacher-Schlemmer

Pint and quart measures of Pyrex in convenient cup shapes. Cups and ounces marked in red. Insides rounded for easy beating with a mixer. Good pouring lips. 50c & 75c at Macy

Food covers of soft white Cordura fabric. Grand bag for washing greens, 50c; boxed zipper bag $1; bowl covers 50c. Frigerettes

Automatic coffee-maker. vacuum type, makes a fine brew, keeps it warm all by itself. General Electric, $12.95; Macy

Electric egg cooker does boiled eggs just as you want them every time. Also poaches, coddles. Set by Hankscraft, $4.95 at Macy

Electric percolator gracefully designed with blond maple handle. Holds eight cups. By Manning-Bowman, $9.75; Bloomingdale

Silent toaster pops up perfect toast or keeps it warm till needed. Makes crisp Melba. Proctor; $12.95 at Hammacher-Schlemmer

Aluminum oven set designed so pans can set on top of each other in a small oven. Stain-resistant dull finish gives even heat. Aluminum Cooking Utensil Co. $4.95; at Stern

New black bottom on the Flex-Seal pressure sauce-pan starts food cooking about 50% faster. Tests prove high vitamin content of food cooked this way. $11.95; from Hammacher-Schlemmer

Plastic super juicer is easy to use, very efficient. Fits in wall bracket, holds quantities, easy to empty. Dazey, $2.49 at B. Altman
New lamps and clocks

Colorful Colonial accessories for today’s rooms

Colorful toile—dull red with a gold wreath design—makes this Kashins lamp, $17.50 at Sloane. The old toile tray glows with dull red and gold fruit; $25 at America House. The brass cigarette box and tray with embossed wooden-Indian design, $6; Chelton. Phyfe mahogany flip-top console comes from Sloane.

Gold-leaf scallops enrich bookends with a Baroque feeling, $25; matching candy box, $15; cigarette lighter, $12.50; all from Alfred Orlik. Oxblood porcelain lamp by Lighlolier has gold flower design and gold base; $15; Ovington. Piecrust table in mahogany is $95; Sloane.

Document chintz in soft reds, copied exactly, makes the shade of this Mutual Sunset I.E.S. lamp with ruby bowl and brass shaft; $11 at Altman. Rooster with pink clover, $15; Bergdorf. Bronze ashtary; 3 for $7.50; America House. Schierenhide leather picture frame, $2 at Lord & Taylor. Mahogany console, Sloane.

It folds in half, this outsized mahogany tea table, liquor and heat proof, $55; Georg Jensen. Mahogany plant stand, $10; One-to-Tea Shop. Clover tea-for-two set, $13.75; Bergdorf. On an English silver tray at $30; Alice Marks. Old red, deep blue and green Bristol glass bottles are priced at $95 for 3; to be found at Alfred Orlik.

A full-rigged clipper ship decorates the “Cranbrook” banjo clock—a mahogany Seth Thomas for $17.50; Altman. Blue and white Delft pitcher, $10; matching ashtary, $5.50; Alfred Orlik.

Bright brass and mahogany contrast with sparkle in Chelsea’s “Terry” mantel clock, a dignified reproduction at $135; Abercrombie & Fitch. Flanking it, china clover cat, $15 at Bonwit Teller, and pewter beaker, for $9 at America House. The stripped pine mantel, in a simple Colonial design, comes from Wm. H. Jackson.
for your Summer home

Federal touches to dignify more formal settings

Of classic urn shape is this Artistic lamp, silver finished with a dull blue satin shade; $13 at Wanamaker. Silver footed bowl is $10 at Alice Marks. Silver-finish ivy-leaf ashtray, $4 at Altman. The oval mahogany Pembroke table with delicate satinwood inlay is priced at $140. All the tables on this page are from Sloane Greek Revival in silver finish, this Mutual Sunset lamp is a perfect reproduction of a Corinthian column, with shantung shade; $15; Altman. Silvered bust of Dante, $15; Howard Bell, Gadroon cigarette box, $11; ashtray, $3; Alice Marks; dropleaf, $47.50

Montgolfier's balloon was the inspiration for this very unusual wall clock, of metal painted in swags of dull blue, tan and beige. Pendulum—or "basket"—is a gold eagle; the balloonists hold American flags. $115; Accessory Timepieces

Café au lait and white combine in this china Oxford lamp with white silk-swagged shade; $7 at Bloomingdale. White and gold ram's head cornucopia for flowers, with gray marble base, $4.95; McCutcheon. China cigarette box with painted design, $5; ashtray, $2; Gerard. The oval Pembroke table costs $130

Classic black and gold make a striking Federal group. The black and gold Mutual Sunset lamp has a gold and white parchment shade; $11; Altman. Lenox bookends, $30 pair; matching cigarette box, $8; both Georg Jensen. Classic marbleized-mat picture, $13.50; Altman. The Sheraton sofa table, $200

Stars and eagles are patriotic gold motifs on this cream china Tebor lamp, for $15; Macy. Equally national are the bookends—gilded wooden eagles on gold-starred white bases. They are $7.50 a pair, at McCutcheon. Mahogany dropleaf, $47.50
Brilliant accessories for Modern rooms

Undersea pastels color these plaster tropical fish with graceful swirling tails; $12 (no two alike); the starfish paper-weight, $2; Rena Rosenthal. English crystal lamp with blue-silk-fringed shade, $35; Gerard. Heavy crystal ashtray in "silvered" finish, $16; Orrefors Galleries. Pewter-top table, $39; all tables shown on this page, Sloane.

Canadian birch, harewood ingrained, makes a simple modern Heifetz lamp with a handmade homespun shade; $12.50 at Wanamaker. Humorous terra cotta horn and accordion players, by an American sculptor, $6.50 each at America House. Nest of pigmented mahogany tables decorated with silver stars, $82 for three at W. & J. Sloane.

In clover shape are both base and shade of this beautiful Orrefors crystal lamp, with gray raw silk shade and glass ball fringe; $86 at Orrefors Galleries. Orrefors crystal, too, is the "silvered" flower bowl, for $15. The Danish clay figure of child and ram is $30 at Georg Jensen. Mahogany table with an inlaid pewter top is priced at $39.

Lacquer red is the cheerful shade of this gold-tooled leather desk set from Georg Jensen. The price of $15 includes pad, calendar, Standish double inkwell with glass pen-tray, rocking blotter and maplewood letter opener. Matching scissors set, $5; moiré-lined memo pad, $10; picture frame, $12.50. Bamboo-shape lamp of light modern wood, fitted with green and parchment-colored shade, $14.50; Tulsa Lee Barker. Chase "Cordovan" brass bowl for ivy, 50c at Dennison’s.

Swirled and carved wood in a light pigmented finish is this graceful lamp; the shade is cream with a cork edging. $23 from Sloane. The bronze group is hand-modeled by Laurits Christian Eichner and given a bright gold finish. The oval flower bowl is $19; the cigarette box with matching fluted sides is $18; and a set of three ashtrays is $7.50; all America House. Three tables, $82. (Other accessory pictures on page 61.)
VIRGINIA GARDEN WEEK

A festival which symbolizes American enthusiasm for fragrant gardens and ante-bellum homes

COLONIAL America comes to life—throughout Virginia, April 28th through May 3rd. Here you may visit stately homes designed by early colonists and set in fragrant gardens of old-fashioned flowers, shrubs and giant box trees. Garden Week is sponsored by the Garden Club of Virginia, whose former purpose has been the restoration of publicly owned shrines of Virginia. This year proceeds of the Garden Tour will be sent to the people of England, the ancestors of the original builders and designers of the estates.

GOVERNOR'S PALACE, WILLIAMSBURG

RARE FLOWERS OF MAYMONT, RICHMOND

GARDEN AT ROSELAND MANOR, PHOEBUS

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SAYS THIS HOLLYWOOD BRIDE

"with my impressive Community Service"

"DO COME IN FOR TEA!" It's the popular way to entertain. And lucky the bride who owns a handsome Tea and Coffee Service in Community Plate®. The CORONATION pattern pictured on Mrs. Grant’s tea table is regal and distinguished ... a lifetime investment in luxury for only $85.50. A 3-piece Coffee Set (guests love coffee by the fire) is only $46. And do see the other six Community patterns.

OTHER GIFTS GRATEFULLY RECEIVED

3-piece Tea Set .................. $38.50
Double Vegetable Dish ........... 20.00
Bread Tray ...................... 10.00
Meat Platter ................... 17.50
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The decorative advantage of Modern is realized in this genuine American Walnut suite. The use of the small chests...the long mirror which can replace the regular mirror and other pleasing and different arrangements are features of this Modern suite.

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You will like it...the excellent construction...the fully finished interiors with jewel tray and partitions...the stocking drawer in vanity bench...and the unusually decorative treatment of the drawer pulls.

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Please send information on the "Modern Walnut" suite as shown, and booklet on decorating plans and care of furniture to:

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The name of my local furniture store is:

BATHING BOOTY, 1941

Pleasant addenda for the bath, ranging from bright fingertip towels to cheery walls

Splashproof backgrounds, three merry patterns (left to right): striped Walltex, pale, dusty pinks and silver; soft blue plaid Walltex with narrow black accents; both, Columbus Coated Fabrics. And (above) flower-sprigged Sanitas—a crisp white background strewn with brilliant flowers, from the Standard Coated Products Company

Guest equipment: Mary Chess bath set with mitt, soap, 4 bath oils, and fragrant cologne—and a chorus of pretty towels (left to right): Anita Gardner’s two in buttercup handkerchief linen; Maison de Linge’s two in white broderied with wild rose and daisy; Leron’s white one with blue bowknot; A. Gardner’s huck. Kerk ballet soap

Fun to own: Kleinert’s rubber tub pillow for luxurious lolling, and again their quilted skidproof mat; a rubberized hold-all vanity tray and rose bath pillow; all, Lewis & Conger. For intensive scrubbing, we included Lord and Taylor’s soap-filled floating mitt; Macy’s rough loofah mitts; flexible body brush; Arden geranium soap
A blonde's great charm is her bright hair. She should always play it up. This room is a setting, a frame, that makes her hair lovelier and her skin luminous... powdery pastels based on a deep-toned Burgundy Floor-Plan Rug by Alexander Smith.

Here you see a blonde "wearing" a room. Yes, actually wearing it, as she would a becoming dress or the right hat. And she knows it does things for her, because she "tried it on" before she bought it.

This is an exciting new idea in decorating called Colorama... and it simply means being as smart about your room backgrounds as you are about your clothes... choosing your best shades, whether you are blonde or brunette, brown-haired, silver-gray, or red-head... keeping away from those that do nothing for you.

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BOOK REVIEWS

Comments, pro and con, on the season's collection
of new books for house and garden lovers

General interest

A House for the Weekends, by Virginia Kirkus. Illustrated. 252 pages. Little, Brown & Company, Boston, Mass. $2.50

The author of this very practical and yet intriguing book has not confined herself to personal experiences in country living, though these form the basis — the springboard, as it were—for her text.

She tells of her own considerable adventures in leasing, buying and furnishing weekend homes, and of living in them too. To this, however, she adds the wisdom gleaned from studies of other places, possessed by members of the vast army of weekend commuters. The possible problems of every reader are pretty thoroughly covered by the simple expedient of listing at the close of each chapter the items which should be considered by the prospective weekender.

In the chapter on selecting a country home there are suggestive notes to be used by those who are about to buy. By stating one’s various necessities—accessibility to transportation and utilities; type of acreage; and other details of the site such as trees, and view; desired type and condition of house, etc., etc.—it is easy for the hopeful purchaser to say “No” to a real estate man whose offerings come too far below par.

Economical suggestions on plumbing, heating and water supply installations will be welcomed by those who feel the part-time country home is too hopelessly expensive for “the likes of them.” Even such matters as furnishing possibilities and the needed number of towels and sheets for each member of the family are covered.

The chapter on weekend housekeeping has a number of valuable tips on streamlining meals, though some readers will not agree with the author that “canned chicken chow mein with all the fixin’s is a dish for the gods.” Somehow or other stews containing meat or poultry come out of a can tasting like nothing that any epicure wants to eat. Canned hot tamales are another controversial item mentioned for the emergency shelf.

But, just as many of today’s city dwellers have never eaten sun-ripened fruit and vegetables, probably others do not know real Oriental, Mexican and other foreign cooking at its best. To make up for her strange taste in canned goods, Virginia Kirkus is most meticulous in her lists of staples and specialties for the pantry shelves. These will be especially helpful to stag weekenders and business or professional women whose housekeeping experience is limited. In the opinion of this reviewer, canned orange juice should be a desperate emergency ration rather than a staple, but perhaps it is suggested as a sure cure for persistent uninvited guests.

There is a practical chapter on gardening and another on “Guests, Pets and Pests”—and of course the volume closes with a weekender’s calendar. Readers will be pleased to note that the author is a devoted student of House & Garden. This devotion must have told, for A House for the Weekends shows an unusual grasp of the problems facing those who are desirous of living in the country for a part of the year. It is an interesting book and a helpful one, telling “how” without being one bit superior or didactic.

YOUR HOUSE IN THE COUNTRY, by Henry and Eugenia Mims. Illustrated. Simon & Schuster, N. Y. C.

In these days, there is a book—or a score of them—to tell us how to do almost everything. A few years ago adventurous souls purchased ground orPOPULAR SCIENCE

May 1941

The problems of closing a country house for the winter and of opening it again in Spring have their places and the reader is even told how to rent the place efficiently, without losing most of his possessions in the process.

The chapter on country living is a good touch, for too many city dwellers move to the country in hot weather only to continue the usual round of bridge and dancing in new surroundings. Another chapter on “Country Amusements” supplements this.

Hints on country meals will come in handy, as will also the section on entertaining, especially for those who are apartment dwellers in Winter and who therefore fail to realize the difference in technique under country conditions.

“Relations with the Country People” could be of help no doubt, but I wonder whether any hook can teach one how to meet his fellow man on terms of mutual respect. It is to be regretted that city dwellers have reached that stage of “civilization” where they must be

Continued on page 47
For exquisitely smart towels, beautiful in color, soft and thirsty in texture, go straight as an arrow to Fieldcrest's "Towel-of-the-Month" in your favorite store. The four towels in the illustration are only a few of the many Fieldcrest beauty-winners. No matter which smart pattern it is, the Fieldcrest towel featured in your store as the "Towel-of-the-Month" is sure to be of the very finest quality . . . superbly styled and delightfully inexpensive.

YES, THERE ARE FIELDCREST TOWELS FOR YOUR KITCHEN, TOO! Speed up (and cheer up) your dish drying with Fieldcrest Kwik-Wipe or Easi-Dri Dish Towels!
Some rugs can make a room say "Welcome! Come on in! Enjoy yourself!"

Skandia-Flax rugs are like that. Fresh, inviting, immensely livable. And immensely practical.

Skandia-Flax rugs are reversible. They wear like iron. They clean easily, for they have no excess nap to capture and keep dirt. Only a smooth soft surfaced blend of cotton and linen yarns.

These modestly-priced rugs have been featured in hundreds of Model Homes for their charming livability. See them now at your favorite store and visualize them in your home!

Soft white yarn interwoven with rich colors produces these shades:

- Copperglow
- Wineleaf Red
- Iceland Blue
- Svealand Yellow
- Fjord Green
- Lapland Brown
- Parchment
- Hemlock Green

Write:
Klearflax, Duluth, Minn.
for free Room and Rug Booklet
BOOK REVIEWS

(Continued from page 44)

educated in so many words in the art of getting along with their neighbors, but the notes are good!

CHINESE HOUSES & GARDENS, by Henry Inn & S. C. Lee. Published by Fong Inn's, Ltd., Honolulu, Hawaii. $5.00

For students, architects, modern home builders and people interested in the Chinese arts, Chinese Houses & Gardens by Henry Inn and S. C. Lee provides intelligent insight to real Chinese homes.

Mr. Inn, a connoisseur of Chinese arts, traveled widely through China and visited many homes to gather his living record (242 illustrations) of Chinese backgrounds.

One-half of the book is devoted to conscientious contributions by his colleagues at the University of Hawaii, each an expert in his field, on Chinese symbolism expressed in building and gardening. Part II contains a wealth of fine drawings of architectural details.

This book promises a sense of fine appreciation of the living beauty expressed through a subtly symbolic and decorative art which is a vital part of the cultural inheritance of the Chinese people.

GARDENING IN POTS

A custom inherited from Italy and Spain and useful here—A good potting mixture

I t is only natural that Italy and Spain, which received their gardening heritage from the Near East, should practice pot gardening so skillfully. From them the custom descends to gardens in other parts of the world, especially those in mild climates. However, even in the North it can be carried on easily.

The ubiquitous geranium and the hydrangea in its green tub are obvious solutions. Sedum spectabile Brilliant, when planted three to a tub, makes a valiant pink display in Autumn. Lilies, too, can be grown this way for terrace and porch decoration. Indeed, the number of bulbs and plants, both annual and perennial, that lend themselves to pot culture are legion. Massed potted plants at the ends of terraces or rising on shelves within the Summer porch are considered fashionable today.

A mass of gloxinias in assorted colors, the fragrant white funnels of Peruvian lilies and the wayward growth of nicotiana to throw its flower fragrance on the evening air would make an exceptional picture. Tuberous begonias in pots are not to be despised, either. Another fragrant night bloomer which is most suitable for a terrace tub is hemerocallis Calypso.

For this purpose a succession of flowers must be mapped out, so that bloom is provided from June until the killing frost of October. Have a collection of interesting and unusual pots in which these terrace decorations can be grown.

Whatever the pot, it should be sound, clean and be provided with ample drainage material. The average run of plants chosen for pot culture are satisfied with a mixture of 1 part sharp sand, 2 parts loam, 1 part leaf mold or humus; ½ part dried cow manure and 1 five-inch flower pot of bone meal to each bushel of the mixture.

California and Florida have adopted the Italian style of pot gardening, which seems to follow the rule of never letting a flat surface exist without its own bright cluster of variegated potted flowers.
RE-VAMPING A SIMPLI

Elizabeth Lounsbery tells how she remodeled an ancient custom-house, now her Summer home

Every city dweller sooner or later feels the urge to escape from it all and hide himself back to the country for a glimpse of leafy green and a deep breath of real fresh air.

We wanted to be near the water, too, if it was humanly possible. So imagine how lucky I felt when we found the "Eyebrow", the ancient custom-house at Noroton, Connecticut, which now serves as our Summer home. Perched on the side of Good Wives River, a dreamy inlet which winds towards the Sound, it beguiled us from the first day we saw it.

Before our arrival, the house had passed through many stages of occupancy, and when we took it for our home it still showed the ravages of neglect and dubious decoration, although plumbing and electricity had been added. The first thing we did was to consult an architect; we wanted an expert to check on heating and water supply, and to save us the folly of penny-wise mistakes.

Winter storms, if allowed to beat upon unpainted boards and shingles, soon rot them away. They would, therefore, have to be protected with a coat of paint from time to time. Likewise the inside of the house would be closed for many months. This meant that walls were sure to be stained and discolored from dampness; and coats of paint for floors and woodwork would be required periodically, too.

Not only the upkeep had to be considered but also the expense of furnishing a second house. This we solved browsing through friends' attics—and second-hand shops. A Victorian bureau, for example, relieved of its small shelves and carvings, became a bedroom dresser. Chairs were painted to match and covered in gaily flowered chintz. Reproductions of old color prints, in simple molding frames, were found to be an inexpensive trick; and a bargain remnant of flowered chintz, framed, spruces up another room.

As this tiny house does not aspire to halls, one comes immediately into the dining room. Owing to the covered entrance porch, room is somewhat shady, so a sunny yellow seemed a logical choice of color. The original siding walls were carried out in this brown.

The furniture here was painted a brilliant green, except for the mahogany cupboard; hollyhock chintz was used for curtains and for the screen, which shields the kitchen door.

Upon the walls of the dining room are hung sporting prints. And a constant source of amusement is our ship model in relief—made with great pride by an old ship's carpenter, with both flags flying against the wind atop the masthead, in the wrong direction!

The guest room, next door, wears a gay rosebud paper that cost less than...
Color and Charm
in the Early American manner

The American heritage of home decoration is made up of contributions from many lands. Colonists of various races and customs brought to this country the pieces of furniture they cherished most, and as they made their homes here, the influence of their native lands persisted in their new-built furnishings as well.

Although centuries have passed, the charm of America's early backgrounds has been maintained by generation after generation of home makers. Early American styles are the perennial favorites because they express the American spirit — gay and colorful, yet practical and sturdy.

All the charm of these styles is available for homes of today in genuine Whitney Maple. Your Whitney dealer will be glad to show you exact reproductions and adaptations of museum pieces built and finished according to the standards of early craftsmen.

ILLUSTRATED

In Room Scenes:

#467 New Orleans coffee table, $26.
#3822 love seat, $121, (cover extra); #6141 Keene sewing table $28.
#477 chest-on-table with Early American decoration, $96.80; #7258 Rhode Island splat-back chair, $18.

Below: #473 dough tray with Early American decoration, $40.00;
#7280 Andover chair with Early American decoration, $18.60.

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Out of this fascinating hobby—collecting glassball buoys—becomes a successful decorating art

The strange things that come out of the sea are a perpetual fascination to people living in any locale. Those who live inland can and do dream of the ocean, the great rolling swells, and the occasional cargo that the waves bring in... flotsam from other shores, jetsam from unknown ships, or evidences of underwater life.

For one in search of a hobby, for a collector, or for the incurable romantic, there is perhaps no pursuit so engrossing as that of looking for those lovely translucent glass balls which occasionally float over to the western shores of this continent from the Orient and are left by the tide half-buried in the careless scallops of yellow foam and small debris on shallow beaches.

If you were to look at a map of the State of Washington, on the Pacific Ocean side are such names as Copalis, Moclips, Taholah, Cohassett, Sequim, La Push. And, further south, more comprehensible names: Grays Harbor and Willapa Bay. In any of these places you might find some of these glass-balls, but you would probably have to make round motions with your hands and ask for "those glass Japanese fish-net floats, you know, that are found on the beach."

That "found on the beach" is a slight fallacy, as concerns non-beachcombers. For, out of some dozens of balls which I have collected, only one did I actually pick up from the beach, and that looked so much like a light globe that we passed it by. But the sun behind it on the brilliance of the wet sand made it look extraordinarily round, so we went back. It was an almost white ball, about the size of an orange, and surely more mysterious-looking than most of those which I had acquired already. It was even more important to me than the huge amethyst stone which I later found, in the teeth of doubting opposition which assured me, almost unanimously, that there was no use looking for them "hadn't ever seen any purple balls, or pink ones either."

Probably you wonder what the balls are for. Originally, of course, they were buoys on fishnets. But when you find them, you might call them simply bibelots and put them in the category with purely decorative objects. However, they are actually useful, as you shall see by following my story.

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GLASSBALLS—JUNEAU, ALASKA

GLASSBALLS, GREEN GRAPES, SPIDERY CHRYSANTHEMUMS

JAPANESE ARRANGEMENT—WITH ASTERS AND LADY SLIPPERS
You can use these glass bubbles for flower arrangements, primarily. A flat bowl with three or four small glassballs laid in it does admirably as a bouquet with the addition of one lily, or one piece of vine, or a couple of sprigs of some weed you've picked on the way home. Or, if you own a deep and large glass bowl, float a few balls in it, and let the flowers come up above. For very modern décor, one large fishball set on a white carved base is quite perfect, round, and usually with a thick blob of wax underneath. If you don't know what a glassball looks like, perhaps I should tell you. They are nearly always made in the orient. Hand-blown, of course. In size they vary from the dimensions of a large plum, up to sixteen or eighteen inches. Very infrequently they are found as large as twenty inches or two feet in diameter; these latter are distinctly rare and difficult to acquire.

The colors are the most enchanting aspect and the most exciting for the collector. Ordinarily most balls are a dull blue-green, much the color of the sea on a cloudy day. Sometimes one finds a ball which is insistently blue, a pure sapphire blue, perhaps bubbly in texture, or perhaps nearly clear. Also there are balls in dull greens . . . pale bluish-green, olive greens, or dark green. And yellows, too—not clear yellow but more on the chrome side. Vase-line-colored. And, out of some fifty or sixty balls collected from the Pacific Coast, I have found two brown ones, of such a dark brown that they could be seen through only if held against the light. White balls are much prized, both because of their rarity and because they are especially adaptable for tables.

The purple balls deserve a paragraph to themselves. Usually known as amethyst, these are pretty gorgeous and range in tone from palest pink to a deep purple color. The tales of the origins of these amethyst balls vary and are here set down for what they are worth.

The first and most-often-heard explanation is that they were floats from the emperor's fishnets, and therefore royal property, almost holy. In fact, it is said that any one possessing one of these purple balls would be subject to capital punishment. One imagines the emperor's fishnets with necklaces of amethyst balls bobbing gently on Oriental waters, and then one is obliged to picture a most terrifying storm in order to think of such high wind and waves.
The beautiful coloring of this new Queensware design is typical of the vigorous methods of decoration of the early Nineteenth Century... sunshine and warmth reminiscent of the harvest field. The shell edge is one of the oldest shapes made by WEDGWOOD. The cost of a WEDGWOOD dinner set is surprisingly low. For instance, the Cornflower design retails at $21 a doz. for service plates and $24 a doz. for tea cups and saucers. Buy WEDGWOOD now—shipments are being received regularly from England in spite of war conditions.

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NETS AND CORAL OUT OF THE SEA

OUT OF THE

Colonial houses in New England was that the glass had been in the windows so long that it had turned to lavender by the action of the sun. But since that time, scientists tell us that this is not so and that the lavender tinge was due to some imperfection in the glass itself originally and had nothing to do with the years that it had been exposed to the sun. So it is permitted to think up one's own reasons for the various shades and tints and what influences might have acted to create the resultant glass as we see it.

The adventures of a glassball

The amazing thing is that these glassballs ever come across the Pacific at all. There are rocks on which they might have been smashed, and undoubtedly a large percentage of those balls which float loose from the nets are broken on rocks or against small islands. After an adventurous ball's arrival on the Pacific Coast, it is rolled up and down the sand ceaselessly and ground down into the sand with each wave, until some wave of greater magnitude tosses it up on the sand clear of that tide. Winds which have fought the ocean breakers, and which pile up huge dunes along a sandy beach and can keep up such a constant drift of sand that one has the feeling of a desert with its shifting heaps... winds bury many balls under inches or feet of debris, sand, and driftwood. So you see why there are few balls that actually come to light, and why many of those which are found have deep scratches or perhaps an even sand-blasted effect from weeks of grinding between the sand and the waves. White balls have a frosted look when so sanded.

It is said that along the coast of Canada, between the United States and Alaska, along those many miles which are not accessible by road, and into whose bays no ships ever come except an occasional Summer pleasure yacht to anchor for a day—along this coast that the royal nets would have been left to break up or break away entirely and drift about, dashing themselves on rocks, traveling miles up and down with the inter-continental currents, until the day when an occasional amethyst ball would be found on the shores of the United States. So, if you like to discard this theory, consider the next one (which, to our mind, is more logical).

It has been explained by fishermen that, though nets are spread out in the ocean in, roughly, a circle, when it comes time to pull them in, the men take hold and start dragging from four points, which would correspond to the four corners if the nets had been spread in a square instead of a circle. And, in order to mark four points on the great circle of net, with green water rolling over the whole, floats and all, they use purple floats at these four points, so that they will know where to start dragging in the nets when full.

Rare amethyst balls

Considerable searching has not disclosed any other explanation of the scarcity of the amethyst balls. And they are rare. One fact is that the Orientals blow them for their buoyant propensities only, usually caring nothing for the color. Most of the balls are blue-green for the very simple reason that the commonest and cheapest sand used by glass-blowers turns out glass of this color. One may assume that imperfections in the sand cause the brown and the yellow. It is possible that a pale blue ball with a blob of sapphire on the finishing end may originally have been all sapphire, but, having drifted up and down so many thousand miles in the sun and in the salt sea, the color has faded into a light blue except where the glass is thick in the one spot.

If you remember, we used to be told that the explanation of the pale lavender panes in some of the very old Colonial houses in New England was that the glass had been in the windows so long that it had turned to lavender by the action of the sun. But since that time, scientists tell us that this is not so and that the lavender tinge was due to some imperfection in the glass itself originally and had nothing to do with the years that it had been exposed to the sun. So it is permitted to think up one's own reasons for the various shades and tints and what influences might have acted to create the resultant glass as we see it.
there are supposed to be places where the lookout is in the base of your
thrown up balls which have stayed
there intact. And future tides have
added to this pile, so that now, if
one knew where to look and how to get
there, one might come away with
gummysackfulls of glassballs in all sizes
and colors. I should like sometime to
investigate the Queen Charlotte Islands
and Discovery Island.

For the layman and his probable
success in this search, the Winter or
Spring is best, for then occur higher
tides, higher winds, and fewer people
bent on the same or similar missions.
Winter storms cast up the larger per-
centage of all the glass buoys which
land in this country.

In with the tide
People who live on the beach find
most of the glassballs which are available.
Early morning clamdiggers along
the beaches of Washington and Oregon
find many.

One man, who lives on Grays Harbor
and works in the lumber mills at night,
wakes home via the beach every morn-
ing at 4 o'clock. This is the perfect
time to find the balls, for it is just light
enough to see what has come in during
the night and still too early for vaca-
tionists or children to be out. This man
covered, habitually, a gummysack on his
shoulder, and often found one or more
of the balls on his three-mile walk
home. Sometimes, he told me, he found
so many that he did not bother to pick
up the small ones, the tiny lemon-sized
ones that are particularly advantageous
for small bouquets and table decora-
tions. He found in one morning eleven
large balls—eight-inchers or more—and
forty small ones. But this was most unusual,
and it must have been a mighty storm the previous night in or-
der to roll in so many out of the way of receding tides.

If you are an amateur, you may look
in vain for glass balls on even a tempting
and deserted beach—yes, and even
early in the morning. For you might
do not know one when you saw it. They are
not noticeable on a mile of wave-
round. Often buried in the sand, some-
times half-covered with chips and the
mass of pulp that breaks off log rafts,
they are not noticeable on a mile of
wave-round. Often buried in the sand, some-
times half-covered with chips and the
mass of pulp that breaks off log rafts,
they are not noticeable on a mile of
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times half-covered with chips and the
mass of pulp that breaks off log rafts,
they are not noticeable on a mile of
wave-round. Often buried in the sand, some-
times half-covered with chips and the
mass of pulp that breaks off log rafts,
The most treasured moments of their lives are the ones these four spend with each other... sharing the rich enjoyment of hearing and PLAYING their own organ music!

Just as there came for this family, there will come some time in your life a tingling instant when first you realize that all the music you feel inside is finally yours to PLAY! That will be the moment when your fingers touch their first heart-warming chord on the thrillingly responsive Hammond Organ!

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By the makers of the Hammond Novachord, Hammond Solovox and Hammond Electric Clocks

A quota of pick-ups for Easter tables and the menus you'll plan thereafter

What with Spring in the air and Easter in the offing, it is a wise hostess who has a trick or two up her sleeve to amuse both her family and guests. It might be a simple trick such as spreading maple sugar cream instead of syrup on the Sunday funnel cakes. It might be as complicated as ordering that Easter "cake" below well in advance of the day. It might be any or all of the lifts and ideas on these two pages

**Russian Easter cake** (left) or *paskha*—actually a sort of molded cheese of sweet cream and butter, flavored with brandy, maraschino. Gay finale to the holiday luncheon, it's a tradition of the Czars. 1 to 5 lb. sizes, $1 per lb. Some are on hand but it is better to order 4 or 5 days ahead; at the Russian Tea Shop

**Foretaste of Spring** (right). Golden orange-blossom honey and tart, sweet cherry conserve by Cresca in little "tasting jars", just breakfast-tray size, two for 25c. The larger jars, 90c. R. H. Macy. Serve with a huge crusty hroche such as this one

**Quick perker-uppers** (right). For lunch, Cooper's English Mint sauce, 8 oz., 60c. And to try with almost everything else, the fiery new "1812" sauce once served to Andrew Jackson, 4 oz., 60c. At Maison Glass. Pepperidge Farms ready-made stuffing, already seasoned; enough for 5-lb. fowl, priced at only 15c
Old-fashioned, pronto (left). Because most of your guests like them, a good idea to keep their mixings handy; Old Over-holt bonded rye, Hammacher Schlemmer’s: Ruffetto orange slices, 45c; An Gourmet stem cherries, 35c; Dole pineapple gems.

Spring cooler (right). For the first warm, lazy days, try this: fill a glass with Rhine wine and Seltzer, half and half, add ice and a sprig of mint. You don’t need a costly vintage wine for delicious effect. To wit: Taylor’s New York State Rhine wine; at Lexington Liquor Shop. All glasses on this page, from Ovington’s.

Brie addicts (left) will want to know about this new domestic version, made by a colony of French experts in California. Its flavor is high, its consistency divinely gooey and its aroma temptingly pungent. The 14-oz. box costs $1; found at the Maison Glass.

American apéritif (right). Nice idea for pre-prandial sippers, or as an alternative for sherry, is this “Appero”, new “apéritif wine” made and bottled in New York. Similar to the French Dubonnet which is growing rarer daily, it is pleasing, sipped straight or as a cocktail, half gin and half Appero. By L. Ardin.

Vermont maple sugar (left). Delicious as maple sugar cream to spread on hot cakes or ice cream, 2-lb. pail, $1.10. Or as pure maple syrup, in pint crocks, ea. 75c. Or in lollipops as an Easter treat for moppets, ea. 10c. Min. mail order $2. America House.
Dressing tables tailored and feminine which reflect the personalitie}s of Hollywood stars

Fans may well note these five dressing rooms and powder rooms in prominent movie-colony homes, for they incorporate many a new idea well worth adapting. Lighting, as one might imagine, is in all cases of primary importance—and should be—for a feminine daytime maquillage applied without benefit of proper lighting sometimes produces a more than strange effect! And as for the masculine contingent, good light—for a properly manoeuvred necktie—is highly conducive to good temper.

Note, too, the use of large expanses of mirror. Besides their obvious advantages for dressing and makeup, they are instrumental in making a tiny room seem at least twice as large. And decorations, following the fancy of the owner, range from bright stripes and gay chintz to Godley prints and fencing photographs full of action.

Joan Bennett's (Mrs. Walter Wanger's) mirrored dressing room is in seafoam green and pink, to match her boudoir. Wallpaper matches the chintz of the chair; rug is a fine Chinese broadloom.

White glazed chintz, hand-quilted, makes the dressing table skirt in Joan Bennett's downstairs powder room. Walls are green and white striped; floor is flowered, hand-painted black canvas.
Robert Montgomery's dressing room features vivid photographs of fencers in action. The dressing table runs the full length of the room and ends in a mirrored corner, with window in background.

For Kay Francis, a dressing table is carefully lighted to eliminate shadows on any part of the face. Curtains are white embroidered voile; the white linen stool cover is quilted in yellow.

Godey prints framed cover one whole wall of the dressing room in the home of Mr. and Mrs. Sam Jaffe. A mirrored end wall makes the room appear much larger than it actually measures.
There's more than one way to make a man happy—but not the least of these is a smart, new Triple Certified I.E.S. Lamp. And what more appropriate gift for wedding, graduation or birthday? Insist on the familiar Certificate of I.E.S. Compliance when you buy and get "the lamps that have everything for everybody."

*Triple Certified... meet 50 safeguards set up by the Illuminating Engineering Society for sight-saving light—satisfactory service.

There's protection and comfort for the eyes of young and old with Triple Certified I.E.S. Lamps. And what more appropriate gift for these? A new Triple Certified I.E.S. Lamp... a lamp that gives him generous, sight-saving light for reading or working—brings fresh new beauty to brighten up your home.

There's protection and comfort for the eyes of young and old with Triple Certified I.E.S. Lamps. And what more appropriate gift for wedding, graduation or birthday? Insist on the familiar Certificate of I.E.S. Compliance when you buy and get "the lamps that have everything for everybody."

I-E-S LAMPS

Look for this tag when you buy lamps—

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SPECIFICATIONS

Beautyrest is made up of individual muslin-pocketed coils, so that the sleeper's body is well supported at all points. Notice particularly the sag-proof edges which keep the side walls erect and neatly tailored. The mattress carries a 10-year guarantee. Simmons

The "Luxury Perfect Sleeper" is a new mattress and box-spring ensemble designed to give a high degree of resilience. To gain this "Vitalized Cushioning" it uses a new patented method of construction of steel ribbon springing. The mattress top is tuftless. Serta Associates

This Sealy-Rest mattress headlines special reinforcement in the middle third of the mattress, for greater support; and an insulating pad at top and bottom which prevents springs "punching through". Ticking is "Health-ized"—germ and perspiration resisting. Made with a self-venting border

The "Vanity Fair" mattress, designed by Burton-Dixie, features an inner tufting, constructed to keep the mattress upholstery firmly in place without the use of exposed button tufts. Notice the quilted side walls which give the mattress an attractively tailored finish

"Triple Cushion", as its name implies, utilized layers of cotton sewn together to form a tuftless mattress with three cushions. All upholstered material is firmly anchored to the coils so that it cannot shift and cause uncomfortable hollows, bumps. Triple-Cushion Corp.
AND PILLOWS

considerations are comfort, appearance
these points in the mattresses below

The Spring-Air "Model 30" is a medium-priced mattress of fine spring construction which adjusts automatically to individual weight. Each mattress carries a guarantee of ten years. American-made is the heavy cotton ticking which covers this, made in an attractive allover scroll damask design.

Ostermoo's "Soundrest" inner-spring has 252 double helical springs threaded into flexible spiral cables to form an integral unit. No two springs can come in contact with each other, so that silence is assured. Protection pad keeps the overlying cotton felt from packing down between spring

Ostermoo's "Custom Deluxe" has the same fine construction as "Sleep Comfort" except that the upholstery is pure white horsehair over the quilted cotton felt protection pad; and it has the Sit-Proof sagless edge construction built in, as do other fine Ostermoo models.

"Sterilized" ticking is a leader among the new dust and germ repellent types of ticking. These tickings are bacteriostatic—actively antiseptic because they inhibit the growth and activity of bacteria and micro-organisms, keep mattress hygienically clean always.
The Blumenliath Print Works

(Continued on page 60)
HOW keenly we now cherish our American traditions. And, looking into the future, may we not expect distant generations to venerate the good things we create for them today? Such tableware as this LUNT William & Mary or American Victorian, inspired by the mother country's 17th century manner, is completely American in feeling—lovely, graceful, simple. AMERICAN VICTORIAN is a triumph of beauty plus craftsmanship—a living symbol of America's most romantic era. Either pattern can predictably become a precious bit of your own Americana. Please send for The Bride Selects Her Table Silver and the name of your nearest LUNT jeweler. Address Department B 32.

MATTRESSES AND PILLOWS

(Continued from page 59)

Firestone's "Airtex" pillow is made of the same frothy, resilient latex rubber as are Firestone latex mattresses. The top surface is smooth for sleeping comfort; the interior is honeycombed for resilience; finally the whole is washed in Camay soap to lend pillow a faint, delightfully fresh scent.

"Sunanair" is a new idea—the boxspring and innerspring mattress are made in combination as one unit. Patented "No-Sag" springs accomplish that purpose to perfection. On the boxspring-innerspring is a light channeled pad, to simplify the problem of turning and airing. Designed by Kay Mfg.

"Sanitized" ticking is permanently antiseptic, inhibits germ growth and is highly dust-repellent. The mattress has a built-in spring support in the center of longer and stronger coils. The top has a smooth surface which is attractively quilted. Eclipse Sleep Prod.

Firestone's "Airtex" mattress is made of pure latex rubber, whipped and beaten into a foam and baked in a honeycombed mold. It is non-allergie, dustless, highly resilient and allows air to circulate thoroughly. It cannot sag. The top surface is smooth and covered with fine damask-type ticking.

Burton-Dixie's pillow is filled with "Zenolin"-processed feathers. But it has no "feather feel" because it is not only interlined but padded with an outside layer of cotton for added softness and protection against any possible shedding. Satin cover blue, peach, white.
DECORATING HIGHLIGHTS

(Continued from page 25)

new accessories, so accessories themselves are first to incorporate new materials and new colors.

The Colonial field offers a multitude of beautiful designs in traditional materials such as tôle, mahogany, silver, brass and pewter. But the most interesting pieces are those which utilize old materials in a new modern interpretation—and which add notes of today to otherwise traditional settings. The pewter beaker which is shown on the mantel on page 15, for example, is actually a modern American design by an American craftsman. But its straight-lined engraved band is reminiscent of Scandinavian ideas, and still its forthright shape brings to mind the early simple Colonial designs of Revere.

Federal pieces follow the same trend. See, for instance, the Lucile group on this page. The scales, and the swags and columns of the lamp, are typical of the early 1800s. But executed in Lucite they are modern as today, and would look equally well against mahogany or bleached oak.

And when designers work in the purely modern field, there is no limit to their originality. Solid leather, for instance, attains sculptural effects. Bronze is hand-hammered and given a finish which simulates pure gold, and is as heavy. A modern Polish artist—newly American—designs in plaster and chooses swirling tropical undersea motifs—fantastic fish, snails, starfish, in delicate pastels and jewel tones—as his inspiration. Daisies inspire another Californian artist to make a charming Lucite and crystal clock—the face a square of crystal with an etched wreath of daisies, each marking an hour.

CLOCKS AND ACCESSORIES

(Continued from page 40)

Goddard influence is clearly seen in this tall mahogany Colonial clock with its block front and shell-carved door; original is in Edison Institute at Dearborn, Mich. With Westminster chime, $320; Sloane

Light with Lucite— in a swagged column lamp with attractive silver-chained Lumarih shade; $13 at Ovington's. Matching is a Lucite scale for small flower pots, pans suspended by silver chains; $27.50; Carole Stupell. Box, $4.50; at Bertram Shrier, Washington

“Etching” Broadlooms

LANDSCAPE YOUR FLOORS
WITH FLOWERS

Imagine lustre broadlooms, brimming with flowers woven in rich tones that blend softly into their backgrounds like paintings in oils or water colors. These new “Etching” floral patterns are masterpieces of the weaver’s art, hitherto unobtainable in lustre broadlooms. The patterns are bold, the colors are soft, the effects are dignified and luxurious. Use them to add a fresh decorative zest to every room in your house. Ask your department store to show you samples of many fascinating patterns and colors.

Grosfeld House
320 East 47th Street, New York
Sole Distributors of Lustre-line Carpets and Rugs
Let's think about YOUR home now • • •

... and, as we're dealing in realities, let's be frank about it and admit the easy grace of a well-decorated home does not demand the expenditure of a large sum of money. Rather, we know, it can be achieved by a guided expenditure plus good taste and ingenuity.

But, you must go to a competent Decorator for this thrifty guidance. Your Decorator's understanding of the arts and their close relation to modern living is expressed in the wholly satisfying environment that can be created for you and your family. Unlimited sources of correct materials enable your Decorator to supply you with exclusive furnishings. And, your Decorator taps these sources with experienced good judgment at the nominal costs reserved to accredited specialists in interior design. As the client of a recognized Decorator you share these economies plus the Decorator's skill and cultural training in your home design.

TRY A VEGETABLE BORDER

Besides producing a varied crop, this border can have unique attractions

Even if your vegetable garden is small and almost completely overlooked from the house, there is no need to wonder dismally what kind of a drab sight a vegetable patch will look from your windows. Instead of a herbaceous border, plan a vegetable border. It could look decorative and charming for quite a good proportion of the year and be productive too, provided the right subjects were chosen.

To make this border one would need, in the main at any rate, two types of vegetables: those that remain decorative after their produce had been picked, such as globe artichokes, and those that are not ready to pick until so late in the year that the rest of the border is over and the gathering of them, therefore, does not matter. Bear in mind the principles observed in making a flower border: the value of contrasting forms and the importance of bringing taller-growing subjects forward, so as to make bays, as it were, to shelter smaller subjects. The question of color is important, too, but here we are concerned with a subtler and quieter blending than is usually the case in a flower border.

The beautiful leaves of the globe artichoke remain decorative until cut down by frost, so this is the plant I would choose to make the framework of the border, using it to make the arms of the bays, so to speak. At the back I think one could get height and elegance, almost a tropical effect, by the use of pole beans.

The picking of the artichokes and of the beans would leave the main effect of the bed unspoiled, though I should regard it as good fortune if the need to pick them all did not arise, for the artichoke flowers themselves are handsome.

For planting in front of the pole beans, there are various possibilities. I would like particularly to have groups of sweet corn. At all stages this is a situation where a collection of varieties may be had from a market or nursery. Here we have flowers, greenery, and fruit in attractive colors, and the plants can be used in hearth and kitchen. Another choice could be flowers in groups among the pole beans, such as strawflowers and sunflowers. At the lower edges you could have a foliage plant, such as Joe Pye weed, with the tall corn at the back, and a row of beans along the border. The peas might be grown in the front, with sweet corn in the back, and beans in the middle. The choice is yours, but remember that the vegetables must be brought to maturity before the flowers, otherwise they will spoil the effect.

Since most of the vegetables are beautiful in themselves, why not arrange them as one would a flower border—tall plants such as corn (5), pole beans and tarragon (1) at the back and the lower cabbages (2 and 6) and kales (3 and 4) and savory herbs in the mid-reaches, with lowly parsley and chives (7) for edging? These could be set out in formal straight lines or in informal drifts.

Globe artichokes (1) are decorative plants and so are many of the cabbages (2). Thyme and sage (3 and 4), the new rhubarb kale, cabbages (5 and 6), the feathery asparagus, the architectural growth of fennel, and the upright bushiness of tarragon all lend themselves to both decorative and culinary purposes. Even table peas can be grown, with green and yellow snap beans as edging.

So, see your Decorator today and ask for fabric examples from the Stroheim & Romann Collection. This is one exclusive source of fine fabrics your Decorator turns to naturally to serve you correctly.
SAINTPAULIAS INDOORS

Herb Saltford describes the culture of African violets and presents suggestions for home growing

SUCCESS in growing house plants is not just a matter of luck. This holds true for the saintpaulia, our delightful African (or Usambara) violet—which isn’t a violet at all, but rather a hairy, often stemless, perennial herb.

In appraising the possibilities for survival of a plant in the home, how many persons so carelessly say, “Well, it just depends on luck. It grows for some folks without a touch of trouble—but not for me!”

A friend of mine has her dining-room filled with thriving saintpaulias throughout the year. Her African violet plants are as robust and healthy as any you could care to see, while others of my friends can’t make them grow at all.

Then, to be sure, there are a majority who manage to nurse saintpaulias along over a considerable space of time, but the suffering plants simply waste away.

Saintpaulias, like most house plants, will usually grow handsomely if you mix your knowledge well with an abundance of loving care. While there are four saintpaulia species—S. ionantha, S. kewensis, S. paullila and S. goetzeana, all indigenous to tropical Africa—only the former two are found in cultivation. Named for its discoverer, Baron Walter von Saint Paul, the saintpaulia belongs to the family of Gesneriaceae.

Knowledge and care needed

Saintpaulias ionantha bears deep lavender, iridescent flowers; S. kewensis has bright blue blossoms; and in both species the brilliant yellow center forms a sharp, desirable contrast with the rest of the flower. There was a time when, because of various doubtful and difficult qualities, saintpaulias were seldom to be seen, but in recent years commercial growers, realizing the possibilities, have developed a vigorous variety, Blue Boy, which is now much in evidence.

If you have longed to have saintpaulias grow with such ease as the weeds in your garden, just buy a plant from your florist and you will be all set for business. Since your plant will probably be of the Blue Boy variety, observe that its leaves, as with all saintpaulias, are hairy, thick and juicy, but that lavender- and yellow flowers are larger, taller and more prolific than in less-developed varieties.

I have assumed that you have bought a plant. But perhaps you have been fortunate and have received a cutting or two from a fellow flower-lover. In either instance, you will want to make cuttings to increase your bounty, for, while saintpaulias will grow from their small, ellipsoid seeds, cuttings—which are quicker and easier for the amateur and professional alike.

You should take for your cutting a leaf that stands out stiffly from the base of a mature plant, allowing about one inch of stem to remain attached. Be careful to make a sharp cut so that the stem will not suffer from crushing. March, April and May seem to be the best months to try this.

For a propagating medium, use sharp builders’ sand to a depth of some two inches, in a well-drained hothouse flat or, preferably, a battery jar or similar glass container with a glass cover on it. Firm the sand with a block of wood, then moisten lightly. Make a depression about ½” deep in the sand with a pencil and slant the stem of the leaf into the hole. The hole may be deeper if you desire, as some successful growers find it advantageous to also cover a small portion of the leaf. Always gently press the sand against the stem, of course, to insure proper contact. In case you make several cuttings, be extra safe place them in rows with the leaf-tops all facing in one direction and with the light striking them from the same way. This may sound too troublesome, but it has been known to work!

The growing medium

After your cuttings show signs of rooting, you might plant them in another covered glass jar, or transfer them directly to 2” or 2½” pots. A medium made of one-third part each of sand, leaf-mold and garden soil is satisfactory. When shifting the rooted cuttings, use extreme care not to disturb the roots. Dig a small hole in the sand—a teaspoon will do nicely—then gently firm the soil after transplanting, making sure to space the young plants about two inches apart if you use the glass jar. Water sparingly and avoid wetting the foliage.

Saintpaulias make a surprisingly small root growth for the size of the crown and are apt to suffer from over-watering. An ideal method for watering the potted saintpaulia at home is to set it in a saucer holding about an inch of water. Wait for about twenty minutes, or until the top of the soil is moist to your touch, before removing the plant; then set it on a dry saucer. This should furnish sufficient moisture for three or four days.

Another good method is to set the pot deep in a tray of sand. By watering the sand only, sufficient water will reach the plant’s roots.

One of my friends claims he has had excellent results keeping saintpaulia continually in a saucer of water. This might be worth trying, if you care to experiment.

(Continued on page 64)
SPARKLING NEW HOUSE AND GARDEN COLORS

IN 'Dix-Make' UNIFORMS

To Dix goes the honor... of introducing beautifully tailored maids' uniforms in House and Garden's sunny-as-spring decoration shades! Shapely, attractive, pictured, in Santa Fe Sage, Tucson Turquoise, Sea Island Sand, Litchfield Blue, 12 to 44, $6. Organdy apron with May blossom embroidery, $2. At finer department stores.

SAINTPAULIAS INDOORS

(Continued from page 63)

Everyone says to keep water away from the foliage, but recent scientific experiments tend to prove that water alone is not a harmful factor. After weeks of having water actually sloshed on their leaves, a group of plants under test conditions showed no signs of suffering. This would indicate that it must be intense light, magnified by water resting on the leaves, which does the damage.

But to return to the rooted cuttings. . . . From one to possibly seven new shoots will appear on each. Grow them on in their entirety or separate the prolific ones into parts with one or two shoots only, if you wish; but cut out the original leaf when the new growth is sufficiently large to carry on its own development.

Transfer them to pots

Now, if you have had the young plants in a jar, shift to 2" or 2 1/2" pots. The soil mentioned previously is satisfactory for general use, but, if you are so inclined, try a famous commercial grower's recipe of: 25% rotted cow manure to which have been added ground limestone, acid phosphate and potash (commercially, proper quantities are determined by soil tests to give a high, well-balanced nutrient content and a pH of 6.6 to 7); 25% peat moss; 15% well-rotted leaf-mold; and the remainder a good sandy loam soil.

You will do well to apply a small amount of liquid manure or any well-balanced plant food once every week or ten days. If this is not done and your plants become yellow and hungry-looking, a light feeding of such plant food, added to the surface and watered in, will help restore color and strength.

The top growth should be rather large by the time the plants are sufficiently rooted for their shift to 3" pots. Likewise, the 3" plants should be accordingly large and well rooted before going into 4" pots. It is an opinion of an experienced grower that, since saintpaulias are short, they will have better proportion if put in the shallower pots, instead of standard-sized pots. This grower stresses the importance of having plants sufficiently large and well rooted before shifting, as he has found that if the plant is too small when transferred, it responds slowly. Also, saintpaulias will continue good growth in small pots for a long time.

Keep saintpaulias in a fairly high temperature (60 degrees F.) and in a not-too-dry atmosphere, and they will respond resplendently to your affectionate care. During the day the temperature may rise, depending on the sun, but a reasonable amount of warmth (up to 75 degrees F.) will do no harm.

These plants prefer moderate and even light, insofar as that is possible. Scientific experiments just concluded indicate that an even light and one thousand foot-candle power is about ideal. Less light causes the leaves to be smaller and darker green, but few flowers will appear. More light yields larger, lighter green foliage, but a scarcity of blooms persists. So if you have access to a light meter that registers foot-candle power, you can obtain just the amount of light you want; but if you do what most other folks will do, you'll protect the plants from direct sunlight and will take a hope-it's-right guess as to what light to allow. In Summer, an east or west window should be about perfect. In Winter, change to a southern exposure and don't worry much about shade in January and February. Somewhat more than minimum shade is usually desirable, however, as a too intense light may have a tendency to cause brittleness of the foliage.

Pests are few

As for pests, mites seems to be the only serious offender. While commercial growers control it with a commercial rotenone-pyrethrum remedy which contains no harmful alcohol or mineral oils, probably the best procedure in home culture is to destroy affected plants at once. However, follow the basic rule of "cleanliness" from the start, add a lot of loving care to your store of knowledge, and you will soon have saintpaulias which all your cronies will view with admiration.

Elizabeth Browning Chairs

Fredericksburg table

Now that April's here, we give at least one thought to the problem of putting the house into Summer dress. But not with the painful thoroughness of grandmother's day when the annual "Spring cleaning" meant a general disruption of the entire household from cellar to attic. Our towel-turbaned lady forebears set aside days devoted to pulling up the rugs and carpets to be hauled outdoors for heavy-handed beating, to shifting the furniture and clothing it in shroudlike coverings.

In these fortunate days, we find no need to tear the house apart. Our rugs are not necessarily designated only for "Winter" use, but often are used the year round if we so desire. We simply roll them up, call an expert in rug cleaning to clean them and roll them right down again. And even if we use Summer floor-coverings, as many of us do, we can send our fine rugs to the cleaners, who will store them until needed as well.

Treating your rugs
Any rug worth investing in is worth treating well. A really good dry-cleaner does far more than beat and vacuum-clean your rug. These are only the first steps to remove surface soil. Then come the steps to kill all germs and moth larvae. The cleaner will go over your rug foot by foot with a drycleaning solvent which he will spray or sponge on by hand to kill all forms of germ life. Your rug is vacuumed and these steps are taken over and over again until your rugs and carpets are absolutely clean. The final steps are mothproofing and then hanging the rug on huge lofty racks in a special drying room. The air in this room is conditioned, heated and circulated so that the rug retains its proper shape, its soft, full nap, with its original bright colors — and the rug is, of course, germ-free.

Extraordinary precautions are taken in cleaning patterned carpets, especially those with any cotton in the pile, as many of these have "fugitive" colors—that is, some of the darker colors are liable to "bleed" into the lighter por-
tion. If your cleaner is good—and you should use none but the best—he will test colors first with clear water. Should they show the slightest tendency to "bleed", the rug is treated with an acid solution of water to set the colors.

Care for draperies
Lined and unlined Winter draperies should never be packed away without thorough dry-cleaning. Brushing them and airing them in the sunlight is not enough. The dust, dirt and accumulation of stains that are bound to occur, particularly if there are young children in the house, demand conscientious dry-cleaning. They can be restored magically, colors fresh, clear and clean (unfuiling is something a cleaner cannot rectify), free from germs and moth life, beautifully pressed and the exact size they were when you sent them off — in short, ready to pack securely away during the hot Summer months.

When you take precautions to send your housefurnishings to a good cleaner, you need never worry about their coming back to you with a rancid odor, for a good cleaner keeps his solvent crystal clear. Only when a solvent is allowed to become soiled does it become rancid smelling.

An expert drycleaner specializes in spot removing. In fact, one of the chief reasons for the difference in his slightly higher charges and those of a so-called bargain-priced cleaner is because he employs a competent "spotter." Such a man is a past master in the art of weaving; he knows all types of fabrics. In fact, it is part of his job to keep up with the new decorators' fabrics placed on the market by manufacturers. Then, too, he must have a thorough knowledge of chemistry. A good "spotter" may have as many as sixty chemicals in his kit.

Pillow process
Sofa pillows and pillows used on beds and chaises longues are another item to scrutinize carefully. Grease spots are favorite places for moth larvae. (Continued on page 66)

KATZENBACH AND WARREN

The new spring collections of Katzenbach and Warren wallpapers are now available and your interior decorator will be happy to show them to you.

49 EAST 53rd STREET NEW YORK
OUT OF THE PACIFIC OCEAN
(Continued from page 53)

Ice fields, and the ball was frozen into the ice. Then, due to some cracking and breaking up of the ice floes, the part into which the ball was solidly wedged rolled under water and held the ball down deep in the ocean for such a long time that the terrific pressure gradually forced some water into the ball through minute flaws or microscopic air-holes in the glass. Next, one must imagine some other great upheaval turning the iceberg back again, or breaking it up so that the ball was free again, this time with some water in it. Then if caught in a southward-flowing current, the much-traveled ball may finish on any western edge of the Americas. You might find it, or I, or—much more likely—some beachcomber will find it.

But if a beachcomber finds it, you can bet it’s from him. And you can compare it with others you have; you can use it and admire it... and be envied for possessing it.

You might find it, or I, or—much more likely—some beachcomber will find it.

An excellent example of well-chosen, inexpensive Finscastle draperies and upholstery material in a come-ready-in-hung for 42.98 per panel.

No single change in a room’s decoration accentuates last expense and trouble and does so much for its atmosphere as new draperies. See Finscastle at your store.

Get the MOST FOR YOUR DECORATING DOLLAR

HOUSECLEANING IN THE SPRING
(Continued from page 65)

to munch on all during the Summer months—and pillows become amazingly soiled. The dust sifts through the fabric and, while you may not be able to see it, you can be sure it is there. Pillow tops are taken off, feathers are sterilized and fluffed by a special process. Next they are deodorized in a special cabinet—not because there is any objectionable odor, but because the dry-cleaning solvent has a chemical odor. Finally, the tops are carefully sewn back.

Comforts

In the cleaning of bed comfortable great care is taken to clean the covering without allowing the down to separate and bunch or settle in one end. If your dry-cleener knows his job and he sees there is any doubt about the firmness of the filling, he will put in a loose bast to hold it in place. Then, too, he will see that there are no rips, holes or cigarette burns; if there are, he will mend them carefully so that the down cannot escape.

Cleaning lampshades

Lampshades should always be given to an expert cleaner, for they are difficult to do at best, particularly if the lamp has any fringe or if a soluble glue has been used in its construction. The process is entirely a hand one and if your cleaner is honest he will refuse to handle any lampshades that have been burned or carbonized from the heat of a lamp, because the job should not be done satisfactorily.

Slipcovers

Slipcovers demand good care, and although many may be washed satisfactorily for many fabrics dry-cleaning is safest. Thorough dry-cleaning restores their color freshness, but careless dry-cleaning may cause them to shrink.

Tips for curtains

Don’t let your curtains and draperies stay up too long a time. The longer you leave them at the windows the harder they are to clean. Soil and soot have a tendency to grind into the fabric; atmospheric gases from furnaces and chimneys attack the material and eventually rot it; condensed moisture marks curtains badly with a yellowish stain. If your curtains are in too bad a condition, the cleaner should refuse to accept them except at your own risk. Frequent dry-cleaning lengthens the life of home furnishings—but, of course, the cleaning must be properly done.

BUYING POPPIES

Now that Oriental poppies have become improved and are available in many sizes, shapes, and colors other than the orange scarlet, the demand for them has increased each season. To obtain these new varieties you should know something about poppies before buying. Oriental poppies can be grown from seed, but they do not come true to color; in fact the great majority revert to the type orange scarlet. Consequently, do not invest in seedlings or roots grown from seed, even if the price looks like a bargain. It takes no more work for good plants than culls.

Cuttings for color

Oriental to come true to color must be grown from root cuttings or crown divisions, and so grown will usually come true to parent stock (but not always). These divisions are grown and offered by growers in three ways, first as small pot plants in the Spring. If bought in this form they must be planted in early April to get established before Summer’s heat causes the poppy root to become dormant. Planted later they usually die. This size scarcely blooms the first season and is often hoed out during the Summer. So it is not recommended.

The second way is to buy the rooted cuttings in the Fall after the nurseryman has grown them through the first season in the field. These roots planted in early Fall will usually give you a bloom or two the next Spring if given Winter protection to prevent freezing. But these cannot be guaranteed true to name, The Oriental poppy root is what is known botanically as a clon. Often its ancestors show up in a large planting. The only way to obtain true to name stock is to buy two-year-old roots that are blooming and being marketed by the grower. This size root is sold for practically the same price many are asking for pot plants and one-year roots, so you are better off paying a little more for named poppies. Insist upon two-year-old roots and your small investment will give you gorgeous blooms for years to come. Do your planting in the Fall.

L. W. KNAPP
Sally Victor. Inspired by the museum's 100 of them, dating back a full 100 years, April 21st to June 28th.

America House Hotel, at Hancock. New
attitude of things, from Austrian designs for exhibit of recent accessions. Including a mul-
Monday through Friday, 6:30-9:30. An ex-

COOPER UNION, Cooper Square & 7th Street, New York. New, handsomely.

Indian products. Over 1000 Items bridge
terface still of influence today among the
rations of future. Divided Into three sections. It
for the Indian Art Exhibit. It closes on the
27th of April, and as you know, it's the

FRED LEIGHTON, 82nd Street & 5th Avenue, New York City.

LORD & TAYLOR, 39th Street & 5th Avenue, New York. Still in the awe are six clock rooms by William Puhlman. Displays are done especially for the occasion by seven of America's famous artists, these rooms feature contemporary and

PARZINGER GALLERY, 82nd Street & 5th Avenue. New York City. Painted wall decoration to doll clothes and

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days; daily, 10 to dusk. Library hours: Monday to Friday, 9-5. Saturdays, 9-12. Five courses will begin in April:

GARDENS

THE CLOISTERS, Fort Tryon Park, New York City, Daily 10-5, Sundays 1-6. Free, except Mondays and

ORTHICULTURAL

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MUSEUMS

MUSEUM OF MODERN ART, 11 West 53rd Street, New York, Daily 10-5, Sundays, 12-5. Last call for the Indian Art Exhibits. It closes on the 27th of April, and as you know, it's the largest and most representative collection of Old World work ever held. Divided into three sections, it includes: pre-historic Indian, early Colonial, and five great pre-historic areas: living traditions still available today, and among the various tribes; and finally, contemporary Indian products. 1909 House bridge a span of 20,000 years.

COOPER UNION, Cooper Square & 7th Street, New York City. Daily 1-5, weekdays; Sunday, Monday through Friday, 1-5. An exhibit of recent acquisitions. Habits of recent societies. Cloth to dolls and antiques. Perhapes the most interesting: cracks in the wall.


THE METROPOLITAN MUSEUM OF ART, 82nd Street & 5th Avenue, New York City. Daily 10-5, Sundays 1-6. Free. The Japanese Room from the Palace of Duke Federico di Montefeltro, king of the Orient (public on January 22nd), is one of the finest architectural examples of the High Renaissance. The small wassledown study, 17' 13", is located in Gallery C 12. Rember, it is unquestionably one of the most significant objects in the museum in recent years. It is worthy of this second listing.

GARDENS

ROCKEFELLER CENTER, New York City

NEW YORK BOTANICAL GARDEN, 26th Street & Webster Avenue, New York City. Conservatories and build-
go to the Easter display which will open around the 18th of April and continue for two weeks.

FAIRS AND FESTIVALS

GENERAL

AVON, Tennessee, April 10th; Kansas, Kansas, April 6th to 10th; Ohio, April 12th; South Carolina, South Carolina, April 20th to 23rd; North Carolina, April 29th to May 3rd.

SPORTS

GOLF

Championship, Miami, Florida, April 1st to 6th.

FINISH THEM OFF

40 cents, stamp or coin.

How to cut, fit, sew slip-covers, valances, make neat invisible closures without traps or puckers. Will not pull out, yet launder perfectly with Sanforized (not over 1%). Choose any color in any fabric that can be made.

HOUSE & GARDEN 67
Just write to the addresses given for any of these and other interesting booklets in the General Section, page 84. Free unless otherwise specified.

HOMEFURNISHINGS

STYLE & CHARM IN EVERY ROOM

is a fat little booklet which answers questions every woman ever has about the use of wallpaper in decorating your home. It analyses the basic patterns and tells how they can be used to create beautiful backgrounds in every room of your house, no matter what architectural and decorative motif you have to work with.


THE WALL-TEX PORTFOLIO

shows patterns, colors and textures for the decoration and protection of walls and ceilings. It is an extremely handy file for important decorating information. "Wallpaper and Textiles, Inc., Dept. HG-4, Columbus, Ohio.

MODERN CHROMSTEEL FURNITURE

shows some of the newest designs in gleaming, colorful furniture for kitchens, bedrooms, dining rooms and sun porches. There are also stunning selections of units for the model kitchen. Pictures and specifications make planning easier. Send 50c to Klearview Furniture Co., Dept. HG-4, Grand Rapids, Michigan.

CONSIDER THE REPUTATION!

Just as "solid mahogany" is available in many qualities, some costing three or four times as much as others... so is there a wide divergence in the skill of hand-craftsmen and hand-finishers. For satisfaction of good value in fine furniture making, you must depend upon the reputation of the manufacturer!

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BEAUTY PAYS A BONUS

New complexes for Modern Floors suggests 6 ways of giving your home style and character by interestingly woven rugs of pure cotton yarn. They're durable, reversible, washable, and mothproof. American Textile Co., Dept. HG-4, Amsterdam, N. Y.

IT'S LULLABY TIME!

In a delightful collection of juvenile room schemes, with furniture that young people can really understand and love. More than 50 color schemes are included. Send 10c, Vander Ley Bros., Inc., Dept. HG-4, Grand Rapids, Michigan.

KITTINGER OFFERS TWO GRAND BROCHURES:

(1) "Charm of a Livable Home"—showing a wide variety of selective furniture for every room.

(2) "Williamsburg"—a picture story of the Restoration, illustrated approved reproductions of Colonial Furniture. Send 25c for both booklets. KITTINGER, 19th and Chestnut Streets, Philadelphia, Pa.

VICTORIAN FURNITURE

Brings back the graceful curves and fine workmanship of grandmother's petried pieces, in reproduction of choice antique tables and cabinets copied from a group found in Proterburg, Virginia, and other historic pieces. Send 25c, Vander Ley Bros., Inc., Dept. HG-4, Grand Rapids, Michigan.

CARRING CARPET MAGIC

Rugs, carpets, draperies... means to choose wall-to-wall carpet, and when broadloom rugs. It gives you 12 complete room schemes, in full color, in which a decorator selects not only the rugs, but also the draperies, furniture fabrics and wallpaper. American Textile Co., Dept. HG-4, 295 Fifth Ave., New York City (Continued on Page 72)

CARPET MAGIC

Rugs, carpets, draperies... means to choose wall-to-wall carpet, and when broadloom rugs. It gives you 12 complete room schemes, in full color, in which a decorator selects not only the rugs, but also the draperies, furniture fabrics and wallpaper. American Textile Co., Dept. HG-4, 295 Fifth Ave., New York City (Continued on Page 72)
TRY A VEGETABLE BORDER

(Continued from page 62)

decorative plant: it has good leaves; when the sprouts develop it looks fine, and cutting the ears does not destroy its appearance completely.

The kale family produces some handsome plants, the crop of which is not cut until Winter. There are tall, intermediate and dwarf varieties, and they have dark or light or glossy green or purple leaves; some are white or pink-veined and some have purple stems. The leaves of these plants are crimped and curled, almost anthered in some cases, and a group of them set out in suitable surroundings would have an air, almost a touch of aristocratic grandeur, surprising when you think of them as "curly greens."

The fern-like fronds of asparagus are generally recognized as decorative; and as one of the rules in growing this delicacy is that no cutting of it should be allowed for the first two years, and that, when established, cutting should cease at the end of June, it seems to be a particularly suitable subject for our vegetable border.

Another plant with finely cut and delicately beautiful leaves is the Florence fennel. Of this plant one eats the base of the blanched stems. They are delicious, but of course this necessitates taking up the whole plant; still this might be used if we left behind two or three plants and allowed them to flower. At all stages of its growth this plant is good to look at, and really fine when it is in flower.

Among cabbages I suggest the red pickling cabbage; and if one or two of these do not, in gardening language, "turn in" they will look all the prettier. And I would certainly have the sea-kale cabbage, and some savoys—a safe standby.

Your own taste and imagination will recommend other subjects, but here are a few suggestions for smaller plants suitable for filling in the front of your vegetable border.

There are varieties of closed-curl ed parsley of vivid green and branching growth. There are chives with their pretty flowers and invalu able leaves, there are dill, and sage and variedgated thyme and tarragon, though the last is too tall for the front of the border. There are ordinary beets and the decorative beets.

One of the benefits of such a border would be that you would probably make the acquaintance of new and very good vegetables. You might also see for the first time what we are not generally privileged to see, the flowers of vegetables.

—Constance Spry

"Springtide" TABLECLOTHS

—that make your table sparkle with lustrous, colorful beauty!

Here's fresh radiant Spring charm for your table—"Springtide" tablecloths in the new 1941 smart decorator approved HOUSE & GARDEN Spring Garden Colors.

These rich lustrous rayon tablecloths add a bright colorful touch of formal elegance and beauty to your breakfast, lunch, tea, and informal dinner settings. The smart distinctive decorator approved colors will harmonize beautifully with your decorative accessories. See "Springtide" tablecloths at your department store—their colorful beauty and low price will please you.

Cloths 52" x 52", and 52" x 70", Napkini 17".

Ask for "Springtide" tablecloths at your department store, or write us for the name of the store in your city.

FALLANI & COHN, Inc.
14 EAST 33rd ST., N. Y.

In HOUSE & GARDEN decorator approved Spring GARDEN COLORS

- AUGUSTA PEACH • SALEM GREEN
- BALTIMORE BLUE • SANTA FE SAGE
- TUCSON TURQUOISE
- PORTLAND ROSE

SIMPACT... Simplicity...

Whatever the period design, whatever the color scheme of your dining room, you'll find it reflected in Syracusa True China, in a wide range of patterns distinguished by grace of line, by perfection of proportion or richly ornamented. At your favorite store. Or write to folder HG-4 containing true color representations of 30 popular patterns.

Syrcacusa
"True" china
"True to its Tone"
made by
Onondaga Pottery Co., Syracuse, N. Y.
QUESTIONS AND ANSWERS

Recipe for Stuffed Mushrooms, Barbecue Sauce, Cure for Worm Holes in Furniture

Recipe for Stuffed Mushrooms

**Question.** Whenever I lose a cook I lose one of my best recipes! The last one walked off with one of my prize mushroom recipes taken from your magazine within the last two years. I should be so grateful if you can give it to me.

**Answer.** The recipe was included in Mrs. June Platt's article entitled "Mania for Mushrooms", and here it is:

Wash, dry and stem 1 pound of fresh mushrooms. Cut off the tough part of the stems and chop the tender parts very fine. Add to chopped stems their volume of chopped parsley and the same quantity of chopped shallots or little white onions. Put the whole in a piece of cheese cloth and squeeze to extract excess juice.

Melt about two tablespoonfuls of butter, add the mixture and cook gently for five minutes, at which time sprinkle with 1 tablespoon of flour and moisten with a little chicken broth. Cook down until quite thick, season to taste with salt and freshly ground pepper, then fill the mushroom caps and place them filled side up in a shallow buttered baking dish. Sprinkle with soft bread crumbs, dot with butter and bake in a moderately hot oven about ten minutes. Serve at once.

**Barbecue Sauce**

**Question.** When barbecuing steak outdoors I have frequently used garlic oil or basted it with beer, but I would like to try out a smooth sauce. Can you give me a recipe?

**Answer.** The following recipe for barbecue sauce will make about 3/4 of a cup which can be ladled over the steak while it is being cooked over the open fire:

3 tablespoons butter
3 tablespoons vinegar
1 tablespoon prepared mustard
1 tablespoon Worcestershire sauce
1 tablespoon chili sauce
1/2 tablespoon brown sugar
1/2 tablespoon salt
Dash of pepper
1 chopped onion
2 tablespoons apple brandy

Mix all the ingredients except the apple brandy and bring to a boiling point. Then pour this mixture into a (Continued on page 71)

WARREN'S Porch Shades

mean added dollar value in a Home!

Building & Loan associations say that a Porch adds One Hundred Dollars to the actual value of ANY Home; or, if the Porch is of fair size and screened, it rates an additional Two Hundred! Make your own estimate of the plus value if that Porch, besides being screened, is equipped with WARREN'S PORCH SHADES.

But,—it's difficult to appraise the value of the Cozy Comfort, Delightful Privacy and Weather Protection Warren's Porch Shades insure. They're easy to install, operate and remove. They're Economical too, because of long service. You will Enjoy Them.

Write Us for Name of Your Nearest Dealer.

WARREN SHADE CO., INC.
2905-2913 E. Hennepin, Minneapolis, Minn.
173 Union St., Worcester, Mass.
QUESTIONS AND ANSWERS
(Continued from page 70)

small jar with tight-fitting lid, adding the brandy.

Special Enamel for Brass Bed

**Question.** What can I do to make paint stick to a brass bed? My experience has been that it flakes off.

**Answer.** Before applying the enamel to such a bed, it should be well-cleaned with a good non-soapy household cleanser and then give it a thorough wiping over with denatured alcohol. Several enamels are made especially for applying to metal; and some can be put on directly without using any undercoat, so that you won't have difficulty in making them adhere.

Roots Tangled Around Pipes Underground

**Question.** Please tell me whether anything can be done to the joints of underground sewer, water and gas pipes to prevent roots of trees and hedges from getting into the pipes.

**Answer.** If the joints are light and not cracked in any way, it won't be possible for the roots to penetrate. However, sometimes the joints are loosened by vibration or settling. When this condition occurs, the only thing to do is to excavate, cut away the roots, and re-lay the pipe with light joints. You can then help to avoid repetition of the difficulty by wrapping the joints in tan paper secured with copper wire.

Cure for Worm Holes in Furniture

**Question.** One of our hickory porch chairs seems to have a lot of worm holes and it is still infested with them. How can we get rid of these borers?

**Answer.** It is quite likely that the holes are caused by powderpost beetles which usually attack hardwoods. They lay their eggs on the surface, and these then become worms which eat their way inside and form colonies. The best way to get rid of them is to drench the chair in kerosene or, if the infestation isn't very bad, you can force kerosene or linseed oil into the holes with a medicine dropper or oil can with a small spout. As a preventative, wax or varnish is used to seal the pores of the wood so that the powderpost beetle cannot enter.

Aler Marks on Hardwood Floor

**Question.** The rubber casters on one of my chairs have made black marks on the hardwood floor. How can I remove these unsightly marks?

**Answer.** Go over these spots with a cloth soaked in turpentine or benzine—(Continued on page 72)

Rittenhouse
The Name That Means GOLDEN TONE, SMART DESIGN in Door Chimes ....

Designed for home owners who choose each decorative accessory with thoughtful care and good taste, Rittenhouse Door Chimes are delightful to hear—beautiful to see. Their clear, musical, golden tone is the result of superior chime alloys and sound precision tests. Melodious, easily heard.

Stop "Door-Bell Nerves"

Bring elegance and harmony to the home. Many smart designs—modern and period—await your selection at department, hardware and electrical stores. Easily installed on your present doorbell wiring. Judge the fine quality of Rittenhouse Door Chimes yourself—know why they are the pride of every owner—a must in every smart up-to-date home. Various models, $1.00 to $50.00. Send for booklet illustrating 124 models.

THE A. E. RITTENHOUSE CO., INC. DEPT. 104, HONOLULU HAWAII N. Y.

Insist on Rittenhouse

John Widdicomb
Makers of Fine Furniture
for the Bedroom and Dining Room
FOR ALMOST HALF A CENTURY

Like true works of art, John Widdicomb furniture cannot be imitated; it brings you the joy always associated with possession of an "original".

Sold only through dealers and decorators

JOHN WIDDICOMB CO. • GRAND RAPIDS, MICH. • ONE PARK AVE., NEW YORK
but first see that there is no open flame in the room. If they still show, try a little light scouring powder and rub gently. Then wipe with a clean, damp cloth and, when thoroughly dry, re-wax that section of the floor.

Placement of Salt and Pepper Shakers

QUESTION. For a formal dinner party of twelve just how many salts and peppers should be placed on the table?

ANSWER. There is no set rule for placing the salts and peppers—the main consideration is the convenience of your guests. Tiny individual salt and peppers may be used in front of each person's place, or you can place six medium-sized pairs on the table to serve every two people. If you prefer the larger, more traditional type of shaker, place a pair in each corner or center them on each of the four sides of the table.

How to Remove Calcimine

QUESTION. We are re-decorating an old Victorian house and find that most of the downstairs walls are calcimined. We successfully removed the finish on the living room wall by soaking it thoroughly with hot water applied with an old calcimine brush and then sopping it up with a sponge. The dining room wall finish won't come off as easily. Can we use some stronger solution?

ANSWER. It is possible that the dining room has been treated with a cold water paint and on this you can use a soda solution to which some starch paste has been added. This will thicken it and allow the soda to work. Apply several coats of the solution and let it soak. The thickest parts of the coating can be removed with a broad-backed knife and the wall then washed with warm water. As a precautionary measure against removing the finish on the woodwork, cover any vulnerable parts with a masking tape.

To Clean a Black Belgian Marble Mantel

QUESTION. I have an antique mantel of black Belgian marble which has become dull and lusterless and looks like ordinary slate. What can I do to restore the finish?

ANSWER. If the marble has lost its luster completely, re-polishing will probably be necessary and, since you have a fairly large area to cover, it would be advisable to have it done professionally. In cases where the polish is merely slightly marred, you need only to buff the surface with a cloth or chamois skin and some polishing powder. Moisten the cloth, dip it into the polishing powder and rub the surface (Continued on page 76).
honeycombed with tiny inter-connecting cells. Since this type has been available to the average consumer for only a little over three years, there is no general experience as to its wearing qualities, but other tests have shown that its life expectancy is exceptionally high.

Your comfortable sleep is only guaranteed when you have the proper pillow. The average pillow should give satisfactory service for about ten years when it is filled with waterfowl feathers, and for a rather shorter time when filled with landfowl feathers, since these have less life.

A mixture is best
Natural down (soft undercoating to the feathers of an adult fowl) makes the softest and most luxurious filling. However, it is often too soft for comfortable sleep, and a mixture of down and goose feathers has more support and is sometimes more comfortable.

Duck feathers are similar in construction to goose feathers, but not as resilient or fluffy. They make a firmer and a little heavier pillow.

Both chicken and turkey feathers (artificially curled to produce springiness) lose their artificial curl and become "dead" or non-resilient after a few years. They make a much heavier pillow.

Plump but light
A pillow should be well-filled, but light in weight. The better the quality of feathers, the lighter the weight. In a 21" x 27" pillow good standard grade down will weigh 1½ pounds; goose feathers will weigh 2½ pounds; chicken feathers 3½ pounds. The pillow should be resilient, buoyant, free from lumps, stiff feathers and animal odor. It should have eight-ounce fabric ticking to hold the feathers, because a lighter fabric will probably allow the sharp quills to poke through in a short length of time.

Because of the difficulty of getting fine goose feathers (mostly imported) several new developments have been offered recently. One pillow has a sateen cover interlined and padded with a layer of cotton—for added softness and also to keep the feathers from prickling through.

A new development here, too, is the latex pillow, filled with the same foam rubber which is used in mattresses. It is non-allergic and highly resilient. One firm washes its latex pillows with a fragrant soap, so that the pillow itself has a faint, delightfully fresh scent.

What is the invisible Health Value in this mattress?
The fabric is SteriTized Germ-repellent—Water-repellent
You can appreciate the sanitary advantages of SteriTized Mattress Fabric. Tests made under standards stated by U. S. Dept. of Agriculture have proved its Germ-Repellent qualities—a health feature particularly important in mattresses. In addition, water will not spot SteriTized Fabric. It can be cleaned with damp cloth. SteriTized ticking guards against odors—stays sweet and dainty. Be sure your new mattress keeps good looks—get SteriTized Fabric.

Campbell Furniture has all 3—style... comfort... durability... STYLE... in the authentic 18th Century manner, with today's best adaptations and choicest covers. COMFORT... because the proportions are generous with deep, wide seats and well upholstered backs. DURABILITY... because modern craftsmen, using the best of materials, have spared no pains in making these "pieces of distinction".

Spring isn't far behind when the Easter Rabbit and Chicken come into the spotlight... and here's a milk glass Rooster reproduced in a sliding position for the first time in America. It's so realistic in its colors and details and so superbly molded you almost expect it to crow. The top half of the Standing Rooster lifts off and the bottom becomes a bowl for candy or nuts. The Rabbit Dish is reproduced from one of Westmoreland's earliest molds, just lately re-discovered. It's white with pink-lined ears and eyes, and may be used for candy, nuts or as a relish or vanity dish. Both the Rooster and the Rabbit will be especially pleasing to children during the Easter Season. They may be seen at the better stores in your community.

Westmoreland Glass Company
Grapeville, Pa.
Manufacturers of Quality Handmade Glassware
WRITE FOR THESE BOOKLETS

(Continued from page 68)

THE BLACKOUT IN EUROPE

spotlights

SARATOGA SPA

America's First Real Spa

Here are naturally carbonated mineral waters and conference-type Cures for the peers of any in the Old World. World travelers now proclaim their American origin. Medical opinion coincides. To the best of the world's spa therapies, Saratoga has added improvements and equipment evolved by modern medical research.

At the ultra-modern spa hotel Saratoga living is the vogue. Or, if budget limitations dictate you can be comfortable at many less pretentious stopping places... To discover the new spa at Saratoga, write for booklet, rates and hotel information. Address: Saratoga Spa, 661 Saratoga Springs, New York.

THE SYMBOL OF
ROYAL
DOUTON

The Old Chelsea

Daffy Down Dilly

The Chiltern

Royal Doulton Bone China has a brilliance and a durability; well exemplified in The Old Chelsea. Royal Doulton Earthenware is characterized by its imperishable, warm, undergaze colorings—in The Chiltern. A very wide choice of tableware patterns is available under this famous old symbol. Also a distinguished line of figurines, animal subjects, patterns is available under this famous old symbol.

HEATING & INSULATION

HEATILATOR

tells of a new type fireplace on the principle of the warm air furnace—so circulate the heat throughout your home. Where there is a form around which air is uncomfortable, it is a form around which heat is comfortable. This new Heatilator, designed for the home, does this.

Delco-Heat

In two booklets, Delco presents a complete story of automatic heating. One illustrates the new Heatilator. The other describes the features of the Delco Oil Burner. "The Other Half of the Story," it shows how you get a suitable solution to important installation problems. Delco Appliance Corp., 301 Lecliff Ave., Dept. HG-4, Rochester, New York.

A PORTABLE HUMIDIFIER

For home office, is Carrier's newest unit. It produces the moisture that is needed to add comfort. This new Carrier portable humidifier for home or office is Carrier's newest portable, light weight, highly efficient solution to winter discomfort. Write to Carrier Corp., Dept. B, Syracuse, New York.

STINGING YOUR FUEL BILL

In a compact booklet, Burnham outlines several ways of cutting down fuel bills, and explains the advantages of its two Yello-Jacket models. The Burnham Boiler Corp., Dept. H, 2700 6th Ave., N. W., Washington, D. C.

FOR YOUR COMFORT IN WINTER

An elaborate brochure illustrates and describes complete line of Crane badger, furnaces, air conditioners and radiators. Crane Co., Dept. HG-4-3, 836 S. Michigan Ave., Chicago, Illinois.

CHINA, SILVER, GLASS

TULIPAN STERLING SILVER

Twentv-three representative pieces of exquisitely designed silver and crystal patterns are illustrated in this little book on the Tulipan pattern—a symmetrical design of simplicity and great dignity. Facing diagrams quickly identify each piece. Frank W. Smith, Inc., Dept. HG-4, Gardner, Massachusetts.

MODERN AMERICAN GLASSWARE

designed by Libbey is presented in a striking thirty-two page booklet. Amazingly realistic photographs display exclusive attractive glass patterns, as well as color posters. The Libbey Glass Co., Dept. HG-4, Toledo, Ohio.

HEISEY'S

in a series of little folders, features four attractive glass patterns, "Windspout," "Delphine," "Romance," and "Serenade." Each is designed to add distinction to your hospital and charm to your daily table. Item ranges from $1.50 to $16.00. Libbey, Heisey Co., Dept. HG-4, Newark, Ohio.

SPODE'S LOWESTOF

In a fascinating brochure on the origin of this famous English china, pictures of thefuture. It pictures many of the old patterns that are enjoyed today. The Grindley Co. & Thompson, 206 Fifth Ave., N. Y. C.
CHINA, SILVER, GLASS (Cont.)

HOW TO BE A SUCCESSFUL PICTURE ANTIQUER (Cont.)

WRITE FOR THESE BOOKLETS

(Continued from page 74)

WAVERLY

BY WARD & CO., INC.

(Continued from page 58)

COVERING

BY WARD & CO., INC.

(Continued from page 58)

WAVERLY

BY WARD & CO., INC.

The fine reputation of Great West­ern American Vermouth is increas­
ing and its preference is due to its consistently superior quality. Specify "Great Western" when ordering cocktails as well as when selecting Vermouth for home use.

Made in the 81-year-old cellars of The Pleasant Valley Wine Co., Rheims, N. Y.

FOUR HUNDRED YEARS

tells of the beginnings of the famous Queen’s Ware, Black Basalt and Jasper Ware—and of the master potter and his family. In a pocket at the back are house-color illustrations showing a number of the most prominent patterns. Send 25c, J. W. Johnson & Sons, Dept. HG-4, 102 Fifth Avenue, New York City.

ACHIEVEMENT

is a little history worth reading—a story of the potteries that make fine Syracuse China. It tells of their pioneering in perfecting the manufacture of glaze and the strong type of tableware known as "American China," Consolidated Pottery Co., Dept. HG-4, Syracuse, N. Y.

ROYAL DOUTON

that distinguishes English china, offers a flock of ideals to help you select your dinner service. Each picture is pictured, with a brief descriptive history of the design and a clue to its decorative adapta­tions—along with a list of available gowns. Win. S. Peralta Corp., Dept. HG-4, Fifth Ave., New York City.

ALVIN

offers folders on the newest patterns in sterling, with a price list to help you plan your silver service. Thomas, Baur & Treadbraid, Bridal Bouquet, May time and a romantic evening. Royal Doulton, Dept. HG-4, 256 North Western Ave., Chicago, Illinois.

THE HAMMOND ORGAN

in an exquisitely illustrated booklet, you may learn all about this famous instrument, and read enthusiastic comments of famous organists and Hammond users. Hammond organs are made in all walks of life. Hammond Instrument Co., Dept. HG-4, 2905 North Western Ave., Chicago, Illinois.

A CHIME SIGNAL

that banishes doorbell nerves is the wel­coming feature of this leaflet about the home Junior Electric Door Chime, which replaces the shrill b-r-r-r-bell with a single enchanting note. It’s inexpensive, too, A. E. Staley Mfg. Co., Dept. HG-4, 60 Madison Ave., New York City.

THE OPEN DOOR TO A NEW LIFE

by Sam Good and Robert H. Kelly, tells you, in not too technical terms, all about rayon, its characteristics, advantages and style value. It also answers hundreds of questions on the care and use of rayon and includes swatches of a dozen interesting weaves of this textile. Send 25c, American Viscose Corporation, Dept. HG-4, 196 Madison Ave., New York City.

NAME

Seth Thomas CLOCKS

An illustrated folder contains nineteen models of both electric and keywound clocks designed for all occasions by this famous manufacturer. Write to Seth Thomas Clocks, Dept. HG-4, Thomson, Connecticut.

THE FALCON

an electric clock ideal for library or office. Covered with genuine leather in rich tan, hand-braided border in lighter shade. Light ivory dial. Gold color brass. Self-starting movement. $9.95.

THE MEDBURY

Genuine quarter-hour Westminster Chime, Rich mahogany case with bird’s-eye maple front panel. Self-starting electric movement. $27.50. (With 8-day pendulum movement, $27.75.)

THE BELLE HORIZON

an attractive booklet with full-color illustrations of the most popular chime movements available. $1.25. Mail order only.

THE RISE OF WEDGWOOD

is a beautiful picture book of Utopian achievements. A hundred little folder describes the many fascinating aspects of this famous pottery. The Victoria and Albert Museum, Settlement, Desert, N. Y.

THE FALLON

an electric clock ideal for library or office. Covered with genuine leather in rich tan, hand-braided border in lighter shade. Light ivory dial. Gold color brass. Self-starting movement. $9.95.

THE SOLNA.

This descriptive price list catalogues many patterns available in Candlewicks, Needlepoint, Felt and Linen sections. The Campbell Company, Dept. HG-4, Atlanta, Georgia.

NEEDLETuft BEDSPREADS

This descriptive piece presents hundreds of patterns available in Cannon’s Fashions, Made to Measure, a 35 page booklet. The Campbell Company, Dept. HG-4, Atlanta, Georgia.

HOME ECONOMY AND RAMAGE

tells you, in no technical terms, all about rayon, its characteristics, advantages and style value. It also answers hundreds of questions on the care and use of rayon and includes swatches of a dozen interesting weaves of this textile. Send 25c, American Viscose Corporation, Dept. HG-4, 196 Madison Ave., New York City.

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Dear Sir:

Hitler may have us all two years from now—but even if he does, I may as well enjoy House & Garden! But there is one thing I want you to promise me—don't (no matter what Hitler does) go changing this magazine into a cheap one to appeal to the lower income brackets. I have no income at all, but I'm bored to death with nice, stupid, middle-class publications supposedly suited to people of limited means.

Annette A. Watts, Annapolis, Md.

Practical Improvements

Dear Sir:

I think your article in the last issue about investing in a home should be read by every real estate man.

Edward Sullivan, Excelsior, Minnesota

Dear Sir:

I think the section devoted to "home improvements" is one of the best things—probably the most helpful. We've ever seen.

Patricia Kroll, Larchmont, N. Y.

Flower Interests

Dear Sir:

I would like to see more articles on flower arrangements in color.

Mrs. R. E. Edwards, Knoxville, Iowa

• Did you miss our Flower Arrangement article in March? There is also one on page 38 in this issue.

Ed.

Dear Sir:

Reading for many months your gardening section of House & Garden, I have been enabled to grow these tropics the flowers that remind me of home.

C. E. C. Quin, Aruba, Curacao

Editorial

Dear Sirs:

Your editorial "A Message to Garden Clubs" is to me not only a timely editorial but one in which you have placed your finger upon a matter of very vital concern to the American people as a whole.

Richard P. White, Executive Secretary, American Association of Nurserymen, Washington, D. C.

Orchids for Everybody

Dear Sir:

Ever since the publication of your February number containing the article "Orchids for Everybody" by Dr. Wilt Miller, I've been receiving phone calls for orchid seed and information about growing them, because I've been flowering orchids successfully the past dozen years. Some very important facts were omitted in that article, and in justice to your readers, they should have been made.

For example, the seedlings take about ten years to bloom. Doubtless, the arid of your house-grower would be dampened if he were informed of that fact, along with the other cultural details in the article. Also, it is practically impossible to sow seeds in any but an aseptic laboratory. The steps pictured are quite correct, but they must be conducted in the sterile air of a laboratory. No orchid seedlings could mature and bloom successfully in the normal atmosphere of a house (pictures 13 and 15). They must be grown in Wardian cases, which quite accurately duplicate the atmospheric conditions of a greenhouse.

It does seem cruel to raise your readers' hopes without mentioning the true and complete details of culture.

Edith M. Myers, Philadelphia, Pa.
Background for

Dorothy Lamour and Bob Hope

in "CAUGHT IN THE DRAFT"
a Paramount Picture

See these two stars in their current picture, "ROAD TO ZANZIBAR!"

As much care goes into the designing of sets for moving picture stars...as into the clothes they wear! To complement Dorothy Lamour's flashing beauty, Hans Dreier, Paramount art director, chose this Masland Wilton Carpet. Many Masland rugs and carpets have won similar Hollywood honors...been picked as "Settings of the Stars"...backgrounds for Mary Martin, Barbara Stanwyck and other Paramount leading ladies. Yet Masland Rugs are not only beautiful, they're woven to "take it"—whether it's in a moving picture studio or in your home.

Masland Wilton and Argonne Rugs

Always better than need be

Proof that Masland Rugs can "take it" are the Masland Sidewalk Tests carried out by many stores every year. A Masland Rug is put on the sidewalk in front of the store to stay there in all weather—rain, snow, beating sun. Thousands of feet tramp over it, grinding in mud, dust, grime.

After two weeks—more punishment than most rugs get in a lifetime—half of the rug is cleaned to show that the rug is still like new. These aren't special "Sidewalk Test" rugs—they're out of the store's stock.

Look for the star. You'll find it both on Masland Argonnes, "The Rug with the 3-Year Guarantee," and on the famous Masland Wiltons. Room sizes as low as $39.50 at department and furniture stores.
Mystery of the Vanishing Hills

Pick out, just for fun, some lofty range that rises sheer and purple before you ... and transform it swiftly, effortlessly into a plain! No motoring miracle, this—simply an everyday experience in the life of the lucky man who owns a 1941 Lincoln-Zephyr!

For this fleet, hardy traveler sweeps you up the hillside or down the narrow glen with a sure, silent, steady flow of alert 12-cylinder power ... gives you far more fun per gallon than you ever enjoyed before at the wheel of a motor car! And all this brawny spunk is quietly cradled in the sweetest riding automobile you’ve ever driven! Relaxed in the restful luxury of chair-high seats hammocked “amidships” ... cushioned on long, slow-motion, liquid-like springs ... you skim over the highways as swiftly and gently and smoothly as a glider in flight.

You won’t have to be told, either, that Lincoln master craftsmen build these beauties in the great Lincoln precision plant. Lithe, sleek, richly appointed throughout the interiors, they sparkle with smart-car artistry from stem to stern. And this advanced brand of good looks has its roots deep down in the rugged, unit body-and-frame construction of closed types ... and in a kind of design and manufacture that is fundamentally modern, different and better!

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