DOUBLE NUMBER
in two sections
In This Section:
MODERN DECORATION
New Design Trends
in Home Furnishings
BE SMART SIMPLY
165 Practical Decorating
ideas for Winter

UNIVERSITY OF HAWAII
OCT 3 1941
LIBRARY
It pays to pay a little more

for Martex

Martex Midgets are the smart little terry fingertip towels that everyone's talking about.

Martex offers you bright, clear colors that will launder beautifully with ordinary care.

Depending on what you wish to pay, you can get luxurious deep piled Martex towels in lovely colors, or practical budget towels with plainer, less luxuriant pile,

but the plied yarn underwarp assures WEAR, and makes certain that you get an excellent VALUE in whatever price range you select. Martex textures vary all the way from the extra soft—extra fluffy towels you'd naturally pick for baby's bath to those firm textures that men prefer for rub-down towels. But whatever the texture, the construction of every Martex towel is balanced to give you the most for your money. Ask to see these patterns at department stores and linen shops. Wellington Sears Company, 65 Worth Street, New York City.

Martex Monarch—a big value at a popular price—plain white—colored borders. Fine for general household use or for active youngsters.
Sparkle that rings true
Beauty that enriches living

You will take pride in owning Libbey Modern American Crystal...not alone for its beauty that enraptures your friends and wins compliments but for the deep satisfaction of possessing something really fine! For nowhere will you find crystal of a quality finer than that bearing the time-honored name of Libbey. Craftsmanship born of more than a century of fine glassmaking interprets American tradition in terms of modern trends. In the cocktail pitcher and tall candlesticks shown here, note the subtle blending of simplicity with baroque.

Other Libbey masterpieces await your selection at leading stores. Libbey Glass Company, Toledo, Ohio.
Something borrowed and something blue."
So runs an old tradition . . . and with it, from
our ancestors, comes the tradition that the
bride's choice of silver should symbolize the
steadfast endurance of her marriage.
Be hard to satisfy when you make your
choice, for your Sterling is to live with you
always! Look for more than beauty of pattern
alone. Look for depth of design, so that your
silver will stay lovely as it is today . . . for high
quality of finish that will make its soft sheen
grow even more beautiful with the years.

Examine each piece for weight . . . for fine
details of craftsmanship in rounding of spoon
bowls, smoothing of fork tines, careful joining
of knife blades and handles.

Then, see how carefully Watson Sterling
lives up to these points of craftsmanship.
Choose the Watson pattern that speaks to
your heart, and be sure that you're getting
Sterling at its best. Ask your jeweler to show
you Watson Sterling, or send 10c for booklet,
"Sterling for Good Fortune". The Watson

Patterns from left to right:
Colonial Antique, George II, John Alden,
Windsor Rose, Victoria, Colonial Fiddle,
Limerie, Dorian, Juliana, Meadow Rose,
Lotus, Windsor Manor.
See these gracefully designed Federal Period Zangerle Tables in the nation's leading stores.

Lamp Table, leather top, 25 1/2 inches high

Cocktail Table, leather top, 17 inches high

End Table, leather top, 24 inches high

Lamp Table, leather top, 25 1/2 inches high

Cocktail Table, leather top, 17 inches high

The leading lamp table, 19 1/4 inches high

You can do many things, decoratively speaking, with this Zangerle Group of FEDERAL. Its graceful, imaginative lines go equally well with other 18th Century Interiors. Each piece is made of genuine solid mahogany, quality constructed truly FEDERAL MASTERPIECES at moderate prices.

Atlantic City, N. J. — Grossman’s Kensington
Augusta, Ga. — Saxoo-Cullum
Baltimore, Md. — Stewart & Co., Inc.
Binghamton, N. Y. — The Fair Store
Buffalo, N. Y. — J. N. Adam & Co.
Columbus, Ohio — W. S. Carter & Sons Co.
Detroit, Mich. — Scott-Shapirine Co.
E. Orange, N. J. — Frederick Furn. Co.
Elmhurst, Ill. — John M. Smyth & Co.
Evansville, Ind. — John M. Smyth & Co.
Fort Smith, Ark. — Bennett Furniture Co.
Glendale, Calif. — Dilley Furniture Co.
Greensburg, N. C. — Colonial Furniture House
Greenville, S. C. — League’s Inc.
Harrisburg, Pa. — Pomeroy’s Inc.
Irvinton, N. J. — Herbert Billee
Jackson, Mich. — Kimley’s Inc.
Jamaica, N. Y. — Valencia Decorators
Jersey City, N. J. — Arti Decorators
Lockport, N. Y. — Rozinski Furniture Co.
Lombard, Calif. — Dutes Furniture Co.
Manhattan, Ohio — M. Don White, Inc.
Medina, Pa. — Simon’s Inc.
Milburn, N. J. — Tudor House Decorators
Minneapolis, Minn. — W. N. Cardozo Furn. Co.
Newark, N. J. — Wittenberg’s
New York, N. Y. — Gimbel Brothers
Norfolk, Va. — Ames & Brokliny Inc.
North Plainfield, N. J. — Highway Furn. Shop
Norwich, Conn. — Silberman’s Inc.
Oakland, Calif. — Andrews Furn. Co.
Oak Park, Ill. — Classic Furn. Shops
Parsippany, N. J. — Parsippany Sales Rooms
Pasadena, Calif. — Towne Furn. Store
Passaic, N. J. — Taub Brothers
Paterson, N. J. — Paul Bookbinder
Philadelphia, Pa. — Gimbel Brothers
Pottstown, Pa. — Levitz Furniture Co.
Reading, Pa. — Pomeroy’s Inc.
South Bend, Ind. — George Wyman & Co.
Springfield, Ohio — L. C. Gage Furn. Co.
St. Cloud, Minn. — The Fandel Company
Syracuse, N. Y. — Otis W. Richardson & Son
Toledo, Ohio — The J. F. Bennett Studios Inc.
Tulsa, Okla. — Gallery Furniture Co.
Union City, N. J. — Artistic Uph. Shops
Washington, D. C. — James B. Henderson
West Palm Beach, Fla. — Worrall’s
Wilmington, Del. — George W. Rodgers Co.
Youngstown, Ohio — The Alfred Hammar & Sons Co.

Zangerle Tables
Manufactured by
THE ZANGERLE & PETERSON CO.
284 Clybourn Ave. Chicago
CHICAGO SHOWROOM — 1682 Merchandise Mart

The famous Guardsman finish “Guaranteed by Good Housekeeping Magazine” against beverages and hot dishes is used on all Zangerle Tables.
As a BRIDE-TO-BE, you have many dreams... dreams of tulle veils, a candle-lit church, a long, lazy honeymoon...

But you're down-to-earth when you choose the Sterling (solid silver) that will be one of your proudest possessions.

In the simple Colonial lines of Towle's new Silver Flutes are reflected your dreams, your taste, your desire for finest craftsmanship... Like other Towle patterns, Silver Flutes is reasonably priced. A "Place Setting" of six essential pieces costs only $16.75. See it at your jeweler's soon.

Bride's Buffet Box by Towle
Simply lift off the top of the Bride's Buffet Box and you have a beautiful, permanent, velvet-covered tray for the silver drawer in your buffet. It is furnished with Silver Flutes in the following sets:

<table>
<thead>
<tr>
<th>Set</th>
<th>Pieces</th>
<th>Price</th>
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<tbody>
<tr>
<td>Petite Set</td>
<td>16</td>
<td>$48.75</td>
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<tr>
<td>Dinette Set</td>
<td>30</td>
<td>$85.75</td>
</tr>
<tr>
<td>Party Set</td>
<td>48</td>
<td>$137.25</td>
</tr>
</tbody>
</table>
a true Bride's Pattern

Flutes

In the Colonial Manner for formal dinners or smart luncheons.

NEW BOOK FOR BRIDES — "How to Plan Your Wedding and Your Silver." Twenty-four fascinating pages. Very practical and a priceless record.

Write for pictures and prices of all Towle patterns with chart of engraving suggestions.

THE TOWLE SILVERSMITHS - Dept. G-10
Newburyport, Massachusetts

Please send free folders on patterns. I enclose 10 cents for new book.
Name and Address
For the Home You Love...

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385 Madison Avenue — New York, N.Y.
HIGH POINT • NORTH CAROLINA

SEND TODAY FOR MAGNIFICENT BOOK ON AMERICAN COLONIAL FURNITURE OF THE EIGHTEENTH CENTURY... over 300 illustrations, informative text, the romantic backgrounds of well known pieces... 64 big pages... an indispensable for the library of every woman interested in Colonial furniture... Yours for only 50c and the name of your dealer.
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FAMOUS REDFLASH BOILER—You see it here in this picturesque, but practical basement playroom. In models for Coal—stoker or hand-fired—Oil or Gas.

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American Heating Equipment includes

AMERICAN BOILERS AND RADIATOR HEAT
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There are automatic and hand-fired Units for all homes and budgets, for all fuels.

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FREE 64-PAGE BOOKLET! Illustrated in full color, it interestingly and comprehensively tells the whole story of home Heating and Plumbing. Write to our Pittsburgh Office for your free copy!

AMERICAN RADIATOR & Standard Sanitary
New York CORPORATION Pittsburgh


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It takes the right rug to give a room the charm that excites comment and admiration. That's what I learned from the decorators. And I learned, too, that the right rug so often is the new Rippletone. It's right for this room because it defines and accents so perfectly the beautifully blended tones of the color scheme.

Rippletone is the latest of a whole new line of rug textures which leading interior designers are choosing for their smartest decorative settings. Here are rugs which are not only high styled, but reversible, durable and mothproof as well. And you can wash them easily—right on the floor—with suds of Ivory Flakes.

Clip the coupon below for your copy of "Tomorrow's Rugs for Homes of Today." It shows the complete color lines of Rippletone, Hearthtone, Sof-Tred and Tex-Tred rugs. And it suggests sixteen invaluable color schemes to help you choose the correct shade and texture to give your rooms the charm you hope to achieve.
Are you building a . . .

STERLING MARRIAGE?

Blueprint for happiness . . . a house of your very own. Thrilling, important . . . founding your own family, setting your own social level.

Set it high, with Gorham Sterling.

Sterling silver says silently to your guests, "We're playing for keeps!"

No, it isn't expensive. Sterling silver is the least expensive thing you buy, when you figure the years of pleasure-value you receive.

It isn't even expensive right now! For only about $68 you can set a four-course dinner for four guests in any of Gorham's active patterns . . . thirty in all.

And . . . as your husband succeeds and your social obligations become more important . . . you can match-and-add forever.

The Gorham Company, Dept. HG-104, Providence, R. I.
Please send me one copy of your booklet, "ENTERTAINING . . . the STERLING way." I enclose ten cents.

Name: ________________________
Street: ________________________
City: ________________________ State: ________________________

Above (reading down):
GREENBRIE
KING EDWARD
FAIRFAX
CHANTILLY
LYRIC

Average price, $17 per place-setting of six pieces

GORHAM Sterling
America's Leading Silversmiths Since 1831
THE FOULANT WALL PAPER

In the old Swain-Harrison house, Branford, Connecticut were three layers of early paper—the beautiful "Fountain" damask-design on top. All three papers have been reproduced by us and are now available. The "Fountain" in gray-and-green (a shadow paper) or in all white on yellow or gray.

NANCY McCLELLAND, INC.
15 EAST 57TH STREET, NEW YORK

GLASS BIRDS in a GLASS SKY!

A foot stool of solid American Walnut made by hand in Berks county in the traditional peg and wedge manner. The top is 2 inches thick and 10 x 18 inches with a height of 10 inches. Durable and heavy, it weighs twelve pounds, it can be used as a low chair side table, $7.50 express prepaid.

DESIGNED BY
BAUR-MELVIN
2020 NORTH BROAD ST., PHILADELPHIA

If you are interested in any of the merchandise shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.
In the good old days it was the custom (one now revived) to pass around a loving cup to toast the bride. What a unique gift for the modern bride this enamelled glass cup and painted china plate would make! The figures show the quaint march of a Dickens bridal party. Cup, $4.50. Plate, $5.50. Expt. collect. From Neiman-Marcus, Dallas, Texas.

VERSATILE, graceful sterling silver dishes of Queen Anne design with a galloon border. Their usefulness is unlimited—as ashrays on the bridge table, or on the dinner table for nuts or bonbons. Called "individuals in silver", they are of heavy-weight sterling at $1.25 each or $7 for six, prepaid. Orman, 10 East 47th St., New York, New York.

A LUXURY in everything but price are these pure linen guest towels with handmade lace or embroidery. (The lace and embroidery are cotton.) Replenish your linen closet now with a generous supply. In dainty pastel shades; peach, blue, gold or white. Lace trimmed, $3; embroidered, $2. Grande Maison deBlanc, 746 5th Ave., N. Y. C.

YOUR money does tricks (but not a disappearing act) in this picture wallet ... first the money is on one side; close the wallet and it's on the other. There's a place for a picture on each side. Wallet comes in black, navy, red or tan leather. $1 each, plus postage. Order from Anita Gardner, 105 East 57th Street, New York, New York.

Stunning mahogany bar tray, brass wire gallery... 18.00
All-important ice-cube thermos, silver plated... 18.50
Decanters, old Waterford cut, each... 15.50
Crystal highball glasses, a doz... 12.50
Silver plated bottle opener... 3.00
Add the chromium utility ice tongs... 1.50

**HOLDING YOUR GUESTS**

- Artistically designed Reflecto Letter signs with your name, address, or name of your estate "studded" on weather-proofed wood panel in natural grain or painted green or black. The glass discs outline the 2½" letters and reflect car headlights at night.

Top is bottom: Panel suitable for gate post or tree, 3.95; with wood ground stake, 4.45; with wood or metal hinged bracket, 7.95; with metal stake, 4.45. Prices include five 2½" letters. Extra letters 75¢ each. Allow about one week for delivery.

Write for our illustrated Fall Catalogue
LEWIS & CONGER
Sixth Avenue at 45th Street, N.Y.C.
258. Birds in your Bathroom or Parlor—figurines in flight. Each is 11 inches long, made of lightweight metal and the coloring is just what you might expect from a flamingo. They hang on the wall and may be grouped as you like, follow the leader or every man for himself. Set of three: $2.00

FLASHLIGHT SCREW DRIVER

259. A patented high grade tool made for real service. Handle, which just fits the hand, comes equipped with two standard blades replaceable anywhere for a nickel extra. Worth its weight in rubles for our down-collar-armed boys, on cotton, etc. You could hardly find a male who wouldn't want one. $1.00

LACE TRIMMED BEAUTY

Our finest crepe de Chine in beautiful shades of Peach, Blue, Eggshell, Dusky Rose and White, with unusual extra color scalloped edge lace trimming.

72 x 90 Blanket cover... $21.00 each
90 x 90 Blanket cover... 22.50 each
22 x 40 Pillow Case.... 5.00 each

Write for samples of available colors and our new Fall Gift Booklet H.G.A.

BRIGHTEN the doorstep where you are with an iron urn filled with red geraniums. A skillful reproduction which fairly breathes the character of its Colonial design, its dull black finish is authentic. Paint it if you like, and use for a doorstop or for flowers. $4.95 each; $9 a pair. Order model DHI from Breck's, 102 Breck Building, Boston, Mass.

HAPPY memories brought vividly to mind by pictures...how the bride looked when she cut the cake; the showers of rice, friends at the reception. Keep those memories forever. Hold your book in a box of white levant; lose leaf with transparent acetate for 12 pictures, 5" x 7". $5. Pictures 8 x 10" $7.50. Merv, Inc., 801 Third Ave., New York

The king and queen of hearts worked out in tapestry and mounted in a leather case for bridge cards. Cost of a single design is $3.50. Double design (tapestry on both sides of case) is $4.50. After working the pattern, return it and it will be mounted in leather case for $5.50. Alice Maynard, 538 Madison Ave., New York, New York.
Wanna buy a duck? This is one you'll want to own pronto. Definite- 
ly ornamental, it has the added virtue of use- 
fulness. This duck is really an oven-proof 
casserole of yellow and brown pottery and can 
be put in the stove for baking. It is 10½" long, 
9" high over all. $4 ex- 
press collect. Carol 
Gifts, Box 166, Mad- 
ison Sq. Branch, N. Y. C.

Turkey-Day is in the 
offing, but the turkey 
season is with us now. 
To do dressing justice, 
It should be scooped 
out with a long-handled 
dressing spoon. This is 
of argential, a metal re- 
ssembling silver that 
wear well and doesn't 
tarnish. 11½" long. 
$3.95, prepaid. From 
Robert W. Kellogg Co., 
49 Hillman St., Spring- 
field, Massachusetts.

The old favorites of 
Carrier & Ives famous 
prints on service plates 
of porcelain made by 
Adams of England. 12 
different subjects with 
a border of pink and yel-
low roses on gray back- 
ground. "The Old Grist 
Mill" and "Midnight 
Race on the Mississippi" 
are shown here. $18 a 
doz., exp. collect. Old 
Print Exchange, 14 E. 
48 St., New York, N. Y.

Hide-away for sewing, 
knitting, brushes, or 
what have you. The lid 
raises by lifting the 
heart-shaped hand grip. 
Of Pennsylvania Dutch 
extraction, this utility 
stool is made by hand 
of knotty pine. Top is 
10" x 16"; 10" high. 
Pine, $7.50; solid black 
walnut, $10; prepaid. 
Baur-Melvin, 2020 N. 
Broad Street, Phila-
delphia, Pennsylvania.
A double life is led by this set of a mammoth ashtray and holders. Here the holders are used for matches and cigarettes, you strike matches on frosted bottoms of holders. Or use the ashtray as a bowl for a single flower, and the holders for candles. 6½" ashtray, $3; holders, 2½" high, $1 each. Exp. collect. Chilton, Inc., 106 E. 57th St., N.Y.

Gentle hint to husbands to leave their shaving equipment in order, a shaving brush holder. He will love it for it preserves the shape of the brush, makes it last longer, and keeps the bristles clean and soft. Clip takes any size handle. 5½" high; chromium finish. Holder alone, $2.95. Newton Electrical Mirror, Inc., 174 Worth St., New York.

For the very English custom of having a cup of tea in one's room before breakfast, get this tea service for one. It may also be used as a breakfast set for those who have a small breakfast. Of English semi-porcelain in yellow, turquoise, or wine. Set complete on tray for $3.75, plus postage. Alice H. Marks, 6 East 52nd St., New York.
Swedish Modern Suite

Pleasant dreams are assured among these delightful pieces! Illustrated is the bureau in heaven blue, with decoration in darker blue and white, the motif combining Provincial Swedish and Early American in a charming "primitive" effect. Bureau, chair, and mirror of the set are old pieces redecorated, the bed and night stand are reproductions. Ask for illustrated folder K-18.

A. L. Diamond Co.
34 E. 34th St. New York
1215 Walnut St. Philadelphia
Spread Eagle Mansion, Scranton, Pa.

NEW ORLEANS FOOD

Shipped Direct to You!

SELECTION "A" 3—10-oz. tins of each of the following: Clear Green Turtle Soup with Sherry, Creole Gumbo with Shrimp, Shrimp Creole. $3.75. Delivered price $4.75.

SELECTION "B" 6—2-oz. tins of each of the following: Diamond Back Terrapin Soup, Crawfish Bisque, Creole Gumbo, Shrimp Bisque, Clear Green Turtle Soup with Sherry, Shrimp Creole. $6.75. Delivered price $8.75.

SELECTION "C" 6—16-oz. tins of Creole Gumbo. $52.50. Delivered price $62.00.

Spread Easiest. $3.75. Box, $2 postpaid.

Mail Order FULd. Postage Paid.

NEW ORLEANS DELICACY CO. Dept. G
3530 Crescent St.—New Orleans, U.S.A.

EVERY DAY is unfortunately apt to be a source of embarrassment for most of us, and it's the wise ones who take no chances . . . L'ORÈLE Double Purpose Perfume is the only perfume that endures . . . It's your year "round bodyguard, keeps you fragrantly fresh, guards against perspiration odor and will not harm the damask fabric. L'ORÈLE is the scent nationally new, smartly daily habit for everybody—plus insurance of social acceptance . . . Ladies, take your choice of many intriguing, delightful and captivating L'ORÈLE fragrances to insure your charm and fineness—and convert your husband to one of L'ORÈLE'S many refreshing, masculine, outdoor scents . . . 2 oz. $1 . . 8 oz. $3 . . 16 oz. $5 . . . Illustrated folder of fragrances will be sent to you on request. Mail or phone orders. Make checks payable to New York City, N. Y.

SWEET! NICE! NEW!

Mayflower GIFT SHOP
38 MONMOUTH ST., RED BANK, N.J.

CHARM OF BRITAIN

Wear this beautiful, expensive-looking British Charm Bracelet and show the world YOU want the democracies to win! Exquisitely designed Charms and Bracelet all silver-plated. Will not tarnish. Yours for only 1.25 postpaid. Send for it today and ask for folder H-10.

George Stern Co.
251 MADISON AVE., NEW YORK, N. Y.

George Stern Co.
191 MADISON AVE., NEW YORK, N. Y.

New Pie Crust Flower Pots—

SAVORING of the luscious old red pots, those new natural color Terra Cotta vases have a decorating touch of hand-made ones in their punch and molded tops and incised decorations. Ideal for fall planting, and decorative features. Pie crust top one at left 12%" wide by 6%" high, $1.50. Plain wide top at back 7" wide by 6" high, 72.50. Pan ideal for bulbs and ferns, 19%" wide by 4" high. 1.50. Send for leaflet showing other sizes and designs. Also our extensive catalog showing Garden Ornaments, both new designs and old-world ones, next to impossible to replace.

Erkins Studios
8 East 39th St. New York

E. C. F. K.

34 E. 33rd St., New York
1215 Walnut St. Philadelphia
Spread Eagle Mansion, Scranton, Pa.

THE SWEETHEART OF THE EMPIRE . . . GRACIE ELDRIDGE.

An album of eight of this famous English comedienne's songs; including her great successes "The Biggest Aspidistra in the World" and "She Fought like a Tiger for 'Er Onomer." A real ice-breaker, there's not a tear in the lot. $4. Liberty Music Shops, 450 Madison Ave., N. Y. C.

MAIL ORDER FULd. Postage Paid.

Mail Order FULd. Postage Paid.
16 OCTOBER, 1941

**HEARTH HEIRLOOMS**

**SOLID BRASS** Colonial English Handwrought BUCKET, beaten, 15" x 11" x 7½" high. $2.75

**Heavy Ball ANDIRONS** 20" high, pair. $10.50

**Heavy Ball FIRE-SET** 30" Polar shovel and tongs with holder. $11.00

Send $1 for catalog Y-4

The Brass Mart
261 FIFTH AVE. (at 20th Street)
NEW YORK, N. Y.

**NEW CHARM FOR YOUR HOME**

Fragrances hold many more snapshots safely in orderly array. Perfect gift. New models have handy transparent pockets attached by strong cloth hinges. Simply slide snapshots in—no pasting.

Fotofolio models, beautifully bound, $3.50 and $5.00—others from $1.00

Send for free booklet.

E. E. Miles Co., Box 39, So. Lancaster, Mass.

**FOOT PHOTO**

Snapshots today

TREASURES TOMORROW

Fotofolio holds many more snapshots safely in orderly array. Perfect gift. New models have handy transparent pockets attached by strong cloth hinges. Simply slide snapshots in—no pasting.

Fotofolio models, beautifully bound, $3.50 and $5.00—others from $1.00

Send for free booklet.

E. E. Miles Co., Box 39, So. Lancaster, Mass.

**ONE HOPE FOR YOUR HOME**

NEW YORK, N. Y.

**Fantasy** in chocolate plaster for the modern room. So realistically colored are these two cherubic figures that they could be mistaken for candy. They have a bright yellow icing trim, or white. Also come in white with turquoise trim. 12½" $5 each. As lamps, with shades in velvet to match trim, $7 each. Modernhome, 162 E. 33rd St., N. Y. C.

Mail every hostess knows that while crumb cleaning is necessary it should be done as quickly and inconspicuously as possible. This new chromium plated crumb cleaner accomplishes just that. It will always keep its bright finish and won't tarnish. $1.50 postpaid. Mayflower Gift Shop, 38 Mommon Street, Red Bank, New Jersey.

Peacock blue or Ming yellow glazed pottery bowl will bring a spot of color into any room in which it is placed. On a teakwood stand, it makes an ideal bowl for flower arrangements. A modeled underglaze design decorates inside of bowl. Handmade in China. 9¼" bowl and teak stand, $6. 7½" size, $5. Yamashita, 680 Fifth Avenue, N. Y. C.

Pottery from Persia, done in a rather crude peasant style which, with its lovely subtle coloring, gives it a charm all its own. The triangular object is used by the Persians as a tea caddy, but you might fill with sand and use for a bookend. 7½" tall, $4.50. Flower vase, 7" $5. Prepaid. Gift Guild, 245 Seventh Avenue, New York, N. Y.

Porcelain clock

Hand painted colored flowers on white, or gold flowers on dusty peach, pale turquoise and white. 4¾" square... $18.50

MINIATURE BOX

For your vitamins pills, shell-shaped, 2½", colors as above, to be cherished as an heirloom... $8.50

Alfred Orlich Co.
421 Madison Avenue, bet. 48 & 49 St., N. Y.
Pussy-cat, pussy-cat, where have you been? It’s been on only the very smartest lapels, and is destined to grace many more. Stretched out in feline fashion, this golden pussy holds a red ball of yarn between her paws. A Hattie Carnegie design for $3.95, plus postage. Available at Mermod-Jaccard-King, 9th & Locust St., St. Louis, Mo.

Oh’s and Ah’s of delight from even the most blasé of your friends will greet this sterling silver pencil sharpener, for it is certainly utterly different. Sharpener is replaceable. The three-letter raised monogram is included in the very reasonable price of $2.50. The House & Garden Shop, 122 Millington Rd., Schenectady, N. Y.

Map changes are so rapid that a six-month-old atlas is an antique, but this has a lasting interest. Called "Races of the World", this map was designed and printed in Holland. It’s colorful and educational—besides it’s fun to see how superior you are to your fellow-man. $3, postpaid. LeBaron-Boney, 222 S. Main St., Bradford, Massachusetts

Here is an example of a Colonial “Repertory” fender of which we are frankly proud. This is made of polished brass with an interesting wave pattern as a motif. It rests on the massive rear legs. No. GCI11—12" long, 9" high, 12" deep $19.50
No. GCI18—20" long, 9" high, 15" deep $21.00

Thirteenth & Baltimore Kansas City, Mo.
New MOSSE
Color Fashion —
DOVE GRAY
for Towels!

A serenely lovely color to tie with any scheme you have. It's exclusive with Mosse. And in the most luxurious American towel ever made. What a beauty! Finely ribbed, absorbent, supple, and with double hem. A rose, poppy or water lily twines in your monogram, all in Beauvais embroidery and charmingly blended colors. With monograms: large bath towel, each, 5.50; hand towel, 1.90; bath mat, 7.50; wash cloth, 1.25.

Mosse Linens — the utmost in taste and quality at surprisingly moderate prices

MOSSE — 66 FIFTY-NINE FIFTH AVENUE, NEW YORK

“A HANGER-UPPER”

Our new spiral wall bracket 7 ¾" overall, scroll diameter 6". White scroll with solid copper plant pot. Two complete units as shown $1.00 postpaid in U. S. No C. O. D.'s. Ivy or climbing plants can be trained to grow neatly around the wire coil. Hangs as easily as a picture from the two hooks which are supplied with the brackets.

LANGBEIN—since 1870
161 Willoughby Street, Brooklyn, New York

THOUSANDS OF WOMEN CROCHET

AFGHANS

BECAUSE THEY'RE BEAUTIFUL AND PRACTICAL

Hand Crochetted Pattern Free With Kit

Ripple Afghan Starting Kit
3 Big 115YD Balls
Seaweed Yarn
Bone Crochet Hook
Full Instructions
Hand Crochetted Pattern

No. 428—Crochet this beautiful Ripple Afghan now on the crest of a wave of interest. Models of Yarn and Fibers in Colors of Winter will follow. Price—Chain Store 94c. Stores—Large Stores 2.00 Cents. Shown in colors Seaweed, Bone, Cream and Ivory.

“KNOCK, KNOCK, WHAT’S THERE?”

Lapel pins in the shape of tiny door knockers! The eagle pin, 2½", is a reproduction of an early American one. Betsy Ross pin, 2", is copied from a Colonial knocker. In gold or silver finish. Price of $1.50 each includes engraving of 3 initials or given name.

Art Colony Industries, 69 Fifth Ave., New York City

“BLUSHING ROSE”

25-Piece Service for Four

Tiny, red wild roses romp around each piece of this beautiful bright Breakfast and Luncheon service, handcrafted in England and made every detail. A perfect gift especially for the newlyweds. A pattern and shape that will never grow old!


THE COLONY SHOP
FORT WAYNE, INDIANA
Catalog on request

“IT RETURNED A RATIO OF SIX TO ONE.”

A recent twelfth-page advertisement (same size as this ad) brought six dollars in direct sales for every dollar spent on the ad. This same advertiser says, “Our advertisements in House & Garden always pay off within the first thirty days after the ad appears.”

If you have a retail item that’s new, smart and different, you too can enjoy the thrill of doing a lucrative nation-wide (and even international) mail-order business.

. . . Advertising rates are within your budget. . . .

Write to “Shopping Around” and let us tell you more about this profitable retail department.

House & Garden Room 101
420 Lexington Ave. New York City
Next time the bridge club meets with you, see how much easier it is to serve refreshments all on one plate. Cups fit right into a groove on a large apple-shaped plate. Service for bridge four cups and four plates, individually gift-boxed is only $1, express collect. No C.O.D.'s. Langbein, 161 Willoughby Street, Brooklyn, New York.

Stock up on Jackson of London's products for that after-moving-day clean-up. There's Reviva, triple-action tonic for marred furniture; really removes liquor stains. Patina, a wax polish, for antiques, bronze, leathers. Special Patina for blond furniture also shown. All in $1.50 and $1 sizes. Mrs. Mark Jackson, 25 W. 51st St., New York, N.Y.

Beside an open fireplace smart accessories can make a room. The firescreen, with three folding panels of black steel mesh, is bound by a solid brass frame. Wood holder (which can double as magazine rack) is of solid brass. Standard size screen, $15. Wood holder, $11. Remit with order, express collect. Brass Mart, 245 5th Ave., N. Y. C.

FAINTASY — imaginative new dinnerware designed by a noted contemporary artist...gold, black and green on creamy china...Plates, $4.50 each. Weighty crystal rectangle, 13x6 inches, for flower arrangements, $14. Porcelain duck, designed for us, $6.75.

GEORG JENSEN INC.
Fifth Avenue at 53rd • New York

NEW! COMFY EASY-CHAIR TABLE
Folds from a convenient, compact carrying case into an easy chair table in a moment. Telescopic top pedestal adjustable to required height. Makes an ideal companion desk to your favorite easy chair. Relax in complete comfort while playing solitaire, writing, etc. Handy cabinet unfolds with table to provide receptacle for correspondence, paper, cards, etc. Made of beautifully finished woods to harmonize with finest interiors. Introductory offer $9.95. Send money order or personal check. Satisfaction guaranteed. Further description on request.

THE DIETZ MANUFACTURING COMPANY
Dept. 310 Cincinnati, Ohio

MATCH BOOK ALBUMS
for discriminating collectors
The Master Matchless Album was invented and designed by a collector to mount and display match books at their best. Holding about 450, it requires no paste, is a beauty to look at, and is furnished either for the "mixed" sizes or for "standards only." Bound in gay colored boards, 10" x 13", it's something to think about for Christmas too. Only $2 postpaid from MATCHLESS ALBUM COMPANY Dept. G, Long Branch, N. J.
HOW TO PLEASE A MAN

You can make a man's eyes light up with pleasure by giving him a set of polished, unbreakable, own-name Poker Chips. Men like to own these Poker Chips which feature their own names or the names of farms or homes. Or use his initials in a monogram effect. In size and color according to Hoyle. Packed in gift box, 100 to the set. Only $2, delivered to you.

Anticipate your Christmas orders now while we have workmen and material.

CHRISTINE CHADWICK'S House & Garden Shop
Schenectady, N. Y.

Pan and Echo, two wistful creatures of mythology, immortalized in black with golden wreaths around their brows. They fit nicely into a modern or period home and have the appearance of rare and expensive pieces. Made of black composition, they are 10" high. $7.50 for the pair. From Scully & Scully, 506 Park Avenue, New York, N. Y.

No matter what's said to the contrary, there is something new under the sun... these marmalade and condiment jars prove it. Each has a strawberry, tomato, orange, sausage (for mustard) on top of the wooden lid and ladle. Jar and ladle are glass, 81 each. From Malcolm's House & Garden Store, 524 N. Charles St., Baltimore, Maryland.

Dashing PIRATE MAP
1.00

H ere's fun for young and old. Sites of buried treasure — scenes of stirring adventure unfold in colorful array, ideal for game or boy's room. Size 22 1/4 x 30" — in gift mailing tube — postpaid in U.S.A.

FREE... send now for new gift catalog containing wide variety of different Christmas gifts.

Artichoke Plates
$5.50 half doz.

We still have a few of these gleaming white plates imported from England to sell at this low price. The center depression holds the artichoke itself. A well holds the sauce and the hollow rim the discarded leaves. Shipped express collect.

LA MBERT B RO TH ER S
Neighborhood Jewelers since 1877
502 Blair Avenue
Williamsburg, Virginia

Native American Flowers
in Needlepoint

Sketched from life; hand-painted on canvas. With Crewel wool and silk to complete, sizes up to 9 by 12 inches, $3 each. Completed, ready to frame, $8.50 each. Any flower or grouping desired. Washable in Yellow Lady's Slipper (Cypripedium parviforum) done in petit point with wool. Backing in Bargello stitch. Address Mary Selby de Iturralde 502 Blair Avenue Williamsburg, Virginia

CANDY L I GHT
at the turn of a switch
with CANDY L I G H T E M E 

Merely insert Candylume Bulbs in your present candle-type fixtures — turn the switch and you have the closest simulation to candle light that has ever been obtained electrically.

Candylume Bulbs bring new beauty and richness to your candle-type fixtures ... setting them off to your best advantage. Candylume Bulbs are recommended by leading architects and interior decorators for their enchanting realism.

ORDER NOW
Candylume Bulbs are available in standard and candela base for 110 volt circuit.

Clear... 30c Frosted... 55c

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2024 Olive St. St. Louis, Mo.
A G L E A M I N G  b r a s s  s c o n c e s  o n  e i t h e r  s i d e  o f  a  m i r r o r  c a n  f o r m  t h e  f o c a l  p o i n t  o f  i n t e r e s t  i n  a  r o o m  i f  y o u r  h o m e  i s  f u r n i s h e d  i n  t h e  A m e r i c a n  t r a d i t i o n.  T h e s e  s c o n c e s  a r e  o f  s o l i d  b r a s s.  P a i r  o f  t h e  l a r g e r  s i z e  1 3",  i s  $ 7 . 5 0 ;  p a i r  o f  s m a l l e r  s i z e ,  1 0 " ,  i s  $ 4 . 2 5 .  E x p r e s s  c h a r g e s  c o l l e c t.  F r o m  A d o l p h  S l i v e r s t o n e ,  2 1  All e n  S t r e e t ,  N e w  Y o r k ,  N. Y.

B r u n i' s  e g g  b l u e  a n d  s o f t  g r a y  m o d e r n  l u n c h e e n  s e t  f o r  t h e  h o s t e s s  w h o  l i k e s  t o  b e  k n o w n  f o r  s e t t i n g  a  l o v e l y  t a b l e.  S c r a f t  a n d  n a p k i n s  i n  b l u e ,  m a t s  i n  g r a y ;  e a c h  p i e c e  m o n o g r a m m e d  i n  o p p o s i t e  c o l o r.  S c r a f t  1 2 "  x  3 6 " ;  m a t s  1 2 "  x  1 6 " ,  N a p k i n s  1 8 "  x  1 8 " .  O f  C e l e s t i a l  r a y o n  s e t  o f  1 7  p i e c e s ,  $ 3 0 .  W m.  C o u l s o n  &  S o n s ,  7 3 0 5 i h  A v e ,  N. Y. C.

F o r  c e n t u r i e s  w i n e - t a s t e r s  i n  F r a n c e  u s e  c u p s  l i k e  t h e s e  t o  t e s t  t h e  w i n e ' s  f l a v o r.  T h e s e  r e p r o d u c t i o n s  a r e  f o r  a s h t r a y s.  T h e y  a r e  o f  f i n e  s i l v e r  p l a t e  o n  c o p p e r,  e n t i r e l y  h a n d  c h a s e d  i n  E n g l a n d.  O n e  h a s  a  f l o r a l  d e s i g n ,  t h e  o t h e r  a  f l u t e.  A b o u t  3 1 / 2 "  i n  d i a m e t e r.  $ 3 . 7 5  e a c h ,  p r e p a i d .  T h e  p a r k  C a r t i s o n  S h o p ,  5 3 6  M a d i s o n  A v e n u e ,  N e w  Y o r k  C i t y.

L A W S O N  S O F A

covered with T a p e s t r y  W a e r e  C r a s h  i n  b r i g h t  f l o r a l  p a t t e r n s.  L o v e l y  t o  l o o k  a t  a n d  g r a n d  t o  s i t  i n.  C o t t o n  a n d  m o s s  f i l l e d  w i t h  d o u b l e  d e e k  s p r i n g s  i n  b a c k  a n d  s e a t s,  t h e  b a c k g r o u n d  c o l o r s  a r e  g r e e n,  b l u e ,  r o s e  a n d  w h i t e.  S i z e  7 8  x  3 3 x  3 4 .

P r i c e  $ 4 . 5 0  d e l i v e r e d  i n  U. S. A.  A l s o  L a w s o n  l o w - s e a t  m a y  b e  o b t a i n e d  c o n s t r u c t e d  a s  s o f a  a n d  c a v e s  i n  s a m e  p a t t e r n s.  S i z e  5 4  x  3 3  x  3 5 .  P r i c e  $ 6 . 5 0  d e l i v e r e d  U. S. A.

S e n d  c h e c k  o r  m o n e y  o r d e r  t o

T H E  Q U E E N  A N N E  S H O P
P. O. B o x  755  Hickory, N. C.

L E A R Y  S T U D I O S
6 7 2  W. N e c h n i c s  R o a d
D e t r o i t ,  M i c h .

G R A N D E  M A I S O N  d e  B L A N C
7 4 6  5 t h  A V E N U E ,  N E W  Y O R K

2 , 0 0 0  U N I Q U E  X M A S  G I F T  I D E A S!

H E R B E R T  S.  M I L L S
1 1  K I N G  S T .  E .  •  H A M I L T O N ,  C A N A D A

J U L I U S  G O O D M A N  &  S O N
7 7  M a d i s o n  A v e n u e
M e m p h i s  E d.  1 8 6 2  T e n n e s s e e
SLOANE DOES BOTH...Whether you have a budget purse or boundless income, at Sloane's it will buy the same faultless taste.

A COMPLETE DINING ROOM GROUP FOR $616.00: Sheraton style, with its mahogany the almost luminous color true to the period. In the group are table, server, buffet, four sidechairs, two armchairs (in muslin including labor to cover). Twist broadloom rug (9 x 12 ft.), $56.50. ONE BEAUTIFUL ANTIQUE FOR $765.00: A Sheraton secretary of fine mahogany, with astragal glass. Circa 1795.
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OVER 100 NEW VOGUE DESIGNS FOR AUTUMN
ON VIEW NOW IN OCTOBER-NOVEMBER

Vogue Pattern Book

MAKE Vogue Pattern Book your starting-point toward the smartest, and most original, wardrobe that ever launched you into Autumn. Packed between the pages of this October-November issue, you'll find the key fashions for the season ahead...and new and exciting ways in which to interpret them.

With Vogue Pattern Book, it's easy to put your finger on the clothes-with-a-future. And with a Vogue pattern as a guide, you have a blue print for success. You know, in advance, that your finished costume will have the perfection of fit...the subtle distinction of line...the custom-made look—that make Vogue Pattern Designs well worth a few pennies more.

SPECIAL FEATURES IN THIS ISSUE:
- Five Fashions That Play Key Roles for Autumn
- Mother-and-Daughter Fashions and Accessories
- A Free Mitten Pattern to Make in Many Fabrics
- Autumn Fashion Requirements for College Girls
- A New Wardrobe of Sweaters to Knit and Crochet
- Making a Bathroom Gay with Red, White and Blue
- Cues on How to Keep Clothes Neat as a Bandbox

OCTOBER-NOVEMBER VOGUE PATTERN BOOK ON SALE NOW 55¢
May we send you a booklet of pictures and valuable information about America's Finest Sterling Patterns? Just write, Wallace Silversmiths, Wallingford, Connecticut... no cost or obligation will be incurred.

* * Wallace Sterling is sold exclusively by established retail stores, where values are known to be honest, and "customer satisfaction" is an unquestioned rule.
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Authoritative tests show inefficient, obsolete equipment wastes as much as 50% of the fuel.

Automatic DELCO-HEAT

burns fuel with highest practical efficiency ...provides accurate day and night control of home temperature within one degree.

FUEL conservation is vital to National Defense! Help conserve...right now...by replacing inefficient, fuel-wasting home heating equipment.

Delco automatic Heat conserves fuel automatically. The flow of air and fuel (oil, coal or gas) is automatically regulated for best combustion efficiency. The heating plant turns “on” or “off” automatically—keeps temperature economically uniform despite sudden changes in weather. Thermostat control will automatically maintain lower heat level during sleeping hours or while you’re away—a real fuel saving.

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Covered bridges. Every now and then some antiquary laments the passing of the old covered bridge before the swift development of modern traffic. The State of Pennsylvania, with obvious regard for its memorable past, has recently issued a census of its covered wooden bridges. It can boast no fewer than 291 of them, still well maintained and in daily use.

The names of some of the creeks which they span are pleasantly nostalgic: Sweetroot Creek, Little Fishing Creek, Crabapple Creek, Coon Run, Frosty Run, Crooked Creek, Little Chickies, Hallowing Run, Little Buffalo, Pidgeon Creek, Yellow Breeches Creek. One of the bridges, in Somerset County, is located at Upper Turkeyfoot.

Buildings without hats. In the bright lexicon of Modernism it is written that cornices must go and so you see new buildings rearing to the sky with uncovered heads. There was a time when architects lavished their most artistic solicitude on cornices—on the perfection of their scale, on the beauty of their ornamentation, on the subtle or bold shadows they cast along the upper reaches of a façade. Today both people and buildings go hatless. The new freedom may add to the ease of life—but we miss the shadows on both kinds of façades.

Those little flames. The toll of war shocked us, and yet we seem to take casually the fact that each year the fires in the United States cost 10,000 lives and $300,000,000. Much of this loss is in private homes and the cause is carelessness—careless about wiring, rubbish, chimneys, matches, burning cigarettes, lack of fire extinguishers.

The week of October 5th to 11th is Fire Prevention Week. And since fire prevention, like charity, begins at home, go through your entire house to see that causes of fires are eliminated and fire-fighting equipment provided and maintained in order.

Primers. When the American Rose Society set about its great work to see every house with a garden and in every garden a rose, it issued a simple primer on rose-growing. Now the Lily Committee of the American Horticultural Society is doing the same for its favorite flower. The Lily Bulletin is written for beginners and contains the latest information regarding lily culture.

Walk in the wood

The heart of the wood is well known to a hundred
Children of stream and hollow, to the cloud's kindred.
We only were alien, fragile, thin-skinned as petals,
Like fruit from the brier, our blood where the quick water battles
The insolent rock and calms in a sudden to amber
Came through the leaf-light, dim-stippled, the color of nature,
And knew with a certain wild wisdom, the whole of our weakness,
He looked with dark eyes from the forest, the depth of all darkness—
Slow, silent, and diffident he, neither brag-gart nor coward,
But hushed and observant, he granted us leave to come forward.

For the morrow

Now from this Summer garden would I take a part
Of its deep calm to hold through swift un-quiet days,
Warmth of the sun to keep the chill out of my heart,
The healing of its rays;
The constancy of stones, the peace that lives in trees,
The faith of growing things that spring from dust again,
The happiness of birds and butterflies and bees,
The gentleness of rain;
The rhythm of the wind, the music of the stream
To soothe and comfort should mine eyes have need to weep,
The magic of the moon lest I forget to dream,
All this, please God, to keep.

Paula Romay

Plain and fancy. And since we will mention June Platt, we will blow a loud and hearty trumpet in her behalf here. This month, or next, we don't know which, since publishers take their time, her new gastronomic work will appear, "June Platt's Plain and Fancy Cook Book. It's more plain than fancy, we understand, only she never made a plain dish but that she put in a drop of this and a sliver of that to raise it above the level of mediocrity into the heights of superb alimentation. As House & Garden's famous cookery expert, she is known wherever men and women have respect unto their stomachs and enjoy good food. More power to her shining skillet and her always interesting and amusing pen.

A wreath for Dr. Kitchener. On this Autumn day step forth into your gardens, housewives, pick some laurel leaves and chrysanthemums and spare the time to plait a wreath for the memory of Dr. Kitchener—and what a name for the author of a cook book! In the seventh edition of his "Cook's Oracle," which appeared in 1823, he makes a statement which we fondly wish all modern writers and compilers of cook books could make. He states, "The author has submitted to a labour no preceding Cookery-Book maker, perhaps, ever attempted to encounter—having eaten each Receipt before he set it down in his Book."

Apropos of this, we wish to assure readers of House & Garden that June Platt does the same. Not alone does she submit herself to this labor but also her family. She remains blissfully married and her children thrive.

Moderation. The day had begun well enough—office days often start pleasantly—with the diverse mail of business and a personal letter or two, until we opened one before he set it down in his Book."
A circle of glass surrounds this Modern dining room

Designed to encompass a broad view of rolling Long Island countryside, this dining room in the home of a well-known art collector is in sharp contrast to the angular lines of the living room shown on our cover. The circular plan of the walls is repeated in the dome of the ceiling, the round table and circular rug on the floor. In color—the walls are silver gray, chairs pale green with yellow seats and the ceiling pale blue.
Deceptively simple in outline, this house on Long Island is skillfully designed by Edward D. Stone to contain rooms of such varied shape and decoration as the art gallery (right), the dining room (opposite page), and the living room (on the cover).
Modern survey: New York to Texas

Textured fabrics, plastics

Vivid and compelling as the Bellows painting above the fireplace is this modern living room (right) on exhibition at Grosfeld House in New York.

A slender wing chair waffle-tufted in antique satin echoes the blue of the three painted walls; a beige textured sofa blends with the fireplace wall of tawny bleached oak. The broadloom carpet again repeats the soft sea-sand tone. Modern mahogany furniture shows to striking advantage against the light background.

A plastic coffee table of crystal clear "glassic" lends sparkle to the scheme and this material is used again for andirons and for legs of commode at right. The end tables flanking the fireplace carry simple lamps of brass and crystal with translucent white shades. The room is at its best, as here, with fresh flowers of red or orange to echo the tones of the key painting, framed in bleached oak. The furniture as well as the room was designed by Miss Virginia Conner for the exhibit.

For two boys—room to work, sleep and play

Plenty of efficient space for hobbies as well as homework in these Clayton, Missouri, bedrooms (left and below). Both were done by decorator Viola Marx for the young sons of Mr. and Mrs. Charles Yahn. The semi-circular desk at left doubles as bookcase, too, and can hold everything from stamp albums to Wild West thrillers; behind it peasant paintings form an attractive spot of color.

The built-in bed (below) recalls the ship-shape tidiness of a ship's cabin, carries a spread of bold cross-checks. Floor wears a shaggy carpet.
Streamlined modern adapted to city spaces

Every inch counts in the one-room studio (above and top right) which decorator Paul Bromberg has designed for himself in a Manhattan suburb. A flexwood screen, decorated with transparent photographs, hangs ingeniously curtain-wise from the ceiling, via a bamboo rod. It conceals a tiny kitchen. Furniture is limited to essentials, carefully dovetailed into place. To wit: the desk houses radio and typewriter on special shelves, doubles as headboard for the couch-bed.

Another space-saving Bromberg design: boy's bedroom (right). Table is desk and work bench, handy shelves serve as back for couch.

Classic modern for formality

An effect of leisure and sophistication is achieved by this modern living room at Neiman-Marcus in Dallas, Texas. A cool monotone scheme of beige is carried throughout with accents of turquoise; roses massed in a giant brass scale furnish a single effective splash of crimson.

Dark walls, painted a warm coffee shade, contrast with the paler café-au-lait carpet in an interesting texture weave, alternately rough and smooth. Three huge sofas serve as the focus of decoration; their stylized Greek key motif echoes in the supports of the coffee table and again in borders of the lamp tables beyond. Ceiling-high beige draperies across the long wall complement the dramatic effect of the large windows.

In each corner reflectors top classic columns marbledize to match the table tops. Turquoise accents: twin porcelain lamps and fringe-tufted leather hassock.
Chinese modern in a Honolulu setting

The enclosed patio or lanai, sheltered on three sides and open on the fourth, is characteristic of Honolulu architecture. This one in the home of Major Douglas Granville King and Mrs. King boasts grasscloth checkerboard walls of cool white and silver, a shaggy green rug, splashy plaids of beige and brown linen. The doors are in brown grasscloth, accents tête de nègre lacquer. Modern sofas recall lines of a Chinese kong (bed).

A Chinese watercolor scroll (above) suggested the scheme of the Kings’ master bedroom, all in cool tones of green and buff, Taffy blond mahogany panels the walls—in sleek contrast to the leaf-green leather which covers the bed, desk and the narrow cornice above the windows. Curtains of buff material echo the spread; a Chinese rug repeats the cool tones of the leather. Sophisticated accent: silver nails to stud the bed’s head

White Hawaiian ginger blossoms (right) blocked on curtains of turquoise silk keynote the dining room and contribute an effect of airy space. Furniture is bleached oak; armchairs wear ivory white, side chairs turquoise leather. Three walls of windows have a single continuous valance which lends the scheme continuity. Highlights: coral touches, flowers of Oriental simplicity. Architect: Albert Ely Ives. All decoration by Gump’s, Honolulu
Striking both in its sophistication and simplicity is the living room of Major Douglas King and Mrs. King, whose Hawaiian home we show here and opposite. Chinese porcelains and paintings-on-silk inspired its coloring—celadon green, lime yellow, off-white. Old Chinese motifs influenced its clean-cut modern furniture—see the bookcase with pagoda top, brass fittings; see the armchair's fretwork, the burl coffee table, lacquer-smooth
Unusual contemporary interiors

New furniture makes interesting use of plastics, metal and various woods

After Chinese precedent, centuries old, is this modern chest. It is made entirely of brass, and the panel inlay is antique bronze. The motif is an old one of a Chinese monkey god driving to war. Chest designed by Ben Davis of Tapp, for his own house.

Western modern is the second contemporary trend, exemplified by this dining room group executed in American oak. The beautifully grained table and buffet carry a brass inlay of oak leaves. The hardware on all pieces is of brass in acorn pattern, the chairs upholstered in rough texture. This dining room group is by Tapp, Inc.

Here is how Modern plays with plastics in the nursery

Convenient cabinets use plastics in various new ways. They are of table height, and make good work surfaces, since they are covered with peach-colored plastic. The sides are medium grayish-blue. The cabinets are fitted with drawers and hangers, for clothes, and the cupboard doors are fashioned of woven translucent Tenite.

A plastic crib has sides and bottom made of woven Tenite. The crib is fitted with a transparent semi-cylindrical shield which can be pulled up over the baby when visitors come, to guard against germs. This is the nursery of Mr. and Mrs. George Nelken; decoration throughout is by Paul Bry, who also designed the furniture.
Versatile mix-or-match Modern

62 million variations from this unusual group of well-designed modern furniture

Among the winners in the Museum of Modern Art’s Industrial Design Competition were Eero Saarinen and Charles Eames, who designed this living room group.

This furniture carries double-purpose furniture to new heights. There are fourteen different pieces, but each is so cleverly designed that over 62 million combinations are possible. Basic benches (top right) come in three sizes — 36", 54", 72"; on them go any of five types of 18" chest, a 36" glass-front cabinet and chest, or a desk.

Manufactured by Heywood-Wakefield in Honduras mahogany, the furniture is on exhibition now at the Museum and is being sold by Bloomingdale, New York.
An old art out of the East has developed, over fourteen centuries, wise and simple rules for Western flower-lovers

To most Occidentals, Japanese flower arrangement is a remote art, complex with Oriental symbolism and subtleties—one which brings to mind strange little black and white pictures in rice paper books, and stories of long years spent by flower artists patiently mastering their art. "It is entirely too formal and stylized for Occidental homes," we say, and wave it away with little attempt to examine its principles.

Actually, there is so much that is good, common sense in the art of Japanese flower arrangement that we might very profitably look a bit closer. The Japanese are the only race of people who have given the study of flower decoration in the home enough importance to develop an art with rules as concise and workable as those for painting or modeling. They have evolved principles so sound that they can be applied by anyone, regardless of race, who is interested enough to devote a little time to the study of arranging flowers.

Our decorators have written dozens of books telling us how to hang pictures, use color, and arrange furniture, yet the use of flowers—a decorative factor as important as any—they usually skip over lightly saying, "And use flowers for color accent." It is a kind of "salt to taste" recipe, with no word to steer the reader away from flower-crammed bowls, or arrangements so aggressively bizarre in color and proportion that they intrude upon the consciousness of people sitting in the room with them.

There is nothing complicated in the basic rules the Japanese have evolved for the arrangement of flowers; neither are these rules any more inflexible than any other art rules.
They are meant, always, to be suited to the material being used—to serve only as a guide to its pleasing arrangement.

**Three types.** Japanese flower arrangement is not all formal, by any means. It falls into three divisions: one formal, or *Seikwa*, and two informal, or *Moribana* and *Nageire*, the last two allowing a great deal of freedom of line and color. Several fundamental rules apply to all three forms.

Most important of these is the precept that flowers should be arranged to resemble natural growth. So repeatedly does this idea recur that it soon establishes itself as the basis for the entire art. We learn, for example, that just as no two flowers on a plant in the garden ever have stems the same length, so no two flowers in our arrangements should be identical in length.

Another fundamental idea is the triangular form used in all arrangements. This is achieved by keeping in mind always three levels, called Heaven, Man and Earth by the Japanese, but which we shall refer to as high, intermediate and low. The three-level form is not as confining as it may sound at first, for the triangle may be placed in any position in the bowl or vase. The very fact that there is a triangle will give the flower arranger a head start toward pleasing balance, because he cannot build a pin cushion or a fountain-like arrangement if he adheres to the three levels.

Never should this triangle be flat. To see why, look at the zinnia plant in your garden. There you see depth as well as height and width. So, to give your triangle depth, try to imagine the flower holder in the center of an imaginary square laid over your flower bowl. The highest flower will stand up over the center point, but the intermediate flower points out toward one of the front corners of the square, and the flowers at the lowest level toward the other. Thus there will be a triangle visible if you look down at the arrangement from above, or if you stand off and look at it from the front.

The third idea to remember about all arrangements is that the flowers are never arranged to look out into a room; always they should look up toward the highest flower. Even the tips of branches and vines which are not in flower should curve up. This is not an unusual idea; it is simply the natural growing position of flowers. They always face toward the sun.

**Formal (Seikwa).** Seikwa is the old classical or formal arrangement. Its distinguishing feature lies in the stems, which are kept compactly together and free of branches and leaves for about four inches above the water line, so that they resemble the trunk or parent stock of a living plant. This gives the arrangement the stability of growth. Separate leaves like those of gladiolus or lilies may be shaped gently with the fingers until they follow the main line of the stems; these, too, are used as part of the compact group of stems.

**Informal (Moribana).** In the Moribana type of informal arrangement there is very free use of line, with the triangle in any position; in fact, the grouping here is so free that it is called the fill-in style, and colors and flowers may be mixed at will. Instead of following the compact stem arrangement of the formal studies, the flowers may here be spread out at the base by using several holders.

Unusual tree branches and flowers may be combined in Moribana, with the tree branches used for the higher levels and flowers for the lowest level, and for filling in. Again the idea of Nature governs the arrangement, with the naturally heavier and taller material assuming the prominent positions. Certainly it would be far less graceful or natural to have lilies towering above peach blossoms, than it would be to arrange them in reverse order as Nature planned them.

**Informal (Nageire).** Nageire is so similar to Moribana that it is difficult for the... (Continued on page 92)
Mildred’s coconut tea cake

Cream one-half a cup of butter and add to it gradually one and one-third cups of granulated sugar. When light and fluffy, add alternately one cup of milk and two and one-quarter cups of pastry flour sifted with three teaspoons of baking powder. Add one teaspoon of vanilla and a scant teaspoon of lemon extract and last of all fold in carefully one-half a cup of egg whites (about four) beaten until stiff but not dry. Place in two well-buttered oblong cake tins 11” by 7” by 1½” deep. Sift over each pan, so as to make a smooth layer, cup of light brown sugar. When this is all fold in carefully one cup of Baker’s Moist Coconut, dividing it equally between the two pans. Place in a preheated 350 F. oven and bake until it tests done, about thirty minutes. Cut in squares when partially cooled and serve while still warm with tea. The coconut should be a lovely golden brown. Watch carefully while baking and turn the light down slightly if the coconut begins to brown too fast.

Stonehouse Inn cup cakes

Butter and flour twelve cup-cake tins. Sift together one cup of flour, one-and-a-half teaspoons of baking powder and a pinch of salt. Heat together one-half a cup of milk and one teaspoon of butter. Beat two whole eggs well and beat in gradually one cup of granulated sugar. Add one teaspoon of vanilla and half a teaspoon of lemon extract. Fold in the sifted flour. Last of all add the hot milk gradually. When well mixed fill the twelve tins and bake in 350 F. preheated oven for about twenty minutes or until they test done. Turn out on rack to cool.

Lemon frosting

Put one cup of sifted confectioners sugar in a little bowl. Stir in gradually about three tablespoons of hot cream. Add it gradually and stop when the right consistency to spread. Flavor with the grated rind of one lemon and a drop or two of lemon extract.

Van’s tarte autrichienne

Make a paste by sifting together one and a third cups of pastry flour with three tablespoons of sugar. Work into this one-quarter of a pound of sweet butter. Moisten with one tablespoon of vinegar. Form a flat ball and place in refrigerator for one hour. In the meantime, make some apple sauce, using eight large apples, peeled, quartered and cored, cooked until tender in half a cup of water, sweetened with one and a quarter cups of granulated sugar. Crush with potato masher, add half a cup of seedless raisins, the juice of one lemon, half a teaspoon of powdered cinnamon and a quarter of a pound of butter and continue simmering until well cooked down. Remove from fire and cool. Roll out the pastry and line a nine-inch pie tin. Crimp the edges, fill with the apple mixture and place in preheated 425-450 F. oven and bake thirty to forty minutes, turning the light down slightly if necessary after the crust has cooked and browned. Fifteen minutes before it will be done, sprinkle with blanched almonds cut in little slivers. Serve hot, accompanied with thick cream.

Petits pots de crème

Grate Kraft’s Swiss Cheese until you have one and a half cups of it. Have ready six little Pyrex or earthenware custard cups, one-half-cup size. Beat well four whole eggs with a fork, adding gradually one and a half cups of thick cream. Add salt and Cayenne pepper to taste and a little grated nutmeg if you like it. Put one-sixth of a cup of cheese into each of the little cups. Place them in a pan of hot water and fill the cups with the egg and cream mixture. Place in a moderate (350 F.) oven and bake until set (about thirty minutes). Remove from oven, sprinkle a little of the remaining cheese over each and serve.

I am beginning to feel like the “little old woman who lived in a shoe”, I have so many recipes I don’t know what to do. I suppose I am a terrible nuisance, but whenever I am regaled with something new and delicious and delectable, away from home, I make so bold as to ask for the recipe, then and there. Sometimes said recipe is forthcoming with surprisingly little resistance on the part of the owner, and then again, sometimes it isn’t. Be that as it may, whether it is given to me or not (friends take note), I go right home, and at the first possible chance try my hand at duplicating the dish, making careful note of any changes I may make.

Once tried, and if successful, the recipe goes into a box, along with all my treasured unpublished recipes, to be incorporated sooner or later into a food article for House & Garden. I confess I am apt to play the squirrel and hide away at the bottom of the pile the ones I like best, delighting in the feeling that they are all my own, for a little while at least.

However, now that October is here, and October being one of my favorite months, because friends return and parties are in the air, I have decided to be good, and share with you the following few particular pets of mine, hoping they may prove to be the crowning touch to some of your perfect meals. More recipes from the author’s collection will be found on page 78.
A handful of cool leaf greens here is subtly combined with white and brilliant yellow. The white organdy cloth (Maison de Linge), appliquéd with callas and leaves, is laid over a Chinese yellow table, creating a pale, creamy background. Royal Doulton china is the wreathed “Castleford” pattern, at Ovington’s; the “Terrace” goblets are by Duncan & Miller, at Altman’s, as are the crystal leaves. Modern sterling flatware, Gorham’s “Sovereign”; Chinese chairs, Lord & Taylor.

Cadenza with calla lilies—
greens and creamy yellow
Clear, high-key colors combine in subtle shades

In ancient Greece, when days began shortening and tired plants gradually succumbed to successively colder nights, sadness fell upon the women. Theirs the task to tend the home gardens that flourished inside courtyards and on flat roof tops. Their hands administered to herbs and trees and vines through the growing seasons, watching them with loving care even as women today. Theirs the loss when they perished. So it is said that these gardening women of ancient Greece beat their breasts at the approach of Autumn and lamented that the growing days were over. They cried that Adonis was dead.

From what dim reaches of man’s misty past the god Adonis first sprang we have no way of telling. Master of the fertility of fields and gardens, he appears early in the childhood of the race. In one guise or another, sometimes called Adonis and at others by different names, he represented the up-surge of vegetation in Springtime, and when that vegetation died he died also. For countless centuries his death has stirred poets to their most rhapsodic laments.

But Adonis never entirely died: he disappeared into the bowels of the earth, traveling there tirelessly until days lengthened again and the soil warmed and all things were made young by young desire. Then he appeared on earth once more. At the first sign of his approach the women sowed quick-sprouting seeds in little pots and clustered them at the feet of his statue. This, it is believed, was the genesis of Mediterranean pot-gardening which, in time, traveled to our own shores.

For most of us Adonis has been dead a long, long time, but the quality of his legend persists in the changing seasons. Modern science has established his immortality by its studies. Students crouched in glass-walled rooms beneath trees watch the behavior of feeding roots through bitter cold days. Although at times barely perceptible, yet the growth continues. Adonis still pursues his way. We know that those plants whose span of life is measured by a few short months return their substance to the earth that it may be transformed into food for other plants to thrive on. Through the magic of cold and heat, freezing and thawing, rainy hours and rainless, sun-washed stretches, the dead fabric is changed into living sustenance.

It is this awareness of unceasing growth, this transformation from inert to alert, this sure faith that warm days will come again and soft, earth-drenching rains, and the quickened creative life, that give Fall gardening its own particular appeal. Adonis may seem to die, but still he pursues his tasks and will spring up again with renewed vitality. Moved by this unquestioning faith, the farmer scars his chill fields with furrows that he may sow them to Winter rye, and the gardener ridges his vegetable patch for the elements to break down and sweeten. And in many a well-loved enclosure men and women, stirred by the same faith, move trees and shrubs and set out perennials and entomb countless bulbs in the frost-rimed earth.

To a world at peace, this succession of the seasons, this planting in Spring that we may reap in Fall, this planting in Autumn that we may reap when Spring and Summer come again—to a world at peace these need little comment. To a world at war they assume the proportions of grim necessities. Adonis buckles on his armor. The spade, the rake, the hoe, the barnished plowshare, the seeding machine and the carts that send their insect-repelling sprays over vast areas all become weapons as necessary as guns and tanks and airplanes. One nation strikes another to capture its wheat fields. A people throw away peace to snatch at rice paddies. A beleaguered island plants 10,000 more acres of onions and harvests its biggest crop in a century. Food! Food!

In the last analysis, no matter what the outcome on the battlefield, the nation that has produced and stored the most food will win the war and dictate the peace. The ancient rule still holds—a nation, as well as an army, moves forward on its stomach. The valleys standing so thick with corn that they laugh and sing have good reason for laughing.

Food for the body, but what about that other living and energizing side of men and nations which first drew out of the yeasty past its sure faith in Adonis, in the resurrected life of the earth? Courage doesn’t depend entirely on a full stomach. Morale is not sustained solely by vitamins. Man, as some wag has said, cannot live by broccoli alone.

In the long fields of enslaved Holland tulips will lift their cups and men and women seeing them will find courage to go on. Still on the scarred hillside of Greece the daffodil will flower and on the Hungarian plains the lilac. On shell-torn Crete the ancient dittany will pursue her peaceful ways and in many a garden of France will blossom the rose and the impecably white Madonna lily.

England, knowing this sore need for food for the spirit, has not turned all its flower gardens and lawns into potato patches. The peony, the iris, delphiniums that top the garden wall, fragrant clusters of mockorange and the winsome freshness of flowering crabsp mean more than ever before to those whose hands hold casualty lists. It is refreshing, they say, after a night in an air-raid shelter, to step forth at sky-clearing dawn and find humble sedums and the clouds of Michaelmas daisies serenely flowering.

Now that we face the worst, Americans may well copy the same same balance of English gardeners: food for the soul and the body alike. On one side potatoes, onions, carrots; on the other, the rose, the larkspur, the lily. Gardening this Fall should prepare for both—soil ready for more vegetables, space for another flower and one more shrub. For Adonis of the ancients still lives. He goes into battle with a sword of wheat in one hand and in the other a lance of asphodel. . . . Pray the gods that his hands soon sow the seeds of enduring peace.
For the bride and groom or Fall vacationers—
travel suggestions in the Americas near and far

By DOROTHY C. KELLEY

If anything can equal a honeymoon in June it's a honey­
moon in October. The witchery of Indian summer days—
the magic of the hunter's moon, biggest and brightest of the
year—the comfortable crackle of a log fire after a day in
the open—who cares if there are no magnolias? Or you
can find June weather not too far away, if you prefer.

Leis and Lanasis

How about Hawaii? Four and a half days of luxury
aboard a Matson Line ship (still sailing weekly from Cali­
ifornia) and then the wistful strains of "Aloha" and the scent
of a million flowers as Honolulu welcomes you with song
and smiles and sunshine.

Whether you choose the white coral splendor of the
Royal Hawaiian Hotel or the smaller Moana, Waikiki Beach
is your front yard. Waikiki—the very name breathes ro­
mance—something you will always remember.

Visit the four main islands by boat or plane. Drive
through giant fern forests to the "Pit of Everlasting Fire" on
Pele. Tread the famous "barking sands". Gaze awe-struck at
the precipice and peaks of fabulous Nuuanu Pali—one of the
beauty spots of the world.

Land of Manaña

Silver wings of Pan American Airways and Eastern
Air Lines will bear you south to Mexico—Land of Tomor­
row. Plane accommodations are apt to be limited so it's wise
to get in your reservation early.

If your time is short and you want to cover much
territory, arrange for an escorted tour with the air lines or
with Cook's. You don't have to go around with a crowd of
tourists—you have exclusive use of a private car and English­
speaking chauffeur, and you can plan the tour to suit your­
selves—within limits. Or, of course, you can make Mexico
City your headquarters and do your own sight-seeing.

Sit back in a flower-bedecked native canoe and enjoy
the floating gardens of Xochimilco; climb the Pyramid of the
Sun (it will literally take your breath away!) and explore
the Temple of Quetzalcoatl; visit the Arts and Crafts Villages
in the fertile Valley of Toluca—you may be lucky enough
to strike a market day—and see Mexican craftsmen at work;
drive the beautiful mountain stretch of the Pan American
Highway to Valles, 310 miles north of Mexico City; see
tequila made (and taste it—another breath-taking experience
of another kind!); stop overnight at dreamy Taxco where
nobody ever hurries and nothing ever changes. The Land
of Manaña indeed!

Castle in the Air

For the good old-fashioned autumn we spoke of head
north, by plane, train or car, for Quebec and the baronial
Château Frontenac. A word to the bride—save part of the
wedding check to buy tweeds, sweaters, English china and
leather goods in Canada.

In Quebec you get the thrill of a foreign country, a
different language, old-world customs, without having to
cross the ocean. And living in the turreted Château, perched
high above the river, is like living in a fairy-tale castle, only
far more comfortable. Fine service, exquisite French cuisine,
and a view from your windows that will bring back mem­
ories of castles on the Rhine.

Visit the famous shrine at Ste. Anne de Beaupré—
the thundering cataract of the Montmorency Falls (one hun­
dred feet higher than Niagara)—camp, and maybe hunt, in
the Laurentides National Park (arrangements can be made
at the hotel)—play golf at the Kent Golf Club or the Royal
Quebec, at Boischatel—explore the ancient city by calèche
or on foot—and store up memories of a perfect trip.

U. S. Hideaways

One hundred miles south of Tampa, Florida, is the
island of Gasparilla, once the haunt of a notorious pirate
but now a delightful vacation spot. The Boca Grande Hotel
stays open all year because the owner lives there and likes
it. During October you are apt to have the place practically
to yourselves (though more and more people are discover­
ing the charm of Florida out of season) and you'll be thor­
oughly spoiled by the help.

You have a 700-acre estate in which to ride, bicycle,
play golf—a perfect beach for swimming (and if you think
gathering shells a sissy game wait till you see the beauties on
Boca Grande beach—it's only a short distance from Sanibel).

The tarpon won't be running but there are always
game fish of one kind or another in the passes. Boats and
local guides can be had at reasonable rates—or you can
sail your own.

(Continued on page 81)
For library reference
Clever accessories that add to your convenience in reading and studying

**Magazine binders** to file your favorite issues. For all popular magazines. As illustrated, cost $1 to $1.75. From Lord & Taylor

**Lap table** with gooseneck reading lamp. Can be adjusted to any comfortable height up to 12". Price, $3.77. R. H. Macy & Co.

**Map board** to follow the daily news. Cork with wood frame, 24" x 18", $4.98. Macy. Map, box of map-tacks, 25c ea. Rand McNally

**Reading lamps:** Swivel armed, fluorescent, $19.95 complete. Polaroid desk lamp, free from glare, $9.75. Found at Lewis & Conger

**The world at hand:** Illuminated antiqued globe within meridian ring. On walnut stand; world atlas included, $21. Rand McNally

**Dictionary table** of walnut with free-wheeling casters to pull up to and over chair arms. Shelf for atlas. Priced at $12. Brentano’s

**Magnifying glasses:** Pencil for fine-print telephone listings, $1. Large rectangle, $3.75. Library set, $6.00. Brentano’s Book Stores

**Library cataloging:** Card index for up-to-date listings, 98c, R. H. Macy. Fine leather record book, tabbed, $7.50 from Georg Jensen

**Portable humidifier** to offset steam-heat damage to books. Bronze finish, A.C. $39.50; also D.C. Chaucer Head Book Shop

**Leather dressings** to protect fine bindings against dryness. British Museum formula, $1.00. Leather Vita, 8 oz. $1. Dutton Book Shop

**Vacuum cleaner** for dusting books thoroughly. With special brush; hose for top shelves, $23.75. Singer Sewing Mach. Co.

**Pamphlet files** to preserve your booklets, catalogs, etc., 65c. Single binders, $1.25 doz. up according to size. At Remington Rand's

**Oak stepladder** with comfortable steps which push out of way when not in use. 26", $8.95. Also 32", 42", 54". From Hammacher

**Library steps:** Handsome, useful, for top-shelf reaching, 30" high. Mahogany with rich red leather, gold tooling, $48. W. & J. Sloane

**Fine leather files** for personal documents, $9.50; $12.50. Scrapbook with self-sealing transparent pages, $6.00. At Mark Cross

**Slipcases** for rare editions. All made-to-order. Cloth $4 up; double volume, $8 up. Fire-resistant leather case, $30 up. At Dutton's
This garden plan is designed to create an authentic natural setting for wildflowers that thrive on shade and acid soil. And since shade is important we selected a site with three large trees: a tall oak in the center and two pine trees in the foreground.

To this background we add small pine trees and clumps of gray birch which act as windbreaks for such tender plants as trilliums and lady’s-slippers. A few native flowering shrubs should be included to fill out the forest-like setting.

A meandering path and a comfortable seat complete the basic structure of the plan. Thirty-six different wildflowers are then planted as indicated above. Photographs at left show some of the varieties used in “mixture” plantings shown on the plan.
Inhabit the evergreen, oak, and birch woods, where the soil is highly acid, we find some of our most exquisite natives. When you come upon a stand of bunchberry or gay wings, painted trillium or pipsissewa, you can readily fancy them to be a colony of artists; for while they are often temperamental and rather insistent upon having their own way, they are also capable of creating an incomparable beauty that makes us gladly willing to tolerate their harmless idiosyncrasies.

In planning a natural garden of these acid-shade plants we are dealing with many of the aristocrats of wildflower land and we will be richly rewarded for a little extra thought and care in providing for their comfort. A little more patience also is needed than in growing some of the more plebeian types. The first year is not likely to see any prodigal display of flowers and may be disappointing unless you realize that during this early period the real job is being done underground. Trailing arbutus and Oconee bells, for example, cannot be expected to blossom enthusiastically during their first Spring after planting even if well developed plants are used. But a few deficient flowers and, a little later, new leaf growth will be evidence that the roots have taken hold and are giving you their promise for another Spring.

In their natural homes, these natives of the acid shade are sheltered and guarded by great evergreens—the pines, hemlocks, balsams; by the birches—white, gray, yellow, and black; by the oaks, beeches, and maples. In planning our own garden we want to create a small, but authentic, section of such a wood. Let us assume that we have a group of three trees around which to develop our plan—a large black oak and two good-sized white pines. You might not have available just this grouping but if you have the oak or a large evergreen or beech or maple you can put in the two pines at reasonable cost; or you can adapt our plan to whatever arrangement of trees is available. At least one large tree is necessary to provide the overhead shade required.

Assuming that we have the oak and two pines (pines A and B) on the drawn plan, our first step is to supplement this group with smaller trees for additional shade and wind protection. We do not want to create a dense shade but neither do we want the unrelieved sun for long periods in any one spot. Adequate windbreaks all around are necessary to protect the tall, slender plants like trilliums and lady’s-slippers from being blown about too roughly. The pines C, D and E and the six clumps of gray birch indicated on the plan are placed for these purposes. They need not be large trees—eight or ten feet is sufficient height—and will be fairly inexpensive. The gray birches, of course, belong in this association and are especially liked by pipsissewa, shinleaf, pink lady’s-slipper and others of this interesting company.

We are striving to give as natural as possible a home to our acid-shade plants and this purpose will be further served by the inclusion of a few of the native flowering shrubs which usually consort with the oaks and pines. In last month’s plan, we discussed the importance of rocks in creating a natural woodland setting and here again we can make good use of them. A path, of course, is wanted, and a seat in a well-selected spot. With our trees, shrubs, rocks, path, and seat, we create the general plan of our garden, keeping in mind always to provide likely spots for the planting of our flowers. The accompanying drawing shows one way in which the general plan can be laid out.

The nature of your soil is a most important consideration. It must be rich and loamy and it must also be definitely acid—at least as acid as pH 5. Soil tests should be made to be certain of this acidity. If you are working in a long-established stand of evergreens, oaks, or birches, the soil may naturally be the right kind of acid loam. If it is not it must be made so. Really the right way to do this is to bring in natural woods soil that has been acidified by the oaks and evergreens and is full of rotted leaves and needles.

No artificially prepared soil will bring such smiles of contentment from our acid-shade natives as the soil from their natural homes. But if it is not available, plenty of peat moss and leaf mold dug deeply in will act as a substitute. And if the soil is not sufficiently acid, aluminum sulphate in solution (one-quarter pound to a gallon of water) may be sprinkled at weekly intervals until the soil tests correctly. Needless to say, the soil should be thoroughly conditioned mechanically and chemically before the planting is done.

Now let us consider our plant material. In nature, two classes of plants grow in the acid-shade locations—those that require this condition and those that tolerate it. The painted trillium insists upon acid soil and Solomon’s seal grows readily in any kind of shade. We will be following nature’s pattern if we use both classes of plants in our own acid-shade garden. In nature also you find both masses of one species and mixtures of many. This is another detail of arrangement that we may follow and it affords the opportunity to accent those things that are especially characteristic of the location or are particularly treasured.

Thirty-six different flowers are used in this plan. Twenty-seven, which are used for individual plantings, are named in the following list. Those starred insist upon acid soil. The others are indifferent as to acidity.

Banberry, white .......... *Actaea alba (6)
Blue phlox .................. Phlox divaricata (12)
*Bunchberry ................. Cornus canadensis (24)
Canada mayflower .......... Maianthemum canadense (24)
Columbine, wild .......... Aquilegia canadensis (12)
*Dewdrop ................... Dwarf iris (12)
Foamflower ................. Tiarella cordifolia (24)
*Galax .......................... Galax aphylla (6)
Gay wings .................... Polygala paucifolia (12)
Goldthread ................... Coptis trifolia (12)
May apple ...................... Podophyllum peltatum (12)
Oconee bells ................ Shortia galacifolia (12)
Painted trillium ............ Trillium undulatum (6)
Partridgeberry ............. *Mitchella repens (12)

(Continued on page 94)
Roof lines and dormers can make or mar a design

The correct method of adding a second floor to a Cape Cod cottage

The traditional Cape Cod cottage is usually only one story high with low eaves, as shown in the small drawing at left. The effect is one of pleasing compactness and snug comfort.

We have noticed instances where owners of such cottages, requiring additional space, have added rooms in the attic by the expedient of projecting a running dormer from the ridge as shown in the small drawing below. This alteration inevitably destroys the architectural unity of the design and causes the house to lose all its characteristic charm.

A better idea, shown in the larger drawing at left, is to add a second story on one side of the house, transforming the cottage into an authentic “salt box”.

Simple, appropriate cornices will dress up the plainest house

Especially in remodeling work, much can be accomplished at little expense by correcting clumsy or inappropriate eaves which are very common in American farmhouse or cottage types built within the last fifty or sixty years. The small drawing at the right shows a typical clumsy handling of the eaves. Another fault which can easily be corrected is found in the house with rafter ends exposed and no cornice provided.

1. This is an adaptation of a cornice commonly used in Pennsylvania and is suitable for stone masonry homes.
2. The projecting eave here effectively conceals a wood gutter.
3. This typical Cape Cod treatment has considerable refinement of detail without losing its essential simplicity.
4. To conceal exposed rafters or a rather heavy cornice, use this treatment.
Har the appearance of your home

A group of various dormers useful in remodeling work

A graceful, well-proportioned dormer is an ornament to any home, but the design must be appropriate.

1. For the rather formal Georgian home—this substantial-looking design.
2. To properly conceal unusual but needed width, use blinds.
3. A familiar Williamsburg type especially suitable for Colonial homes.
4. For more formal Williamsburg types we offer this dormer adapted from the Governor’s Palace.
5. Good with a Mansard roof.

Watch proportions; not every gambrel roof is a Dutch Colonial

The characteristic lines of the Dutch Colonial roof as shown in the drawing at right are easy enough to achieve and have the advantage of making a little more head room available in the upper floor.

Be careful, however, to get the general proportions right. Our small drawings below show two incorrect ways of rendering this roof line. The sample at the left is not Dutch Colonial but follows more the lines of the early Williamsburg houses; the drawing at right shows the unfortunate effect obtained by placing the break in the roof too near the peak.

Incidentally, our larger drawing shows a type of dormer which is most successful with the Dutch Colonial style. The roof is simply a projection of the upper slope of the main roof.
For the shady side of the house, where no other color can be persuaded to appear, try growing tuberous begonias, adaptable to either beds or window boxes

By O. E. HOPFER

"And on this side of the house, we can't seem to get anything to grow. Not even the grass does well." How often I have heard that observation, as I have visited gardens that were beautiful on every exposure except the north. And if the home owner really takes his garden seriously, he will usually continue with: "If only we could get some color in here to brighten up the shady side of the house!"

A lament of that kind, made in my presence, is just like sending out an S.O.S. with the Coast Guard standing by, for that is one problem to which I can give an answer in the most vivid of colors, the most dazzling of blooms—tuberous begonias. Now, of course, I would not recommend tuberous begonias to brighten every shady spot, because I also know what can be done with cinerarias and other shade-loving plants, but for many of these shady spots, well protected from wind, there is just one correct answer if you want brilliant colors, and that answer is the many beautiful varieties of tuberous begonia.

I am somewhat of a lazy gardener, and when I have a choice of a number of flowers that will perform well in a given situation, I do not feel it worth while to fight Nature in trying to make some obstinate plant perform under circumstances that are not to its liking. So when I find a spot that is protected from wind, where the shade is not too dense, and which affords good drainage—that place is just tailor-made for tuberous begonias. And tuberous begonias have been tailored to meet the taste of a discriminating gardener who wants his color combined with fine form in the bloom.

Raising tuberous begonias is not a "hit or miss" proposition for most amateurs, for they have so few cultural requirements that you are practically assured of success if you know their wants and then start out systematically to supply them. Let me list these requisites for you:

Shade: The site best suited to tuberous begonias is not one of deep shade. In such a situation they will thrive as far as foliage is concerned—but you want your reward in brilliant colors—not in green foliage. So let us provide a spot where they may have as strong light as possible, without having to withstand the burning rays of direct sunlight for any length of time. Filtered light, such as is provided by the shade of oak trees, or the border on the north side of the house, in partial shade, is just ideal for tuberous begonias.

Wind protection: This essential is particularly important if you want perfect blooms, for the petals of tuberous begonias windburn very easily. The quiet of a greenhouse, of course, provides an ideal condition, but we are talking primarily about raising these floral gems out of doors, so let's provide a place that is sheltered, and protected from rapidly moving air currents.

Soil: The soil must be loose to provide perfect drainage. A mixture of one part loam and two parts of coarse leaf mold makes an ideal mixture for drainage and aeration. Remember that I said coarse leaf mold, which means that you are not to put it through a sieve to take out the twigs and partially decayed wood. Leave in the coarse material that you would ordinarily remove if you were preparing a soil mixture for a seed flat. If leaf mold is not available, sandy loam enriched with old, well-rotted manure will give excellent results.

If I were taking my first fling at tuberous begonias, I would buy one-year-old tubers of the finest quality obtainable. These tubers are available in the early Spring from seed stores and nurseries in most sections of the United States, and the difference in cost between mediocre quality and top quality tubers is so very slight that, if you are at all discriminating, you will buy the best. I recommend starting with year-old tubers, rather than buying seed and raising your own tubers, because most gardeners will lose just a year's time in the enjoyment of these gorgeous flowers. Tuberous begonia seed is as fine as dust, the tiny seedlings are very delicate, and too often just a little inattention to a seemingly unimportant detail results in disaster.

The amateur is very much in the same category as a young bride who has invited guests and has the choice of baking a cake or buying one from a first class baker. Unless she is really adept at cake baking—and has proven her culinary aptitude by previous performance—both prudence and economy may suggest buying the finished product of one who knows his business. For myself, I would probably waste a hundred dollars' worth of time trying to raise five dollars' worth of tubers—and that's not good business for me. If I were an amateur with time hanging heavily over my head, and I were in no particular hurry for results, I might putter around with seed—but at the moment I much prefer to buy choice tubers.

There are two ways to handle tubers—one is to plant them in individual clay pots or wooden boxes, and the other is to plant them in flats, preparatory to setting out in the garden. Much depends upon whether climatic extremes force you to treat tuberous begonias as greenhouse plants, or if a mild climate permits you to grow them outdoors. Whether grown indoors or out, the requisite of a coarse soil mixture remains the same.

The tubers of begonias are rather flat and the point from which top growth begins is (Continued on page 82)

Vivid-colored tuberous begonias have been developed after more than 80 years of patient labor on the part of several generations of hybridizers. As a result, today they are available in a variety of flower forms and 24 separate colors. Flowers shown on opposite page are: (1) camellia form, scarlet; (2) picotee, red; (3) camellia, apricot; (4) rosebud, rose and cream; (5), (6), (7) camellia, yellow, salmon red, scarlet; (8) single frilled, red and white; (9) single crested, deep pink; (10), (11) camellia, orange, blush pink; (12) single frilled, orange.
Plan your closets—sheets, blankets, towels and accessories—around a favorite old-fashioned scent

1. Lemon Verbena: Grandmother's favorite spicy scent keynotes this country-house ensemble. The blanket is Springfield's "Princess" design in all wool. Diamond-textured Martex towels in "Quadrille" pattern, are at Macy. Monogrammed to match, white Wamsutta Supercale sheets with double hemstitch and eyelet hem. Kerk-Guild's moss rose closet accessories, in quilted chintz with sunny yellow rosebuds, are at Lord & Taylor; Herb Farm Shop's Lemon Verbena soap, salts, sachets and bath crystals; Altman

2. Early American Old Spice makes a clear-cut, fresh fragrance for a tailored bath-dressing room. Gay with color is the Springfield "McKenzie Plaid" blanket; in contrast, white super-size Martex towels, "Princess" pattern, carry a huge square monogram in red; at Altman. Matching Wamsutta Supercale sheets with blanket-stitch border. Chintz closet accessories with big red buttons, are at Macy's. Shulton "Early American Old Spice" bath powder, sachet, cologne and soap, in extra large sizes, are at Altman.

3. Friendship's Garden scent might keynote a field-flowery ensemble such as this one. The blanket is Springfield's pale blue "Avon"; matching it in color are Wamsutta Supercale sheets with curling monogram in pink and white. Towels are Martex "Basquette", at Jordan Marsh, Boston. Kerk-Guild's Koroseal closet ensemble, an open rose in pink, blue and white, at Wanamaker. In "Friendship's Garden" scent, single sachet, three-tablet sachet, bath crystals, powder. All these and other Friendship's Garden items are at Altman.

4. Apple Blossoms are the theme of this rose and white group. In rose, a Springfield all-wool double blanket, "Radiant". To match, Martex "Ionic" towels with Baroque monogram in white. Reversing colors, Wamsutta Supercale scalloped sheets. White quilted satin makes a transparent-side blanket box, and hangers; at Sloane. And for scent, Helena Rubinstein's "Apple Blossom" guest soaps in blossom shape, powder cologne, and sachet. All monograms, to match on sheets and towels, Linen Embroidery Co.

How to buy linens

Here are a dozen points of quality to look for when you buy new towels, sheets or blankets this Fall.

This Fall more than ever you'll place quality first in buying bed linens and blankets. You'll choose inviting colors and patterns, to be sure, but your first consideration will be for the fine workmanship and materials, and the sturdiness, for which the best American brands have been famous.

You can economize with color, too. Your house probably has two bathrooms and at least two bedrooms. If you do each in a different color, make them complementary colors, so that towels, blankets and sheets may be interchanged; and when filling in match your colors carefully. We made four such groups and photographed them opposite. Not only are they assembled around a single scent, but three of them are in complementary colors and might be varied to suit two sets of rooms. As for quality itself, here are some hallmarks. Watch, when choosing linens, for these qualities to be present.

Blankets: All wool, please. It's lighter, warmer and more economical in the long run. Get doubles and they'll do at all seasons. Look for live, new, springy wool, choose deep, soft nap, and select a firm weave for strength and durability. Buy the right size blankets: they should be at least 90" long for a large tuck-in; 72" wide for a twin bed, 80" for double. A wide, closely woven binding will not only be a decorative finish but will give needed protection to the edge. At the same time, buy blanket covers to save frequent laundering of blankets.

Sheets: Combed percale is still the best long-range sheet choice. Combing cotton yarn is an extra operation that is done for much the same reason that people comb their hair. Combing removes short fibers, straightens out the remaining longer fibers, and gives them greater luster. Only a relatively long-fiber cotton can be combed satisfactorily. While the cotton used in a carded percale sheet is usually of a high quality, it is necessary to pay an added premium for longer-stapled selected cotton required to produce fine combed percale sheets. All of which means that a carded percale sheet cannot have the luster, silky feel and permanent strength of a combed percale sheet.

The number of threads is also important, for fine "feel" and lasting quality. Insist on a count of at least 200 threads to the inch.

Towels: Examine the foundation weave of the towel. A close, firm foundation weave will hold the pile yarns securely, while a loose, open weave allows the loops to pull out readily. If most of the towel is covered entirely with loops so that it is difficult to see the construction, examine the weave in the towel—it is the same.

Look at the selvages. For good wear, each filling yarn should bind the edge warp yarn. Sometimes the crosswise yarns do not go quite to the edge, leaving loose, floating yarns along the edge. These loose yarns catch easily and break.

When the few binding yarns wear out, the life of the towel is nearly over because the warp yarns readily fray out. This type of selvage is commonly found on many of the higher priced towels as well as on the less expensive ones.
Tables to match your dining room

You can choose cloth and silver to echo
the decorative mood of your background

Try, for this Fall, a new idea in dining decoration. Given: an 18th Century dining room suite, and gay print draperies. To prove: that you don't have to tone down your table setting to let your dining room color scheme play its full part.

Solution: The same bright prints used for your draperies have now been made up, at the suggestion of HOUSE & GARDEN, into cloths for every occasion; both are Waverly's Glo-sheen; you can find both the material and the tablecloths at Altman. To match, Reed & Barton present three new sterling patterns to echo any mood—be it formal, semi-formal and informal.

Breakfast for two: background, white Glo-sheen with pink moss roses, green leaves; echo, Syracuse "Penelope" china. A simple ridge design distinguishes Heisey's "Crystalite" glasses. Sterling, Reed & Barton's "Guildhall" pattern with tiny rose and fluted handle; and "Colonial Manor" coffee set; Ronson lighter. Blue pottery bowl from Macy; handy toast rack, Orlik

Dinner in dusty tones (above): Rosomax Campbell's sheer voile cloth with Glo-sheen border. Lenox "Symphony" china has a dusty blue border. Sharpe stemware in "Salem" pattern; Altman. Sterling flatware is Reed & Barton's elaborate "French Renaissance" pattern, which is combined with "Francis I" candlesticks. Elinor Merrell's smart epergne; Ajello candles

London Luncheon (left): theme, Wedgwood memorial service plates, ivory with London scenes in brown. Sharpe crystal in swag pattern, Altman. Glo-sheen cloth is in stripes of brown, dusty pink, dull green and beige. Informal sterling, Reed & Barton's "Fragrance". The centerpiece is a mirror plaque, Altman, on which are set Wedgwood urns. Orlik crystal ashtrays
The humble weather vane has a fascinating history through two thousand years of swinging in many climes, in many lands, until its present aesthetic elevation among native works of art.

As far back as 100 B.C., the Tower of Winds in Athens was embellished with a bronze Triton pointing the direction of the wind. In the Fourth Century, Constantinople boasted a monumental vane reaching high into the sky. Half a century later, the Pope decreed that every church be adorned with a weather vane cock, a sacred bird whose symbol bore many interpretations. This custom spread, and soon the vane appeared in varied

(Continued on page 86)

Century old weather vanes, now collector's items, described by Edith Gregor Halpert
Four distinctive homes designed

The residence of Mr. S. Spencer Scott at Scarsdale, New York

The work of Hunter McDonnell, New York architect, is representative of the more substantial type of residential architecture in the great suburban area surrounding metropolitan New York. It is especially noteworthy that Mr. McDonnell is able to capture the historic atmosphere of various architectural precedents and at the same time to impart to each house the qualities of freshness and individuality which set it apart from the others.

Characteristic of this architect's work is a striving for orderliness and repose in design by careful study in the combination of building masses and the relation of window openings to wall spaces. We can also note in the examples shown here a fondness for a change in rhythm between the upper and lower fenestration, to avoid a too formal effect and to accentuate horizontal lines. Less obvious, but no less important, is the skillful and careful detailing which runs through all of Mr. McDonnell's designs. The house shown in the photograph above is executed in local stone and has much of the flavor of the Bucks County, Pennsylvania, farmhouse. The work of other American architects, throughout the country, will be featured in succeeding issues of HOUSE & GARDEN.
by an Eastern architect

A residence in Shelldrake, Scarsdale, New York

Mr. McDonnell's experienced manipulation of a traditional type gives to this home a contemporary flavor without losing the characteristic quality of the style. The Georgian idiom is here translated into an all-wood exterior which captures in a home of moderate size the dignity and nicety of detailing associated with the Georgian style, yet without affectation or stiff formality. Note the unconventional window treatment.

The home of Mr. Frank H. Neher in Greenwich, Connecticut

The late Georgian style is here quite freely interpreted, introducing ornamental iron-work for the pagoda-roofed entrance porch and as a frame for the loggia opening. The plans of all of these homes exemplify Mr. McDonnell's carefulness to take into account the need for privacy and quiet in the various rooms and, on the ground floor, the creation of an effect of spaciousness in a comparatively compact layout.

The home of Mr. Oscar John Dorwin in Greenwich, Connecticut

In this Colonial residence the four dissimilar masses of the garage, service wing, main building and porch have been skillfully composed to give to an L-shaped plan the informal, rambling effect particularly suited to a country site. Further contributing to this rural atmosphere, the architect specified for the exterior a combination of hand-split shingles with white-washed stone. Walls and steps are native stone.
BULBS TO PLANT THIS FALL

A goodly selection of fine bulbs infallible under almost every growing condition, even when planted upside-down

By WALTER BEEBE WILDER

Every gardener has had the pleasant experience of planting a bulb in the Autumn and having it flower in the Spring. One of the most gratifying things about bulbs is that for the average gardener many species are practically infallible. Few people realize, however, the number of the infallible species. There are literally hundreds of kinds which, among them, will make a display for twelve months of any reasonable year. Furthermore, they are easily grown and remarkably interesting.

One great advantage of bulbs and corms is that they draw most of the nourishment required for bloom and foliage from the fleshy root itself rather than from the earth. One Spring I dug up some corms of *Crocus pulchellus* in remaking part of the rock garden and forgot to replant them during the Summer. In spite of the fact that their Summer vacation was spent in a dry flower pot in a rather dark tool shed, two of the corms flowered that Autumn with almost as much vigor as their friends out of doors. Discovering them gave me quite a distinct feeling of guilt. Many colchicums, of course, can be placed on a sunny windowsill or even on a desk with no direct sunlight and will produce half a dozen large flowers without requiring either soil or water.

Possibly the largest and most spectacular sure-fire bulbous plant is *Fritillaria imperialis*, the well-known and slightly old-fashioned crown imperial. This has a two- or three-foot stem with lily-like foliage carrying a varying cluster of carmine bells in early Spring. This plant is remarkably sturdy, and has a good appetite for rich loam as well as the misfortune of smelling like a skunk. Compared to it are two smaller brothers like Dresden china compared to peasant pottery. These are *F. meleagris* and its white form, which thrive in shade or partial shade and seem to enjoy almost any kind of soil (damp and acid preferred). The type carries one to three drooping bells on slender eight-inch stems and the bells are heavily netted with deeper color. The white form seems to be even more sturdy and wears a much lighter veil.

Daffodils are universally grown, but far too many gardeners overlook a half-dozen of the tiny wild ones. They are indispensable in the rock garden and ideal for dry rocky locations where a diminutive accent of color is needed in early Spring. *Narcissus minimus*, to my mind, steals the show, the whole plant being not much bigger than a latch-key, but a perfect replica of the ever larger hybrid trumpet type.

But as Spring progresses, *N. nanus* and *N. minor* follow in close succession, each one being a trifle larger than its predecessor. *N. cyclamineus* is a tiny fellow, a trumpet in general plan but a long slender one with its petals neatly folded back. It stands a full five inches and looks ready to fight anybody. *N. triandrus albus* has about the same stature and would not fight for anything. The whole flower is very effeminate, the trumpet short and frilled and the petals twisting back most coyly.

If you want something (Continued on page 96)
Practical suggestions to simplify important October garden operations

**How to Feed Trees**

Make holes beneath trees extending from the trunk out as far as the farthest branches. They are best placed about 8” apart and should be around 2’ deep. A crowbar is a good tool.

Special tree food or a balanced plant food should be put into these holes. About half a trowel of each in each hole. Fill with top soil and replace all the small pieces of sod to preserve the lawn.

Water thoroughly this newly fertilized spot. Really water, don’t just sprinkle. The best plan is to remove hose nozzle and allow the hose to run slowly until the ground has been soaked.

**Cleaning the Border**

Cut back plants after they have been killed by frost and further blooming is passed. Most perennials will benefit from being trimmed clear to the ground rather than leaving stems.

Do a general cleanup job. Rake up removed foliage and pull out all weeds. If weeds are left they are apt to be on the job again in Spring. Firm soil about all plants. Do not cover yet.

Cart away and burn all debris from the perennial border. This material is apt to have disease and insect eggs in the stalks or on leaves and burning is the only way to destroy them.

**How to Plant Tulips**

Dig out the soil in the planting spot to a depth of about 8”. You’ll find your best results will come from digging entire bed or row out rather than just making a hole and putting in bulb.

Bonemeal and sand should be worked into the bottom soil. Bonemeal will stay in the ground and be just right for the roots next Spring. Place the bulbs so that they are 6” to 8” apart.

Fill in the soil over the bulbs. It is best at first to put in only a small amount of soil and firm it about the bulbs so they will remain in an upright position. Then remainder should be filled.

**Storing Vegetables**

Dig a pit about 3’ to 4’ deep and large enough to accommodate the things you have to store. It should be located in a well-drained spot. Line the sides and the bottom with straw, hay or leaves.

Place your vegetables in rows in the pit. Such things as cabbage, both white and red, celery, pulled from the ground and not washed, pumpkins, carrots, potatoes can be stored in this way.

Cover the pit with heavy boards and then cover boards with a good covering of soil. About 8” is ideal. Leave several boards to be covered with straw or leaves for access to space.
### Growing Chrysanthemums

10 practical steps in the growing of these colorful Autumn flowers

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dig the soil</td>
<td>to a depth of 18&quot;. Incorporate quantities of well-rotted cow manure and superphosphate at the rate of 1 pound to 10 sq. ft. Work in to 15&quot;. Peat moss should be added in light sandy or too clayey soil. Leaf mold can be used instead.</td>
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<tr>
<td>Water the plants</td>
<td>by scooping out a saucer around the plant just beyond root line. This should hold about ½ gal. of water and be filled 3 or 4 times. Fill about plant next day. Chrysanthemums should be watered only when needed and then soaked.</td>
</tr>
<tr>
<td>Nursery plants</td>
<td>should be strong, young plants in 2½ or 3&quot; pots. This is especially true if you are buying plants from a distance. Potted plants will travel well and field-grown are apt to suffer in transit. Set these plants in late Spring.</td>
</tr>
<tr>
<td>Feed plants</td>
<td>in late August unless some have not grown as they should and need hurrying along before this time. Food should be applied while watering and washed into the soil with the water. Use nitrate of soda, plant food or liquid manure.</td>
</tr>
<tr>
<td>Divide old plants</td>
<td>in April. Take divisions from the outer part of the plant, remembering that single stems make the most desirable plants. The center or core of plant is apt not to produce so should be discarded. Divide every 2nd year.</td>
</tr>
<tr>
<td>Spraying</td>
<td>should be carried on throughout the Summer as a preventive. Whenever the sprayer or duster is filled, give these a dose. If evidence of red spiders or aphids, use nicotine every 3 days; dusting sulphur for mildew and rust.</td>
</tr>
<tr>
<td>Set out divisions</td>
<td>either in the spot in the border they are to occupy or in a special bed to be transferred to the border in bud. The distance between each plant should be about 20&quot;. They should have sun at least ½ of the day and be well-drained.</td>
</tr>
<tr>
<td>Transplanting</td>
<td>to the border from the beds where they have been growing should be done in late August. Even if in heavy bud they can be moved. Dig soil with the roots and move to new spot. Tamp soil about roots and water heavily.</td>
</tr>
<tr>
<td>Pinch back plants</td>
<td>when they are 6&quot; high, that is, nip off 1&quot; from the tip. This will force side branches to grow and these in turn should be pinched back when they are 9&quot;. Continue pinching until bushy plant is formed, usually about late July.</td>
</tr>
<tr>
<td>Winter covering</td>
<td>should not be put on too early. Let the plants harden by a good heavy frost and then cut to 5&quot; or 6&quot; and apply a light covering of evergreen and add to later as weather grows colder. You can also Winter-over in coldframe.</td>
</tr>
</tbody>
</table>

6 different types of chrysanthemum flowers

- **SINGLE**
- **DUPLEX**
- **ASTER**
- **ANEMONE**
- **POMPON**
- **SPOON**
Old favorites return—
zonal pelargoniums

These unusual plants, with brilliant flowers and highly variegated leaves, are spectacular blooms easy to grow

By VIRGINIA WILSON VANDIVERT

The swinging pendulum of time has brought back into popularity the old favorites—lovely zonal pelargoniums, those plants which at one time held such an important place in floriculture, in this country and abroad. In that earlier reign of popularity, fancy-leaved pelargoniums were used as commonly in this country as are the green-leaved zonals (or bedders) today.

It is hard to say why fancy-leaved zonals ceased to hold their place. Perhaps changing climatic conditions made their culture so difficult that newer importations of other genus of less exacting cultural requirements were chosen to replace them.

Since nothing is ever lost in the economy of Nature, the return of zonal pelargoniums is not to be marveled at—rather enjoyed and fostered.

These plants were quite generally referred to as fancy-leaved or variegated-leaved pelargoniums, familiar names used to distinguish them from other varieties of this genus. However, they are truly zonal pelargoniums.

If old illustrations of pelargoniums are indicative of the group, the zonal pelargoniums which our grandparents knew were indeed fancy-leaved specimens of Nature’s artistry. Their leaves were as beautifully colored as a flower, and there seemed no limit in the blending of their coloring. They ranged from the palest green gold to a pure, deep gold; the green and white or cream combinations seemed innumerable. There were leaves of green and bronze, and green and yellow—they were often all zoned, banded or mottled in deep, often brilliant, contrasting shades. Frequently scarlet and red gave an accent of added brilliancy.

One variety after another of these old pelargoniums is being found and brought back to us. Sports and seedlings have given us new combinations of loveliness, and we can expect still more varieties to become generally available. We may not be able to use them as freely as did our grandparents, for climatic conditions have to be considered in their culture. In the vicinity of New York the uncertainty of the Summer, with cold rains and high winds, often followed by intense heat, makes it necessary to select sheltered locations for pelargonium plants.

Good locations for the zonal pelargoniums are borders backed by shrubs, which break the wind. Better locations are porches and terraces, where they can be grown in boxes or pots; here they can be easily protected from the noonday sun and rain, as well as damaging effects of the wind.

The delicate leaves often burn if the sun is too intense or continuous, and brown spots on the leaves are frequently caused by pelting rain. As porch or terrace plants they can have the part-time sun which they need to develop into sturdy pelargoniums, yet they are not entirely at the mercy of the elements, being partly sheltered.

A very practical use of the green-and-white-leaved zonal pelargoniums was observed in a certain small town in Pennsylvania. Small white tubs filled with green-and-white-leaved pelargoniums were on the front “stoops” of nearly every house on one of the main streets. These were refreshingly lovely and seemed perfectly happy; the red blooms were profusely borne. Careful civic planting or a neighborhood club may have been responsible for this unity of decoration. The whole effect was beautiful and will linger long in the memory of all the flower-conscious passers-by. (Cont’d on page 84)
October
Gardener's Calendar

1. A knowing gardener will not burn a leaf. Rather, he will gather and store them where they will rot and make valuable plant food. Never store them inside, for they might burn.

2. Lily-of-the-valley beds will take a new lease on life and produce more and larger flowers next year if given a crumbly top-dressing of rotted manure and leafmold.

3. Many of the Fall-blooming perennials are persistent mothers and are apt to scatter their seeds over the entire border. Clip off all withered flower heads and remove seedlings.

4. Do a general cleanup job in the border. Cut down all dead and dying stalks and cart them away to be burned. Phlox and most perennials should be cut down clear to the ground.

5. Chrysanthemum flowering can be prolonged for several weeks if you will take the time to protect them from the heavy frosts that come this month. Cover at night, remove during day.

6. Narcissus plantings should all be in the ground the first of this month. Work bone-meal into the soil before planting bulbs. They should be set 6" deep to bulb base.

7. Orders for roses to be planted in November should be gotten off this month. Remember, it pays to buy only the best. These are the ones that will live and really produce flowers.

8. The rose bed should be prepared now. Dig it deep and supply adequate drainage. Incorporate plenty of well-rotted cow manure and peat moss in the soil.

9. October is the time tulips should go into the ground. This year more American varieties are available. They should be planted about 8" deep. Mix plenty of bonemeal in the soil.

10. New plants of rhubarb can be set out now. Old plants, too, can be divided at this time. Established clumps should be given a heavy mulch of good barnyard manure.

11. Now, while chrysanthemums are still in bloom, is the time to tag the varieties which you want to propagate next Spring. Later on they should go into the coldframe for Winter.

12. Paper-white narcissus are the easiest "indoor" bulbs to grow. By starting a new bowl about every 10 days you will, in a very short time, have a continuous flower display.

13. Prepare the spot for lily bulbs that will arrive late. Dig the holes and stuff them with straw to keep the ground from freezing. When bulbs arrive, remove straw and plant.

14. Cutting roses this month is a real joy, for you can cut the stems as long as you want. No more worries about second bloom, for you'll be cutting them back soon anyway.

15. Late-blooming chrysanthemums of many sorts can be potted up for flowering indoors. Keep them well watered and not too warm, for they are partial to a coolish atmosphere.

16. Apples, late pears and other fruit intended for Winter storing should be hand picked before they fall. Don't store any that have any signs of bruises, for they will decay.

17. Another warning to keep the evergreens watered and watered. These plants simply must enter the Winter dormant season with plenty of moisture stored within their systems.

18. Remove all dead and dying foliage from the vegetable garden. Asparagus stalks should be cut to the ground, corn stalks pulled out. Be sure to burn them both to check insects.

19. Do a general checkup on vines and plants attached to stakes or trellises. Be sure the stakes are firm and the plants well tied. A piece of twine here and there is a good idea.

20. Weed the flower beds well to prevent the late crop seeding and thus getting a head start next Spring. Weeds in unplanted section of the garden, too, should not be allowed to seed.

21. Changes in the perennial border should be made early this month. This gives the newly set roots a chance to dig in their new location before the ground freezes.

22. Tulips for indoor flowering should be planted in pots. Then bury the pots in the soil 8" deep. After the roots have formed remove pot and all and take inside for forcing.

23. Trees and shrubs will enjoy a mulch of manure placed about them. This mulch can be dug into the soil in the Spring. You'll be surprised the way this will improve the shrubs.

24. The lawn mower and other garden tools that have finished their jobs for this year should be cleaned, oiled and stored away for next year. They'll last longer this way.

25. This year try some tender bulbs for forcing indoors, especially in greenhouses. Amaryllis, anemone, freesias, Gladiolus tristis, lachmania, moracas are all good sorts.

26. Gather up all garden stakes. Clean off soil and pack away. Now is a good time to go over the tool shed and throw out all special garden gadgets that didn't work out.

27. Fall is the time to apply slow-acting fertilizer that will be working next Spring. So be liberal with bonemeal on rose beds, and on lilacs and other flowering shrubs.

28. If you plan to start seeds early next Spring, it is a good idea to sitve soil now and store it inside. You'll find this easier than digging and thawing frozen soil.

29. The perennial bed should not be covered for Winter until ground has frozen. Winter coverings are to keep soil frozen about plants, not keep it from freezing.

30. Trim back parsley almost to the ground. Lift a few roots and put up, supplying plenty of drainage. Keep in the dark for several days and then bring into the light.

31. October is a busy month but don't forget to take some time off to enjoy Autumn foliage. Take some time off to enjoy Autumn foliage. Don't forget to take time off to enjoy Autumn foliage. October is a busy month but don't forget to take some time off to enjoy Autumn foliage. Don't forget to take some time off to enjoy Autumn foliage.

History shows us that exiled dictators usually take up gardening. We can think of a few that we wish would start hoeing right now.
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Gardens

THE FRICK COLLECTION
A West Coast" (oast shop where the best in California craftsmanship and creator modern design is to be found. Particularly native to this state are the intriguing crystal pieces with a byway of billboard designs on glass resembling French glass. This gay floral motif is repeated in the hand-woven linens and draperies. Hawaiian flower designs are also rampant. Make a study of their department for custom-built furniture. Having learned your specific requirements, they submit their ideas in colored drawings for your approval—designs which incorporate themes of the Orient and Pacific cultures as well as modern American.

PAN AMERICAN SHOP
20 East 57th Street, New York City. Spring sale at Pan Am and listen to the series of ten shops, replicas of the ones you lived in as a child. Articles particularly native to each state throughout the country will be sold. Treasures from abroad, too, family heirlooms all contributed for the cause. Among other rarities are Queen Victoria's carving set, old whaling implements of every inner part; Loewenst, Sheffield silver. Articles are still being profitably accepted by the British War Relief Society and the Peruvian Exiles, N. C. The silver armillary display won't open until the middle of October.

AN AMERICAN SHOP
820 Lexington Avenue, New York City. Native designs from all the Pan-American republics are vividly represented in this shop. The owner, himself a craftsman, is well-versed in both making and selling and typical articles from each country are on exhibit. The Bolivian balsa blue butterfly wings; hand-embroidered Indian textiles from Peru; finial from Cuba; rug-tied rugs of Argentina; Indian corn baked in clay with Spanish wall hangings and coats—no two alike, designed according to the owner's specifications. These unique articles—will recall carefree cruise days.

PICCADILLY ARCADE
6 East 57th Street, New York City. For years Piccadilly has been the series of ten shops, replicas of the ones you lived in as a child. Articles particularly native to each state throughout the country will be sold. Treasures from abroad, too, family heirlooms all contributed for the cause. Among other rarities are Queen Victoria's carving set, old whaling implements of every inner part; Loewenst, Sheffield silver. Articles are still being profitably accepted by the British War Relief Society and the Peruvian Exiles, N. C. The silver armillary display won't open until the middle of October.

MUSEUMS AND COLLECTIONS

THE RIVERSIDE MUSEUM
218 Riverside Drive, New York City. Open 1-5 daily. Closed Mondays. First exhibiting of this winter season is a singular display of watercolor paintings depicting scenes of pre-Colombian art objects from Peru. A study of the index of Peruvian design has been compiled from many ancient articles in the Museum. Recently acquired pure art forms, it will be intensely interesting. Exhibit is closed for new motifs and sources of design.

METROPOLITAN MUSEUM OF ART
100th Street at 5th Avenue, New York City. Daily 10-5. Sunday 1-5. Free. Autumn days deserve a brisk walk in Central Park and on to the Museum to enjoy the exhibit of 200 contemporary American watercolors opening Oct. 16. The index of Peruvian design has been compiled from many ancient articles in the Museum. Recently acquired pure art forms, it will be intensely interesting. Exhibit is closed for new motifs and sources of design.

THE FRICK COLLECTION

GARDEN CENTERS

Brooklyn Botanic Garden
1000 Washington Avenue, Brooklyn, N. Y, Conservatories open daily 10-5. Sundays and holidays 1-5 p.m. Sunday Oct. 12-4. Fee 25c. Brilliant exhibition of contemporary furniture from Colombia, Peru, Brazil and France are on view. A few original pieces made up from prize-winning drawings. Entire ground floor will be devoted to furniture groupings, fabrics and lamps—an exciting demonstration of the significance of modern furniture. The second floor will display furniture of each of five Latin-American industrial designers. Open September 24—need we urge you more?
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You can really "try on" rooms by using the fascinating Colorama Selector, at right, which you will find at most good furniture and department stores. It has color combinations for redheads, blondes, brunettes, brown-haired and silver-gray. With the Colorama Selector the stores show a wide selection of Alexander Smith Floor-Plan Rugs and Custom-Cut Broadloom Carpets—at prices starting well below $50—in sizes to fit almost any room. Aero Blue, illustrated above, is available in several carpet qualities and in 25 Custom-Cut sizes as well as by the yard.

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THE SUNNY SIDE OF FLOWERS

How to arrange your garden in relation to the sun and get the most out of your blooms

When you look into a flower garden, do the flowers look at you? Or are their backs turned, their faces fixed in the opposite direction? As a matter of fact, flowers always try to face the sun. And as the direction of the sun's rays is changing every second of the day, likewise the direction in which the flowers try to face is continuously changing. So, if you want to see your garden's sunny side, you must see it from the same angle as the sun's rays: literally from a sunshine point of view.

Flowers love the sunshine. All of them require some of it sometime during the day. It is their life. They seek it; they greet and welcome it, no matter from which direction it comes. They seem like people in this respect. Because a sunny outlook on life finds itself reflected in the sunlit faces of others, which makes life pleasanter if not exactly a bed of roses.

Be that as it may. If you wish to see your garden's sunny side, first decide from where you want to see it, at a given time of day and year; then place the garden where the direction of the sun's rays will be toward it, from that spot at that time. In locating and designing a garden we speak of exposure: to wind, to view, but mostly to light: to the sunshine, which is ever changing. In the northern temperate zone the rays of the sun come mostly from the south, as everyone knows, and most home-owners prefer a living-room having a southern exposure, a room placed toward or facing the south. And they like the breakfast-room or dining-room to face the east, leaving the northeast and northwest for the entrance and service portions, thus completing the four segments of which every house is composed, with corresponding features outdoors, whether it be a humble cottage on a small lot or a palatial country estate.

This is a happy arrangement, because it enables a covered terrace to extend from the living-room in a direction usual to summer breezes and where it may command long views over a foreground of wide lawn. To one side of this lawn might well be the main entrance, or confined forecourt, whereas on the other side might well be the private recreational part of the grounds, including the flower garden. And this arrangement naturally places the breakfast-room or dining-room where one may sit in sunshine in the morning and see the garden to the eastward. Which brings us back to when and where to see the sunshine on the flowers.

All plants like sunshine in the morning—although the Rhododendron should not have it in the wintertime—but the greatest advantage of having the flower garden on the easterly side of the house is realized in the late afternoon and evening, during the social hours when one usually entertains outdoors. One likes to have the garden at its very best. It is then that guests will enjoy sitting on an open terrace overlooking the garden. It is then the sun will shine from the west and the house will shade the terrace from which the garden is seen.

Some flowers seem to keep turning their heads and straining their faces toward the sun. In the morning toward the east, at noon high and slightly southward, then toward the west at sundown. Almost all flowers relax at night. Hence, in late afternoon or evening, when guests assemble on the shaded terrace looking east to the garden, the flowers will look to the west, toward the house and terrace.

As the song of birds accelerates with the setting of the sun, the last peep coming from the top branches of trees that catch the last red rays from the western skyline; so, also, in late afternoon, the flowers present all they possess in beauty of form and color. It is then that their brilliantly tinted countenances, with eyes of black and brown and blue, seem totally turned to the west and tipped directly toward their guests at tables on the terrace, to whom they delicately reflect the glow of warmth and welcome from the setting sun. Thus seen, their own shadows form the backgrounds contrasting with their sunny profiles. With sunlit petals widely spread in proud display, for either close inspection or admiration from a distance, in the slightest breeze they well might seem to nod and dance and sway, in time with the rustle of leaves and the song of birds in the trees. Still, the factors of distinctive merit in the eastward garden consist primarily of the convenience of the time of day and the pleasurable comfort of conditions which make the best place from which to see the garden, at its best at the time of seeing.

The enjoyment of an east-west garden, however, is not limited to the late afternoon and evening hours. While it is true that in the morning the lighted surfaces are turned away from the house and terrace and the near sides of the flowers are in shade, at the same time the garden's background, too, is in densest shade and affords its most attractive contrast with the flowers. And is there anything more beautiful, on close analysis, than sunshine penetrating the petals of flowers, the lighted edges and shaded centers adding endless variety to the range of color, the brilliant markings of their individual and mass outlines in silhouette against a background of dense shade?

Most striking effects of penetrating light are noticeable in the house and single petal types of blossoms which in turn extend above the foliage of the plants where the sun can reach them and where they are high enough to be seen through. Thick clumps close to the ground do not permit this, although the light reflected from within the dwarf nasturtium, for instance, sometimes seems like living gold. And while the purple of the high hanging racemes of wisteria and even the dazzling yellow of forsythia are not effectively discernible against a background of light sky, on the other hand the petals of magnolia and flame Azalea, of tulips, jonquils, roses and iris, of lilies and (Continued on page 64)
Tol enhace the beauty and comfort of traditional American homes, architects are more and more employing modern materials, such as INSULUX Glass Block. INSULUX Glass Block harmonize beautifully with all types of architecture—Colonial, Georgian, Monterey, Modern. They add dignified charm to the exterior, bringing lasting satisfaction to home owners.

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THE SUNNY SIDE OF FLOWERS

(Continued from page 63)
History, Romance and Old England

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within a slight shade from airy foliage far above. Compare such beauty of flowers growing naturally in a well-placed garden with the same flowers bunched in shop-windows or regimented in beds as too often seen in parks and at fairs, where they might as not be painted tinsel.

There are no terms in botany synonymous with "the beckoning pine" or that tell us that the play of light and shade on sassafras suggests the pyramiding roofs of pagodas; these are things one finds only for one's self. The nature and extent of beauty to be found in flowers can be measured by the motive of the seeking and seeing. It is a field of recreation in which there is no evil.

Lest the imagination of the artist, however, in enthusiasm for the beauty of the sunlight on the flowers, finds in them human attributes not known to science, let's see what science has to say on the subject. Obviously, as a matter of common sense, it would be nature-taking to assert or even to infer that flowers actually performed strange acrobatics all day long, in response to the rays of sunshine and that their very presence brings the plant into a suitable relation with the shadow it has to turn continuously to face the sun and how it sometimes hangs its head.

The nearly horizontal rays of the rising and setting sun remove the shadow usually found between the side petals of the flowers and gives their upright faces a flattened appearance suggesting artificial flood-lighting: a field which in its present stage of experimentation poses the question of good taste in its use in the flower garden. Flood-lighting public places has become common, but in a private garden it was tried first at a southern estate for purposes of protection. Ingeniously placed the lights could not be seen but the areas lighted were so selected that the movement of prowlers could quickly be detected, because the shadow is made larger and moves faster than the figure casting it. One of the difficulties of making flood-lighting seem natural is to have the light come from a height corresponding to the angle of the sun's rays and not enlarge, misplace or warp the shadow. An artificial light spreads in wide angle, whereas the sun's rays come parallel from millions of miles away.

Flood-lighting

Whether or not flood-lighting can be adapted to the spirit of life in a flower garden, who will deny that the glare of headlights of an automobile, aimed from a level lower than the eye, produces striking pictures when turned upon the autumn foliage of roadside woodland? It makes the oaks and pines and underbrush resemble stage scenery and, as seen from the moving car, the sharp dark shadows seem to high-jump into hiding behind defiant, turning, foreground trees.

After all, while memories of the sunshine's glory still linger, what is more impressive than a garden after sundown. Then the dampened earth is rich dark brown, the flowers have assumed a restful poise and the outlines of their paling masses and faint lints still dimly upon the autumn foliage of the roadside. The sun's rays have become common, but in a private garden, who will deny that the glare of headlights of an automobile, aimed from a level lower than the eye, produces striking pictures when turned upon the autumn foliage of roadside woodland? It makes the oaks and pines and underbrush resemble stage scenery and, as seen from the moving car, the sharp dark shadows seem to high-jump into hiding behind defiant, turning, foreground trees.

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PLANNED PLUMBING AND HEATING

June Platt describes the luxurious couch-beds which center every Hawaiian lanai

A penny for my thoughts? Well, as a matter of fact, I was thinking about Goldilocks and what a time she would have had in Honolulu, deciding which hikiee she likes the best. Of course if you don’t know what a hikiee is, you won’t know what I’m talking about, so perhaps I’d better explain right here and now that a hikiee is a cross between a pile of mats and the famous bed of Ware (the largest bed in the world in the Kensington Museum), resulting in something closely resembling a bed, yet used as couch, and to be found in infinite variety, on every self-respecting lanai in Hawaii, and if you don’t know what a lanai is, then your education has been neglected.

One of the innumerable delights of life in Hawaii, in my opinion, is the way all the houses have been built and furnished with one paramount idea, that of providing unadulterated luxury and comfort, while still living virtually out-of-doors (see page 30 in this issue). This is made possible by the inevitable lanais, which are actually verandah living rooms, frequently entirely open and exposed to the very gentle elements on at least one side. Lanais are in—

An ancient Polynesian design, in wood bound with reed, was used for the frame of this invitation-to-idleness hikiee in the lanai of George Vanderbilt. The covering is rough-textured cotton, and the pillows are hand-blocked in an old tapa cloth design. Short arms covered with coral leather confine the broad row of pillows. Framed in lauhala is a colorful tropical scene by Robert Lee Eskridge, a well-known painter of Hawaiian subjects. The decoration is by Gump’s of Honolulu.

“Kihi-kihi”, the little colorful fishes which swim over the coral reefs, are here printed on the cushions of this hikiee in the Harton Singer home, on the beach at Kahala. The floor mat is natural lauhala, woven by native women. The furniture is of bleached tropic mahogany and woodweave, against which stand out exotic breadfruit leaves and fruit in wooden calabashes, and a collection of growing tree ferns. Decoration of the Singer house is also by Gump’s of Honolulu.
HAWAIIAN HIKIEES

variably furnished with at least one enormous hikiee, where, one little, two little, three little, four little, five little, even six, seven, eight, nine, and ten little people can stretch out side by side all at one time and talk about the weather and contemplate the beauties of the Hawaiian landscape.

Back in the days before Captain Cook reached these picturesque shores, when the primitive hikiee was really used by the native Hawaiians as a bed. The entire family, plus guests, plus pets, all slept together, unsteadily or peacefully. I know not which, on a pile or structure of lauhala mats made of hala leaves, woven to fit an allotted space in the little grass shack, sometimes extending the entire length of the room. These mats were piled one on top of the other in accordance to their fineness, ranging from the coarsest, which rested on the gravel floor of the sleeping quarters, to the finest on top, showing the wealth or taste of the owner. To keep the pile from slipping apart, the mats were sewn together along one edge generally raised by the interposition of strips of the same matting. Sometimes they had a nice hard log for a bolster, extending the entire length of the hikiee, and sometimes they were softies and preferred alunias or pillows woven of smooth pandanus leaves stuffed with other leaves.

From these simple, primitive hikiees derived the sleek items of comfort, the modern hikiees, illustrating this article.

Fiber-woven panels make the frame of a hikiee upholstered in peacock blue and green chenille—brilliant colors, to compete with the strong tones of sky and sea. Gene Lynch, who specializes in Hawaiian flower subjects, did the flower painting over the hikiee, of blue-green Heliconia collinsiana leaves, and blossoms the color of lobster claws. The end tables have lapa tops, glass covered, and the lamps are of the same strong peacock blue as the upholstery. Albert Ely Ives, arch.

Beige-toned lauhala fiber covers this supremely cool and comfortable hikiee in the lanai of the Henry J. Topping residence. Native women strip the long, ribbon-like leaves of the hala tree, skillfully working them while moist over a metal instrument to the correct pliability. When they have been woven, they will wear endlessly. Bamboo is used for the hikiee frame, tables and picture frames. Dahl & Conrad were the architect-designers. Other photographs on page 70.

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MODERN HAWAIIAN HIKIEES

(Continued from page 69)

Ti leaves form the design theme in Mrs. Margaret Emerson's lanai overlooking the sea. The motif is used in the hikiee frame, of bleached monkeypod wood, and in the end tables, lamp bases and coffee table, also of monkeypod wood with top of carved glass. The color scheme of rust, cream and accents of deep aquamarine is taken from the oil painting by Eskridge.

A Polynesian drum inspired another hikiee in Mrs. Margaret Emerson's home. The pierced base is of monkeypod wood laced with the hand-made coconut fiber cord which the Hawaiians call olona. They used sharkskin laced over the drum tops, and in this modern hikiee off-white modern leather replaces it for upholstery of seat and cushions. The decor is by Gump's.

An original hikiee was as simple as this one, in the Bernice Pauahi Bishop Museum in Honolulu. Hand-woven lauhala mats, the upper one usually exquisitely fine, were heaped neatly on the floor and fastened at one end. The strange-looking objects strewn upon it are woven lauhala pillows, a wooden back rubber, and a formidable-appearing stone rubber.
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QUESTIONS & ANSWERS

Rabbit repellent, Brick walls, Re-surfacing porch floor, Damaged tools

Repellent for Rabbits

QUESTION. We are constantly being annoyed by the number of rabbits which gnaw at our young fruit trees. We would be only too grateful if you could suggest something to keep them away.

ANSWER. The following mixture may be applied in the late Fall or early Winter to the young trees: use 5 parts resin to 1 part linseed oil. Heat resin slowly and when thoroughly melted add oil and mix well. When it is just warm enough to flow easily, apply to the trees with a paint brush and see that every inch of the surface is covered from the ground up to a height of two feet. Be careful not to make the mixture too thick or apply too heavily because it may remain on the trees for too long a period and cause damage. A thin coat will protect the trees for a year.

Note bene: This applies to apple, pear, sour cherry and plum trees, but it is not advisable for peach or sweet cherry trees.

Brick Walls of Church Leak

QUESTION. Can you advise us regarding leakage through brick walls? Before reconstructing our church building we must remedy the leakage.

ANSWER. This condition may be the result of a number of things—porous brick, dried out mortar joints between the bricks, defective flashings over doors and windows, or from the fact that the window frames have shrunk and left a space between themselves and the masonry.

Specific cures are as follows: for porous brick, a coat of good colorless waterproofing liquid; for loose mortar joints, pointing up with fresh mortar or cement; for defective flashings, new ones or caulking up of the old ones; for old window frames, a thorough caulking all around the outside where they set in the wall.

Re-surfacing Porch Floor

QUESTION. Is there any method of re-surfacing a badly weathered porch floor? The job is too coarse for a portable sander, as the grain has raised considerably and would necessitate removing at least 1/4" of the surface. The boards are 1½" thick, and sound. Would some sort of mastic or thin boarding be the solution?

ANSWER. For the condition you describe, we feel the best procedure would be to have the porch scraped or planed, and then sanded. The fact that the hard grain is about 1/4" above the general level would not necessarily prevent the use of a sanding machine, as coarse sandpaper would first be used to level it down.

In this instance mastic or a veneer of thin wood should not be necessary. The old floor is probably oak or some other good wood and you would do best to have it relaid properly and refinished.

Cement Floors Need a Special Paint

QUESTION. Last year I painted my porch, which is half cement and half wood, and kept it waxed. The paint scaled off the cement end of the porch so I decided to repaint. We cleaned the wood with turpentine and some sandpaper, or at least thought we did, but the new enamel flaked off again. What can the matter be?

ANSWER. Floor enamel, no matter how fine a quality, is not intended for use on cement floors unless specifically made for that purpose. Cement gives off an alkali salt that eats and loosens paint or enamel. A cement paint should be used. In this instance, wax should not be used, as it fills the pores of the cement and prevents the paint from getting a hold.

Wash the whole cement surface with a 10% solution of muriatic acid and rinse it thoroughly afterwards. When it has dried, go over the surface with a stiff wire brush.

Best Materials for Plumbing Lines

QUESTION. Our builder claims that wrought-iron plumbing is the best in this section but I have always taken it for granted that brass and copper installation will prove a lifetime job. We have city water and he says that brass and copper pipes will corrode.

ANSWER. Wrought-iron pipe is excellent for plumbing lines providing, of course, that it is genuine wrought iron. If it is, each length of pipe will be so labeled.

Copper and brass pipe are, as you say, life-long materials unless the water to which they are exposed has been chemically treated with something that affects them. If your builder is a reputable man, we would suggest that you be guided by his judgment, as he may be familiar with certain local conditions.

Tools Damaged by Fire

QUESTION. Can you tell me how to reclaim and recondition a number of iron implements recently lost in a fire?

ANSWER. Rusty tools or instruments that have been through a fire can generally be reconditioned in the following manner:

Place the instruments in a pail of kerosene and allow them to soak for two or three days. This will soften any rust, scale or crust that has accumulated. Next, burnish them with emery-cloth until their original finish has been restored, and finally oil them by dipping in hot thin oil. This process is very effective with rough tools such as pliers, chisels, planes, screw-drivers, etc.

If your instruments were plated, they can be replated to look new. There is, of course, the possibility that going through fire may have spoiled the temper of the instruments, but this you will have to determine yourself.

(Continued on page 79)
Perhaps no problem in ornamental horticulture creates more difficulties for the gardener than does the matter of flower seed germination. For the majority of food and forage crops, the conditions under which growth takes place from seed to maturity have been so thoroughly explored that no one needs to fail through lack of knowledge of controllable factors.

No Midwestern truck gardener, for instance, would dream of planting garden peas in mid-July, nor would he consider planting tomato seed in the open ground in early March. In either case, he knows the factors of temperature and moisture work against success.

Because of this knowledge which is available to the producer of food and forage crops, many inexperienced gardeners assume that similar data is available for ornamental crops as well. But when he tries to obtain the necessary information, he finds that what few facts have been set up are purely empirical, and are based on non-too-well coordinated experience.

With but few exceptions (and these in remote archives not known to the amateur horticulturist) there are no sources of information open to him. In the past, even the seedsman was forced by competition to keep esoteric the methods by which he germinated his specialty, and did not reveal the best method for germination, even though this information would naturally be part of the sale of his product. Fortunately, this attitude is changing, and much information is coming to light lately. Where there is substantial agreement among authorities as to the best method, these data can now be put into such form that they can be used by the amateur to attain better results.

A difficult process

The initiation of germination in seed involves a number of physiological processes which are completely unknown to the amateur, and are not fully understood by the scientist who makes them his special interest. Far from being merely the fruition of the plant’s reproductive process under the stimulus of heat and moisture, germination and growth are as complex and difficult to understand as the life processes of the plant itself.

Inherent in the seed are mechanisms of check and balance which adapt the plant to survive under conditions which vary as widely as those found in the tropics and those of sub-arctic. There are seeds which will germinate immediately upon ripening, and which lose their viability in the course of a few days. Others need an after-ripening period of years, although seemingly ready to grow when dry and shed by the plant. Others go through periods of alternating dormancy and activity almost unpredictable in their vagaries.

Yet fundamentally, all the processes of germination are set into action by the application of various quanta of heat and moisture. The periods of dormancy which are mistaken by the amateur for a lack of viability can be broken by the application of the right degree of temperature and moisture, in about 95% of the species studied. Even those species which require the highest degree of light, or of chemical treatment of the seed coat, perhaps respond to such treatment only because of the changes effected in the permeability of the coat.

Heat and moisture

Some of the mechanism of the response to the elements of heat and moisture have been given extensive study as, for example, Borthwick’s and Robbins’ discussion of lettuce seed germination in Hilgardia. This species apparently requires a temperature below 77 degrees, adequate moisture and good aeration. Above 77 degrees, germination falls off rapidly up to 86 degrees, at which point it practically ceases. Generally speaking, new seed shows a much lower percentage of germination than seed several months old.

The ordinary cold temperatures, freezing to 42 degrees Fahr., do not seem to improve the germination of fresh seed to any extent.

Stored at 35 degrees, either moist or dry, the seed retains its ability to germinate at temperatures of 77 degrees or below. This ability to remain dormant at high temperatures, which explains the species’ poor showing as a summer crop, is due to structures within the seed which closes openings leading to the embryo, and so retards the exchange of atmospheric gases between the embryo and the outside air.

By using oxygen under pressure, lettuce can be made to germinate at above 77 degrees. Once germination has begun, the higher temperatures do not materially affect seedling growth.

Similar studies have not been made of the structures within flower seeds which adjust them to suitable temperatures, but there is every evidence to believe that some similar mechanism is responsible for the beginning of germination in most seeds. And because such mechanisms do exist, they create problems which arise when seeds are submitted to temperatures beyond their normal germinating range.

One of the most difficult problems for the seedsman to solve is that of seeds which require temperatures of 55 degrees Fahr. or below for successful germination. Such temperatures are easy to use, since they prevail for several weeks during the spring months over much of the country. But for average gardener does not like to work out-of-doors in chilly weather. Too, these low temperatures are usually accompanied by considerable moisture, so that the ground is difficult to work. As a result the gardener waits until the weather warms up, and he can work comfortably. Of the species which he abuses in this way, perhaps the most important is the annual delphinium or larkspur. This species germinates readily at about 55 degrees when the seed is thoroughly ripe, but probably 95%
of the seed sown is planted at temperatures of from 70 to 80. As a result, most of the good larkspur we see in the northern states comes from volunteer seedlings, or from plants started under glass during the late winter months. The weak, spindling plants which manage to survive after germinating at higher temperatures are hardly worth the cost of the seed.

This does not mean, necessarily, that all late-spring-sown larkspur seed fails to germinate. Because soil temperatures in spring do not rise as rapidly as air temperatures, quite frequently the desirable 52-55 degree range does prevail, and germination takes place.

Too, we have since learned that by freezing the seed (or by subjecting it to a temperature of about 42 degrees for, several weeks) we can initiate germination and carry along the seedlings at higher temperatures than normally are desirable.

Fluctuating temperature

Another problem that causes considerable difficulty is that of seed which requires fluctuating temperatures for growth. Many of these do best at between 68 and 85 degrees, and are species which either do best with very little covering, or actually need exposure to light for germination. Whatever the mechanism responsible for this condition may be, the natural factors which provide it are found during the spring days when the sun warms the soil during the day, and the absence of sunlight allows the soil to cool at night. Similar conditions prevail in the warm greenhouse which is heated to about 70 degrees during the night, and is warmed to well over 80 degrees by the sun during the day.

Most failures with seeds in this group are except for those resulting from too little or too much moisture) will be due to too deep covering. Practically all the annuals in this group are those whose seeds are small, and fall in the surface of the ground when ripe, germinating the following spring when warm weather begins. Seeds in this group do not do well in the heavily shaded window box or flat in the house except at a uniform 70 degrees night and day by mechanical heating equipment.

A great many species, however, do best at a uniform 60 degree temperature night and day. This group includes a number of species which are normally dormant when first harvested, but germinate quickly after dry storage over winter. The early dormancy can be broken in many cases, by pre-chilling (usually to 42 degrees Fahrenheit) for a period of several days to several weeks. The domestic refrigerator becomes a garden implement by helping to germinate condition seeds in this group for germination. Just below the freezing chamber the temperature is approximately 42 degrees, while those species which need actually freezing can be treated in one of ice-cube trays.

Peculiarly enough, those species which require chilling or freezing are not usually those which germinate at a 52-55 degree temperature range, but after pre-chilling require at least 8 degrees to do their best. An attempt to explain this peculiarity might take into consideration the fact that many of the species involved grow in climates where freezing temperatures prevail, and spring does not arrive until the average temperature night and day is about 68 degrees.

The exact rule of light in seed germination is not fully understood. It may be a secondary control mechanism, set into operation by the exposure of the seed to sunlight following the melting of a winter covering of snow. That light does play an important part in the germination of seed has been proved experimentally for a number of species, only to have the evidence refuted by others. The stage of maturity seems to have an important effect, and may account for the variations shown by various experimenters. In the table shown below, where the species is shown as a light germinator, this does not necessarily mean that light is vital, but that best results can be had when the seed is broadcast on the surface, or covered so lightly that some light penetrates to the seed.

The matter of depth of covering presents another problem directly connected with germination. The ordinary rule (covering from two to three times the diameter of the seed) is reasonably accurate, except for those seeds which are ovate or oblate in shape. Here the problem, as with melon seed, is to determine whether the diameter is the thickness, the breadth, or the length. Since most of the seeds which fall into this classification are those which lift their cotyledons above the surface of the soil, the best interpretation is to use the least dimension, the thickness.

Mechanical condition of the soil is an important factor in germination since not only does it assist or hinder emergence of the seedling and the penetration of the root-tip, but its consistency determines moisture and oxygen supply. Unmodified clay is the least desirable medium, followed by pure sand or sand-and-gravel. Sometimes sands are used supplemented by nutrient solutions, but this is a special instance outside the scope of ordinary germinating techniques. Here the mechanical supply of moisture prevents drying-out encountered with sands.

Special mixtures

Special mixtures which have given excellent results (in addition to the old Florizel's formula of one-third sand, one-third leaf-mould, and one-third good garden loam) are as follows:

- Fifty percent finely powdered sphagnum moss and fifty percent sand or vermiculite has given a higher percentage of seedlings than any other medium tried. Some unknown element in the sphagnum reduces damping-off to a minimum, and assists rooting. Vermiculite also seems to contain some substance which makes it the desirable rooting medium.

- Straight vermiculite is an excellent growth medium, but is somewhat slimy and unpleasant to use. Modified with sand or soil, it is one of the most valuable new materials (Continued on page 76).
we thought all INSULATION was alike until we talked with our lumber dealer

MONTHS ago we decided to insulate our home, and pay for it out of our actual fuel savings. Of course, we wanted the summer comfort, too. We read all the ads and all sounded good. Then we called on our lumber dealer. Now, I shudder to think of the dreadful mistake we might have made if we hadn't.

Our dealer explained the difference between solid and "fluffed-up" fill. He showed us why a poured-in material like ZONOLITE is not only tamper-proof, but completely insulates all around and in-between any obstacles in the walls... how it will give the same insulation protection permanently because it will never pack down.

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The oxygen factor

As mentioned above under the mechanical condition of the soil, a vital factor in seed germination is oxygen. Without it, germination cannot take place. The paradoxical fact about oxygen in relation to seed germination is that in excess during seed storage, it brings about premature senescence and destroys germination. Seed stored in sealed jars, or even immersed in nitrogen, improve in keeping quality. Delphinium seed in sealed jars, for example, kept at 40 degrees Fahrenheit, were viable and germinated strongly after three years' storage, whereas good practice with the conscientious seedsmen in the past called for destroying all of the previous season's seed as soon as the new crop was ready for sale. At 40 degrees in open containers, germination was not much better than that of seed stored at 60-70 degrees.

Carbon-dioxide storage (if a small percentage of oxygen remains in the container) is successful with many seeds.

Because of the displacement of oxygen by the gases associated with decay, active fermentation in the seed bed adversely affects germination. For this reason, soils low in humus have been found better for seedbeds than those which contained undecayed vegetable matter.

Water-logging of the soil, because it reduces the oxygen available to the seed, is as bad as too little moisture.

Large, heavy, or plump seeds are definitely more vigorous than light, shriveled or undersized seeds from the same pod. Because it contains a higher percentage of large seed, recleaned seed is more than worth its extra cost, provided not too great a premium is asked for it.

The length of time required for germination is a factor which few gardeners fully appreciate. Where some species (the quick-germinating annuals) may actually sprout in three to four days, many others (mostly perennials) may take months or years. T. A. Weston, in the Florists Exchange, tells of a flat of Primula obconica, for

FLOWER SEE

(Continued from page 75)

gotten in a cold-frame after it failed to show signs of growth, which three years later produced strong vigorous seedlings. Many an inexperienced gardener has condemned the seeds offered by one dealer which did not germinate, while that purchased from another grew strongly, because he was comparing the seed of quick germinators like marigold and zinnia with perennial like phlox, dianthus or some of the more difficult lilies which cannot appear above ground for a year or more after planting.

Seed which requires after-ripening before it will grow often is lower in germination than freshly harvested seeds when it has been stored for a year or more. This is confusing to the tyro who has always been taught to demand the freshest possible seed. The mechanism set into action by after-ripening is not known: apparently no one has thought it worthwhile to make microanalyses of seed before and after-ripening to determine the change in chemical structure, or to otherwise examine the changes in structure which effect the results observed experimentally. There is apparently an acquired characteristic which enables the plant to carry over seed until the mature plant has died, or until a full season has elapsed between the shattering of the seed pod and germination.

Mixtures of old and new crop seed of species which require after-ripening give trouble, not from the old seed, but from the new.

Soil reaction (pH) is important. Most seeds germinate best in slightly acid to medium acid soils, even if they happen to be of species which normally grow in alkaline soil. No adequate explanation can be given for this; although the fact can be used by the gardener to germinate seeds which may have failed in more alkaline media.

Effect of salts

High concentrations of salts in the soil or other growing medium adversely affect seeds, perhaps by reversing the osmotic pressure which normally brings moisture to the embryo for germination. Soils high in nitrogen are very bad for germination, although in the seed-testing laboratory, minute quantities of potassium nitrate are used in solution to moisten seed which otherwise do not germinate.

Plain sand plus nutrients will germinate many seeds and produce some plants, but there are some species which must have either some hormone or vitamin derived from soil, or some amino-acid to bring about germination. In some recent checks on gladioli, germination was not identical with germination. Seeds which must have either some hormone or vitamin to germinate, but similar in many requirements) ortho-phosphoric acid and glycine in solution gave relatively high increases in sprouting over untreated checks. For the past two years, following the suggestion of Mildred Norton Andrews of White Cloud, Michigan, the wildflower authority, I have been using sphagnum moss as an aid to germination, combined with sand, and have found it superior to any other material for...
GERMINATION

For stepping-up sprouting and growth, it does not only reduce damping-off to a relatively mild difficulty, but by some hormone or chemical effect, increases the permeability of seeds which grow.

The low vigor of improved varieties is often disappointing as compared with that of older, more weedy types. The poorer sorts may show much better germination and growth than the improved, although of much less value for ornamental use. Whether increased vigor will be found with the newer types now being produced through the methods of hybrid vigor, now so evident in hybrid corn, should be possible where in-breds are used to produce superior varieties.

In the end, however, we must look at the two factors of temperature and moisture for our most important crop, leaving the two factors of hybrid vigor, now so evident in hybrid corn, should be possible where in-breds are used to produce superior varieties.

### Species Temperature
**Species** | **Temperatures** | **Days To Light** | **Remarks**
--- | --- | --- | ---
Ageratum | 68-90 | Light | Prechill fresh seed.
Alyssum | 68 | Light | Try steady 68 if no results.
Amaranthus | 68 | Dark | Prechill new seed.
Antirrhinum | 68 | Light | Try 68-86 if no results.
Aster | 68 | Indif. | Try steady 86 if no results.
Balsam | 68-90 | Dark | Try 68 if no results.
Calendula | 55 | Indif. | Try 68-86 if no results.
Candytuft | 68 | Light | Try 68 if no results.
Carnation | 68 | Light | Try steady 68 if no results.
Celosia | 68 | Light | Prechill fresh seed.
Centaurea | 68-86 | Indif. | Try 68-86 if no results.
Clarkia | 68 | Light | Try 68 if no results.
Convolvulus | 68-86 | Dark | Try 68-86 if no results.
Cosmos | 68-90 | Dark | Try 68-86 if no results.
Cosmos, Orange | 68-90 | Dark | Try 68-86 if no results.
Flare | 68-90 | Light | Try 68-86 if no results.
Dahlia | 68-90 | Dark | Try 68-86 if no results.
Phlox | 68-90 | Light | Try steady 68-86 if no results.
Larkspur | 52-55 | Dark | Prechill fresh seed.
Lupine | 68 | Indif. | Try 68-86 if no results.
Marigold | 68-86 | Indif. | Try 68-86 if no results.
Mignonette | 68-86 | Indif. | Try 68-86 if no results.
Marvel-of-Peru | 68-90 | Dark | Prechill new seed.
Nemophila | 55 | Dark | Try 68-86 if no results.
Nicotiana | 68-90 | Light | Try 68-86 if no results.
Pansies | 59-68 | Light | Varieties vary. Try 68-86 or steady 86 if no results.
Petunias | 68 | Light | Prechill fresh seed.
Poppies | 52-55 | Light | Sometimes need prechilling or 68-86.
Poppys | 68 | Dark | Try steady 68-86 if no results.
Portulaca | 68 | Light | Sometimes needs 68 or 68-86.
Ruellia | 68 | Light | Try steady 86 if no results.
Sweet Pea | 68 | Dark | Prechill fresh seed.
Torenia | 68 | Indif. | Try 68-86 if no results.
Verbena | 68-86 | Dark | Try steady 68-86 if no results.
Viola | 59-68 | Light | Slower at 68-86 but stronger.
Zinnia | 68 | Dark | Optimum temperatures.

---

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HIDDEN TREASURES

(Continued from page 36)

My own deep dish tart of peas

First make the pastry. Sift together 1 1/2 cups of pastry flour with 1/2 a tea­spoon of salt. Work in with finger tips 1/3 of a cup (1/2 bars) of sweet butter, which has been previously warmed in cold water to the consistency of putty and squeezed dry in a piece of linen. Moisten with a few drops of tepid wa­ter and mix with a big fork until it holds together. Form into a flat ball, wrap in waxed paper, and chill several hours.

In the meantime, shell 8 or 10 pounds of green peas, discarding any tough ones there may be. Wash and place in a large enamel pan, add a teaspoon of salt and a tiny pinch of soda and cover with rapidly boiling water. When the foam rises to the top, skim carefully and cook until very tender (about 20-25 minutes). Be sure that the peas have enough water to cover them during the whole cooking process, but no more than necessary. When done, drain, but save the juice. Put the peas in a bowl in which you have placed 1/2 a cup of butter (not melted). The heat from the peas will melt it. Pour over the peas just enough of their juice to barely cover them. Season to taste with salt and freshly ground black pepper, stir­ring lightly with a fork. Allow the peas to cool in their juice.

When ready to assemble and cook the pie, roll out a small portion of the paste so as to form a band about an inch wide, long enough to border the rim of a 1 1/2 quart sized round Pyrex baking dish. Paint the rim of the dish with slightly beaten egg, then press the strip of paste securely around the entire rim. Now fill the dish level full of peas with their seasoned juice. Res­erve a small piece of paste, then roll the rest so as to form a circle large enough to cover the dish and overhang about three quarters of an inch. Paint the strip of paste around the dish with egg, then rolling the circle of paste up onto your rolling pin, unroll it over the dish so that the crust falls in the right place, covering the dish. Press the edges of the pastry securely to­gether, then using your floured fingers, crimp the edges prettily. Work quickly. Brush the top with more egg and make a small hole in the center of the crust. Lay around this five diamond shaped pieces of paste rolled and cut from the small piece in reserve, form­ing a decoration. Roll another narrow strip of paste around your index finger to form a rose, and insert it in the hole in the crust, being sure that a hole still remains from which the steam may escape. Paint the rose and the dia­monds with egg and place the dish in the refrigerator for fifteen minutes or so, until ready to bake it in a pre­heated 400 F. oven for about fifteen minutes until a beautiful golden brown, then reducing the heat to about 350 F. to continue cooking until the paste is cooked through and until the juice on the peas is boiling hot (about 20 to 20 minutes longer). Serve at once, as a separate course. For six or eight.

Kay's delicious strawberry sweet

Sift some cake flour, then measure (Continued on page 79)
**HIDDEN TREASURES**

(Continued from page 78)

**QUESTIONIONS AND ANSWERS**

(Continued from page 73)

**Sudden Storm Floods Cellar**

**QUESTGON.** We bought a home last fall and the cellar has been perfectly dry up to two weeks ago, when it was flooded by a sudden storm. It drained immediately, but since that time water has been slowly and steadily seeping through the lower walls. Can you give me any suggestions about this?

**ANSWER.** Since this condition occurred only a short time ago, we are inclined to think that the slow seep- (Continued on page 81)

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**QUESTIONS AND ANSWERS**

(Continued from page 79)

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**ANSWER.** Since this condition occurred only a short time ago, we are inclined to think that the slow seep-

(Continued on page 81)
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Honeymoon & Hunter's Moon

(Continued from page 40)

Boa Grande makes a good substitute for Bermuda.

Go by plane or train to Tampa and the hotel people will pick you up. If you drive, go to Placida and take the ferry which runs twice a day ($8 car and driver—passenger 50c).

Nearer home, for most of us, are mountain spots where you can see the fall of the year at its best.

The Greenbrier, at White Sulphur Springs, W. Va., will put you in a special honeymoon suite and give you all kinds of extra attention—including a souvenir when you leave. Of course you don’t have to be on a honeymoon to enjoy any of these places. Ordinary mortals are welcome too! Golf on perfect fairways or riding along autumn-tinted trails will make you forget your cares—if any.

The Grove Park Inn, just outside Asheville, N. C., has fireplaces big enough to roast an ox—a table that will sit you stepping up the golf to thirty-six holes a day—and artless notices concerning the purity of its water. The strength of its towel rail> and driver—passenger 50c >. In the Fall and water the plants well before digging them up. In order not to disturb their fine root system, be sure to keep plenty of earth around the roots to keep the soil from breaking away in transit.

Dig in advance the new holes where you are to plant and fill with water just before they arrive. After planting, fill in with earth and keep them well watered.

Ferns as House Plants

QUESTION. Can you tell me how to care for a house fern which has been thriving nicely until recently? The leaves are yellow spotted and the spikes come through pale and lifeless. The stems near the root have an accumulation of white fuzzy

ANSWER. Since ferns require good drainage when grown as house plants, your plant may be getting too much water. They like a moist atmosphere, but water should not be allowed to touch the fronds themselves.

A potting mixture of 2 parts sharp sand, 2 parts loam, 2 parts peat moss, 1 part leaf mold or humus and ¾ part dried cow manure, and a little charcoal for drainage, is highly recommended.

Weeds Between Flagstones

QUESTION. Will you please tell me what to do to discourage grass from growing between cobblestones and between concrete flagging in our yard?

ANSWER. Remove the soil between the stones to a depth of about three inches and fill in the space with sand. Whenever there is any evidence of weeds or grass beginning to sprout, use any standard weed killer on the growth.

Pennsylvania Dutch Motifs

QUESTION. In going over your June issue we noticed the repeated use of the tulip, red lily and heart motif in Pennsylvania Dutch design. What do they symbolize?

ANSWER. Many of the old designs have religious significance. For instance, the tulip was said to have signified the peace offered to European migrants by William Penn’s agents. The red lily was supposed to have sprung up in Christ’s footsteps, and the pearl of great price is often repre-

(Continued on page 89)

In the years that have gone, a never-ending stream of American visitors went year by year to Great Britain and Ireland; how many of them must be longing for the time when they will do so again! Even in these days of war, however, American visitors of distinction on exploratory pilgrimages, have not been lacking and although you may not be able at the moment to visit these islands the day will surely return when the American tourist can and will be welcomed as in the past. To the thrill of visiting places time-hallowed before Columbus, will be added the knowledge that they will be still more hallowed as the final outposts of Civilisation which withstood the onslaught of the Barbarian.

So, when lights gleam again in hearts and hearths and homes—as they burn still in the spirit—of the Old World, these little sea-girt isles will once again open arms of welcome to their kith and kin from the New World who stood by them in their struggle for liberty and democracy.

Meantime, the British and Irish Railways continue to maintain their contact with their American friends through the General Traffic Manager in New York, C. M. Turner.

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TUBEROUS BEGONIAS

(Continued from page 46)

cupped, so that watering must be intelligently done. The tubers should be placed in the soil with the tip of the tuber exposed, and water should be applied around the sides of the tuber—never directly on top, for water that is caught and held in the cup of the tuber will quickly rot it.

From the standpoint of watering and ease of handling, I have always preferred to start tubers in five-inch pots. If I happen to get a little water into the cup of a tuber, it is much easier for me to pick up a clay pot and drain the water, than to have to handle an entire flat because of possible accident to one tuber. With an inch of gravel or crushed rock in the bottom of each pot, I always feel a little more certain that watering must be preferred to starting tubers in five-inch pots before the roots become pot-bound in the five-inch size. When transplanting into beds, there is also less disturbance to the root system of a tuber knocked out of a pot. Where space is at a premium, the flat has distinct advantages.

When the plants are three to four inches high, they are large enough to be set out into a sheltered spot in the garden or into suitably placed window boxes. Or they may be grown as pot plants, being moved into eight-inch pots after the roots become pot-bound. The tuberous begonia should have a suitable stake driven into the ground just at the side of the tuber. The stem growth of tuberous begonias is succulent, and unless the stems are supported by stakes, they may tilt and droop as they become larger and heavier. I prefer \( \frac{1}{2} \) square stakes of redwood, two feet in length, painted green with ends tipped white.

If driven when the small plant is placed in its permanent position, there is no danger of injuring the tuber or of breaking brittle stems, as happens if staking is delayed until the plants attain a height of a foot or more. Planted out, and stakes driven, you are "over the hump" and you will not need to wait long for the show to start.

Watering and fertilizing are your only problems—if you have given careful consideration to exposure, wind protection and drainage.

If you wish to develop very strong, vigorous growth, you may water them once a week with liquid manure. Because liquid manure makes its food values immediately available to the plant, it is fast and safe. I like it for outdoor stimulation.

Indoors it may become smelly, cotton-seed meal, one teaspoonful sprinkled around the edges of the pot—not too close to the tuber—is probably the safest and most satisfactory. After applying the surface will take on a moldy appearance for a short period, but do not be alarmed, for this fertilizer releases its nitrogen slowly as it decomposes. Two applications thirty days apart should suffice for the entire season.

For the development of the finest flowers, the control of temperature is important. Temperatures ranging between 65 and 80 degrees F. are best. Under these cool temperatures the flower buds develop more slowly and produce larger, lovelier blooms. Higher temperatures stimulate faster, weaker growth—with flowers not as well formed or as lasting.

I have forgotten who it was who said: "Your actions speak so loudly, I cannot hear what you are saying." If you will listen with your eyes, tuberous begonias will tell you quickly and loudly just how you are treating them. If the foliage appears vigorous and you are getting gorgeous blooms from four to eight inches in diameter, depending on the type, keep on just as you have been doing. If the plant drops its buds before they open, you are probably doing one of three things: (1) favoring the plants in pots that are too small and with insufficient fertilizer. (2) You may have subjected them to severe drying out. (3) You may be overwatering.

If you get an abundance of lush foliage and no flowers, it is an indication that the exposure is too densely shaded. Give them stronger light—without direct sunlight—and watch the results. If the foliage becomes shiny and begins to curl—it means that the light is too strong. If the leaves take on a soft, glassy texture, curl under, wilt and die, these are symptoms of overfeeding. You may be using a commercial fertilizer that is too "hot," or you may be placing the plants too heavily. Better to feel your way and fertilize very lightly and more frequently. The use of cotton-seed meal, which is a slow-acting fertilizer, usually avoids the hazards of overfeeding.

Now, if you do these few things correctly, you have every right to ask: "What dividends will my time and efforts yield?" I may say that the yield will be so high that you may suspect the investment of being extremely speculative. You may have flowers in many forms or types in a range of colors that is not even exceeded by the rose.

You may have tuberous begonias in plain single types, with flowers 4 to 8 inches in diameter, carried on strong, stiff stems. Supplementing the "plain" varieties are those whose petals are frilled or ruffled, known as the single frilled type. Another of the single varieties has the petals "crested," The flowers of the double rosebud type resemble perfect rosebuds as they open, and when fully opened represent a gorgeous double flowered with recurved petals, with edges in contrasting colors.

Among the doubles is the fimbriata plena type, whose petals have saw-tooth edges, are double frilled, and will remind you of a giant carnation. Most of these mentions might be considered novelties, because the double camellia type is the choice of perhaps 80% of tuberous begonia enthusiasts, and it might be considered a "staple." These marvelous flowers, from five to eight inches across, are now available in a complete range of solid colors, with many two-tone combinations, the second color appearing in a strongly pronounced and contrasting edge.

There are today 24 separate colors,
TUBEROUS BEGONIAS

(Continued from page 82)

with distinct variations of shades in each. You may have anything you want from blush pink to dazzling scarlet and flame orange. Anything your heart desires—excepting blue—and there will never be a true blue tuberous begonia. In habits of growth you may have plants that grow erect and hold their flowers on strong, stiff stems, or you may prefer the "hanging basket" type, whose stems are pendulous.

Tuberous begonias should always be regarded as "outdoor" plants. They thrive in a cool greenhouse with plenty of ventilation, but they should not be grown indoors as "pot plants", for they require a greater circulation of air than could be provided in a home without giving all of the occupants pneumonia. They are all tender, and frost alone may determine when you may plant them out and when you must take them in. They are adaptable to culture in most parts of the United States where there are no climatic extremes.

In the northern, eastern, and midwestern states, they are best handled as potted plants for ready portability when late or early frosts threaten. On the Pacific Coast they are treated as pot or bedding plants, the cool, even climate being conducive to slower growth and the maturing of lovely large blooms. They are not recommend-
ed for the Deep South, where the climate is too hot and humid, forcing rapid, weak, and spindly growth.

Words could never come anywhere near portraying the vivid colors and fine forms in which tuberous begonias are available. Since I take much stock in the Chinese proverb "One picture is worth ten thousand words", I feel that I should let the camera carry on from the point at which words fail me. Normally, I take photographs of the flowers I write about in my own garden, where it is possible for me to take the picture just when the flower is at its zenith. Being a stickler for quality and wishing to picture only the very finest, I went to the greenhouse of my good friend, Frank Reinelt, at Capitola, California, where I had an unlimited choice in both color and form.

In addition, I had the advantage of photographing flowers personally selected for the purpose by one of the greatest of contemporary hybridizers, who has long since "earned his stripes" for his accomplishments in breeding tuberous begonias and delphiniums. The accompanying pictures, therefore, are in no sense a reflection of my own taste and judgment—they were chosen as "representative" of both color and type by the man who developed them—and who should know better than he?

How Burnham HEAT-SHINE Prevents Unhealthy DUST-SHINE

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BRITISH CRAFTSMANSHIP AT ITS BEST
ZONAL PELARGONIUMS RETURN

(Continued from page 57)

In making border plantings of zonal pelargoniums in the garden these considerations of their cultural needs should be followed. They need a sheltered spot—protected by tall shrubs, a fence or hedge; preferably a location with an eastern exposure where morning, but not noontide, sun will reach them. The earth must be deeply dug; leaf mold, sand, peat moss and a little bone meal should be worked in. Raise the earth a bit to insure good drainage. When the earth is ready and the season is settled and warm set out the plants.

In planting, first lay out yourborder. If various types of these zonal pelargoniums are used arrange them in a pleasing color effect by placing the plants, while still in the pots, as you wish them when planted. Several of a kind in one group give a better effect than scattered colors. Divisions in the richer colors can be made by using the green-and-white-leaved varieties as a ribbon. Where a mass effect is preferred, use the taller-growing and darker, richer colored ones at the back and blend on down to the pale golds and dwarf-growing ones for the front.

When the minute comes for actual planting dig a hole large enough for the plant and fill the hole with water. When this water has half drained away remove the plant from the pot and place it in the hole; cover with earth slightly deeper than it was when in the pot and firm the earth around it.

Seasonal cultivation requires that the top earth be kept free from weeds and loosely cultivated at all times. Water often enough to keep the leaves full and firm and the under earth moist. Choose a time of day when the sun is not shining directly on the plants to water. Then flow the water on gently — a sharp spray hard enough to brush the leaves may cause brown spots.

The best provision I have ever seen for these zonals was a lath house used as a garden retreat. Flower boxes were hung at various heights filled with pelargoniums. Beds along the sides were filled with larger plants and hanging pots held others. Large potted specimens flanked the doors and upright center masts. The whole effect was beautiful and practical. There was enough sun for plant growth yet the force of the wind and the rain were tempered.

The building of a lath house is easy. Choose a sunny exposure. Build the framework in the size and shape you desire. The laths on the roof should run exactly north and south so the light and shade will change as the sun moves.

Plants kept in the lath house will need the same careful watching they do in house or garden. Peats must be destroyed at once. Water regularly, gently and thoroughly. In putting plants in the hanging boxes or flower beds in the lath house it is not necessary to remove them from the pots—they may be plunged into the earth in the pot. These pelargoniums do not like their roots disturbed. This method of handling makes the lifting of them in the fall a very easy procedure.

The number of zonal pelargoniums to be obtained is becoming increasingly large. They are all named, but don’t depend on the botanical authority of the names. The pelargonium genus is a large incompletely classified group and the names are rather mixed. This lack of correct names does not detract from the plants, so take them as you find them and enjoy every one. Mary Ann is lovely even if "Mary Ann" is not the botanically correct name for the plant bearing that name.

Some of the varieties available are others called Mrs. Pollock, Skyes of Italy, Jubilee, McMahon, Distinction, Bronzé Beauty, and Bismark. These are all the darker-zoned ones, brilliant and lovely. Flowers of Spring, Hills of Snow, Mary Ann, Mrs. Parker, and Mrs. Lang being some of the refreshing green and white, or cream group. The Golden Bedders, the very choice ones, have special names—all different depending on where each plant has been found. Some of the pelargoniums have red blooms, some pink, and many shades of these colors—always in just the correct tone.

The zonal pelargoniums are here again because they were too beautiful, too meritorious a group to have remained unknown. Their decorative value is almost unlimited. Successfully to grow one is a pleasant adventure. To work with them in quantity gives a keen appreciation of their subtle beauty that is completely satisfying.

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MY WISTERIA BLOomed

William Helhake tells of planting wisteria for shade, finally making it blossom

Do you want your wisteria vines to bloom? The Fall is the best time to prepare them for blooms in the early Spring.

The long stems on which the buds form begin to make their appearance early in the Spring and at the same time that leaves on the vines begin to break out.

Due to the luxurious vine growth, the wisteria offers many advantages not to be had by any other climbing plant. It can be used for arbors or for shading resting nooks. Or as in my case I use this prolific growth to shade my sun-parlor which I use for a study. The vines with their spread of leaf stems offer just the right amount of shade with a diffused sunlight drifting through to give me all the light necessary to do my writing and research work.

My sun-parlor is exposed to the sunlight on three sides and has eleven French windows, four of which can be opened to their full opening, which permits of most any combination of air circulation. Last of all, it is best suited to one who spends his full day working in that particular room and does not wish to be distracted by what is going on in the street. Yet it is possible to get a full street view very much such as Venetian blinds would permit.

For shade

For twelve years I have been looking after, caring for, trimming, coaxing, watering and feeding my vines in an endeavor to get them to bloom for me. My persistent efforts were rewarded with a prolific climber but I found after making the rounds that I had up, the gift of my neighbor, or on plants which I had dug up, the remark, "Those blooming things won't bloom; if you want your wisteria vines to bloom, I began to try to figure out why they took this sudden notion. I found that all of the blooms were only those plants which I had dug up, the gift of my neighbor, or on plants which I had transplanted the year before.

(Continued on page 88)
A bright and gay "Good Morning" interpreted in the WESTERN PINES*

Sunlight seems to find its way into every nook and corner of this inviting kitchen and breakfast alcove. The golden tones of knotty Western Pine bestow a cheerful radiance upon ceiling, walls and cabinet facings.

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*Idaho White Pine  *Ponderosa Pine  *Sugar Pine

THESE ARE THE WESTERN PINES

A native

(Continued from page 51)

forms throughout Europe. It was placed on ships by the Scandinavians, often to denote the owner's rank. It was placed on castle turrets in France and England, another class distinction no doubt associated with medieval heraldry. After the French Revolution, the weathervanes no longer exclusively signified church or class distinction, but taking a more democratic turn, became a common sight on simple buildings.

It was natural that the colonists should import the custom to these shores. Several American examples dating from the Seventeenth Century give evidence that this art was practised among the early settlers. The cockerel remained a favorite in New England, Pennsylvania and New York, while the banneret was prevalent in the Southern states.

The pre-Revolutionary vanes were designed in silhouette, either fashioned in iron by the village blacksmith, or carved in profile by the wood craftsman. Practically all the makers are anonymous, unassuming craftsmen with native skill who little realized that they were creating works of art to be cherished by later generations. Occasionally, a name is known like that of "Deacon" Shem Drowne, a copper-smith born in 1683, famous as the maker of the glass-eyed copper grasshopper on Boston's Faneuil Hall.

With the popular introduction of copper, the vanes became far more elaborate. They were chiselled, hammered, stamped or repoussed. By the mid-Nineteenth Century, there were thousands of weather vanes swinging on their pivots all along the Atlantic seaboard, north and south. Artisans were constantly employed and vied with each other in originality, ingeniously contriving to simulate wood, feathers, hair, combining metals for effect and balance. While the purpose was chiefly

Oak pheasant fashioned of sheet iron cut in silhouette. Tail feathers were applied separately. From Blue Mountain, Pa.

Anish farmer of carved wood, which originally sat beside the sheet iron cock at left. Both date from the late 18th Century

Golden dove made of several metals for balance and interesting color variation. Typical of 19th Century New England

Prancing steed of iron cast in the half-round, soldered together. Missing is the original tail of sheet copper.

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utilitarian, extraordinary results were frequently achieved.

But all this died, as soon as commerce usurped the field. In 1878 the J. W. Fiske Works began quantity manufacture of weathervanes, basing their designs on favored models. Several other companies quickly followed suit and there was no further need for hand-fashioned vanes.

Of the great number produced in two hundred years, one may assume that not all were great. They all performed their function in the wind. They all adorned. But careful winnowing has also brought to light that quite a few go far beyond the purpose planned. Among the figures, animals and birds there are examples so remarkably designed, modeled with such skill, that they can take their place as fine works of art, containing vital elements required in sculpture by outstanding artists of all time.

Thus, while each weathervane may not proudly swing above a well-kept rural barn, its dignity has by no means diminished. On the contrary, art museums, galleries, and collections throughout the country display weathervanes as important works of art.

And for those who are interested there will be an exhibit at the Downtown Gallery in New York opening September 15th.

Today, one finds examples in such august institutions as the Museum of Modern Art, The Rhode Island Museum, The Nelson Gallery of Art, Kansas City, Mo., etc., mounted on pedestals among sculpture by acknowledged masters. One finds a vane used as a mantel decoration in a modern home or as a garden piece.

In our present search for native sources the weathervane has come into its own. It provides an ancestry for our contemporary art and adds another valuable link to the cultural history of America.

Gem of the ocean. A proud figure of Columbia composed from zinc castings hammered and soldered together. Date 1863.

Eden's serpent, a rare subject in 18th Century weathervanes. It was cut in silhouette from a single piece of wrought iron.

Massachusetts cock, one of the finest variations on a favorite New England theme. Of cast iron with applied silhouette tail.

Faithful setter of sheet copper fashioned on a template. It was found in the late 19th Century. From Massachusetts.

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HOUSE & GARDEN 87
**MY WISTERIA BLOomed**

(Continued from page 85)

The old vine which was here before I bought the place has not bloomed to this day. I am not through yet studying why they bloom and why they don't bloom, but I have found out many things about these plants which I did not know before.

When a plant is not cared for it will shoot out a runner along the ground. This runner in a season will sometimes reach a length of ten feet or more. If it lies on the earth it will take root. I utilized several of these runners by training them along the ground at my sun-parlor. I buried them at about eighteen-inch points and the following Spring cut them loose from the main plant. One of these runners, which quickly grew to reach the eaves of my sun-parlor, is one of the plants which favored me with beautiful blooms this year.

**Blossoms from slips**

Occasionally, near the base of a plant which has been in for a few years, a slip will shoot up through the ground close to its base. These slips, I am told, will bloom, and I have traced one vine of mine which bloomed to one of these transplanted slips. If runners are buried in the ground to produce new vines, they must be cut loose from the main plant for them to give a luxurious growth the next time to do this is the following year, because that will give the runner time to take root strongly enough to carry the new vine growth.

I am now planning to do away with the original plant which was at one end of my sun-parlor when I bought this home twelve years ago. Before I can do this I must plant more slips to take its place so that the site which I desire and enjoy so much will still be available. The best time to remove this plant will be in the Fall, after first transplanting slips to take its place; then when Spring comes again the new plants will be trained to fill any gap for shade.

**High climbers**

When these vines have something to climb upon it is not unusual for them to climb as much as twenty feet in one season. I have proven this to my satisfaction. On the east side of my sun-parlor about eight feet away I have a tree of heaven which is about two feet higher than the house. Over the lower limbs of this tree I tied a string. The other end of the string I fastened to the end of a climber which had reached the eaves of the sun-parlor. Before the season was over these climbers had followed the strings and climbed to the top of the tree. That was last year. This year the top of the tree is beginning to bush out into a large ball with the luxurious growth of the wisteria. So far it does not seem to have hurt the tree in any way because these trees of heaven themselves are fast growers, but I feel that eventually the wisteria will completely smother it with its vines and runners.

The vines which have grown overhead the East side of the sun-parlor and the tree have created a sort of canopy which acts as shade for the south window of my bedroom. When the weather outside reaches a high temperature these vines offer a much more pleasant atmosphere in the sun-parlor and in the bedroom than I had before.

Around the rest of the sun-parlor at the eaves, it is necessary to trim off the growth after it has reached the top. If this is not done these climbers will begin to ball up at the top by climbing around each other and making a growth so heavy that there is danger of the eaves support giving way with the weight.

On the west side of my sun-parlor are about four or five vines from the ground to the eaves. Neither of these vines have bloomed as yet, although they have been longer than the plants on the east side. The reason they have not bloomed, I believe, is because they were originally ground runners from the main plant which I had buried along the ground but which I have not as yet cut loose from the main plant. I will be experimenting with these west side plants this coming month and they should bloom for me early next Spring.

If you like to play with plants, trees and bushes you will get real pleasure out of experimenting with your wisteria plants. They are not hard to plant and are not hard to make grow even if small plants are transplanted in the heat of Summer. I find roots will always take hold if a reasonable amount of moisture is provided, and with little attention their roots form quickly.

When to transplant

Usually there are so many changes to be made in the Fall and in the Spring that I find the time too short. I have these past few years disregarded the Fall and Spring changing periods for that reason and now I figure out what changes I want to make and go ahead and transplant them. Of course it is necessary to watch these plants closely during the hot weather. When the leaf stems begin to droop I know I have an empty flower pot at the base of the plant and fill it with water about once a day for a week.

When I see the leaves on any of my plants or hedge or young trees drooping I place a flower pot beside its base and water it by filling the flower pot now and then. It is surprising how plants respond to this little attention given them.

I have an obscure corner of my yard which I use to place my leaves and grass clippings, even weeds pulled out, which I pile up about two feet high and cover with dirt. This is my compost pile and when I need plant food I shave off one end with a spade and use this for plant food. This gives good results of growing with it although it usually decomposes during the hot weather quickly, and the dirt prevents decomposing odors.

If you want your wisteria to bloom, just experiment with it and transplant a couple of small shoots coming out of the ground. You will be surprised at the results you will achieve and after all there is much pleasure derived in making it bloom for you.
sent in the center of the heart motif. The mystic "hex" signs were believed to protect the home from Satan.

Cabbage Roses—New Version and Old

Question. Will you kindly tell me what cabbage roses are? Our florists have never heard of them and I am trying to plan my bridal bouquets.

Answer. Cabbage roses are a large old-fashioned variety which have been growing for hundreds of years. Their Latin name is Rosae centifolia and they are sometimes known as Provence roses.

The modern version of the cabbage rose is a huge single corssage rose made up by the florists from the petals of a dozen or more roses.

Lime Sauce for Shrimp Cocktail

Question. Please give a sauce recipe for shrimp cocktail.

Answer. Here is one which is delicious served very cold: 3 tablespoons tomato catsup, 6 tablespoons lime juice, ½ teaspoon of salt and a dash of tabasco. These ingredients combined will make enough sauce for one can of shrimp.

Pour the sauce over the shrimp which has been arranged on a small lettuce leaf in individual cocktail glasses. Chill in refrigerator.

Care of Aluminum

Question. Although I have parted with several of my battered aluminum pots, I still cling to a favorite flower bowl of hand- wrought aluminum. It is slightly scratched. How shall I refurbish it?

Answer. Slight scratches and abrasions on aluminum may be removed by the use of fine steel wool and a good quality of commercial wax. Apply the wax to the steel wool and rub the bowl lightly in one direction following the original finish which may be seen upon close examination. Polish with a dry, soft cloth.

It is wise not to use metal flower blocks in direct contact with aluminum, as electrolytic action is apt to follow, causing pitting or corrosion. The use of a glass bowl as a liner is recommended.

Warped Camphorwood Chest

Question. I have a carved Chinese chest of camphorwood which was warping badly. Is there anything to do to repair and stop this?

Answer. It is quite likely that green camphorwood was used to line the chest and therefore it is now warping. We don't know of any cure, but to prevent further warping move it away from steam radiators or hot air which may be drying it out.

To Preserve Autumn Leaves

Question. One of our Garden Club members asked me how to preserve Autumn leaves. Can you tell us?

Answer. It is said that by pressing each leaf with a warm iron the quick drying preserves the color. If pressed leaves are soaked in a solution of one tablespoon glycerine to one tablespoon water, and then removed and pressed between blotters, they are apt to remain flexible almost indefinitely.

Fusarium Foot Rot Attacks Gourds

Question. I have been looking forward to having a nice crop of gourds which I want to harvest for decoration use, but several of my vines show signs of wilting. What should I do?

Answer. We are afraid that your vines are being molested by the fusarium foot rot disease which attacks the base of the stem of gourds, squashes and pumpkins. This fungus is apt to enter abrasions on the surface of the fruits and in turn is spread by the seeds to a large percentage of the seedlings. Irrigation water sometimes carries the fungus from infected soil to clean soil and thus causes new infections within a few weeks. All wilting vines should be removed and burned at once. Then start with clean seed and next year rotate the crop with other plants to help hold the disease in check. Vines should not be planted too close, and don't save seed from gourds that decay prematurely or develop serious spots.

SYMBOLIC

EVERGREENS

Do you order your Christmas evergreens from someone who rings your door bell shortly before Christmas? Or are you a busy woman who shops a few days before the holiday and picks up a tree, a wreath and perhaps a hough of mistletoe? And very likely you add a few bunches of cut flowers.

Again you may have a garden, and looking over what evergreens you may have, clip the greenest to add a festive touch to the living room. And thus, unknowingly, you satisfy a deep-rooted instinct. Of course no one expects you to cut mistletoe boughs or chop fir trees in your own back yard. But those two are not all of the symbolic greens.

The other five are ivy, bay, cypress, rosemary and holly. All seven should be used at Christmas!

Primitive use of evergreens

Long before the birth of Christ, evergreens have been thought essential to a well observed holiday celebration. History tells us that various pre-Christian festivals, the Saturnalia, the Kalends, and Yule (to mention those best known) were rich in tradition and human satisfactions. With the coming of Christianity, the old pagan religions died out, yet the people clung to their festivals. It was a wise and provident move of the early Church to recognize this need of the people and to merge these pagan traditions with the celebration of the Nativity. This was done by retaining the old customs but giving them a Christian significance.

(Continued on page 90)
SYMBOLIC EVERGREENS

(Continued from page 89)

The use of evergreens, one of the very oldest of the pagan traditions, was adopted by the Church. The old belief was that the shrubs and trees were inhabited by little wood sprites. So the provision for the little fairy folk to come within the people's homes and partake of festive hospitality became a part of the holiday celebration. The belief was that these kindly sprites, in turn, would bring blessings into the home.

Grow your own

By recognizing what the Christmas holidays can give, take from the past and use to the full this goodly heritage. You who have gardens, give them additional importance by planting these significant Christmas evergreens.

For each the genus is large and varies in adaptation to climatic conditions. Study your native flora. A species of one or more of these seven evergreens you'll find native to many parts of the United States. Doubtless your local nurseryman will advise you and supply directions for planting.

Your effort will be well repaid when you make the annual pilgrimage into the garden for the Christmas greeneries. You will delight in gathering the evergreens that have adorned your home for thousands of years. Those evergreens that your ancestors believed held potent properties to insure good luck and good health. The ancient Druids held the mistletoe sacred by the church centuries ago. Into your home you will carry an armful of superstition, ancient tradition as well as spiritual inspiration with the aromatic greeneries. What does it matter if you do have to buy the fir and mistletoe?

Be the creduulous one

Having all this wealth of evergreens at hand, abandon the sophistication of our enlightened age for a while. Use the greeneries with the same childlike faith and superstition as did your be-nighted forefathers. It's fun to play the credulous one, just for the holiday time.

Here is the significance and use of the symbolic greens.

Ivy typifies the weakness of humanity clinging to the strength of God. It brings luck to the women of the house.

Bay, or laurel, is for victory, and so stands for the triumph of man through the love of God. The bay tree, the true laurel of the ancients, does not grow well in colder climates. The early English used instead the cherry laurel common to their country.

Cypress, because of its great hardiness and longevity, expresses the eternal life for those who receive the Christ Child into their hearts.

Rosemary is for remembrance. Legend has it that the Blessed Virgin dried the garments of the Infant Christ on a shrub of rosemary. Ever since, it has been sacred to the Nativity. Its gray-green foliage and subtle fragrance will add much to your pleasure.

Use it in abundance. Besides, it is supposed to be hateful to witches and evil spirits. Toss a few leaves under your bed, and it will protect you against evil dreams.

Potent holly

Rightly used, holly protects your home against supernatural enemies. It is antithema to witches and attractive to naughty sprites. Do not bring it into the house before Christmas Eve, when the presence of the Christ Child can keep these mischievous little sprites under control.

The pagan origin of the sprig of holly hung in the front window is lost in antiquity. Christians hang the holly there as an invitation to the Spirit of the Christ Child to come in and spend the holidays. They place the Christmas Eve candle below it to light His way, even as the Star of Bethlehem lighted the way of the Three Wise Men.

Theирован of the holly berries typifies the blood of Christ; its thorns, His torturous crown. Holly brings luck to the men of the house. Did you realize it was bisexual?

For the best success in growing holly begin by planting one of each sex. A humorous Christmas tradition found in the English midlands is to the effect: "He-holly, that with prickles on its leaves, must not be brought into the house before She-holly, that with the smooth-edged leaves." If so, the husband will rule the house during the coming year. The reverse, of course, bring them in together and thus insure marital harmony.

Sacred mistletoe

Mistletoe protects the home against enemies—the human kind! The ancient Druids held the mistletoe sacred and believed it possessed miraculous virtues.

If enemies chanced to meet under it, they laid down their arms and declared a twenty-four-hour truce. Therefore your wary forebears hung a hough of mistletoe over their entrance door and kept "open house" in perfect security. We apply the hougan to cross the threshold he would come under the mistletoe, which act would indicate his desire for peace. The host, by extending a friendly greeting, would accept the visitor's gesture.

Mistletoe is also an invitation to the spirits of the forest "who would come in a friendly way in the long Winter night, bringing good cheer." The Christian symbolism is that the mistletoe, dependent as it is on the host, is plucked. No more berries, no more mistletoe. Rightly used, it is protection against evil.

The custom of kissing under the mistletoe is English, and its origin lost in the dim past. However, remember that to bring proper luck to the one kissed, the bough must be cut with a golden knife.

Every time a kiss is claimed, a berry is plucked. No more berries, no more kisses.

Should you live where there is no mistletoe Obtainable, a traditional and acceptable substitute is two crossed hoops! These are covered with greenery, decked with gay ribbons and bright colored apples and oranges. The hoop, of course, must be hung over the door.

(Continued on page 91)
The tradition is that the evergreens do this by finger-drawing three crosses as a Twelfth Night Banquet ceremony. They should be taken in place until Twelfth Night (January 6th). Then they should be burned bit by bit.

An old and lovely custom shows the whole family, guests and servants, joining hands and marching around the tree, singing carols.

Welcome the sprites

The tradition is that the evergreens should be put in their designated places on Christmas Eve. Then the woodland sprites are invited into the home to live in the greenery and bring a blessing. The children will take great joy in issuing the invitation with the ringing of bells of all sizes.

First, let the Christmas tree be in its place. Then bring in baskets of greenery, the Christmas wreath on top of one basket. The head of the house should hang the Christmas wreath in a front window and the Christmas can¬dle beneath it. Let everyone help in placing the other greens, while they sing "Deck the Hall with Boughs of Holly" and "The First Noel." You will not spot with ordinary liquids such as coffee, fruit juice, soiled or cleaning solutions, it is not brittle and will not chip or crack. And Formica will stand years of wear without showing it. This great durability and unusual beauty has led more than 10 leading makers of kitchen furniture to offer Formica tops on their products. Ask your dealer, and if he does not have Formica toys write for the names of furniture manufacturers who can supply it in either wood or metal bases.

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Carries the Christmas Wreath in Your Home

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For Men suggests suitable subjects for a man's study while Minia¬ture Rock Gardens; Hanging Baskets and Window Boxes; and Crystal Gar¬dens or Miniature Hothouses offer con¬structive ideas for unusual arrange¬ment and treatment of houseplants. Forced bulbs, succulents, unusual plants, foliage and flowering house plants are each discussed separately and lists of desirable species and varie¬ties are appended. A short chapter on cut flowers gives data on cutting and care.

In giving information on growing house plants without soil, Mr. Balthis makes this new method seem very easy and "homely," even providing a formula, the ingredients of which may be purchased at the nearby grocery store.

Tabea Hofmann has made many plates to illustrate this book and the graceful drawings add much to the vol¬ume's beauty and charm. As practical, instructive illustrations however they are of little value due to the inadequacy of the titles, the names of the plants represented in the drawings are not mentioned in the captions which are of a general nature: "House Plants, to be Set Outdoors in Summer." Flowering House Plants," "Dortmouth Walls Forced into Bloom Indoors," etc.

BOOK REVIEW


The author of this book is horticul¬turst at Garfield Park Conservatory, Chicago, Ill., and so writes authorita¬tively on his chosen subject, one which is of interest to most plant lovers. In his preface he tells us that the volume is an outgrowth of the many queries which come to Garfield Conservatory from the gardening public. He has made his text non-technical, simple and direct so that it may be readily understood by amateurs.

Plants in the Home has an added interest for most of us because it is the winner of the $1,000, Macmillan Garden Book Award, the publication of which has been eagerly awaited for some time.

Plants for Men suggests suitable subjects for a man's study while Mini¬ture Rock Gardens; Hanging Baskets and Window Boxes; and Crystal Gar¬dens or Miniature Hothouses offer con¬structive ideas for unusual arrange¬ment and treatment of houseplants. Forced bulbs, succulents, unusual plants, foliage and flowering house plants are each discussed separately and lists of desirable species and varie¬ties are appended. A short chapter on cut flowers gives data on cutting and care.

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ORIENTAL ARRANGEMENTS

(Continued from page 35)

in the tallest positions because it indicates the future, or Heaven; the fully opened flowers are used for the intermediate level because they represent Man, or the present; and buds or seed-pods may be used for the lowest level since they suggest either the past or future of Earth.

The other scheme would have you keep pace with the seasons. In the Spring, buds take the highest and most important positions in the flower group, because that is the season of new growth. It naturally follows that in Summer, flowers in full bloom are given the greatest prominence, and in the Fall seed-pods should be utilized. Through the symbolism here does not interest the average Occidental, the application of these ideas does much to provide that pleasing finish which you sense in a good arrangement.

Preserving cut flowers

Branches and flowers should be cut before sunrise or after sunset, if you are taking them from your own garden, and the stems placed for an hour in deep water in a cool place until they are arranged. If the stems are large enough, they should be split up from the end for about an inch to allow for greater absorption of water. Then, during the arranging, stems should be cut to the desired length while holding them under water; in fact, all leaves and flowers will last longer if their stems are cut under water while you work with them.

Another method of preserving flowers is by boiling—even with flowers which have delicate stems. The tops of the flowers should be wrapped in a damp dish-cloth, to prevent steaming, and the ends of the stems held in boiling water containing one tablespoon of rock salt to a pint of water, for about two minutes. Then the flowers should be placed in deep, cool water for about an hour.

Color

The Japanese rule for the use of colors in flowers is very simple. Only those color combinations which grow in the same bowl with field flowers or field flowers of the same type is used. A vivid white, for example, would not appeal to the eye, because that is the season of white flowers. The Japanese insist that the full-blown flowers should be kept under water but under water while you work with them.

Stems

The length of flower stems has much to do with the finished balance of a good arrangement. Good proportion certainly will not come automatically if we try to use flowers just the length that they come from the florist or the garden. They must be measured with the size of the bowl in mind. Roughly, for a round bowl, the tallest flower should be two and one-half times the diameter, for an oblong bowl, it should be the length plus the width; and for a tall vase, it should be at least two times the height.

(Continued on page 93)
ORIENTAL ARRANGEMENTS

(Continued from page 92)

The intermediate level should be approximately half the height of the tallest flower, and the lowest level about one-half the intermediate height, or one-quarter the tallest flower.

If possible, choose for the tallest flower one with an elongated compound curve in the stem, so the tips curve back to hang directly over the base of the stem. This will add decidedly to the appropriate balance of the whole arrangement.

Training into curves

Often, when branches and stems do not have the desired curves, they can be trained with gentle pressure and the warmth of the hands. To do this, clasp both hands over the stem or branch with the thumbs meeting underneath at the point to be bent. Then bend down with the fingers, using a slight twisting motion and gentle, constant pressure. To prevent breaking, take care not to bend directly on a joint, and do not try to bend brittle stems at all.

Curled leaves often add a finishing touch that is both interesting and delightful, and too, is done with slight pressure and warmth. The tip of sword-like leaves, like those of iris, may be twisted Cork-screw fashion and held in the hand for a moment. When they are released, one or two turns will remain.

A rolled curve may be used to vary the effect, with such broad, flat leaves as those of calla lilies. In this case, soften the rib or backbone of the leaf a little at the points to be bent. Then dampen and roll it up from the tip in a roll about the size of a pencil. Hold it for a moment between the palms, exerting gentle pressure. The heat and moisture will cause the leaf to keep much of its curl after you release it.

Leaves

As we have mentioned before, more green should be used proportionately on flowers, however, since we must use care not to "clutter up" the arrangement, it is important to trim out unnecessary leaves after flowers and foliage are in place. If, in fact, when branches become a matter of pruning the whole group of flowers into the desired shape.

Always we should try to trim out all branches and leaves that are off angle, and allow to remain those that follow the line of the main stems. Then we clip out the leaves that do not face forward. After that we prune so that no two leaves or stems cross one another. Of course, all this clipping must be done with care so that the completed arrangement will not look bare, and will not be far from the open spaces. Such rules as these must always be regarded merely as guides.

Water

To most Occidentals, water is simply the medium used to keep the flowers from drying, but, to the Japanese artist, it is an integral part of the arrangement. In a flat bowl, the arrangement is always placed toward one end, which leaves an expanse of clear, cool water. If it is a pond scene with waterlilies and reeds, a shore line may be made by covering the base of the stems and the holder with moss, keeping the water in the rest of the bowl clear. Coolness is suggested in hot weather by showing as much water as possible and by using black rocks and pebbles around the flower holder to add the illusion of depth. In the Winter, white sand and rocks give the idea of shallowness, and accordingly very little water should be exposed.

Just to be sure, however, that some water shows as part of every arrangement, the Japanese always leave about one third of the rim of the receptacle exposed, keeping it free even of over-hanging flowers and foliage. This rule might well serve as a deterrent to the common Occidental failing of overcrowding flower bowls.

Bowls and flower holders

Variety is important in receptacles, for they must complement the type of flowers used and must suit the room in which they are placed. delicate vases must be used for fragile flowers, and heavy bowls for larger blossoms. Bowls should never be too brilliantly colored or be covered with a prominent floral design, else they will vie with the flowers themselves for attention and destroy the effect of the setting.

In clear glass containers, the flower holder should be eliminated, and the stems kept clear of leaves below the water line to preserve a neat appearance and to keep the water clear for longer periods.

There are many kinds of flower holders available, but for general purposes the spiked holder is best. One excellent type recently put on the market has a plastic base with a rubber suction cup underneath to prevent its tipping. Then there are the familiar lead-base spiked holders, which come in a variety of shapes and sizes. If these leave a dark ring on your best bowl, cut out a piece of heavy white cloth or even thin cardboard just the size of the receptacle and place it between the holder and the bowl.

For modern homes

Generally, the Japanese type of flower arrangement is especially suited to modern, functional homes because it shows restraint, simplicity and an effort to achieve pleasing line and good balance.

Of course, few of us would ever care, or be able, to attempt to become conversant with the entire formal art of Japanese flower arrangement. Nevertheless there are useful and applicable ideas to be gained from the study of an art that has been perfected after centuries of thought and practice.

We, with our Western temperament, can never develop the great calm and patience with which an Oriental artist approaches his flowers, but we can appreciate and adapt some of the ideas that generations of artist have found to be sound. There for our taking are the basic rules that have been tried and found to have the effect of a span of Dessars that reaches back as far as the 6th Century, when Japanese flower arrangement had its beginnings as an art. Flower arrangements are by the author and Miss Masayo Tanaka.

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PLANT NOW!
WILDFLOWERS FOR SHADE
(Continued from page 43)

* Pink ladyslipper, Cypripedium acaule (12)
  Purple rue, Thalictrum dioicum (6)
* Ram’s head ladyslipper, Cypripedium macranthum (6)
 Red trillium, Trillium erectum (6)
* Red wood lily, Lilium philadelphicum (12)
 Shining leaf, Pyrola elliptica (6)
 Striped pipisseea, Chimaphila maculata (12)
 Trailing arbutus, Epigaea repens (6)
 Trout lily, Erythronium americanum (48)
 Violet wood sorrel, Oxalis violacea (12)
 Wood sorrel, Oxalis acetosella (6)
 Yellow cinclona, Clintonia borealis (12)
 Nine species, as follows, are used in mixture:
  Early yellow violet, Viola rotundifolia (12)
 Hepatica, Hepatica trifolia (12)
 Jack-in-the-pulpit, Arisaema triphyllum (12)
 Rue anemone, Anemonella thalictroides (12)
 Solomon’s seal, Polygonatum bifurcatum (12)
* Star flower, Trientalis americana (12)
 Sweet white violet, Viola blanda (12)
 Twain flower, Liriope borealis americana (12)
 Wood anemone, Anemone quinquefolia (12)

The placing of the above plants is indicated on the drawn plan. Any part of the arrangement may, of course, be varied according to personal taste. It should be remembered, however, that such things as columnae, red lily, and gay wings can stand more sun than some of the others; that bunchberry and foam flower often choose the edge of the woods for their utmost growth; that pipisseea and shingleaf seem to like the dappled shade cast by the birches; that clintonia and Canada mayflower don’t seem to mind too deep the shade. All of the species used are Spring-flowering with the exception of shingleaf, pipisseea, and sorrel which will be in flower in late June or July. Many however retain their beautiful foliage until Fall, or even as in the case of Oconee bells, arbutus, hepaticas, and pipisseea, until the following Spring. Others bear attractive berries in Summer such as the blue fruits of clintonia and Solomon’s seal; the brilliant red ones of painted trillium and bunchberry, Jack-in-the-pulpit, and partridge berry; the white bell’s eyes of the hangerberry. So your garden should not lack beauty and interest even after the blossoming is over. Nevertheless, to add its freshness and variety, let’s scatter small plantings of suitable ferns here and there. I suggest using these six types:

1. Broad beech fern (5)
2. Christmas fern (5)
3. Maidenhair fern (5)
4. Mountain shield fern (5)
5. New York fern (5)
6. Rattlesnake fern (5)

These ferns are indicated on the plan by the letter F followed by a numeral which corresponds with that in the foregoing list.

The shrubs which properly belong in a wild garden such as this include some of our most beautiful natives. The seven species used in the plan are:

Black haw, Viburnum prunifolium (12)
Great laurel, Rhododendron maximum (3)
Leucothoe, Leucothoe catesbaei (6)
Mock orange, Philadelphus, Andromeda floribunda (6)
Mountain laurel, Kalmia latifolia (6)
Pixerter flower, Rhododendron madi- flofum (6)
Spice bush, Benzoin nastatia (3)

All of these are valuable for their bloom. Black haw and spice bush bear berries highly attractive to the birds. Lemonade can be a particular care to protect it from too much sun or wind.

Methods of procuring and planting have been discussed in earlier articles of this series, but a few reminders and special points may be made here.

Trailing arbutus, pipisseea, and shingleaf are not suitable for transplanting from the wild because of the nature of their root systems. Purchased plants from seed or cuttings are readily established in the proper location and may be procured from suppliers. Bunchberries, gay wings, clintonia, and gold thread, whether taken from the woods or purchased from nurseries should be handled in the form of thick sods which protect their running roots. I prefer this method also for Canada mayflower, partridgeberry, and twin flower.

The ladyslippers, both pink and ram’s head, are especially resistent of being disturbed. The most successful transplantings I have seen have been made with large unbroken balls of earth. This seems to be the most effect- ive method of moving them without their knowing too much about it, and it can be done almost any time. If this is not possible, the next best way is to plant dormant roots in the Fall. I think the same is true of the trilliums, especially the temperamental painted trillium. Galax and Oconee bells are beautiful natives of the Carolina mountains and do not have wide distribution. They are offered by dealers, however, and are perfectly hardy. All the others in the list are easily handled. Dormant roots may be purchased and planted in the Fall or growing plants taken from the wild with good balls of earth almost any time.

Our plan obviously calls for a larger number of plants and a broader background than would be found in a similar area in the wild and if you object to this you may reduce the number of plants. Or if you have the setting available you may spread the material over a much more extensive space. The number of plants required of each species to carry out our plan is indicated in the numeral in parentheses following each name in the foregoing list.

Too much emphasis can not be placed on the importance of Winter mulching if the surrounding trees do not provide an adequate blanket of fallen leaves. Even with a mulch some of your plants may be loosened by frost action and require firming in Spring.
The old Romans had a saying to the effect that the most
necessary thing on a country place was the eye of the owner.
The owner’s eye which saw what had to be done. We know a great
many things to do and the eye of the owner is more
required than ever before. In no branch is this so required as in
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need, then he should call in a dependable and trained tree expert
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**BULBS TO PLANT THIS FALL**

(Continued from page 54)

a little bigger, a little more modest and much more beautiful than any of these, try N. moschata (of Hawai). The flower is fairly large and droops over its six-inch stem as if wilting, showing off all the while a remarkable crispness and a cream-tinted white skin that would be the envy of any beauty. It is a little hard to get and not as easy to keep as the others.

Of course, what one thinks of first, in considering the small Spring bulbs, are the snowdrops. These hardy plants will frequently justify their name by forcing their way not only through snow, but even ice. Galanthus elwesi is the largest and earliest to flower. Any time after New Year’s may suit its purpose. G. byzantinus is almost as large and almost as early. It opens wider and has shorter stems. G. nivalis is smaller than either of these and much more reasonable about increasing. While the others prefer sun or at the most partial shade, G. nivalis will form dense clumps in heavy shade and has a preference for acid soil.

The crocuses are almost innumerable, but the wild species have the charming habit of flowering weeks earlier than the Dutch hybrids. C. korolkowii, for example, almost invariably flowers five minutes after the first thaw and then gets thoroughly frozen. The species best designed for carefree gardening are sieberi, tomasianus and imperati. These three are likely to come into flower in middle or late March and consequently run a good deal of risk. They are all lavender blue, but C. imperati is heavily marked outside with brownish-purple stripes and feathering. The closed buds are more beautiful than the open flowers.

*Crocus sativus* is a fine orange-yellow kind which thrives as hard as C. tomasianus to get frozen or snowed under. All these increase readily in ordinary garden soil and are more attractive than most of the Dutch hybrids as well as preceding them.

Along with the snowdrops or slightly following them are the leukonjins. *L. vernum*, the type, may reach a height of six inches and carries one to three drooping bells, often mistaken for snowdrops, pure white and tipped with green.

The various named varieties such as *L. t. carpathicum* and *L. t. Wagneri* have larger or smaller green markings but vary little from the type in size, appearance and sturdiness. This is an ideal rock plant and will do well in ordinary garden soil. The foliage itself is neat and compact. *L. aestivalis* is twice as tall, likes shade and slightly acid soil, but does not give the display of *L. vernum*. However, it is a very useful plant in shady places where it seems to increase with enthusiasm.

The species tulips, of course, are among the most spectacular of Spring-flowering bulbs. *T. clusiana*, the lady or peppermint tulip, has the slender grace of a ballet dancer. The stems are strong though slim, and about twelve inches high, and the flowers are white striped with red on the outside and, like *Crocus imperati*, more beautiful closed than open.

Probably the best known of the species is *T. kaufmanniana* which is also as easy to grow as *T. clusiana*. In mid-April it brings forth large yellow flowers close to the ground. There are numerous named varieties having much more red on the outer side of the sepal and some with stems a foot in length. These are very good but lack the stamina of the type. Few tulips can surpass a ten-year-old patch of *T. kaufmanniana*.

Two that can are *T. dasytemon* and *T. fosteriana*. The flowers of the first lie practically flat on the ground and the fused strap-like leaves radiate from under them. In color they are clear white with bright yellow tips to the petals. *Fosteriana*, on the other hand, is inclined to be a little gaudy. The flowers, mounted on eight- or ten-inch stems, are a brilliant red and may attain as much as five inches in breadth. Both *T. fosteriana* and *T. dasytemon* flower in mid-May.

The scillas assume a well deserved place in the garden. *S. bifolia* carries deep blue hanging stars on five-inch stems in late April. It increases rapidly and will grow in full sun or light shade and practically any soil.

*S. campylantha* comes along in May and is an ideal edging for the woodland path. It does so well in part or partly shaded places that I have never tried it in sun. The amount of moisture seems to make no difference. The type may grow to as high as in height in the form of erect racemes of bells and the color of various named varieties ranges from white through pink to blue, blue being the type.

Grape hyacinth (*Muscari botryoides*) is almost a "must" for any garden. Its little spikes of blue grapes appear in late April and the gardener can rest assured that there will be twice as many the following April. For this plant increases, not only by offsets, but by scattering its seed with complete abandon. It will thrive in light shade; it will come up through concrete and will overrun the rock garden if you give it a chance.

I have been repeatedly told that the foliage of bulbs should not be cut back, but *M. botryoides* does not even mind the lawnmower. There is a white form which makes a nice combination with Primula denticulata.

The ornithogalums should not be neglected. The Star of Bethlehem (*O. umbellatum*) is the best known and thrives in shady places and slightly acid soil. Its big brother, *O. nutans*, is hardly ever grown. Its flowers are carried in four-inch racemes and each petal has a soft green stripe on the back. Incidentally, *O. arabicum* is a fine house-plant with umbels of pure white flowers that have silvery black centers. It is not hard out-of-doors.

The thought of an onion smelling like a violet seems fantastic until you have met Allium odoratum. The flowers of this wild onion actually do smell like the fragrant English violet and the close umbels are carried on 15-inch stems—the whole effect very striking. Its display comes in late Summer and early Autumn which makes it even more valuable than the handsome yellow June flowering *A. moly*.

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Airedale Terriers
Quality Puppies & Young Stock Shipped on Approval.

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Wires and show dogs available
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Puppies of quality, mentally
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Clan Cairns

Show, treed and pet stock. All stud, winners that win winners. Write, call.

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CAIRNS TERRIERS
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Hardy, intelligent, affectionate. An excellent farm or country dog.

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Small, easy to train and feed. Quiet, unobtrusive, obedient.

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Smooth Fox Terriers
1. Beautiful little puppy full of personality.
   Sire: Ch. Solus Duke.
   2. Champion bitch, white with tan markings. House- and car-trained. Loves
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Well bred, excellent type, healthy. Wonderful dispositions. You will surely enjoy a Sealyham.

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From Griswold Island
Kennels
Solano Co., California

Ch. Fairy Bob

At Stud:
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Champion Foxy Bob
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SMOOTH FOXTERIERS
Pembroke Kennels
Home of: Eng. & Am. Ch.
Sherry Bearhill Fire
Champion Helvata Esha.
Champion Sierra Brunt, C.D.B.
Champion Andley Personal Property
Eng. & Am. Ch. Sierra Bearhill Fire and Chest
Champion in U.S.A. in win Best
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Companions, show dogs.

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A fine, mousy puppy and breeding stock. Champion bred stock available.

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English Setters
1. Male orange belton. Has won many
   2. Two 9-month-old puppies well trained,
   ready to go into the fields this fall.

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Two Red Irish Terriers
Male and Female

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Show, treed and pet stock. All stud, winners that win winners. Write, call.

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Miss Lydia Hopkins
Box 777, Rt. 1, Redwood City, Calif.

Dalmatian popularities in California is promoted by Ch. Four-in-Hand Mischief who was best Non-Sporting dog at Santa Barbara, July 20th. Handled by Harry Songster. Owner is Lee Martin Meeker. Mischief has won twenty best in show awards, and thirty-five Non-Sporting Dog Groups

Beagles are becoming increasingly popular in California and a fair representation is to be found at all large shows. Beagles are excellent as hunting dogs or as pets, clean and easy to keep. These are Ch. Meeker's Diana and Ch. River Park Bright Boy, both of whom are owned by Miss Kathryn H. Ascher.

THE WINNER! Champion Copper Spaniel Stockdale Town Talk wins for best dog in show at all-breed dog show of the Santa Barbara Kennel Club, Hope Ranch, Santa Barbara, July 20th. Handled by his owner C. B. Van Meter. Mrs. Nicholas Longworth and daughter present trophy.
of pure bre

PILLCOC Pegasus, bred in the East, now owned by one of California's best known exhibitors of Poodles, E. E. Ferguson. Rarely seen in dog shows a few years ago, Poodles are very popular today. Next to soundness and intelligence, the most necessary attribute of the Poodle breed is style.

PERSHER'S Horses and Great Danes make life pleasant for Mr. and Mrs. C. Osborne White of California. At the numerous "horse" and "doggy" events on the West Coast one is sure to find excellent specimens of horses and dogs from Adow Farms competing successfully for the highest honors.

THIS is Miniature Pian­chor Champion King Eric von Konigshof, owner Wm. O. Bagshaw, a California sportsman. Eric has been best dog six times in all-breed dog shows. Best toy dog in forty-six toy groups. He was best Miniature in the world's largest specialty show, and at Westminster K.C., 1941

CHAMPION Her Grace of Greenburg, Champion Sally-Forth of Greenburg and German Sachersiegerin and American Champion Fricka aus der Neidholle, smooth-coated Dachshunds owned by Mrs. Gracey Greenburg, well-known California editor, author, judge, breeder, and exhibitor.

ZORRO Toro Don Juan certainly sounds Spanish but in this case it refers to something English. It's a Bulldog champion bred and owned by Mrs. Mabel Fox, a well-known breeder of "sour mugs" in California. Don has been best of breed eight times at eight shows; shown by his owner

Why Guess About A Dog?

Largest and Most Modern Kennel in the United States for Imported Trained Dogs and Puppies.

German Shepherds Boxers Dachshuns
Dobelman Pinschers Great Danes
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Trained dogs. Puppies $50.00 Up

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Loyalty ... Protection Young puppies are available

COMBROOK KENNELS

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BULLTERRIER PUPPIES

Stated by Ch. Black Knight ex Ch. King's Lyrical Du will be available for early Fall delivery. Several desirable 8 month's females—great stock and proven breedings.

Three Champions at stud.

Westmeath Kennels, Mrs. H. A. Gugarty Route I, Freehold, N. J.

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1105 E. Valley Blvd.,

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MONTVALE, N. J.

Betty deBlaise of the month's males—grown dogs available for early Fall delivery—seven puppies. All year, all season dogs, Intelligent, Whelped, and Raised. Year of breeding cattle can be offered the kind of English Springer Spaniels. You will not find a Boghurst to match. Boghurst Kennels, 922 S. Negley Avenue, Pittsburgh, Pa.

PERSONALITY SPRINGERS

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Marvellous characteristics for children. Unbelievable as hunters. All year, all season dogs, Intelligent, Whelped, and Raised. Year of breeding cattle can be offered the kind of English Springer Spaniels. You will not find a Boghurst to match. Boghurst Kennels, 922 S. Negley Avenue, Pittsburgh, Pa.

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World's Largest Specialty Show

COLISEUM, CHICAGO, ILL.

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Tcckelhof—puppies and grown stock for sale.

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THOUSAND OAKS CAMARILLO, CALIFORNIA

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English and American
Ch. Dimus Earthstopper
Ch. Helmar Ellenbert
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Ch. Heimo Flottenberg
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Only purebred registered stock for sale at

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Well raised puppies and grown stock. We ship dogs all over the world to satisfied customers. Write, phone or call.

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GERMAN SHEPHERD DOGS

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If you want a sound, healthy Boxer either as a companion or as a show prospect, select a puppy, youngster or grown dog from the best in the West.

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MAZELAINE, home of Ch. Eta & Don, Kennel of Manchuria, and many other famous show dogs, offers choice puppies at reasonable prices.

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MILWAUKEE, WIS.

These Advertisers Will Give Special Consideration to Letters from Readers Who Mise & Garden’s Name

All the sporting dog breeds are strong in quality and number on the West Coast, and of course that indicates that English type Cockers are coming to the front. This is Delightful of Tamarrack, a year-old, owned by Roger and Jane Hamaker, best of her variety English Cockers, first time out.

At dog shows on the West Coast from Mexico to Canada few breeds have accounted for as many top honors as have Doberman Pinschers. One of the leading exhibitors and breeders has been L. A. Randles, whose Ch. Ferry x Rauhelson, best in show many times, including Westminster, N.Y., 1939.

Among the strongest supporters of the Gordon and English Setters on the West Coast are Mr. and Mrs. John Taaffe. Two dogs with Mr. Taaffe are Gordon Setter English and American Champion Great Scott of Blakene's and English Setter Canadian and American Champion Great Scott of Blakene's.

At most dog shows on the West Coast there is a large collection of Afghan Hounds of high quality. Among them usually are a few from Mrs. Jack Oakley's kennels in California, one of the best in the country. Here are some Afghan puppies that were bred and raised at famous Oakvards.

CHESSPEAKE BAY RETRIEVERS are the finest duck and upland retrievers known in America, and some of the best in California were raised in Solano County. Here are two champions Chesapeake Nippy Bob, and Dog foundation stock some of California Chesapeake L. Traynor.
of pure bred dogs

BULL DOGS

The smart companion dogs
The best in the West

MEXICO is one of the leading Toy breeders on the West Coast. Many excellent specimens of the breed are shown at the more important dog shows. One of the best known California breeders is Mrs. S. L. Hyman, who owns this dog, Ch. Tung Bee of Caversham, bred and raised in England.

This smart Standard Schnauzer is now resident in California, imported from Germany. Best of bred fifty-five times, twice best in terrier group. Famous as a sire, having produced four champions one of which finished his campaign before his first year. Owned and shown by Miss S. L. Banker.

One of the well-known sporting dogs competing for honors in California is the Irish Setter, Ch. Oakdene’s Barbarossa, in whose veins course the blood of some of the Irish Setter greats, including Ch. Milson O’Boy pictured here, Barbarossa is owned by Nancy Nannetti and H. Hartnett.

ENGLISH Pointers are ideal house dogs, for they are clean, require little care and are unusually courageous as guards. One of California’s best known exhibitors of Pointers is Mrs. Grace C. Staber, here shown with her Ch. Tyron Bing who won his laurels in four shows before two years of age.

Almost anybody at a California dog show knows Derek Glenon Rayne. For identification purposes, he is the young man with the pipe and a Smooth Fox Terrier. His interests now are the judging of various breeds and he is trainer and secretary of the Monterey County Dog Training Club.

SCHNAUZERS

OF QUALITY

Standards-Miniatures

Ch. Nickel St. Galletisy-A22548
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Puppies and grown stock available

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DOBERMAN PINCERS

Ch. Modo v. Ostfalia

Tributary importations. Courageous guards. Pure puppies of outstanding blood lines.

Dr. & Mrs. A. Ernst Milth
702 North Avenue
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Reich Seiger
and American Champion
Ferry v. Rohtfistein of Giraldas
At Stud.

Ch. Ferry v. Rohtfistein

For the purchase of a Doberman for guard, breeding or showing consult one of America’s leading kennels. RANDAHOF KENNELS

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Phone Suitser 1607

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Beagles make excellent companions in the home and capable hunters alike. We have some of the finest pure bred and green dogs.

WALNUT HALL KENNELS

Mrs. Harkness
Burlington, Ky.

GOLDEN RETRIEVERS

Fashionable as Companions or for Field and Bench

UNUSUAL Puppies

Usually on hand for sale

FRANTELLE KENNELS

Codewaterville, N. Y.

AFGHAN HOUNDS

Puppies and grown dogs for sale of Champion-bred imported stock from England, Ireland and India. To highest quality and temperament for companions, bench shows, and breeding purposes.

OAKVARDON KENNELS

Mrs. Jack Oakey, Owner
7244 Haskell Avenue
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AFGHAN HOUNDS

Puppies and grown dogs for sale of Champion-bred imported stock from England, Ireland and India. To highest quality and temperament for companions, bench shows, and breeding purposes.

BEAGLES

Bulls available from most consistently winning Beagles on Pacific Coast.

At Stud: Ch. River Park Bright Boy
KATHRYN H. ASCHER
16768 Devonshire St., San Fernando, Cal.

POINTERS

Judged best of breed 13 times out of 14 times shown by present owner.

Ch. Tyron Bing
Considered by many experts as best English Pointer show dog on Pacific Coast. In stud at approved stock.

MRS. GRACE C. STABE, owner
8090 Crenshaw Boulevard
Inglewood, California
Telephone Twin Oaks 6851

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**IRISH SETTERS**

Ch. Oakdene's Barbarossa is the greatest Irish Setter that has been at stud on the Pacific Coast in years. Exceeds all ideal in approved stock in soundness. Siring puppies with finest heads, bodies and fronts that have been found in Irish Setters for a long time.

Harry Hartnett-Nancy L. Nenett, owners

Mail to 2500 Francis Street
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**PEKINGESE**

Occasionally a few puppies out of sound, healthy breeding stock. Write, phone or call.

At Stud

Champion Tung Bee of Caversham

Mrs. Samuel Lightner Hyman

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**OLD ENGLISH SHEEPDOGS**

Puppies for Sale

Three litters—two sired by Noble King, one by Napoleon Blue Prince of Round Table. These males also at stud—Fee $50

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R. D. 1, Midletown, Del.

**SHETLAND SHEEPDOGS**

(Wire-haired Collies)

Alert, intelligent and friendly companions. These Sheltie puppies are ideal for small houses or apartments.

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Mr. & Mrs. H. W. Nichols, Jr.
Indian Hill Road
Cincinnati, Ohio

**SHETLAND SHEEPDOGS**

Resemble Collies in miniature, Shelties lead all breeds in Obedience title percentages. Noble and white puppies ready for shipment.

RFO 2
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**NORWICH TERRIERS**

Ideal house dog

No trimming. Hardy, loyal, one family dog

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**Prevent Dog Damage**

Just sprinkle Powder Caper—One levelly on rugs, chairs, beds, sofas—whatever you want to protect. Harmless to touch. You don’t see it—but your dog eats it, and keeps away. Send $1 for generous package—General months’ supply. Sudbury Laboratory, Box 67, South Sudbury, Mass.

Use Powder CHAPERONE

KEEP YOUR DOGS

**NEMA WORM CAPSULES**

Use Nema Capsules to remove large roundworms and hookworms. Effective—Dependable

FREE Send for Nema Booklet No. 612

PIERPOINT PRODUCTS CO., Dept. J
312 Summit Street
Baton Rouge, Louisiana

**THE DOG**

**House & Garden's gallery**

California took to the German Shepherd away back when they were first shown in America. At present one of the best being shown there is Champion Arno of San Miguel, bred and raised in California, by the Misses Michler and Brender. His sire was a champion, as were two of his litter mates.

Bochert Rver, Jr., a son of the first English Springer Spaniel Triple Champion, This Rover is eight years of age and heads a kennel of over a hundred dogs. Owned by Geo. H. Higgins. Photo taken after a day hunting pheasants and mallard ducks. Can you imagine the good time Rover had?

The Great Dane judging ring at the all breed dog show of the Harbor Cities Kennel Club at Long Beach, California, June 21st and 22nd, 1941. Fifty-five Danes competed. The judge was Mrs. Wm. H. Pynn of Vancouver, B.C. Best of breed winner was Ch. Hansi of Garricrest, owner, Vincent Garrity

The Spaniel judging ring at the all breed dog show of the Del Monte Kennel Club at Del Monte, California, June 26th, 1941. Fifty-eight Cockers competed. The judge was Mrs. R. G. Sternberg of Ventura, Cal. Best Cooker Spaniel was Champion Stockdale Town Talk, owned by C. B. VanMeter

**DOG ANCHOR**

$150

Don’t Stay and Spell Your Female Puppy

CUPID CHASER

To Keep Dog Away While Females Are in Heat. Harmless, Simple, Successful. Wash off before mating. Satisfaction or money refunded. No red tape. Ask your dealer, or send $1.00 for booklet, "How To Keep Dog Away While Females Are in Heat—Mating with Great Accuracy—The Cupid Chaser." Postal Money Orders Accepted.

LEBARON-BONNEY
Dept. H
1617 South California Ave.
Oak Park, Ill.

**Can you imagine the good time Rover had?**

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**DIXIE DOG DRY**

An in-dog-dry powder that eliminates Suds—No Froth—No Odors—No Red Tape—No Money Refunded—No Hesitation—No Hesitation—No Hesitation

Packs for $1.75; quart, 65c; gallons, $2.50

Order today. Pints, 60c; quarts, $1; gallons, 52.50

Sent postpaid anywhere in U.S.

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ADVISORY BOARD OF DIRECTORS

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House & Garden's DOG MART

I understand that I am free to call upon your long experience in canine matters and the intimate knowledge of breeds and breeders. I am checking the breed of dog that appeals to me. Will you please put me in touch with a reliable kennel that offers first-class dogs of this breed? I understand this inquiry implies no obligation to buy.

MART
of pure bred dogs

THE Bull Terrier judging ring at Salinas, Calif. The Bull Terrier Club of Northern California considered this as its specialty show. Entry very large. The judge was Mr. N. Colman of Cincinnati, O. Best of breed winner was Ch. Charwood Dream Girl, owners, Mr. and Mrs. W. M. Flood

Mus. David C. Dodge, Mrs. Helen M. Lewis, Mr. Len Carey, Mrs. Jack Oakey and Derek Glenon Rayne made up a merry group at the all breed dog show of the Harbor Cities Kennel Club of which Ernest E. Ferguson is secretary-treasurer. More than sixty standard breeds were in competition

 Mus. David C. Dodge, Mrs. Helen M. Lewis, Mr. Len Carey, Mrs. Jack Oakey, Derek Glenon Rayne made up a merry group at the all breed dog show of the Harbor Cities Kennel Club of which Ernest E. Ferguson is secretary-treasurer. More than sixty standard breeds were in competition.
Photographic study of a lady's way with a table ... princely lace ... palatial plates ... Nobility silverware.

But then — Marie Hulbert du Pont is a lesson in living! One of the du Ponts of Wilmington, her home is an historic Pennsylvania farmhouse dating to 1712! Mrs. du Pont swims ... rides ... carries on the family tradition of hospitality. Superbly smart in black and pearls, Mrs. du Pont approves her exquisite table and service of Nobility silverware. How completely Nobility "belongs" with treasured possessions — how perfectly it is...
The SLUMBERON CLUB LOUNGE
by Burton

BY DAY:
A beautiful living room piece!

BY NIGHT:
A wider, more luxurious bed!

prises... and delights... those unexpected guests!

is an entirely new development of dual-purpose furniture—a day-and-night combination that introduces styling, new sleeping comfort. A much wider sleeping surface is a standard sized couch by day.

The Slumberon Club Lounge has an exclusive Ortho-Flex innerspring seat and back—the same super-soft unit made famous by the Slumberon mattress by Burton. It has Insulatex, too—the rubber treated sisal insulation that protects the upholstery and means longer wear.

The patented construction affords a wider, more comfortable sleeping surface. Conversion into a double bed is simple and effortless; requires no pulling away from the wall. Inspect the new Slumberon Club Lounges at one of the better department and furniture stores. Priced from $69.50 up.

Slumberon Love Seat... Seats 2... Sleeps 2!

Same new type construction as the Club Lounge—Ortho-Flex innerspring unit. Simple, effortless operation, no pulling from wall. One of the smartest pieces of dual-purpose furniture ever designed... one of the most practical too, for it has a full 48-inch actual sleeping surface that is extra comfortable. Priced from $59.50 up.

Slumberon Studio...Smartly Styled

BÜRTON-DIXIE CORP., Main Office: Chicago, Illinois
There's a new centre of home life in America—the farmhouse hearth. In every state of the Union, the back-to-the-farm movement is gaining numbers. Men and women in cities and towns, seeking some stability in a world which can promise little, are turning back to the soil and the simple life, back to the solid contentment of owning a "parcel of land".

If a farm is part of your real or nebulous plans for the future, read November House & Garden and learn how to begin the vocation, or avocation, of being a farmer. This unusual issue tells you where to look for land...how many acres you need...how to make a farm pay its own way. It brings you photographs of farms, farmhouses and interiors of every type, from every locale. And, it shows you colorful furnishings, with a farm flavor, that will make your country house—or your home anywhere—charming and individual.

House & Garden

NOVEMBER DOUBLE NUMBER · ON SALE OCTOBER 17 · 35¢
SAFE IN BED?

"What! My beds not really clean?" Startling—but it may be true. Naturally you can't wash your mattress as you do your bed linen. And no matter how frequently you brush and air it, you can never be quite sure it doesn't harbor dangerous germs in its ticking... that odors won't develop. Recent tests disclosed 900 germ colonies per square inch in ticking from a mattress used only one year by a family of normally careful housekeeping habits—3,369,600 colonies per mattress!

NOW... NEW PROTECTION, NEW PEACE-OF-MIND. The amazing Sanitized-ticking. Mattress actually inhibits germ growth in the ticking, resists body odors. Yes, keeps your mattress hygienically clean—fresh smelling. Yet the Sanitized treatment is undetectable, odorless, harmless itself. You'll want this extra protection for every bed in your home—and it's yours at little extra cost.

THE FAMOUS DIONNE QUINS SLEEP SAFE and sound on Sanitized-ticking Mattresses—approved for them by Dr. Allan Roy Dafoe and the guardians. Surely your family's health is no less precious than theirs.

YOU CAN'T WASH YOUR MATTRESS and even your snowy bed linen is not sufficient protection against the menace of bacteria in the ticking. Play safe—get Sanitized-ticking Mattresses for all your beds.

BLACK DOTS INDICATE NUMBER OF GERM COLONIES per square inch in Sanitized and in untreated ticking... from mattresses used 1 year, 5 years.

<table>
<thead>
<tr>
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<th>IN USE ONE YEAR</th>
<th>IN USE 5 YEARS</th>
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<tbody>
<tr>
<td>SANITIZED</td>
<td>1 Germ Colony</td>
<td>2 Germ Colonies</td>
</tr>
<tr>
<td>UN-SANITIZED</td>
<td>900 Germ Colonies</td>
<td>1,640 Germ Colonies</td>
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Actual test by bacteriologists licensed by official Boards of Health, found 900 germ colonies per square inch in an un-Sanitized ticking from a mattress only 1 year old—3,369,600 colonies per mattress (and many recognized disease germs). The same test disclosed only 2 colonies per square inch in bacteria of harmless type, in genuine Sanitized-ticking after 5 years use. Dangerous bacteria do not multiply and thrive in Sanitized ticking.

DOCTORS KNOW that materials such as mattress ticking actually spread dangerous disease germs. At the left are but a few of the many bacteria your mattress ticking may—and too often does—harbor.

SHUN IMITATIONS—BE SURE YOU SEE THIS LABEL before you buy a new mattress. Only genuine Sanitized has an 8-year record of providing protection against germs and odors—with safety from skin irritation.

Sanitized Mattresses

SAFETY IN BED

3 MILLION GERM COLONIES MAY LURK UNDER YOUR FRESHLY-WASHED SHEETS

SANITIZED

MATTRESSES
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Plain or patterned? The bride works out a correlated scheme
How to be smart simply
Decorating strategy and tactics for fall maneuvers

Decoration is no longer a mystic art employed only by the initiated few. Today it is a personal skill that improves and matures as you practise it. It is as much a part of you as your accent, your clothes, or your vitamin content. And it is as surely revealing.

Good decoration is not necessarily expensive decoration. Its secret lies as much in knowing how as in knowing what. And this is a "how-to" book. Crammed with ideas that are fun to think about, easy to execute and rewarding when you do them, it is dedicated to brides and beginners. But its sound basic techniques and contemporary notions are just as helpful to old hands at the game.

This is no year for lavish display and cold formality. Today the form and credo of decoration is to be smart simply and to that idea we devote this section. It is rather a time for taking stock, for planning carefully, for letting your bright splash of chintz be a beacon bold to warm and cheer the hearts of your family and friends. A length of chintz can be as stimulating to morale as to the eye; a dash of paint can cheer as surely as a new lipstick.

One of the shortcuts of which you should surely avail yourself is the new correlated plan of homefurnishings. There are several good plans of the sort—one of the outstanding, known as the Pendec group, is shown on the opposite page, at lower right, and on the following three pages. All of these plans are designed to save you time and trouble—and footsteps as well. Their basic idea is to do all the mixing and matching for you—of carpets, drapery and upholstery fabrics; of bedspreads and blankets and comfortables; of closet accessories and shower curtains; pictures, lamps and table linens; wallpapers and paints. For today just matching up walls and draperies and buying a few tables and chairs is not enough—it is the completion of these schemes that really counts.

The Pendec plan includes not only the trappings but the furniture as well. Styles cover a range of Eighteenth Century furniture, Regency, Colonial American, Modern and Provincial French. Woods are mahogany and cherry in their own dark glowing tones or light tawny finishes. This homefurnishings correlated plan is found in a group of leading stores throughout the country.

To illustrate the value of the Pendec plan, we chose our Bride of the Year. She is an Army bride with a special set of problems of her own. Because she must face the possibility of moving possibly more than once, she must choose adaptable furnishings. Because it is bad taste on an Army post to be pretentious, she must be simple. And because even a captain's pay is no king's ransom, she must keep an eye to some sort of a basic plan for expense. The Pendec group helps her do it.

Another important tool with which to develop your own decorating skill is color. Use it to "furnish" a small room or to break up a long wall space, use it to highlight a fine piece of furniture, to bisect a double-purpose room. With it perk up floors, screens and decrepit attic pieces. See pages 33 to 34.

Space is another important gambit at hand. Save it and use it well. Bone up on new wrinkles in double-purpose furniture, on ship-shape storage ideas, surmount such decorating drawbacks as odd-shaped jogs and off-center radiators with ease and aplomb. Cause closets to bloom where none grew before. It's easy if you only know how—we tell you on pages 20 and 21 (with a few sound hints for frequent movers thrown in). Learn to arrange furniture to offset architectural drawbacks, to make the most of your backgrounds, to achieve balance and symmetry—all this on page 18. Have the kind of atmosphere you want by a quick survey of the ideas on page 22. Learn here that country houses take to chintz, farms to rush seats and giddy checks, formal styles to a variety of interpretations.

To do quick transformations with wallpaper—learn how to let it cancel a too-high ceiling, pep up a dull floor, dramatize a boxspring bed, even frame a mirror. And—if you're venturesome and energetic—learn how to apply it yourself! See page 26.

Find out what's new in draperies and blinds, how to deal with windows long, short or square, too high or all too narrow. See page 28 for this. Also how to drape recessed windows or French doors; and how to create expensive decorator effects at little cost yourself. Find out miracle-working tricks with fringe, with braid—how to rescue ancient furniture, add chic to a bedroom, renovate a whole scheme. Pages 30-31.

Consider the pointers on lighting we give you on pages 30 and 43—highlighting for reading, or for sheer decoration and flattery.

Garner new ideas for making your home run smoothly from pages 35 to 37. And as a final caution—bone up on how to care for its fine ingredients—special pointers for keeping your furniture, silver, china and backgrounds in prime condition. You'll find these on pages 38-42.
Joan and Peter choose their basic

Joan gets pointers from the Decorating Consultant at the Pendleton Gallery, in Wanamaker's, Philadelphia—where the photographs on these five pages were taken. Sample of her worries: What color in the room with north light? Shall we budget for at least one important living-room piece besides the sofa? Shall we have one basic color all through our small apartment? Successively, the D. C. answers, “Peach,” “Yes,” and “No, you’d be bored.”

They expect to entertain a lot as all young married couples do—mostly at little dinners at the Army post and Sunday teas. So table linens are of primary importance. Here Joan very wisely chooses a soft peach cloth that will echo the walls of her dining room; and a second one in palest blue to match her china and harmonize with the deeper blues of her draperies and chairs.

Towel trousseau (above). Peter likes them big and thick, Joan wants them gaily colored. She chooses a bright turquoise to match the hues of her closet trappings.

Sophisticated modern (right) is their choice for the living room. Walls as here will carry bamboo paper in tones of peach and gold; its floor a rosy-beige carpet. Modern furniture in bleached mahogany was especially designed in small units which group together imposingly, or can be used separately. With the transfers from post to post that go with army life, Joan and Peter consider this a special boon.
Plastic accessories, crystal-clear, catch Peter's attention. He is wondering how anything so light can be so tough, and if it is really non-breakable (it is). Joan has picked out small pieces to covet as wedding gifts, wants to fit the glass-topped coffee table into their own plan.

Modern or traditional? Peter suggested dining furniture that can double in the living room—come a change of army posts; and happily enough Joan agrees.

Both of them think their blond Chinese modern will show to best advantage in a duplicate of this scheme: peach walls, beige figured carpet, blue upholstery—dark for the host chairs, light in a different texture for the draperies and also other chairs.

A mirrored wall shelf (above) in a Pendec traditional living room tempts Joan momentarily from her choice of Modern, but she finally holds firm. The pale gold and gray stripes of the sofa she likes too and plans to use for another room. They come in the eight basic colors of the Pendec group: peach, rose, cedar, gold, cold green, warm green, blue and turquoise. Furniture here is mahogany.

Chinese modern for the bedroom (right). A soft green wallpaper stencilled with soft white dogwood suggested this scheme—in two tones of a single color. Curtains and bedspreads are a strong clear "cold green", carpet echoes the pale "warm green" of the walls. Joan finds it a happy foil for the blond mahogany furniture, thinks it would travel well should they ever be transferred.
Thus Joan and Peter decorate—in one four-hour sitting

Roses and swags (above) for a personal theme—here on shower curtains, towels: elsewhere on rug, bedspreads, and tablecloth. As an alternate choice, Joan is tempted by the Morning Glory pattern (left, rear) and its complements.

Matching swatches (left) in the Pendleton Galleries is no chore at all—Joan and Peter find. Reason: it is all done for them! Rugs, wallpapers, fabrics and paints all key to the eight major hues; some of them even come in two other colors, wine and gold. Blankets, bedspreads, table linens, lamps, shower curtains, towels, and closet accessories harmonize both as to pattern and hue. Here they weigh the merits of the light broadloom at their feet against a darker one that won’t show dirt quite as much.

Right, in period, for the modern furniture in their living room are these drapery stripes. Joan is surprised to find that in bright green they suggest the classic Regency setting at top of page, while in peach they are the perfect foil for the bamboo wall paper of their choice.

Country French is the answer, Joan feels, for their single guest bedroom. She admires the warm pine finish of the cherry furniture adapted from the lines of French Provincial. And she likes, too, the fresh modern coloring which sets it off here: cedar carpet, and draperies patterned in soft gray-blues and green, pale gold bedspreads with gray-blue chenille tufting, plus gold accents.
Primary plan for the bride

Be smart simply—
spend imagination freely, gold with restraint

Whether your married life starts on a bank account weighted with rupees—or on the more customary combination of love-and-a-dime, your first hurdle is the same. You want the most attractive setting that can possibly be evolved for your young man.

And you can have it—if you make a plan. How to make that plan comprehensive and how to make it work are the twin themes of this page.

First face the axiom that you have to spend thought, taste and shekels for the effect you have in mind. And that to cut down on one of these three means doubling up on the others. It’s what psychologists know as the law of compensation—it holds equally true in decoration.

After you are convinced that this is sheer wisdom, sit down quietly by yourself with pencil and paper—to consider the life ahead. Will your friends drop in most frequently for cocktails? Or tea? Will your specialty be little dinners for four or six, expertly done to the last gourmet detail? Will you splurge, instead, on buffet dinners monthly? Or Sunday brunches? Or huge semi-annual cocktail parties? What will your mutual life be like? All these make a difference—in the kind of home and furniture to plan your life around.

After these boundaries are established within your head, set to work within them. Make a rough budget that can serve as a sort of basic outline. Plan to spend about half your allotted wealth on furniture, because it will last for a lifetime; about a quarter to a third on rugs (the percentage will drop as the amount spent rises); and the rest on sheets, blankets, towels, linens, kitchen equipment, accessories. Count heavily on friends and your loving family for the rest. But help them, and incidentally yourself, by a ground plan here, too.

Don’t be a shy shrinking violet about this. It’s important. Make yourself a hard-headed list of essentials and let your friends fill it in. If being frank makes you feel brazen, let one of your bridesmaids keep the list; but make it out yourself and have it complete from ashtrays to silver service.

When you shop for furniture, take along a folding ruler and a pocket notebook. Take careful notes—particularly of lengths and widths. Take along the same folding ruler when you house-hunt. And once your dwelling is selected, measure everything—floor space, wall, width of hearth, windows, doors.

A rough sketch of each room will help you visualize. Draw off a floor plan on brown paper, allowing about an inch to the foot. Mark door openings (allow for swing) in colored crayon; also indicate in this manner where windows, hearth, jogs and so on come. Out of shirt cardboard cut flat circles and rectangles scaled roughly to represent major wood pieces—tables, beds, chairs, sofas. And shove them around on your floor plan to your heart’s content. This will teach you all you ever need to know about arrangement and will save you endless agony later. It is far easier to heave around cardboard tokens than the actual furniture.

Approach your new dwelling with a critical eye, before the painters and wallpaperers start to work. Don’t ignore its obvious architectural drawbacks (each apartment is bound to have some)—to do so is the old ostrich failing of head-in-the-sand. Instead, dress them up or disguise them by such methods as we show on pages 18-19.

Get good-sized samples of wallpapers you are considering, pin them up and live with them a few days. Acquire generous samples of fabric and carpet and mull over these, too, before you go ahead.

To be very sure of scale and of exciting color accent, let your lamps and accessories wait until you have moved in. But remember one thing—have all the lamps in one room about the same overall height.

(Continued on page 76)

Watch for these important highlights on the following pages

WHERE TO PUT IT? Solve your furniture arrangement problems from ideas on page 18.

HOW TO SAVE SPACE. See page 20 for practical suggestions for building-in.

RECIPES FOR ATMOSPHERE—town or country, modern or Victorian. See them on page 22.

PLAIDS, STENCILS, spatter dots—fifteen decorator tricks with paint on page 24.

CREATE AN EFFECT with clever use of wallpaper. Pages 26 and 27 are brimful of brand new ideas.

SIXTEEN WINDOW TREATMENTS for almost every type of interior are shown on page 28.

SPRUCE UP your draperies, bedspreads, or even your tablecloths with trimming. Page 30.

PUT COLOR TO WORK in your interiors. On pages 32 and 33 we tell you how.

CARE OF CHINA, glassware and furniture, practical tips on home maintenance, page 38.

PROTECT YOUR SILVER. On page 41 we bring you a host of helpful hints on care of your tableware.
Let your floorplan be your guide to arrangement

Every room has its own problems in arranging furniture—here are a few common ones and their solution

Room with a double cross. The living room above, across which it is necessary to walk to get from the front door to kitchen, bedrooms, or side porch, is a familiar trial. The solution is so to arrange the room that traffic does not traverse the main conversation group. The screen placed by back hall door helps to neutralize off-center fireplace.

One room apartments are best arranged according to function. Here, the table, which also serves as a desk, is placed by the window near the kitchenette. A lounge chair has been put near the window for daylight reading. The other half of the room contains the daybed-sofa, coffee table and low chests. Rugs may be placed to accent these divisions.

The almost perfect plan. This room plan, like all the others on these two pages was taken from an actual house, designed by a leading American architect. Each presents a real problem some woman had to face, and is fairly typical of many other houses being built today. If, however, you have a living room plan like the one above, you will not have to worry about arrangement, for such a room practically arranges itself, whether you have the actual pieces of furniture shown here or not.

For instance two loveseats may replace the sofa and be used to flank the fireplace; a card table and chairs may substitute for the piano. It lends itself best to symmetrical arrangement as above, but with modern architectural details could be done asymmetrically.

The small bedroom and the problem of twin beds crops up often. The room above (dimensions ten by slightly over eleven feet) solves it by utilizing one long wall for beds and small chests that double as night stands. A mirror and a long narrow shelf planned on the opposite wall very adequately provide for a dressing table without actually blocking passage.
Corner fireplace. The only solution here is to make the conversation group center on a love seat between the two windows opposite the chimney. A low hassock or bench placed on a hearth rug, and a ladder-back chair make it possible to toast your toes occasionally. The floor may be carpeted all over, or even covered with several scatter rugs.

Bedrooms with dormer windows, usually also have sloping ceilings, necessitating low bed heads and creating extra problems of hanging the dresser mirrors. Here we used a pair of chests on either side of a dormer window seat. A dressing table in the other dormer and a mirror wall panel by the bathroom door neatly solve the dressing problem.

The off-center fireplace, complicated by a front door opening directly to the outside, and by traffic lane to the dining room. Let your main group center about the fireplace with traffic circulating around it. A modern arrangement of pictures adds interest, and at the other end lounge chair and desk form isolated groups to catch the overflow.

Fireplace between two archways. Traffic passes directly in front of this chimneypiece, divorcing it from any inclusion in the general plan of the room. A wing chair and footstool do what they can to tie it in. The main group is placed on the other side of the room. Braided oval rugs are in character with the furnishings and help connect the sides.

Open modern plan. Variations of this crop up fairly constantly in the new houses. It is most effectively arranged with furniture especially designed to meet this sort of problem. The curved sofa comes in separate units, curtains are used to indicate the division of dining room and living room. Floor coverings accentuate the various furniture groupings.

Tricks for foyers. The entryway of the average city apartment is often used for dining. The problems are small space, many doors. In a narrow hall (1) chairs placed in a row are smart and give extra space between meals. The two lower sketches show two square tables set against the wall when not in use (2) and then put together end to end for dining (3).
Tricks with space—how to save it

Build in a telephone desk: the chair pulls out like a drawer, slides in again out of way. Telephone hangs on handy hook, the books on hinges, as in a public station.

One-room apartment hint: arrange two studio couches at right angles; fit blanket bin into corner. Let it serve as a table, hold bulky quilts, pillows by day.

If your living room must double for dining, build a cupboard to height of your couch, let it act as boundary. Behind its doors, store linen, china, bulky silver.

For glasses, stemware: add shelves—slightly wider than glasses—to an ordinary cupboard. Allow just enough clearance from top. Keeps glasses safer, at hand.

Gem for a guest room: especially one that is used for library or sitting room by day—a console whose top flips up to form a ready powder table. At Grosfeld House.

Low chest as night table: convenient for storing oddments; can double as shoe closet or as a lingerie chest if you’re pressed. Boon to lessees of tiny apartments.

Breakfront as carryall: important piece to consider for apartment living, it can serve as desk, bookcase, linen-silver-china cupboard, and, finally, even as a bar.

Wall space limited? Substitute for a dresser this long low chest. Fits neatly under window or at foot of bed. This and chest at left are unpainted; Macy has both.

You can take it with you—if you “build-it-in” right

For renters, four tips to remember: (1) have heavy units made in sections. (2) Cut out space to fit over baseboard. (3) Prevent dust against irregular wall surfaces by filling space with wallboard; paint to match. (4) Echo moldings of baseboard on unit.
and how to make it fool the eye

Radiator off-center
Fairly simple to cope with, disastrous if you don’t. Here is one solution: build tall narrow shelves to one side. Conceal radiator by metal mesh or louvered cover. Paint the whole thing to match walls so that it will fade into background. Draperies and blinds, might continue the same hue.

Not enough closets
Build shallow cupboards from floor to ceiling on either side of the beds. A twenty-six-inch depth will permit your clothes to hang comfortably sidewise on a center rod. Have double doors opening in middle. Paper closet and doors to match wall, carry the same moldings around top of closets.

“Girder” corners
Frequently encountered in apartment buildings, these throw any room askew. Achieve architectural balance despite them by building-in—tall shelves for Victrola records, books, overflow of glasses. If one of the girders is gargantuan, you might even add a fake door to balance a real one.

Room for music albums
If you have ever dealt with the chore of keeping phonograph records straight, dusted, and unbroken, consider this neat idea: a music corner with straight low bookcase extension, handy for holding open albums. Larger symphony books fit in tall shelves on wall, books about music in smaller ones.

Foyer put to use
Line the longest wall with cupboards ceiling-high. Find them invaluable for storage overflow: golf clubs, ice skates, fishing rods and such; large silver pieces seldom needed; vases; accessories not in use. Have one compartment as coat closet, one for over shoes, muddy boots; another for bibelots.

Bathtub set on dais
If you are building a house, ponder a built-in platform before the tub. Its hinged drop door reveals brushes, scouring powder and full equipment for keeping room shining clean. The raised height makes kneeling to scour inside the tub a pleasure. Sounds fancy but try it and see how it works.

For renters, one piece that can change its spots
It is always wise to have one or two versatile pieces that can adapt to varied surroundings. To wit: Dunbar’s chest that could serve as (1) dresser, (2) small fry’s wardrobe, (3) sideboard, or—with other units—(4) as storage chest and bookcase-bar.
Eleven recipes for creating

Herewith a decorator’s bag of tricks
to help give your home an “air”

If your most prized possession is a marble-topped table, if your favorite pastime is sunning, if your hobby is raising schnauzers or remodeling a farm—look to these two pages. For here we show you the formulas for backgrounds that best express you.

If you like to live formally, cast your eye to the notes on Victorian, Federal, French and Chinese Modern. If you like to live casually, look to the codes for Country House, American Provincial, California and Hawaiian Modern. And if you like to live for your hobbies, see the sports and gardens recipes opposite.

AMERICAN FEDERAL
Carpet, perhaps with classic motif, perhaps with an all-over pattern of laurel leaves, wreaths, or stars; plain walls very dark or very light. Curtains elaborately draped. Mahogany furniture with the lines of Phyfe, especially his lyre motif. Use stripes lavishly, and choose some rich, glowing fabrics.

SENTIMENTAL VICTORIAN
A carpet splashed with roses; wallpaper stripes and swags. Curtains of lace or net under low-caught draperies, a gilded cornice. Add side chairs with tufted backs, a marble topped table, flowers under a bell. Rich satins, cabbage rose chintz; plaids, ruby red, pinks, yellows. Ancestor over mantel.

MANOIR FRENCH
First a large room with high ceilings and really good proportions. Next, for walls and upholstery, a toile pattern, ivory and warm faded red or old blue. A paneled dado, flower painting and mirror framed as overmantel twins in paneling strips. Baroque andirons.

FOR A COUNTRY HOUSE
Borrow for your own the easy charming flavor of chintz-and-old-woods that the English do so well. Choose a light-background chintz, with a splashy pattern and lots of leaves. Use it all through for walls and slipcovers too. In the Spring, garden flowers, in the Autumn, dried leaves and grasses.

1941 MODERN
Afford a good modern painting if you can—or a decent reproduction, and plan your scheme around it. Go in for broad flat planes of color, strive for an effect of clean-swept space. Have a light carpet, plain or shaggy, or instead a hand-carved rug. Paint three walls in vivid contrast to the fourth.
AMERICAN PROVINCIAL
A generous fireplace, hooked rugs, low ceiling with old wood beams exposed. A trestle table, chairs with rush seats; add to this a corner cupboard. Bright checks or plaid at your windows, old hand-wrought locks on your doors, and a swinging crane.

CHINESE MODERN
Have one important piece in lacquer—with brass or shining silver locks copied from an old Ming cabinet. Have a towering screen with a Chinoiserie landscape or panels of Chinese wallpaper. Chunky chairs, straight-hanging draperies, reeded blinds. A bamboo accent piece of unusual design might be filled with exotic plants.

MODERN FROM CALIFORNIA
Begin with a window that offers sweeping vistas of city skyline or country sky. Before it a plant table long and low. Add clean-cut modern furniture with architectural lines. Cover it with rawhide or nubby textured hand-weaves. And lend it a leisurely, lazy air with pillows aplenty.

FOR A SERIOUS GARDENER
Bring the skill of your green finger indoors to decorate your dining room. Build in a sunny bay for plants that will be just at eye level when you are seated. Frame it with wallpaper borders of riotous posies—use them for dado and borders, too. Paint your walls a soft clear white, let your rug be grass green. The seats of your modern chairs can echo the predominant hue of your wallpaper.

SPORTSMAN'S RETREAT
If you collect blue ribbons—maybe it's tennis trophies or prize-winning canines—devote a room to your hobby. Give it a ceiling of circus stripes, a border of county fair blue ribbons. Range trophy cups on little brackets carefully scaled to size. And add a saddle-stitched leather chest.

HAWAIIAN MODERN
Make your terrace into a lanai with an awning roof and natural bamboo blinds that roll down when the sun is high. Screen it with sliding panels that can open wide when the insects sleep. Add rattan chairs deliberately curved for sprawling. Have a coffee table wide as two immense cartwheels.
Fifteen ways of making a splash with paint

Brighten up walls and floors and furniture with marbleizing, plaids, stencils and spatter-dots

Paint seashells on the risers of a seaside house staircase—in pastel ocean colors on sea blue. Or make it painted fruits for a country house, done in amusing red-apple-and-green-leaf colors.

Spatter-dash is fun for Colonial houses. Do a section of the floor at a time, and spatter each color separately, hitting the whisk broom sharply on a stick. Protect this with spar varnish.

Set off a good-looking bed by painting a colored patch on the floor under it, like a fool-the-eye dais. Extend the patch up into a panel on the wall, creating height and importance.

Marbleize a niche inside: paint with paste paint plus 3 parts oil plus 1 part turpentine. Then trail in the second color with an ox-hair pencil, copying real marble veins.

Cellar steps can be brighter and safer by painting a narrow white line around the edge of all steps, and painting the top and bottom steps of flight completely white.

Cut stencils from waxed paper; fasten to wall with glue size, pound paint through stencil with hammer-like motion of brush. Pull stencil straight away and avoid smearing.

Marbleize a screen in a wide strip at bottom, a narrow strip at top. Pink or tan on green, and dark gray and black on white ground, are both interesting combinations.

BACK-TO-THE-FARM

Don't miss the November issue of House & Garden! If you liked the romantic flavor of our June issue on the Pennsylvania Dutch, if you liked the immensely practical pages of the current issue, and the last one, you cannot fail to appreciate to the full the "Back-to-the-Farm" number which will appear in November. It tells you how to farm both for pleasure and for profit.

Whether you plan to buy a farm as a hedge against inflation—for fun—or for any other reason, or whether you have a city apartment but can still tingle to the lusty excitement of wonderful days on the farm, you will certainly want this issue.

And also in November we bring you another one of these so successful collections of 30 Houses and Plans.
FOUR TIPS FOR A GOOD PAINT JOB

1. Sand finely between coats for a fine finish. This is important when using enamel.
2. Save a little bit of each color so you can patch marred spots. Keep in small ten-cent-store cans.
3. Drive a tack in the side of the brush to keep it from falling into the paint. Suspend brushes in linseed oil to keep them soft and usable between jobs.
4. Don’t paint on a damp day—your paint won’t dry; wait for a good dry day to begin jobs.

A shadow box can be painted over a door in a tiny room, to give it added formality. Fill the frame with a painted copy of one of your favorite conventionalized bouquets.

Encourage neatness by painting small fry’s drawers and cupboards with what goes in them. Make designs simple and recognizable and do them in bright colors.

To paint straight lines, mark off the stripes with pieces of transparent Scotch tape, and paint the space in between. Remove strips and touch up the edges if needed.

Door panels in a country house might be made gay with painted decorations in bright, soft colors. Take them from Scandinavian or old Pennsylvania Dutch designs.

Encourage neatness by painting small fry's drawers and cupboards with what goes in them. Make designs simple and recognizable and do them in bright colors.

Over an impressive buffet, give a small unframed mirror importance and weight: paint a wide “mat” around it and finish off with a rather simple painted “frame.”

Plaids are fun on the floor in a small breakfast room. Use long strips of Scotch tape to keep the lines straight. Protect the floor, when it has dried, with spar varnish.

Marbleizing can make an old piece of junk pottery look original and beautiful if the shape is right. Use casein or tempera paint to take well on plaster; copy a marble slab.

An old “Chippendale” bathtub with claw-and-ball feet can be made amusing with cabbage roses or peasant flowers. Top with a colored sentimental framed motto.

DOOR PANELS IN A COUNTRY HOUSE MIGHT BE MADE GAY WITH PAINTED DECORATIONS IN BRIGHT, SOFT COLORS. TAKE THEM FROM SCANDINAVIAN OR OLD PENNSYLVANIA DUTCH DESIGNS.
How you can create

Scissors, paste and paper bring a garden inside,
make a whole room wake up

**In a small attic room,** paper all four walls and the ceiling in the same small, bright floral design. The paper will minimize the unattractive irregularities in the sloping wall.

**A divided door** between two bedrooms can be given interest with wallpaper. Choose a huge climbing floral vine and make a panel of it half on one door and half on the other.

**A behemoth-like old mantel** should be removed completely and a simple flat-planed chimney breast substituted. Paper this in big squares of attractive book-binding paper.

**A plain mirror** is fine over your dressing table; but you can make it definitely part of the room by adding a wallpaper border, with decorative paper motifs at the corners.

**A box-like foyer** can be made impressive and larger in appearance by a dado of wallpaper. Try a classic balustrade paper on four sides in grays and white, as is shown above.

**Accessories** are lovelier with découpage ornament. Cut out wallpaper motifs with manicure scissors and paste them on. Protect them with several coats of clear lacquer.

**Vines on the wall:** When your living room paint is your landlord's choice, relieve it with vines. Cut the lattice out of gummed paper and paste paper leaves with rubber cement.

Have, first of all, a long, clean table to work on that will almost hold the length of your panels.

Buy special wallpaper paste—it comes in powder form and is extremely cheap. Mix it very carefully according to the directions and beat and beat until there's not a lump to be found. Have the right tools, and cut your paper as is shown at right and opposite.

Smooth out all the blisters you can—but don’t be discouraged if it looks a little bumpy; paper shrinks and smooths out as it dries.

**The right tools** include a bucket for the paste, a long straight rule for borders, a smoothing brush and a rolling paper cutter, shown above.

**Cut panels** off first, the exact length you need them. Make them a little longer than you need rather than shorter—you can always trim.

**Match motifs**—don't make the mistake of cutting panels first and then discovering to your dismay that the repeats don't match well.

**These seven hints on how to hang paper**
an effect with wallpaper

A high ceiling can use a wallpaper border around the top of the wall. It will draw the eye up, but the general effect will be to make the high ceiling seem a great deal lower.

In a long wall space, behind a box-spring bed, make a wallpaper panel of large, impressive swags. It's an attractive solution when you lack a striking focus for the room.

A dining table top of glass—or of wood if the finish isn't very good—can be made most attractive with wallpaper; cut a flower-garland border and paste it on; lacquer over.

An outdated radio or phonograph whose tone is still fine can easily be brought up to date. Cut the legs off it, and wallpaper it to match the wall, in a handsome stripe or floral.

Deep window reveals can be papered on both sides and over the top. This will add interest to the window and still allow you to use sheer plain curtains for the added light.

French doors between rooms sometimes aren't at all useful and give a blank look to the wall. Paste wallpaper squares over the glass panels on both sides of the French doors.

Make a classic effect on a foyer or living room floor by pasting a Greek-key border over the linoleum or wood. Add two or three coats of hard shellac to preserve the wallpaper.

Paneled walls sometimes don't give the effect you want. Make them frames for groups of your favorite flower prints, arranged nicely and framed in colored teabox paper as above.

will make you a real professional

Cut off borders carefully, with a long metal-edged ruler and the little rolling cutter that professional paperers use. Keep all lines straight.

Spread the paste in even, smooth strokes over the whole panel. Work on a large enough table. Loop the paper over carefully, as is shown.

Start from the top and get your patterns matched accurately. Then smooth the paper on carefully, unrolling the panel as you continue.

Smooth off with a wide, fairly stiff brush, going all over the panel several times to iron out any possible lumps and blisters that show.
Here are sixteen ways to

A Summery effect can be obtained with this treatment of curtains and overdrapery in one. Cut straight floor-length curtains of organdy or a light sheer rayon material. Sew over them wide bands of chintz or other fabric with a floral pattern. Have a straight valance with a band of the same chintz.

Deep-set windows will give little or no light if they are curtained in the usual way. Put shutter blinds on the inside, to close when desired. Then paint them to match the room. Over the window make a valance of striped chintz or other material, and anchor it at three points with splashy fabric bowknots.

To cut down light and at the same time provide unlimited air, try narrow-width woodweb shades. Hang three across the window, over sheer glass curtains. The light can then be cut down by one-third, or cut out completely with no loss of air. The two end shades also frame the window most attractively.

A small square window with not much of a view can be given a clever Chinese Modern or California look in this way. Set a narrow straight-lined screen across one half, painted or papered, and balance it with a striking Oriental flower arrangement, which you can change as often as your fancy dictates.

In a rather bare room, here's how you can draw attention away from the lack of furniture. Curtain the whole wall. Make all the sections floor-length and full enough to be drawn completely across the windows at night. Along the top of the whole wall make a straight, shaped tailored valance.

For luxurious effect in a quite formal room, use a rich fabric such as taffeta, velvet, satin, etc. Make the side panels long enough to lie several inches on the floor. Edge with heavy fringe, and top with a swagged valance trimmed with the same fringe. This is best used over Venetian blinds or slat blinds.

A picture window need not be modern. If your room is traditional, you can give a picture window a similar feeling, yet not lose the view. The valance is shaped in a curve and painted to look like reed, and at the sides are columns made of real reeds. Underneath, for shade when desired, a woodweb shade.

French doors which look out on the terrace or garden should be curtained as simply as possible, to take advantage of the view. Treat them this way, with sheer material drawn across and anchored in the middle with decorative tiebacks. A fringe is stitched at top and bottom, for a further decorative trimming.
complement new windows

Slat blinds are sometimes more suitable than Venetian blinds. Two types are available—of wood, as seen at left, or of bamboo, as shown at right.

Arch-top transoms now can boast Venetian blinds as well as more ordinary windows. Choose the fan type, or the straight variety. Both custom-made

improve your window views

A transom above a window is usually an ugly and useless hangover from the early years of the century. Curtain the short casement windows simply and arrange over the transom a full triple ruffle which just covers the top of the casement windows. This is an ideal treatment for a small country house.

French windows which open inward cannot have draperies which interfere with their operation. Attach the curtain rod well above the door and far enough outside its frame. Let rich fabric make a graceful festoon over the top and hang down both sides. Loop back on sides with decorative tie-backs.

Victorian the way it might be done today. Hang Brussels-type lace curtains to the floor, and make a shaped valance over the top of the window. Cover the valance with wallpaper, either cut-out cabbage roses as shown at left, or the alternative treatment at right, of a swag of gay-colored appliqué field flowers.

Chinese Chippendale or Chinese Modern may be suggested this way, echoing the furniture in the room. Use a Chinese red modern textured fabric as tailored floor-length draperies. Over it affix a lattice in Oriental design, made of strips of bamboo. You can make this yourself with care and very little trouble.

Small, useless windows are another leftover of the Twenties—they are usually too high and of the wrong shape for today's taste. Make them useful by creating shadow boxes for a changing display of your collection, or for flower arrangements in season. The effect will be heightened by deep frames.

Appliqué draperies are expensive, but with a little skill and a good sewing machine you can make them yourself. Cut out the motifs from your favorite flashy chintz or linen pattern and stitch them onto plain ruffled organdy. This way you can make a matching set of curtains, spread and dressing table skirt.

On a stairway windows are usually fairly useless for view, but very necessary for light and air. If your house is a provincial country type, try the unusual trick of having small inside shutters made, and decorated by painting in quaint French Provincial curves. Or imitate a pair of small shutters in paint.

Screens can sometimes double for curtains. This is a particularly happy idea in a small one-room apartment where the view is not prepossessing and light must be shut out in the early morning hours, but where ventilation is also important. Striped wallpaper used for the screens will add needed height to room.
Have unusual dinner mats of crisp linen or organdy in the predominating color of your china. And echo the color in gay little fringed border braid. This is a fine individual touch if you've an old Victorian centerpiece that you can play up effectively.

Instead of a wallpaper border around the top of your room, try one of deep bullion fringe. This one comes on a plain band of contrasting color, is a luxurious ten inches deep. It is applied with big decorator thumb tacks.

Add a lavish touch to your bedspread with this wide rayon tape that can turn into striking welting. Especially effective to outline a bed that has no footboard, it gives the trim, tailored effect which is so often lacking here. Many a bride might try it.

Slipcover a round lamp table for a change of scene, and match it to an occasional chair for company. Finish them both with a skirt of tasselled rug fringe jaunty as a kilt. Or you might adapt this to your dining room. Either will pep up your decorative scheme.

Ten new, easy-to-do tricks with light

Light china with small showcase lights behind tiny cove which frames interior
Plaster brackets or urns can conceal bulbs, light good prints, paintings, indirectly
Your pingpong game can be improved by a good light that is set flush in the ceiling
A bamboo screen effectively conceals lights in a window; shade conceals bulbs
Strip of plugs is fairly unnoticeable, provides outlets at short, convenient intervals
rim it with fringe
ideas for quick redecoration

Renovate a bulky lounge chair with a new dark green slipcover. Instead of a dust ruffle, finish it off with a deep band of honeycomb mesh bordered with ball fringe. A good trick to remember for any chair with low, non-aesthetic legs you wish to hide.

Festoon a lamp shade with looped braid on a bouclé band. This lends a charming finished effect to even an inexpensive shade. You can haste it on or apply it with iron glue. This is a good device for repeating accent color of your existing scheme.

Perk up a tester bed with a deep border of fringe such as the honeycomb ball fringe above. Use a border of it around the four sides of the canopy. And as a very effective complement you might try another row to the bottom of dust ruffle.

Let your Venetian blinds play a part in a Classic scheme. Over their old tapes tack Greek-key braid and unfurl above them a colorful valance of peppermint stripes. Guaranteed to perk up any wilting setting. Inexpensive, too—Budget brides please note.

Frame a small single window with wool fringe, for a room that needs brightening. Use two different kinds (as shown above) one wide and thick, one narrow and full, in contrasting colors. To go with them you should have, plain, sheer glass curtains.

Have gayer closets that make keeping things neat a pleasure. The shortest cut to this is to tack up along each shelf edge bands of giddy striped fringe, like this one. Put it up with thumb tacks at six-inch intervals. All these trimmings by Consolidated.

Fringe for pattern in a handsome drapery treatment—this for a more formal room. Apply scalloped-loop fringe in vertical stripes, widely spaced. Use it again for the straight valance which can be easily made in three strips of overlapping tiers.

edecorate with accents or general illumination

Double bed solution: two spots set in wall; each illuminates only half of bed—and no more
Accurate makeup light is provided by two or three lumiline bulbs around mirror
Cove-lighting by a series of small spots near ceiling. Flat paint equals no glare
Windows can be lighted by flush panel in ceiling; result, dramatic draperies
Select books in comfort, set light panel flush with ceiling in front of case

See article on page 48
A chair changes its style with its colors

Take one plain chair, dress in light-colored textured fabric, and it is unmistakably modern for a modern room.

The same chair in dark green, blue, red, perhaps with contrasting medallions, fits a classic room perfectly.

Informal traditional effect is gained by bright colors, considerable contrast, and splashy, oversized patterns.

Formal 18th Century: faded rose reds, soft blues, dumasky greens and golds, change it to mellow Georgian.

Stylized Modern: high contrasts in geometric or stylized designs as the stripe above label it immediately.

Make color work for you

In planning a room, color is your strongest ally. It can make a room seem what it isn’t, and more than it is; or, badly chosen, it can ruin it completely. You can do more in creating an atmosphere and gaining an effect with color than with any other single factor.

Almost everybody nowadays knows the fundamentals of building a color scheme, of harmonizing and contrasting colors. And with all the helps that have been devised for the inexperienced, it is hard to go really fatally wrong on color. But just being not wrong is not enough for you. Plenty of perfectly correct color schemes are drab and without style. You want that certain something that will give a room a lift out of the general run, that will minimize its various deficiencies, and create a feeling of style.

If you wish to give a room a modern atmosphere, for example, you will plan one of those pale monotone schemes which hallmark smart modern right now. You will minimize contrasts, you will keep everything in high key. On the other hand, if you lean towards formality and classic styles, you will heighten contrasts, use light colors against very dark backgrounds. To create a provincial atmosphere, you will use high contrast and bright colors, gaily combined. If your furniture is a minimum, you will need color to tie your room together. If your room is small or architecturally difficult, color can help you deal with the problem. If your furniture is nondescript, you can use color to rescue it from drabness or to give it smartness.

So, on the following pages, HOUSE & GARDEN has devised a number of short-cuts to style. Every harmonious and correct color scheme is not equally fashionable. What seemed fresh and stimulating sometime back has a way, in a few years, of reminding you of last year’s hat. On the opposite page we have shown a group of tricks with color, which create an atmosphere, suggest a period, or act as camouflage. On the page following we have worked out six actual schemes for various rooms, built around colors and shades that are smart and fresh this Fall. They utilize actual fabrics, wall- and floor-coverings new on the market this season.

Style with color

At the top of the opposite page we show how color, a function of light, like light can produce effects which give the illusion of greater space or greater intimacy and thus change the effect of your room.

It may be used to shorten a wall, lower a ceiling, or the opposite. It may be used to add interest, to build up height, to balance. With contrasts, it engages and diverts the eye. With monotonies it soothes and lures to wider horizons. Color and its combinations also suggest formality or informality, modern or traditional style. It suggests restless gaiety with bright colors and contrasts, serenity with shades of one color.

Color camouflage

The center group opposite gives a few ideas for using color as a pick-me-up for homely goods and chattels. Here color is used to distract the attention from old-fashioned elegancies or primitive plainness. Needless to say, it should reveal a twinkle in the eye and a bit of exaggeration. You paint a bureau from the attic candy pink, for instance, underlining its exuberant decorations by picking them out in rose red. If you line your carpenter bookcases for effect, do it boldly for added effectiveness.

Color whimsy

Ideas like those at the bottom of the page opposite are flights of fancy that you would not introduce into a formal setting, but which enliven the country place, the game room, the nursery, the breakfast room. You devise your own—that’s the fun of it—you use your imagination. And because it usually only costs a can or two of paint or a few rolls of paper, you can change it next year when you have had another better idea.
Decorating with color

Color can change a room’s size and shape, double cleverly for furniture

Several pale colors, all in one key, seem to increase space when used in one room. Here, pale green, pale blue and rose

Match draperies to the walls in a small room; choose light pastel shades

Paint “furnishes” a small foyer; walls black, doors and top detail red

A formal effect is attained by two colors in sharp contrast. Here dark green, peach

Modern spaciousness is achieved by a monotone color scheme. Here shades of beige match modern woods

Match draperies to the walls in a small room; choose light pastel shades

Paint "furnishes" a small foyer; walls black, doors and top detail red

A formal effect is attained by two colors in sharp contrast. Here dark green, peach

Modern spaciousness is achieved by a monotone color scheme. Here shades of beige match modern woods

Several tones of one color relieve monotony; here true blue to green blue

Dark panels shorten a long wall space with inadequate furniture. Strips flank a sofa

BOLD PATTERNS also substitute for furniture. Cabbage rose paper is one variation

Divide one room with color. If part of your living room is used for dining, paint ends contrasting colors to set them apart

Several tones of one color relieve monotony; here true blue to green blue

Dark panels shorten a long wall space with inadequate furniture. Strips flank a sofa

Bold patterns also substitute for furniture. Cabbage rose paper is one variation

Use color to pep up hand-me-downs

Gingerbread furniture may be painted a light shade, ornament in a darker one

Old-fashioned clock painted old white and Delft blue

Modernize the fireplace by painting the brick dark green, with marbled wood facing

An attic table can be face-lifted by a felt cover and a painted white base

Line the bookcases with wallpaper or book-binding paper

Or use color with a sense of humor

Harlequin colors make a screen; each panel might be done in a different color

Polka-dots painted on the floor, for fun in a breakfast room or a nursery; match with polka-dot cloth, curtains

Jalousie blinds, quaintly old-fashioned, can match the room in light colors

Card-table chairs, or breakfast room chairs, may each have a different color seat, oilcloth or leatherette
Six recipes for enticing color schemes

AROUND ONE PASTEL: Laurel and wreath paper (Wilsey-Hemstreet) with Chantilly carpet (Bigelow-Sanford). Stroheim & Romann's textured cotton, and satin stripe; Celanese ninon. Lamp by Jessie Leach Rector

CONFECTION IN CORAL: Katzenbach & Warren paper; platinum broadloom (Alexander Smith). Two Clarianese taffetas, and Johnson & Faulkner's cotton chenille. Goodall satin mohair, Plummer's compote

COUNTERPOINT IN TWO SHADES, in Bassett & Volumn's paper, and in two tones of Celanese Lustreed satin. Alexander Smith broadloom; two textured cottons, Howard & Schaffer. Baker's mahogany globe stand


GAY MEDLEY of hues: Clark Everglaze camellia chintz, Howard & Schaffer's marbleized chintz with Jacobs wallpaper border. Two Clarianese taffetas, Alexander Smith broadloom. Quaker net. Chair by Dunbar

Six color schemes that express the smart fall trends in fresh new shades

Pale monotones
The two color schemes at the top of the page opposite are each built around one basic neutral shade, keeping to approximately the same key. At left is a living room scheme around blue gray, very pale in the background of the wallpaper, more blue in the looped carpet and striped damask.

The gunmetal lamp with its blue-gray shade carries out the essential colors of the room. Touches of brass pick up gold bees on the paper and the gold appearing in the stripe damask.

The dining room scheme at right is based on warm beige which moves subtly into coral, in the chenille textured fabric for the chair seats, to deeper coral accents on the draperies.

In medium key
The two central color schemes opposite are based on a pair of rather subtle colors of approximately equal intensity which play each other off well.

At left, mustard tones, which are of increasing style importance this Fall, are combined with dull blue verging on slate. The combination is restful and dignified for a traditional library.

At right, citron green and mauve pink come together to make a softly gay color scheme for a feminine bedroom. The colors, neither pale nor yet intense, fall into the medium range, their freshness and clarity producing the feeling of lightness suitable for a room of this type.

Brilliant contrasts
At the bottom of the page, the two color schemes rely on bright clear color for their effect. The scheme at left has for its theme the reds, pinks, greens, in a vivid camellia chintz. The bright green marbled chintz, rose pink ruffled wallpaper border, carry out the scheme, planned for a delightful informal dining room.

Provincial and full of contrasts is the scheme at the right, with its apple-decked wallpaper and document pattern printed Gloshen pointed up by a contrast of screaming green covert cloth.

Doing it yourself
How to keep house without a maid—both simply and efficiently

The old saying, “If you want a thing well done, do it yourself,” was never truer than it is today. Maybe defense has taken every available maid in your community. Maybe you’ve never learned to do housework yourself. But you will find, after your first few weeks of storm and stress, that doing it yourself will cut housekeeping time in half, and your house will be spotless and fresh as you never imagined it could be.

Three things you need. First, a good organizing head, like an efficiency expert’s in a factory, to spot places where work can be telescoped and waste motion eliminated. Second, a good knowledge of the right way to take care of the various parts of your house. And third, new, efficient, time-saving equipment which you’ll buy out of the money you once paid your maid.

Let’s consider the first point—organization. Don’t make housekeeping your life. The days are past when a high compliment was paid to a woman by terming her “a wonderful housekeeper”. If you are a wonderful housekeeper it will be noticed all through your house; but like other things housekeeping can be overdone.

Systems are fun if their end result is to give you more time for pleasure. But unhappy the housekeeper whose home life revolves around a well-polished floor! Simplify, simplify, and cut down your tasks to the minimum—then do them and stop fussing over small details. On pages 36-37 are some hints on management which will undoubtedly suggest many a way in which you can get through your work with ease and efficiency.

Now that you know what to do, how to do it? Perhaps you are lucky enough to have learned from your mother the various ways of caring for household furnishings. Good housekeeping traditions have always been part of our American background, handed down, like folk tales, from mother to daughter. Like folk tales, however, the story alters in the telling, and should. Some of the old-fashioned ways are still the best to be found, but you must add your part of the tradition by finding and passing on new and convenient ways of doing the old tasks.

For instance, take rugs. The old, old cure for spilled ink is white corn meal and sweet milk—and it still works today. But on the other hand, no one would think of wearing out back and carpet by using an old-fashioned beater—the vacuum cleaner is now part of the tradition in every well-kept home.

On pages 38-42 we have collected and illustrated the proper methods of cleaning and caring for all the parts of your house’s equipment. Our notes are taken from a just-published book which is written by June Platt, HOUSE & GARDEN’s star gourmet: June Platt’s Plain and Fancy Cooking. (Continued on page 74)
Marketing made easy by modern methods; do it in a big way once a week.

Plan all menus for a week at a time, making a complete market list. Check recipes and food news.

Go to market in person, keeping an eye on changing prices, the new products and the best values.

Take time to store your supplies properly, washing greens, etc., and you'll save time in getting meals.

How-to's for housework, when

Leading points in today's big business of running a house smartly, smoothly, and single-handed.

Quick morning pick-up for the living room. A hasty once-over on your way through to the kitchen and breakfast will do wonders for your morale. Pick up old newspapers, ash-trays, wilted flowers, open the blinds and a window, for airing, and plump up dejected cushions.

Laundry as you work. With an automatic washer you can wash clothes every morning while you're doing the regular morning clean-up and cooking. Just put the clothes in, set the dials and let the washer do the rest. This way you'll never have to face "the wash-day situation."

Take it one at a time when you're cleaning. Tear one room apart and go to work cleaning floor, rugs, furniture, draperies and polish off the trimmings. Then put it back in order and, if you have the strength, start on another room. Dress in low-heeled shoes, rubber gloves, turban.

Eat in the kitchen at a pleasant table with comfortable chairs. Almost any kitchen can be arranged to make room for a real eating space instead of the usual narrow nook with crowded benches. Lunch and breakfast here can be pleasant, leisurely and very easy to serve.
Don’t “do dishes” after each meal. Use good equipment and a once-a-day plan.

Keep a full set of accessories: paper toweling, dish scrapers, mops, etc.

Stack dishes neatly, shamelessly. Do them all together after breakfast.

Use a double-compartment dishwashing sink with drainer and spray.

Get an electric dishwasher which also does pots, pans automatically.

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Keep things under control. Modern ranges, both gas and electric, have dependable clock controls which can be set to turn the oven on and off when you’re away. Make use of these advantages to get long afternoons “off”, meet late trains.

Serve meals on trays. It's a pleasant change from setting the table and serving. Be sure to have plenty of lightweight, well-shaped trays large enough for a place-setting. At parties let each guest carry his own tray out and back.

Fence off a play pen. Small children have to be where you can watch them when you’re in the kitchen, but they don’t need to be underfoot. Use an ordinary folding gate to make a small play space safely out of the way of the kitchen work area.

A serving table serves. Take a good-looking side table, with a closed lower shelf for hiding the first-course plates, add free-wheeling casters and have it wired for electric outlets. With it serve dinner without leaving the table.

Keep a first-aid list of the names and telephone numbers of your relatives, close neighbors, doctor or whoever should be called in an emergency. Be sure that the children and “sitters” know where it is.
How to care for books

Valuable books deserve good care

Beautifully bound books are certainly worth bothering about; here are some tips on how to keep them.

First, have your bookcases deep enough; it is not only untidy-looking but bad for the books to have large ones overhang the shelves. Keep them close enough to support each other, but not close enough to rub. If they do not fill the shelf, support them at both ends with library supports.

Keep books in a light, well-ventilated room. If the room is too dry, place under the bookcase two pans of water and suspend a cloth between them with an end in each. If the room is too damp, dry it out by lighting a fire, or turning on the heat temporarily, or increasing the circulation.

If the books should mildew, alcohol will remove the mildew from the paper. Frequent wipings of the books with a dry cloth will go a long way to prevent this condition.

Books should be dusted; wipe the leaf edges away from the binding. When going away for any length of time, lay sheets of folded newspaper over the tops of the books, letting the paper hang down front and back.

New books with fine leather bindings should be treated with a good dressing, the process to be repeated in six months, and from then on once a year. The Bureau of Chemistry of the United States Department of Agriculture suggests this composition for leather bindings. All parts by weight: 3% castile soap, 20% neat’s foot oil (cold test pure, 25%), 10% tallow, 12% pure gum turpentine, 50% distilled water.

Dissolve the soap in the water by heating in a double boiler. Melt the tallow in the neat’s foot oil in a double boiler. While both solutions are hot, pour the soap solution in a thin stream into the tallow and oil mixture, stirring thoroughly until a homogeneous milky white emulsion results. After this cools to room temperature, add the turpentine and stir until thoroughly mixed. Keep in a well-stoppered bottle. Shake before using, and apply with a soft cloth to the binding. Let stay several hours, and polish with a soft, clean cloth.

Some points on the care of fine china

Careless dish-washing—and not always by servants—is responsible for most of the breakage of china. If you scrape and clean the plates thoroughly before the dish-washing process is even begun, you can avoid most of the danger, besides keeping the dish-water cleaner for a longer period. A rubber scraper should be used, and the plates to be washed should be carefully piled in stacks according to their shape and size.

The faucet of the sink should have a protective rubber tip, which is easy to find, and inexpensive. A high faucet and one that may be turned to one side will save a great many mishaps. A rubber dish drainer is almost an essential. And always wash, rinse and dry one set of plates before washing the next.

If you do have the misfortune to chip or crack or break one of your fine plates, there are craftsmen who make an art of meticulously repairing and restoring all kinds of china—so finely that you are almost unable to find the break.
tableware, walls, furniture

How to keep crystal and stemware

Like china, glassware suffers most during the washing process. To avoid chipping, be sure the water faucet of the sink has a rubber protective tip.

It will save glass in the long run if you make it a practice to place a dish towel on the drainboard and another in the bottom of the dish-pan. The first will keep the glasses from walking off the drainboard; the second will keep them from chipping during washing.

Put a few drops of ammonia in the rinsing water and use only a linen cloth for polishing and drying. Wash glasses one at a time, and never with any other items in the dish-pan. Special care must be taken in drying stem glasses. Never put a chilled glass into very hot water.

If the rim of a valuable glass does get chipped you can have the entire rim ground down to the depth of the chip, but this is expensive.

To preserve paint and wallpaper

Always keep painted walls free from accumulated dust; it dulls and fades the color. Brush them down periodically with a long-handled wool brush, or use your ordinary broom, covered with clean cheese-cloth.

Enamel painted walls may be washed very successfully, if you will use mild soapsuds and a big sponge. Apply the suds in a circular motion, always being careful to remove the suds with another sponge rinsed in clear water. Then wipe the walls dry with a clean cloth, to avoid any smudging.

Do not use an abrasive on flat paint; even if used on enamel it will dull the finish. One tablespoon of Oakite in eight quarts of water can be used for washing really dirty flat paint. For daily removal of finger prints, use a very mild soap and warm, not hot, water. Don't scrub—you will surely ruin the finish.

Wallpaper should also be dusted down periodically for the same reasons, but change the dusting cloth frequently during the process, or else you'll end with some ugly smears.

Small spots, especially grease spots, may be partially if not completely removed by covering them with French chalk and leaving it on for several hours before brushing it off again with a soft cloth or brush. Many washable wallpapers are now procurable and may be washed by the same careful method which is suggested for washing paint.

Always keep some extra paper of each pattern used in your house. If a wall becomes marred, you can do a very neat and hardly noticeable patching job.

Hints on keeping furniture lovely

One of the reasons so many of us love antique furniture, aside from its romantic history, is its lustrous patina. Waxing and frequent rubbing produce these desirable results.

To care for upholstered furniture, remove the cushions and slipcovers occasionally and, using a stiff whisk broom or, better still, the proper attachment to the vacuum cleaner, remove as much accumulated dust as possible. Do not, however, use the vacuum cleaner on down cushions, as it has a tendency to draw out the down.

Spots on upholstered furniture should be removed with a non-inflammable cleaner, or, on some fabrics, with soap and water. It is now possible to have upholstered furniture cleaned right in your home by professionals who make a specialty of doing so. Camphor or moth-repellent crystals should be tucked into upholstered furniture, if it is to be left unused for any length of time, and a big sheet should be wrapped securely around it and fastened.

Clean piano keys by rubbing lightly with alcohol. Wax wood and polish with soft cloth. Protect the piano from too much sun, and from dampness. Put dry newspapers and camphor under the cover before closing it for any length of time.

Do not leave the keyboard shut—the keys will yellow if they are kept for long periods in the dark. Keep the piano in tune by periodic adjustment.

A few drops of ammonia sprinkled in the rinsing water will add clarity and sparkle to crystal, or use a special softener. Dry only with special linen towels.

Wipe walls down periodically to save their fresh, clean colors. Use a wool brush made for the purpose, or else wrap your ordinary broom in clean cheese-cloth, as we have shown at right.

Elbow grease and a good wax polish are the two main pointers to a lustrous antique finish. Alcohol removes any white spots which appear on a shellac finish.
Suggestions on how to plan your bed linen

When you shop for sheets you need to know:

- The average bed is 6' 6" long.
- The average mattress is 6" thick.
- Sheets come 99" and 108" in length. The 108" sheet is best; it gives plenty of tuck-in and 20" turn-back over blanket.
- For a cot (not over 30" wide) buy sheets 54" x 108".
- For single beds (36" wide) buy sheets 63" x 108".
- For twin beds 36" to 48" wide buy sheets 72" x 108".
- For three-quarter beds 48" to 57" wide buy sheets 72" or 81" x 108".
- For double beds 57" to 66" wide buy sheets 90" x 108".

Amount of linen you need:

- Minimum: 4 sheets to each bed, 2 cases to each pillow.
- Average: 6 sheets to each bed, 3 cases to each pillow.
- Good: 8 sheets to each bed, 4 cases to each pillow.

Extra pairs for emergencies, lightens wear.

Suggestions on how to plan your bed linen

When you shop for sheets you need to know:

- The average bed is 6' 6" long.
- The average mattress is 6" thick.
- Sheets come 99" and 108" in length. The 108" sheet is best; it gives plenty of tuck-in and 20" turn-back over blanket.
- For a cot (not over 30" wide) buy sheets 54" x 108".
- For single beds (36" wide) buy sheets 63" x 108".
- For twin beds 36" to 48" wide buy sheets 72" x 108".
- For three-quarter beds 48" to 57" wide buy sheets 72" or 81" x 108".
- For double beds 57" to 66" wide buy sheets 90" x 108".

Good quality in household linen is a good investment, not only in wear but in satisfaction. There are two categories of sheets and pillowcases, muslin and percale. Percale sheets fall into two classes, carded and combed, which are much finer and silkier. High thread count (a good percale has 200 threads to the inch) and freedom from "filler" denote quality.

Prolonging the life of linens and blankets

Keeping and washing blankets safely

The best way to care for your blankets is to protect them while in use; choose long enough sheets and use blanket covers. Don't undertake to wash more than one blanket a day, and choose a dry, not too windy day. Shake blanket well; place on a table and scrub binding with a brush and lukewarm mild suds. Fill washing machine with soft, 100° F. water to cover blanket completely. If water is hard, add a good powdered borax softener. Add enough mild flakes to make a rich, foamy suds.

Put blanket in and let machine run for three to five minutes. If still soiled, make fresh suds and repeat washing five minutes more—don't rub. Rinse blanket in two or three separate waters (same temperature), and squeeze out gently against sides of tub. Spread blanket lengthwise on clean line, make edges even and as water runs to bottom, gently press edges. After most of water has dripped out, reverse blanket, other side out. Avoid direct sun. When dry, brush up nap with soft brush; press bindings only with cloth and warm iron.

To store, fold carefully, sprinkle with moth-repellent, wrap securely in heavy brown paper, and seal all edges with gummed tape.

Your fine linens need this protection

The most important factor in the care of linen is its laundering; find the best laundry in the neighborhood. Make a careful list before the wash leaves, and check when it returns. Rotate your linen; newly laundered pieces on bottom, take fresh pieces from the top. Roll formal linens on tubes, wrap in paper and label.

To remove fruit stains, stretch the spot over a bowl, secure with rubber band, and pour boiling water on stain from a teakettle held at a height of three to four feet. Cover wine spots with salt when first spilled; then try the boiling water procedure. To remove candle wax, scrape off as much as possible, then place a white blotter under and over spot and iron with moderately hot iron.

If white linen is accidentally scorched, wash in soap and water first. If this doesn't work, dampen a white cloth with hydrogen peroxide and place over stain. Place clean dry cloth over this and iron with a medium hot iron, replacing the top cloth if the peroxide soaks through. Never put iron directly on peroxide-moistened cloth or on scorched linen, as it will cause rust stain.

Make a deep turnover on the sheet and use blanket covers

Store blankets, with good moth flakes, in zippered bags

Roll formal linens on tube, wrap in paper and label each

Rotate linen; put clean laundry on the bottom of the pile
Two handy plans to aid the bride in buying silver

**PLAN 1. PLACE SETTING PLAN**
Each setting contains six pieces:
- Luncheon knife
- Luncheon fork
- Soup spoon
- Salad fork
- Teaspoon
- Butter spreader

Average cost per setting, $16.75

**PLAN 2. PROGRESSIVE STEP PLAN**

Step 1. Basic group
- Serves 4 at breakfast, informal lunch, tea;
- average cost, $41.02.
- 4 luncheon knives
- 8 teaspoons

Step 2.
- Serves 4 correctly at breakfast, luncheon, afternoon tea, informal dinner;
- average cost is $33.01.
- 2 tablespoons
- Berry spoon
- Sugar spoon
- Lemon fork
- Cold meat fork
- Carving set
- Small ladle
- Tongs

Basic Serving Pieces You Need:

Hints on the care of your sterling silver

The best way to care for your silver is to use it. Brand new silver is lovely, but old silver is even lovelier, because it reflects all the loving care it has received. Don't be alarmed when you see scratches on your new silver. They are unavoidable, and actually add to the beauty of your silver, provided, of course, that frequent effort is made to polish them away. New silver should be used in rotation, so that it will become uniformly scratched and receive uniform and periodical polishing, thereby acquiring a beautifully uniform patina.

For daily care of your silver, see that it is washed promptly in hot soapy water and that it is well rinsed in clear hot water and dried immediately on soft clean dish-towels. Don't soak the knives; it will eventually loosen the handles.

Clean your silver at least once a month, using a good brand of silver polish. Use a soft sponge or a bit of flannel, and rub the pieces always lengthwise. After all the silver has been rubbed and the polish dried, rub off the polish, using a chamois. Next wash the silver well in soap and hot water, rinse well and dry carefully. If your silver is highly ornamented, brush out the excess dried powder which catches in the crevices before the final washing.

Sooner or later, some one is sure to tell you that you shouldn't bother with polish; that instead you should clean silver chemically by placing the silver in water, in an aluminum container, adding salt and soda and boiling water. True, the tarnish will roll right off, thereby saving a lot of work, but your silver will soon acquire that ugly, flat white color we associate with hotel silver—not the beautiful blue-white "butler's finish" we cherish in antiques. And usually silver cleaned by this method has to be completely refinished to restore its original luster. However, large pieces may be rubbed with a tarnish-resistant liquid, procurable at jewellers, which keeps them bright longer.

It is well to keep a typewritten list of the silver in your silver drawer or chest, so that it will remind you to count it frequently. Especially during the confusion of a party, small pieces of silver have a way of finding their way to the garbage pail.

If you are going to be away for a long time, clean and count your silver and store it in tarnish-preventive bags and chests, or in tarnish-proof cloth or tissue paper. Camphor in the drawers also helps. Store away from matches, rubber, eggs, salt, gas, vinegar, fruit juice and perfume—they all tend to tarnish silver. And in spite of insurance, the bank is the best place for silver if you're away long.
Rugs, linoleum, records

Good carpets will welcome careful cleaning

The worst enemy of rugs and carpets is grit. It sinks down into the base, and under pressure cuts the pile. It is important to remove as much grit as possible, before it has time to accumulate and do much damage. The question is, how?

There are many ways of cleaning rugs and carpets, but some of them are harmful, especially to certain weaves. About the worst thing you can do to a rug is to pick it up and shake it; this frequently causes breaking of the warp and weft. The next worse treatment is to be hung out on a line for a beating; this strains the fibers by bending them at a sharp angle and making them carry the whole weight of the rug. The carpet sweeper may be used for superficial cleaning and picking up crumbs and odd bits, but is capable of doing some slight damage to fine rugs by brushing the pile in all directions.

The best modern scientific way of cleaning carpets is the vacuum cleaner. This lifts the dirt right out of the depths of the carpet, depositing it neatly into dustproof bags. Use yours frequently, but not daily, supplementing it with a good carpet sweeper for your routine daily superficial cleaning.

For further care of your rugs, remove superficial spots by rubbing them lightly with a strong suds made of small quantity of mild soap and a little warm water. Allow the suds to dry, then brush the spot. If ink is spilled, soak up as much of it as possible with white blotting paper, then saturate the spot with sweet milk and sprinkle with white corn meal. Let it remain overnight before brushing. Never roll up a rug for storage unless it has been properly cleaned and moth-proofed. Use caster cups under heavy pieces of furniture.

Linoleum gleams with waxing and polishing

After new linoleum has been laid, it should be allowed to settle thoroughly. When you do wash it, clean it carefully with a mild soap and warm water. Linoleum should then not be walked on until it has had time to dry thoroughly. When it is quite dry, it should be waxed and polished with a good liquid polish. It should receive a daily brushing with a soft broom, or be gone over with a dust-mop.

Anything accidentally spilled on it should be immediately wiped up with a damp cloth, since allowed to remain the spot might mar the finish. An occasional thorough waxing and polishing, added to daily care, will keep it in good condition.

Linoleum also can be “varnished” with linoleum finish. The advisability of this, however, depends on what the floor is being used for, and in which room of the house.

Phonograph records are worth preserving

Never leave records about unprotected. Dust settles in the grooves, causes scratches, and prevents your getting the maximum beauty from the original tones. Keep records in the original purchase envelope, or in albums sold especially for the purpose. Never keep records in a damp place, or near a fireplace or heater.

Never touch the grooved part of a record with the fingers, since oil eventually corrodes. Cactus or wooden needles will make records last longer, although the tone is somewhat muffled—the full range is not reproduced. A sapphire needle in combination with a feather-weight tone arm is the best solution.
THERE'S BROADLOOM BEAUTY FOR YOUR BUDGET IN BIGELOW'S "VALUE MATES"

Bigelow Beauvais...Bigelow Fervak...styled, skillfully color-harmonized and priced to give you extra value for your money.

Ready for new floor beauty? Ask to see this "VALUE MATE" Bigelow Beauvais Broadloom!

Have these changing times made it possible for you to indulge in lovely new furnishings? Then, begin at the floor, as decorators advise...and choose Beauvais. You'll be investing in years of satisfaction and beauty. Look at the extra-close weave, for greater wear...feel the heavy weight of Lively Wool, (our own special blend) for longer life. There are sizes to fit any room and patterns to suit any decorating style. And all Beauvais colors have been dyed to match or harmonize with other homefurnishings. See Beauvais now!

Beauvais No. 1659 in a smart "embossed" effect is shown in this lovely room photographed in an actual home. Other choices: Beauvais No. 1641 and Beauvais No. 1698.

Looking for style at a price? Check this "VALUE MATE" Bigelow Fervak Broadloom!

Styled to give you the broadloom smartness you've always wanted for your floors, but priced to let your budget keep its figure! This Fervak "Value Mate" also has been color-harmonized to "go with" popular colors in wall paper or paints, drapery and upholstery fabrics so that it's a "cinch" and a joy to decorate from your rug.

Tailor-Made rug sizes—and broadloom which can be cut to any length. For Bigelow styling and quality at an economy price, choose Bigelow Fervak!

This rug in this 18th Century bedroom is a charming Ambasson pattern, Fervak No. 9299. With the same color scheme, Fervak No. 9259 or Fervak No. 9225 are equally lovely.

Look for this label on rugs and carpets. Because it tells you that you're buying from America's oldest weavers of smart rugs and carpets. It tells you that you're buying quality, whatever grade you choose and whatever price you pay. And Bigelow makes many weaves and grades and styles to fit all tastes and purses!

The outstanding thing about Jean Hersey's new book (and this may also be said of the articles she writes for House & Garden) is the zest with which she writes it. She does not pretend to be a learned horticulturist but she "likes to garden" and does a lot of it. Now she is passing on to her public the experience she has gained by gardening with a spirit of gaiety—for recreation and pleasure.

This is a book which must appeal especially to those who want growing things and colorful flowers about them but who don't care a hang for the botanical names or the scientific processes. In it one can learn sound practice too, but she makes it all sound very simple and understandable even to the beginner.

One of the things I like about I LIKE GARDENING is the fact that the author tells about what she herself knows; about the plants she has grown and the fertilizers she likes to use. There are chapters on annuals, perennials, garden pools, vegetables, iris, birds and all sorts of allied subjects but it all comes straight from her heart and from her experience—not from other garden books.

An entertaining chapter tells of keeping and breeding chameleons in the window garden. Since they eat aphids and other insects, these amusing little creatures are as useful in the indoor garden as is a cat in a barn.

Gay little pen and ink drawings head the chapters, suggesting that gardening is a worthy sport for the young married couple to be set between tennis and bridge tournaments.

My Own Four Walls, by Don Rose. Illustrated. 277 pages. Doubleday, Doran & Co., Inc., N. Y. C. $2.00

Since Mr. Van de Water set the fashion several years ago there have been a host of successful books about the establishment and maintenance of country homes. Some have been real literatures, some have proved amusing, a few stupid and boresome. But not one of its predecessors can be compared to the saga of Don Rose.

First of all, as a seasoned and gifted columnist, Mr. Rose has a style and "punch" which are calculated to absorb the reader from the moment he opens the book until he finishes it.

Second, this is not the story of a successful or depression-struck New Yorker who has left Manhattan for simpler joys. It is the record of a family which established its country home over twenty years ago in Bryn Athyn, Pennsylvan ia, that uniquely successful Swedish-borgian colony.

Mr. Rose came as a scholarship student to the Swedishborgian College at Bryn Athyn when he was a poor and ambitious English boy of 18. He has spent his life in the colony and has raised his 12 children on the one and one-thirteenth acres plus forty-six thousand dollars worth of self-sufficient agriculture, which he purchased in 1918 in the Pennypack valley, with its "stone message and tenement" dating from early in 1800.


In this second outburst of satirical in­nuendos aimed at those who belong to the Everlasting Fraternity of the Green Fingers—and are proud of it—Mr. Arkell has gathered seventy-eight snatches of verse, long and short, into a little book of 96 pages. It is safe to say that not since Esop contrived his fable of the Fox and the Grapes has any fox felt obliged to trumpet forth so volubly and from so many angles his prevailing disappointment as has Mr. Arkell, who presents himself as the loud speaker for those whose impotent fingers paralyze the plants which would like to grow. Esop's fox, to be sure, socked himself with the stolid determination that, anyway, he didn't like the grapes so credibly believed to be sour. Mr. Arkell, on the other hand, chooses to emphasize his liking for all kinds of greenery beyond his reach by embroidering his declarations thereupon with a pen dipped deep into the blood-red ink of sarcasm. Still, it must be admitted that this is a better attitude than the haughty indifference of the celebrated fox. To be so bitterly conscious of failure promises a less gloomy hereafter than does an insistant indifference till repentance is too late.

There will be two groupings of people eager to read this new book: those with green fingers and those who will chuckle over the grim virulence of the author's dejection thereof; the other, those who never could succeed in persuading a plant to grow profitably in their gardens, and who will cackle over the slyly bedecked specimens of the genus Urtica, grown in the author's own gardens for distribution to those for whom the whole universe is a garden of flowers.

It is quite delightful to find that here and there throughout his book Mr. Arkell has walked around that North Wall he tells about, to discover that the south side of that same wall is the warmest part of his garden. Under its balmy influence he has written some completely pleasurable poems; as, for instance, "Journey's End", where the gardener passing through St. Peter's Gate, expressing solicitude for the garden left behind, finds it spread out before her "within the sunshine of the Throne". Such as the little verse of six lines, "Compensation"; "The Cottowalds"; the transfiguration of the Buttercup under the influence of the botanist; "One Way Gardens"; "Recompense"; "Apple Blossom"; and, most charming of all, that of the translated gardener, who was permitted through all eternity to grow the flower he loved best—and still sits just outside of Heaven's gate because he couldn't make the choice. Then, for clear fun, there are: "The Optimist"; the girl who wanted a Philodendron plant in her collection; "The Country Flower Show"; the superior infatuation of the roses in the "Garden of Girls"; and best of all, "Sunday School", with its excmplification of one idea of creation.

Not the least of the praise this little book will earn will be due to the cleverly designed and delightfully executed decorative drawings by Eugene Hastain.
Eminent American Designer Interprets Modern Decorative Themes in a Brilliant Collection of Dundee Towels

Dundee takes special pride in presenting this distinguished collection by the master of decoration and design, Joseph B. Platt. For these are towels artfully keyed to the decorative themes of American homes—in the charming simplicity of their patterns, the clear, fresh glow of their colors. Keyed to the service and economy needs, too—because they're all sturdy, thirsty, famous Dundee quality, and priced amazingly low. Ask for them at your favorite store.

The Name To Look For When Buying Towels

From the looms of GEORGIA-KINCAID MILLS, Griffin, Ga.
Selling Agents: WOODWARD, BALDWIN & CO., 34 Worth St., N.Y.C.
The Pendleton Shop presents...

JOSEPH PLATT CREATES Pendec
ENSEMBLES OF FURNITURE,
FABRICS AND COLOR

Co-ordinated for your shopping convenience

Do you get a thrill out of decorating? Isn't it exciting when you've discovered the color groups that offer the most effective tones of your favorite colors? And—what satisfaction to harmonize furniture, furnishings, and accessories into a beautifully blended room scheme!

The Pendleton Shop does all these things for you with attractive, moderate-priced merchandise, at no cost for decorative service. And you will find Pendleton Shops in America's finer department and furniture stores. Unquestionably, there is one of these shops near your home.

Created By Joseph B. Platt, famed designer and decorator


Send for the beautiful, large (11" x 17") full-color Pendleton brochure. Fill out coupon on next page.

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Brighton Living Room    Lady Elizabeth Bedroom

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decorating ideas by the room-ful!

Rugs . . . Shower Curtains . . . Table Linens . . . Toilet Accessories . . . Trimming and Towels . . . In these rooms you will see all the craftsmanship and good taste that has made Joseph Platt one of the nation's best known artist-designers and decorators.

This is the first time in decorating history that a group of nationally-known manufacturers have prepared special merchandise, co-ordinated as to color and design, under the direction of a nationally-known decorating authority. That is why color and styling of Pendec room schemes is so satisfactory. That is why rug colors match upholstery shades . . . why wall colors blend accurately with drapery . . . why bath towels and shower curtains harmonize . . . why all Pendec merchandise is perfectly matched.

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As you stroll through the Pendleton Shop you will notice, happily, that Pendec room schemes portray the full range of decorative styles in vogue today—both traditional and contemporary. Pendleton furniture offers you all currently popular periods — Colonial, Federal, Regency, 18th Century, French Provincial, Modern, and Georgian. Whatever befits your man­

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Send For Beautiful Full-Color Brochure

All the highlights of the Pendleton Shop have been collected in a beautiful brochure. It is a full-color course in home decoration. It shows complete room schemes with Joseph Platt's own decorative notes for each room. Get a copy at your local Pendleton dealer's for ten cents. Or send coin or stamps with the coupon.

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REDECORATE WITH LIGHTING

You can change the atmosphere of your rooms by the use of modern light planning.

Light is one of the most dramatic means of creating atmosphere, and in the last five years the ways in which it can be manipulated have been greatly increased. Today with light you can change the whole aspect of your rooms. The complete change in lighting that you have seen in stores, in homes, on the stage, in motion pictures, in industry, is due to the fact that this medium is being emphasized by experts and architects, change completely the effect of coloring, highlight one or several of your most decorative positions in a room, warm or cool them, create a mood, or calmness, eye comfort for reading, or quiet conversational light.

All these things are done with two kinds of light—general and accent. All rooms where spotlights, or accent lighting, are used should have in addition some general illumination. Otherwise the contrast between darkness and lighted areas is so great that it causes eye discomfort and strain.

Accent lighting

Spotlights, or any other kind of accent lighting, for the incandescent light can be controlled more accurately. In general illumination incandescent or fluorescent can be used. Incandescent bulbs are of the standard shape, or can be tubular. Tubular incandescent bulbs are either "lumilite" or "flament" types. Lumilite bulbs have end sockets. Filament tubes plug in on the back, which makes it easy to see where you want to eliminate the shadow created by the end plug of the lumilite tubes. Filament tubes are also made in curved shapes, which if used in corners again eliminate all chance for shadows. Because of their low surface brightness filament bulbs can be used without a shield of transparent material. Fluorescent and lumilite tubes require shields.

Fluorescent light is obtained through a tubular bulb. It is a mercury-vapor arc lamp—lower in cost to operate than incandescent lamps—cooler—and different. It requires special equipment to operate.

We are, of course, all very familiar with the yellow color of incandescent light. Therefore there has been much discussion as to whether or not fluorescent light is colder. East, West, it is mattering, less kind to color. Some people express decided preferences for one or the other.

Recently fluorescent light has been used in combination with incandescent light. This combination of the filament-type bulb produces a light that seems to have a pleasanter color temperature than either type of light has when used alone. Perhaps, with increasing experience with fluorescent, this combination type of lighting will prove to be the best one for certain purposes.

Cove-lighting

The general illumination we speak of can be secured in a great many ways. Cove-lighting is one of the interesting, newer ways. Cove-lighting is a combination of direct and indirect light concealed in a trough. Cove-lighting can be used in many ways—such as on a mantel to throw an upward light on a picture—and when it is thus used at or below eye level the light should be covered with a light-diffusing material which will hide the bulbs from view.

The most important use of cove-lighting, however, is on the wall near the ceiling. Here the angle of the trough should be considered in relation to the room size, so that the whole ceiling, and not just the edges, will be softly lighted. Cove-lighting, like paint, quickly changes the aspect of a room size and height. Used along the two lengthwise walls of the room it tends to increase the effect of length. Used on the cross walls it makes the room seem shorter and wider. Dropped away from the ceiling it cuts the wall height.

With cove-lighting be sure to use a flat paint or calcimine on your ceiling. When you are, however, you will have reflected glare from the highlights of the paint.

Cove-lighting can combine direct lighting with indirect, if a translucent material, which lets light come through and down, is used for some part of the trough. When used in cove-lighting both direct and indirect it is called "plenum" lighting. Any type of bulb—incandescent or fluorescent—can be used in cove-lighting.

Lighting windows

With lighting you can make your windows the source of illumination in the room as well as direct the effect of the light, or you can make a window which is poorly situated seem to bring in a larger amount of daylight.

A lighting channel can be set flush into the ceiling just in front of the window. With this type of installation, by the use of a lens glass, the light can be made to fall evenly down the entire drapery. Lights can also be set on the wall, behind a cornice or soft. In this case, because there is not sufficient depth behind a cornice or soft to get a large angle for the light, the light will be evenly on the drapery, but will be brightest near the light source. Similarly lights can be placed on the sides of a window behind the shadow from the angle of reflection the light will be brightest nearest the light source.

Another effective window arrangement is the placing of lights in the window, behind a bamboo screen. This is done with shade at the glass to keep the bulbs from view from the outside. In any of these window lighting arrangements either incandescent or fluorescent lights can be used.

Accenting pictures

Pictures, probably more than any other decorative accessory, benefit from proper lighting. A spotlight, for which the small unit is easily concealed, is an excellent means. Care must be used in placing the unit so that no one will be able to walk through the beam and shut off the light completely. Also the light unit should be located so that one will not look at the pictures through the reflection of the light. (Continued on page 53)
"You know, she did her bedroom over for a song . . . with those fabulously clever Waverly Bonded Sister Prints. They come in sets of two or three—designed and dyed to go together in the same room—for draperies, slip covers, bedspreads and the like.

"Then she bought herself a Waverly Bonded Sister Print hostess gown ready-made. You can't imagine anything cuter . . . of course, it washes like a dream . . . and she says that I'd be surprised how little it cost . . .

"But her closet, my pet, is the pay-off! She found hat boxes and hat stands and shoe boxes in the Waverly Sister Print that goes with her hostess gown. Smart! I'll say she is. Only comfort is, any girl can do the same thing!"

"Morning Glory" Wash them . . . clean them . . . leave them in the sun. Don't worry—they're Waverly Bonded Fabrics

THE HOSTESS GOWN is "Princess Bouquet"; the closet accessories and hat boxes are "Princess Stripes."

ROOM SCENE: "Morning Glory" on draperies and top of bedspread; "Morning Glory Vine" on dressing table, bottom of bedspread and closet accessories.

For less than $1 a yard you get a Waverly Guarantee Bond

All Waverly Sister Prints are bonded. And this is what bonded means: When you buy, you get a Bond, guaranteeing replacement of fabric and workroom costs in case of unsatisfactory service.
A DECORATOR-STYLED THREE-DRAWER CONSOLE...COMPLETE CEDAR CHEST PROTECTION!

The newest thing in furniture—a cedar chest-of-drawers—definitely decorative, highly useful...is making merchandising history. It's more than 80% cedar, with decorative woods fused over the surfaces. Cedar vapor circulates through the deep drawers by "aroma flow." Single side lock for all three drawers.
Fits perfectly into living room, hall or dining room, as well as bedroom. Is made in nine different styles, to fit almost any home. The stores listed on these pages form a Blue Book of the better furniture and department stores of the nation. They offer a full selection of the "Stow-Away," made only by Cavalier. In a few short months, practically every style- and utility-conscious store has thrilled to the possibilities of the Stow-Away.

These Leading Stores

(PATENTS APPLIED FOR)
AMATEURS IN THE GARDEN

I was asked to define gardening in a Quiz Contest, which of the following definitions would you choose? Science? Art? Sport? Business? Profession?

The majority answer would probably be art. But you no sooner accept gardening as art, with a lot of lofty chichi, than it jumps out at you and becomes a sport, a business, a profession, a science and what have you. That's just it—you have whatever you like, with few restrictions, rules or regulations (except in the garden clubs and among professionals).

As an amateur, in particular, you enter an unparalleled field. You can be good. You can stay right in your own class just because you haven't any class, and get somewhere. You can know as much as the rest of 'em. Sometimes more.

As an amateur painter, musician, actor, or sculptor, you remain a shrimp to the end. No hope. Amateur golfers and tennis players fare pretty well, while they are young. But one step out of boyhood, just let them speak, write or breathe a line commercially, and plop—pretty heads fall into the bucket of obscurity.

No such restrictions for the amateur gardener. He can lecture, write, and even in a small way, deal with flowers and plants without any to-do at all. A very nice spot indeed. And youth is not a must for gardeners of any kind. Certainly you don't have to worry about face-lifting; you get plenty of that looking for rain, looking for sun. And you don't have to give beauty specialists a cent to keep your waistline in order. That's one of the prerequisites thrown in for those long back-bending days of digging, weeding. Any gardener can shunt about that popular cry of "going soft". No gardener has a possible-probable chance of going soft. Although gardening, and good gardening, can be hard, and right into old age, you've got to begin sometime. And that sometime be right now for the smart ones who intend to survive in this pretty world.

Advice to tyros

Staring a garden from scratch is no easy matter. It's confusing, bewildering. It's like trying to learn and apply both the Colbert Pert and Backwoods programs at the same time. You sit down at a bridge table. Volumes of advice are handed out to the tyro gardener. Useful. But the bulk of it too complicated, expensive and unnecessary. Much of it written on the same subject. And what about not to do. "The not to do" could make an endless bibliography.

But there are short cuts to bad beginnings that can save a lot of waste effort. Garden gardens are built up on the trial and error system. That's the usual approach and, after all, the best way to learn to paint or to write is to paint and write. Your mistakes are your most poignant lessons. But how many times have we heard the person starting a garden say; "I want a perennial border—things that will come up every year and not be any work."

Work! Just let them come around some cold Fall day when you are separating some garden with an ax and bruising your hands and your heart apart dividing the three-year-old iris. And if you should just happen to be passing by in one of those Autumn upheavals in an old garden—control yourself. If you are asked what you would like from the piles of bulbs and plants heaped about don't water at the knees and say: "I'll take anything." For what you'll get will be just that. Anything!

It's a pretty unscrupulous moment in a gardener's life. As likely as not he has at last got around to throwing out his very early purple iris planted ten years ago, and possibly mustered up the courage to lift some enormous peony that for years has taken too much room and spoiled a Jacob color scheme. Hard to find homes for these luscious discs. Very bad. But there you are with open arms and shining eyes. Easy. Take them all. You start your garden with the other fellow's mistakes. Don't do it. Don't take anything until you know enough to be selective. And you can't be selective until you've learned enough to be selective.

Have a plan

Get your garden laid out first in some kind of form. If you have professional advice it is more likely to be permanent. If you do it yourself you are bound to tear it up from time to time. Don't feel you necessarily must start with perennials. Fill up those first-year beds with annuals. They are easy, they really are, and fun, don't have to keep a foot in this, then transplant them. Splendid experience. You can learn how to weed, fertilize, and be disappointed in your colors that don't come true. And about weeding, it's like golf, you must keep your eye on the ball and never look up. Never look up at all the other portions that need weeding, or you just go mad and accomplish nothing.

Start a few herbs in your annual beds.绍 basil, sweet marjoram, summer savory when the tree leaves are in bud. Learn to use them in the kitchen. Have bouquets in your food and in bud. Have bouquets in your food and in your garden. You will know something about your capacity. Time. Finance. Never plan a larger garden than you can accomplish without too much trouble. At the same time you can be planning a background, shrubs, wall, or fence.

By this time you will know whether you have chosen the right place for your garden. You will know something about your capacity. Time. Finance. Never plan a larger garden than you are able to take care of. If you are going it alone in planting plans, for heaven's sake give yourself room. Start small and front door fill a chance. Don't, we implore you, just go to a nursery and buy "evergreens". They will sell you something that is good for such planing. Androme. La is a good one. If you plan a large house you will have to fight your way out of the front door; and you won't be able to even touch the Fords from your single downstairs window. There are dwarf forms of (yea) that are good for such planing. Androme. La will give you, if you ask for "American specimens". A pleasant combination for massed green planting is the Cimicifuga racemosa, with native fern in the foreground. You will be well repaid by bringing in quantities of ferns. They Transport easily. Don't expect to do a great (Continued on page 57)
REDECORATE WITH LIGHTING

(Continued from page 48)

(The angle of reflection is the angle at which the light bounces off the picture—and it is the same angle at which the light strikes the picture, reversed.) Nothing can be seen if you look at a picture from the angle of reflection.

When you are lighting an oil painting, try to place your light so that it comes from the same direction as the light came when the artist was painting. In that way you will get the full quality of texture in the picture.

A light panel set flush into the ceiling, just in front of your bookcase and along its entire length will make it possible for you to select your books in comfort. Fresnel lens glass (with bulbs behind it offset from the center of the panel) directs the light so that it is evenly distributed on each shelf.

Pictures can also be effectively lighted by a light panel—or several small panels—set in the ceiling in front of them, as you see done in art galleries. Flush panels can also be used effectively as wall lights, and as a mantel top to throw light up into a picture or brick-a-brac.

**Fireplace drama**

A glass-brick fireplace can be made doubly effective by placing a light source behind the bricks. This will create a soft general illumination in the room, give depth to the glass and emphasize its architectural quality. Bulbs are easily replaceable, for the wood top of the mantel can be movable.

This is a place where colored bulbs might be used with interesting effect. However, in dealing with color it is well to bear in mind the advantages in light output of the lighter tints, such as yellow, amber or rose. Use these colors, and avoid red, blue or green, unless you want a theatrical effect.

If your fireplace is already built and of material less translucent than glass brick you can still make it a lovely, shimmery oasis in your room by banking it with plants and then spotlighting them. Highlights and shadows of green will appear in great beauty. This, of course, can be done in any room where you have a fireplace—in your dining room or bedrooms as well as in your living room.

If you like entertaining dramatically, the table in your dining room can be "framed" with light. This is done by a pin-hole spotlight set into the ceiling above it. The beam of light can be automatically adjusted to fit the table when it is closed or extended. This effective accent lighting is most practical when combined with some other source of soft illumination—over the windows, or buffet—thus eliminating too great contrast between lighted and unlighted areas, and making service easier.

Very decorative ways of using indirect light in a dining room or a hall are plaster urns and brackets. They can be had in designs for modern or any period.

Another new idea in lighting is an illuminated stair rail, throwing light on every tread. Tubular lights, either incandescent or fluorescent, are easily concealed behind the hand rail. Besides creating a pleasantly lighted atmosphere to the stairway this adds greatly to one’s feeling of security on the stairs.

**What is I. E. S.?**

You have probably heard a great deal about “I. E. S. lamps for proper seeing”, and wondered what I. E. S. lamps were, and if they would improve your living room or bedrooms. To bear the I. E. S. tag a lamp must be approved by the Illuminating Engineering Society, which means that it must distribute light efficiently and eliminate glare. In order to spread light correctly the I. E. S. lamps use bowls of various light-diffusing materials. The Hemolite (plastic) reflector gives excellent light diffusion, and at the same time is lighter and less fragile than glass.

The Holophane reflector is a lens glass which bends light. Light coming through this covers a larger area than light coming through the same height reflector which does not bend light. The result is that lamps with such a reflector can be somewhat lower and still meet I. E. S. standards for light distribution.

Shallow reflectors, round and flat, can be used as the shield for standing lamps, or as fixtures projecting from the wall or ceiling. If with these you use the side-silvered showcase bulbs, your light will be completely indirect—whether the bowl of the lamp is turned up or down. When the bowl is turned down the light area is more concentrated; when it is turned up the light is more widelyspread.

**DWARF FRUIT TREES**

*There is nothing quite so satisfying as eating your own fruit fresh from your own trees. And there is no reason why you can’t do it, no matter how small your garden space may be. Many people have complained to me that while they would like some fruit trees of their own, they haven’t enough room. This may be true enough so far as standard trees are concerned but I have yet to see a home that hasn’t space for at least one dwarf pear or apple in the garden.*

There is a good deal of popular misconception as to just what a dwarf fruit tree is. It is simply a tree, which, by its very nature, does not grow large. It doesn’t necessarily have anything to do with the so-called “espalier” trees. This is essentially a system of training and while it may be applied to any tree, fruit or ornamental, standard or dwarf, it is usually used only on dwarf fruit trees. This system originated in Europe a great many years ago. It is
Graceful—distinctive—intriguing—these are the words for this lovely coffee table in mahogany.

Wall Curio Cabinet. Mahogany. Smart, carved finish, broken pediment: Mirror backed. 19½" x 5½" x 26½" High.

Magazine Rack. Attractively finished in Mahogany. Good looking—useful! 20" x 12½" x 24" High.

This folding bridge set with concealed hardware has the good looking appearance of fine stationary furniture. Smart lyre backs, cushion seats, padded plywood table top. Mahogany.

DWARF FRUIT TREES

(Continued from page 53)

Cherries may be dwarfed by using the Mahaleb or Morello roots. Sometimes dwarf Japanese chestnut or Western sand cherry, Prunus beasi, is used. Peaches and plums are dwarfed by using the last named stock, as well as on St. Julien roots. Honeysuckles. The success of these stocks will be over a period of years is difficult to say, as very little work has been done with them. The Western sand cherry is little more than a shrub and should produce the greatest amount of dwarfing of any of the stocks mentioned.

Which fruits?

Plums, apples and pears can be budded but a much greater percentage of 'takes' will be obtained by grafting. Cherries and peaches are much easier to bud than graft. The suitability of such trees for the garden or even the small home orchard is not fully appreciated. They should be used much more commonly than they are. Commercial plantings involve different problems and have no place in this article.

Besides the ease of picking there are a number of other advantages of having dwarf trees as compared to standards. They are easier to take care of when spraying and pruning. They often bear earlier, although this is a questionable advantage. I feel that a tree should be allowed to attain size before bearing, otherwise you get only a small amount of fruit on red ultimate twig growth. The fruit may be larger and better colored but this will depend a good deal upon the care the tree receives. The size of the fruit is proportionate with the size of the tree.

Spacing problems

You can get along very nicely by spacing dwarf trees at ten feet apart. Apples on Paradise roots are spaced from ten to fifteen feet; fifteen to twenty feet for apples on Doucin stocks. Standard apples are set forty-five feet apart, so you can see how much space can be saved in your dwarf orchard. While it isn't possible to give a tree too much space, it can be row my own. The distances will depend somewhat upon the method of handling. You can prune them to spread out, thus giving the tree a chance at the fruit and making picking easier: or you can prune for closer spacing, according to which circumstance is best suited to your particular garden.

Ordinarily dwarf fruit trees are headed very low. If you grow them in the tree form you should head them from a foot to a foot and a half from the ground. If you grow them as bushes, head as near the ground as possible. Pears and apples should be trained as 'modified leaders'. Choose three, four, five or six scaffold branches, properly spaced, and let them grow in the same way. Cherries the same, too, except that you cut back each scaffold branch at about fifteen or eighteen inches. This causes a better branching and prevents the legginess that would result otherwise. Peaches are trained with an open center. The scaffold branches should be cut back every year for three or four years to encourage additional branching and prevent overcrowding.

(Continued on page 69)

Dwafing is obtained by using a root which naturally makes a small growth. This restricts the growth of the scion grafted on it, and you have a midget tree. It is necessary to know which root stocks are necessary for the various varieties suited to such methods. If you want a dwarf apple, you use the Paradise root which makes a very small tree. A somewhat less small tree can be grown by using the Doucin stock. It is to be preferred that the variety of apple you choose for the top be one that does not make an excessively large tree when grown as a standard. For instance the King of Tompkins County would not be a good choice. A Jonathan or Delicious would do very well for growth habits and fruit.

Apple types

You can have several varieties of apples on one tree. Decide what variety of apple you want the most of and use this for your first scion. As the tree develops its main scaffold limbs, use them for grafting on other varieties. Three or four kinds on one dwarf tree ought to be enough. Otherwise you won't have enough of one kind. You might decide upon the Gravenstein for an early variety, Delicious for a little later, and the Yellow Newtown and Espous Spitzenburg for Winter use. Your one-tree orchard would provide fruit throughout the season. Similarly with the Bartlett pear you could use the Comice and Winter Nelis.
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For Huttenlocher, Associate Editor of Better Homes & Gardens, who created the Silverscope, also arranged the place setting shown here.
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MANSURE FASHION VALANCE LIKE ALL MANSURE TRIMMINGS SOLD IN DRAPERY DEPARTMENTS OF ALL LEADING STORES Everywhere

THE OPEN WOODLAND

Suggestions for planting a natural wooded garden.

See article on page 42 of attached section

MANY English writers of garden books when emphasizing the importance of cultivating flowers for purposes of rest and enjoyment have stressed the importance of the open woodland or copse, a common term in England, as one of the most pleasant places to have shady walks and where an innumerable variety of beautiful plants may be enjoyed. Although the word copse, from the French copice, "wood newly cut", is used to designate a wooded area which is periodically cut over to remove the smaller growth, etc., the name is also applied generally to that part of a woodland which may adjourn the garden proper. If one is fortunate enough to possess such a wooded area, the possibilities are great and to the garden lover ample opportunities will be opened up for pleasant garden adventures which will give permanent satisfaction.

Planning the area

Such an area necessitates a minimum of expense in its preparation and upkeep and after being planted it is surprising what a small amount of attention is required to maintain it in good condition, certainly a consideration of growing importance. Having decided first of all where the walks are to be, one can then deduce what spaces will be devoted to planting and how much of the brush or undergrowth must be removed for the preparation of the ground. In the majority of woods where the trees are of good size, the removal of dead limbs or other rubbish is very often all that is required but if one has to discard some growth it should be taken out cleanly and the root区 removed so that sucker shoots will not give trouble later on.

Where the native trees grow well and one has a goodly proportion of hard woods the soil will undoubtedly be good but where one has decided to plant may, of course, be enriched by the addition of well rotted farm yard manure, leaf mould or other available material which can be thoroughly incorporated with the natural deposit of decayed leaves already existing.

Nearly all plants enjoy a liberal quantity of this in their diet and especially those which I shall suggest for this delightful family, for instance mention many varieties where color is preferred and the necessary preparation for more than a comparatively small area will consist of leaf mould, a pleasant substance to walk on, and to this may be added, if available, such material as pine needles which makes a very satisfactory walk at all times. One may say the same of grass walks if they are preferred and the necessary preparations for maintaining a good turf are carried out which will include the formation of a deep rooting medium and the use of suitable seed. The resulting grass, if given an occasional mowing, has a pleasing appearance and should remain in good condition for many years.

An open woodland or copse, such as I have attempted to describe, with the ever changing charm that sunlight and shadow can produce, has always been a place of beauty in English gardens and many will recall the beautiful Rhododendron Dell at Kew and other wooded parts of this famous institution where, in happier days, one may see so much to admire. In our own country with greater heat and more persistent sunshine the advantages of having our gardens in partial shade, as such open woodlands provide, cannot be overstated but apart from the protection afforded the plant lover will find how much happier and more satisfactory many subjects are grown under these conditions than when one has no alternative but to grow them in full sunlight.

Growth of plants

One of the most serious troubles with which many who enjoy gardening have to contend is the failure of some of the better varieties of herbaceous plants to continue in a healthy condition for more than a comparatively short time and to maintain one's collection frequent replacements have to be made. Throughout most of New England and probably in other parts, this dying out is undoubtedly due, to a large extent, to the heat of Summer and the vagaries of the winter climate, when alternate freezing and thawing make the plants' existence very uncertain. In the more northerly portions, where continued cold is maintained, the opposite is true, and one might name many varieties where color and growth is markedly improved, Aconitum fischeri, one of the handiest names of this delightful family, furnished an excellent illustration of a plant's behaviour in different localities.

On the Eastern coast in the vicinity of Bar Harbor, if planted in full sunlight, this aconite grows about three feet tall and in early October the glossy foliage and bright blue spikes make a striking mass of color. Planted under similar conditions at Newport, R. I., the results are disappointing and the plants short lived, which is also true of other varieties when exposed to the full effects of the sun, but when grown in the open woodland, Aconitum fischeri proves very successful and although the glossy foliage is not so conspicuous the flower spikes will reach a height of five feet and the plants increase rapidly. Under similar conditions, A. wissianii, which worthily commemorates the name of the famous painter, quickly shows its merits.
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**Needle tufted Bedspreads and Rugs**

"Field Flowers," oval Needle tufted Rug. Multicolored design worked in luxurious, deep-pile tufting. Needle tufted Rugs are priced from $5.00 to $27.50.

"Shell and Web," all-white Needle tufted Bedspread. Heirloom pattern in Candlewick and French Knots. Needle tufted Bedspreads are priced from $5.00 to $50.00.

**ROCK PLANTS WORTH GROWING**

For those of us who are keenly interested in growing alpines and other tiny plants, bulbs and shrubs a rock garden is a necessity. These small treasures would be lost in the borders. After growing hundreds of kinds of rock plants in the last nineteen years and after losing a few hundred of these I write of some which are permanent and of others which are so lovely or charming that they are worth replacing.

**Small evergreens**

When planning your rock garden include some of the dwarf evergreens and shrubs. **Taxis canadensis** nano, a small yew, is my favorite of the evergreens. It is tiny enough for a small rock garden because it grows very slowly and has a nice dark green color. **Juniperus squamata** nevadensis, the Meyer juniper, is a fascinating evergreen in a class by itself. It grows in an irregular way and adds a Japanese touch to a larger rock garden.

**Potentilla fruticosa** is a fine native shrub for the bolder parts of the rock garden. It grows 2½ to 3 feet high, has interesting foliage, and the yellow flowers which resemble small single yellow roses are produced most of the Summer. A very dwarf planting form, *Potentilla fruticosa farreri,* has been in my garden for years. The foliage is very gray and it is only about 9 inches tall. Unfortunately this is rare and difficult to get.

**Spira bellata,** a little Japanese spirea, is a treasure. It grows only a foot high with dark wrinkled leaves and heads of white flowers in the Summer. **Satureia montana** pygmaea, the Winter savory, is a small shrub with lavender flowers blooming in late Summer. This has been in my garden at least a dozen years. It wants a sunny, well-drained spot to be happy.

For sheer charm grow some of the small brouws, *Cytisus purpureus* and *Genista peniculata* lived in my garden about six years and then I lost them during a extreme...
difficult winter, but I hope to replace them this year. *Cytisus purpureus* is the only broom with purple flowers. Mine was never taller than 12 inches. All the brooms want hot, well-drained places. *Genista prostrata* was planted in the rock wall and the branches were flat against the wall. In May it was covered with yellow bloom. Other small brooms worth growing are *Cytisus hawensis*, *Genista dalmatica* and *Genista sagittalis*.

**The bulbs**

Many people have the wrong idea that in a rock garden there is a grand display of flowers in Spring and then in Summer the rock garden looks rather bare. It need not be. First I will write about the worthwhile bulbs and plants which bloom in Spring and then I will describe another group for Summer.

Let's begin with a few small bulbs. *Scilla siberica* is the most dependable small bulb I know. It blooms very early, the end of March or the beginning of April, and it will grow anywhere, sun or shade. The color is a bright sky blue and it increases nicely from self-sown seed and also by bulb. My mother grew this scilla in her garden for forty years. She bought two bulbs and after forty years there were thousands in her garden and she had given away and sold hundreds. There is also a rare white form, *Scilla siberica alba*, I have grown this for a number of years and it is lovely but does not increase the way the blue type of scilla does.

Two small tulip species are very much at home in my rock garden: *Tulipa daystemon* and *Tulipa turkestanica*. Both have formed nice clumps from singly planted bulbs and *Tulipa daystemon* is the only tulip that has ever seeded itself in my garden. It comes to us from Asia Minor, grows only from 2 to 4 inches high, blooms in April and the star-shaped flowers are yellow with white tips. It is a very gay little tulip and one that you will love to own.

*Tulipa turkestanica* is very unusual. It will grow from 4 to 6 flowers one above the other on a six-inch stem. The flowers are sharply pointed, white on the inside with an orange spot in the center.

*Trillium nivale* is a white 3 inch trillium. It blooms in April and is fine for the shady rock garden.

**Miniature perennials**

*Allium karataviense* comes to us from Turkistan. From a large bulb grow two very wide glaucous leaves out of which arise in May short stout stems ending in large balls of bloom of silver-violet color. *Iris beecheri* is a lovely bulbous iris which has been growing in my garden for about ten years, but I do not find it in other gardens. This is a pity, because it thrives here in Wisconsin without care or protection. This iris is about 12 inches high and grows like a miniature corn stalk with the flowers at the top and in the axils of the leaves. These flowers are yellow and it blooms in April with or before the pulmis iris. Among the pulmis iris I am especially fond of the varieties aurea and contraplex because of their beautiful light blue color. If you will plant a patch of *Arabis procurrens* near these little irises you will have a lovely Spring picture in your garden.

*Arabis procurrens* spreads by small very low rosettes and its white flowers are carried on slender six-inch stems. *Iris ensata* is a Chinese species and is very easy to grow. This is good in the rougher parts of the rock garden. It grows about 15 inches high and the clairy gray-lavender flowers appear in May. This iris is especially fine for small flower arrangements. A rare white form of *Iris ensata* is being offered which I hope to try.

*Iberis saxatilis* is a rare very low candytuft. It has attractive evergreen foliage and in May the large white flowers almost cover the foliage. *Althannia australis*, the Persian candytuft, is a splendid plant for the rock wall or other hot, well-drained place in the rockery. It is rather shrubby with attractive fine gray foliage. In May its foliage is all covered with heads of pale pink blooms. *Gypsophila pratensis* is another May-blooming pink-flowered treasure. It grows to the size of a dinner plate, is very low and is lovely in a rock wall when it is covered with the pink flowers.

*Aquilegia flabellata nana*, a Japanese columbine, is a fine one for the rock wall. It has creamy white flowers and waxy gray foliage and grows about 8 inches tall. It is not too permanent with me, but there are usually enough self-sown seedlings to keep it going. The candytufts, the gypsophila and the columbine may all be started from seed pressed directly into the rock wall in Autumn or Winter during a mild spell when the top soil is not frozen.

There are a number of hardy cactus in my garden. Never cover these or they will rot. My favorite is a half cactus from Colorado, *Echinocactus simpsoni*. This must be in the garden seven or eight years and each year in May it produces its lovely pink flowers. Give it a hot, well-drained spot.

*Corydalis wilsonii* is an excellent plant for a shady rock garden and so are the epimediums. The foliage of the corydalis is fine and ferny and it is topped by yellow spikes of bloom in June. *Epimedium sulphureum* I have had for a long time. The young leaves are beautifully marked with brown and the pretty yellow flowers resemble small orchids. Last year I planted *Epimedium macranthum nivense*. This is very low, with lovely white flowers blooming in May and June.

Of the veronicas, *Veronica incana* is my favorite. It has gray foliage and blue flowers in June. There is also a rare rose-colored form.

The oldest plant in my rock garden is *Beastus crenicus*, the Cheddar pink, from England. I still have the original plant which was set in the old rock garden nineteen years ago. All the wild pinks are charming and fragrant.

(Continued on page 68)
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An enormous square table is the central feature in Virginia Conner's "Living Room". The broad beige couch is flanked by two glass jars; one is a lamp, other holds a mass of flowers.

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KIRSCH DRAPERY FIXTURES AND VENETIAN BLINDS

TURNs WITH

After dinner, coffee and brandy, rum or liqueurs to warm the cockles and loose good talk

MAKING good coffee is a much-disputed art; serving it after dinner is not.

Many people like a special demi-tasse blend; we show two—strong clear Café Rico; and Medaglia d’Oro with its pungent flavor of chicory—a type often served in little French or Italian restaurants. Some prefer a caffeineless coffee; Sanka is 97% free of caffeine, can be brewed as strong or as weak as you like. Others hold for an all-around type that can go from breakfast to dinner, such as Mastrozzo’s.

Choose your own—and serve it with one of the recently developed American brandies, with a fruit liqueur, or laced with rum. For a fête-day, brew it as Café Brulot; or Café Diable as Maître Joseph Moscatelli of New York’s famous Rainbow Room is doing above. Herewith, his treasured recipe (for 6): “Into a chafing dish put 6 juniper berries, sugar lumps, cloves; 3 laurel leaves; a cinnamon stick; 6 slivers of lemon, 3 of orange peel; ½ piece of whole ginger; 12 Java coffee beans; a dash each of Cognac and Kirsch. Over all pour strong black coffee brewed the way you like it. Put a little brandy into a ladle and set it afire; spoon coffee until flame is gone. Repeat.”

Demis-tasse and fruit liqueurs are the true Continental posture to a leisurely, well-served dinner, calculated to lift the spirits of the company and stimulate conversation. Use demi-tasse type coffee like Medaglia Italia d’Oro. The warm color of blackberry and peach brandy will glow in decanters. American liqueurs by LeRoux; decanters and cups, Jensen
Café Brulot, a simpler cousin to Café Diablot opposite, is made in a deep "brulot bowl" and served in Mephistophelian cups (Bazar Français). Into chafing dish pour 1 cup of brandy, add peel of orange and lemon, 30 lumps of sugar, and 40 whole cloves. Light flame; stir until brandy ignites. Pour into cups; add hot coffee. LeRoux's Three Star Brandy; Café Rico

Hot coffee with rum is a variation of the usual after-dinner coffee. Serve in large cups. For six, take six lumps of sugar, rind of orange, six cloves, stick of cinnamon, and put in chafing dish. Cover with rum and bring to boil. Stir until sugar is dissolved. Add coffee; bring to boil. All-around type coffee, Martinson's; Don-Q rum; Spode coffee set, Copeland & Thompson.

Delictine and brandy, half-and-half, served with the demi-tasse. Delictine is a new liqueur—sweet, heady, fragrant as Benedictine; Lejon is a smooth new American brandy; both by National Distillers. Fill cordial glasses with equal amount of each. Coffee is Sanka. Glasses, demi-tasse cups, silver coffee set, ebony tray, all of these are found at Georg Jensen's.

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UNDER THE ROOFS

More suggestions for the out-of-town visitor on where to live, what to see and do

MANHATTAN in October. Vivid blue strips of sky above tall, clean buildings. A nip in the air that adds wings to the feet and a sparkle to the eyes. Bronze and red and purple—not of the forests but of the new Fall clothes along the avenues. Furs and jewels and exotic mannequins in the store windows. The flash of blades at the outdoor skating rink at Rockefeller Center. Frosty breath of horses and riders in Central Park. The glamour of first-night audiences along the Great White Way, chattering and crowding down the theater aisles. Come in this Fall and join the fun.

Crossroads of the world

Where would you like to stay? Near Grand Central Terminal, in the very heart of Manhattan? The Roosevelt and the Biltmore both have underground passages leading directly from Grand Central.

Both places provide first-class hotel service—a choice of simple or more elaborate restaurants—bellboys to fetch and carry—beauty salons—Turkish baths—rental libraries—all the things that make a hotel visit a stimulating and luxurious change from your more familiar home routine.

The Roosevelt has a swimming pool—an "Ask Mr. Foster" service to help you plan further travel—and, again this year, the music of Guy Lombardo and his Royal Canadians always the favorite of Roosevelt dancers.

"Under the clock at the Biltmore" is a popular rendezvous with Manhattanites. After a day's work or sightseeing find a comfortable leather seat, listen to the strains of the gypsy orchestra and wait for your cocktail companion.

The main dining room (under the kindly aegis of Paul Huston, who knows how to flatter complexions and costumes) Swing with Ray Heatherton. rhumba with Don de Voti or just sit and enjoy the entertainers and the very pleasing atmosphere.

A step further up the avenue is the Chatham—quiet—no music or entertainment—an elegant Adam dining room and dignified, unobtrusive service. Redecorating here, this time in pickled pine. The near-by Park Lane Hotel is run by the same people and is equally good.

The lighter side of life

What's your pleasure? Music? This is the centennial year for the Philharmonic Orchestra and October 9th will see the opening performance at Carnegie Hall—Sokowski conducting for the first two weeks. On October 14th the Philadelphia Orchestra plays at Carnegie—and on November 20th the Boston Symphony. Koussevitzky conducting. November promises a number of recitals—Rachmaninoff, Lhëvinne, Feurmann, Tauber. Wittgenk—S.R.O. is the rule, so get your tickets early. (Above dates are subject to change at the time of writing.)

The Metropolitan Opera season opens November 24th.
Something more frivolous? Fashions?
See new Fall hats at a luncheon show­
ing on October 7th in the Oval Room at
the Ritz-Carlton (another good place to
stay in the Grand Central zone). Arnold
Constable puts on a Career Fashion Show on September 25th.
There's to be a U.S.O. Gala Benefit Ball at the Waldorf-Astoria
on October 1st—and of course the National Horse Show in
Madison Square Garden (held in early November) brings out
the latest in evening splendor.

Exhibits? The Frick Collection fea­
tures period furniture as well as 14th to 19th
Century paintings and other treasures. The
Museum of Modern Art announces a retro­
spective exhibit of the paintings of George
Grosz, opening October 7th, as well as (Sep­
tember 24th to November 9th) an interesting
"Exhibition of Organic Design in Furniture
and Furnishings". Between October 27th and
November 1st look in at (or watch through
your television) the Women's National Exposition of Arts and In­
dustry, at Grand Central Palace—craftsmen and handiwork
from the United States and European countries.

Want something more dynamic? Visit the Hayden
Planetarium and see a hang-up show—the story of Mars, both
fact and fancy—with real actors portraying ancient Greek
worshippers, scientists Kepler and Lowell, and ending with a
personal trip to Mars as it might be today. A hair-raising finale
will bring you back to earth. Not for nervous people!

Uptown and downtown
A handy place to collapse after the trip to Mars (and incident­
ally a good place to stay) would be the Ritz Tower. Dine in
its elegant white and gold dining room and let Theodore (origi­
nal "Theodore of the Ritz") minister to your needs.
The Ritz Tower is not far from what some consider the
"Big Four" of Manhattan restaurants—the Colony, the Passy,
the Brussels and "Twenty-One"—at all of which gourmets and
celebrities rub amicable shoulders. Near by, too, is the Bar­
berry Room—perfect food—streamlined decorations in copper
and browns, by Norman Bel Geddes.

These are uptown. For a bit of old-time New York visit
some of the famous downtown eating houses between City Hall
and the Battery. Ye Old Chop House looks rickety but its
food is sound. Seafood de luxe at Billy the Oysterman's. White's
maintains the dignity of a more leisurely age. Fraunces Tavern
is not only a fine restaurant but a museum of Revolutionary
War relics and old New York history.

Further uptown, but still part of the old New York
scene, are Cavanaugh's—hearty English food at its best—and
Luchow's—traditional German dishes, wines and music.

If you want to live in an old-time section try one of the
hotels near Washington Square. One Fifth Avenue would be
a good bet. It provides a quiet, home-like atmosphere enhanced
by nightly entertainment in the café-bar. Nothing noisy—a
skillful pianist—a singer of old Viennese songs—an attractive
chanteuse—that kind of thing. Wherever
you come from and wherever you stay—
Manhattan welcomes you.

D. K.

Correction: The September arti­
cle "Under the Roofs of Manhattan" placed
Ludwig Bemelmans' wall decorations in
the Casino Russe instead of in the Hapsburg
House. The editors' and author's apologies
to all concerned.

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Merchandise of Merit

Be Smart Simply, the slogan you see at the left, is more than a catch phrase. It is the spirit which will pervade the best American decoration this Fall.

In these troubled times, each new purchase you make for your home must measure up to the highest standards of beauty, smartness and durability. House & Garden brings this new theme to you to help you plan your home in faultless taste. In this issue, you will find the new merchandise which answers the demand for smart simplicity.

These stores are official headquarters

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Look for this HOUSE & GARDEN seal when you shop.

It identifies Merchandise of Merit

In this issue of House & Garden, you will find our new Merchandise of Merit for Fall, 1941. For your guidance, qualified advertisers have been given the privilege of identifying their products with the House & Garden Merchandise of Merit seal shown at right. For more than four years, this tag has denoted the finest quality homefurnishings available. Look for it when you buy.
ROCK PLANTS WORTH GROWING
(Continued from page 59)

But they usually are not very permanent, whereas the Cheddar pink surely is, Dionthus arenarius, the sand pink, is also worth growing. It has lovely white very fringy flowers. The old plants may not be very permanent but there always are a number of self-sown seedlings.

I have not been very successful with the calochortus or mariposa tulips, which are native to the western part of our country. One variety, Calochortus gunnisoni, however, has been in my garden for about ten years. This comes from the high mountains of Colorado and flowers in June. The flowers are white and grow on stems about 9 inches high. It likes a hot well-drained spot and receives no protection or care of any kind in my garden.

Summer flowers
Now we will go on to Summer-flow­ering bulbs and plants. Campanula rotundifolia has been growing in my rock wall for about ten years and its blue bells hang out over my pool from July to frost. The white form Campanula rotundifolia alba is lovely planted under the bright red Siberian lily, Lilium tenuifolium, which blooms at the same time. Another permanent and easy campanula is Campanula glomerata alpina. The low cluster of large leaves is topped by stems of flowers which resemble bunches of violets. Sedum album is one of the best plants for rock steps, the sprays of white flowers appearing in July. The dwarf sweet lavender also is July blooming. Plant it in a high, dry spot, and the low shrubby plant will be attractive all through the year and the fragrant lavender flower spikes will delight you.

There are three fine alliums in the rock garden which bloom during July and August. These are Allium flavum, Allium cyaneum and Allium pardiomii. Allium flavum from Italy is a treasure and it has seeded itself about so that there is a fine display when it is in bloom. The flowers are clusters of yellow bloom, which look like a shower of stars. Allium cyaneum is the smallest allium I grow. It is a very compact mass of grass-like leaves with blue flowers only 6 inches high. Allium par­dramii is the last to bloom, with heads of lavender-blue flowers. Allium caeruleum is much like tenuifolium but smaller, and blooms in August.

Anthemis is a rare hardy St. Bru­no's lily blooming in July. It has small white lily-shaped flowers on tall wiry stems and is absolutely hardy. Centau­rea bella is a choice centaurea with lovely silvery foliage close to the ground and lilac pink fringed flowers.

—Mrs. A. J. ALGER

The CARLYLE
MADISON AVENUE AT 76TH ST. NEW YORK
A superb residential hotel in the Fifth Avenue area close to Central Park, with a wide selection of furnished and unfurnished suites for permanent occupancy or shorter visits.

HAROLD P. BOCK
General Manager

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A superb residential hotel in the Fifth Avenue area close to Central Park, with a wide selection of furnished and unfurnished suites for permanent occupancy or shorter visits.

Regency Rooms & Bar
for luncheon—cocktails—dinner

Harold P. Bock
General Manager
DWARF FRUIT TREES

(Continued from page 54)

Dwarf fruit trees should be planted deeper than standards. As the root systems are more limited than the size of the top would indicate, there may be some danger of the trees blowing over in strong winds unless they are planted deep enough to prevent this. In this regard it is very important to graft your trees high enough so that the scion will not be underground. If you neglect this you may find that the grafted part of the tree has rooted and that the tree will begin to lose its dwarfness as the roots from the top will make a standard tree. These roots can be cut off, but it is better to grow your tree so that this nuisance won’t be necessary.

How to cultivate

Cultivating and fertilizing practices are much as with standards except that the soil should be kept in a highly productive condition. This calls for a little more intensive activity than with ordinary trees. Spraying programs are the same and the work is easier to do than with large trees.

As the trees assume shape there will be a little pruning to do every year. Cut out limbs that grow towards the middle of the tree as well as those that cross each other. Strong limbs need heavy pruning. Light ones should be pruned but little and should not be allowed to bear much or any fruit. All this should be done in late Winter or early Spring before growth starts. Summer pruning is all right if you know what you are doing. If you don’t you may do more harm than good. Heavy irregular pruning is inadvisable as it tends to throw trees out of bearing.

Dwarf trees will often start bearing at half the age of standards, but this is by no means a consistent rule. Much depends upon the conditions of growth and the care they receive as well as upon many other factors beyond control.

Thinning fruit

Commercial orchardists who grow standard trees realize the necessity of thinning the fruit if the best quality is to be expected. This is even more important with dwarfs where more of the twig growth goes into fruit spurs. These have a strong tendency to overbear and produce fruit that is not up to the size you have a right to expect from dwarf trees.

Whether you grow your own or buy them from a nursery you will find that dwarf fruit trees have a place in your miniature garden. And a bowl of fruit from your own midget trees will have an appeal that dollars can not buy.

JAMES O. CAVANAUGH

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Original DARK Jamaica Rum

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Jamestown, N.Y.
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PLANNING PERENNIALS

How to make the most of your garden borders
by farsighted organization

So many home gardeners make the best of their gardens, but fail to make the most of them. I know, because I had been doing just that. Each Spring I would faithfully weed and hoe, set out my young pansy plants, put lime around the delphiniums, divide the clumps of Michaelmas daisies, and sow seeds of all the old faithful annuals. Until one day I leaned over the garden gate—leaned over far enough to see my neighbors' gardens, which to my amazement were just like my own. The same good old standbys were planted out, with the same succession of blooms, the asters to follow the snapdragons, the zinnias to precede the chrysanthemums. Old nondescript plants of columbines still held sway, inferior types of petunias took up valuable garden space. Of all the fine dianthus, only the old clove pink was visible.

Reorganizing

My budget was limited, uncomfortably so, at the time I decided to reorganize my garden by casting out all the overworked, tired-out plants, and replanting with newer improved varieties, and to start a quest for the more unusual things that are so often neglected by the average gardener. As a result I was forced to spend wisely, to disregard high-priced exotics and novelties, and as a new order was being born I decided to drop all annuals.

Now don't misunderstand me; I have nothing against annuals, that is, nothing much. They have a special value as space fillers, add lavishly to color schemes, and are indeed indispensable for cut flowers. However, it is my opinion that for the gardener with limited time and means perennials are the best all-around investment. They will supply plenty of color if planted in clumps or masses, give plenty of blooms for cutting, and if properly cared for they will give more than just one season of bloom; to be in your garden year after year increasing in beauty and value.

I hated to pull out the columbines more than anything else, but it was well worth the effort, for those that replaced the older kinds were so truly exquisite that I wondered how I could have been so blind—but more than blind, unknowing. I started by planting the seed of Aquilegia longissima, a distinct species from Mexico, with long trailing spurs measuring from three to five inches, a columbine designed to put all other spurred columbines to shame. The flowers are a lovely soft shade of yellow, borne on stout stems.

Next I obtained seed of a new, and I believe little-known variety, Aquilegia clematis. This type has a very distinct and different form, the petal formation more closely resembles a Clematis flower in full bloom. The flowers are large, very open, and spurius, in a fine range of bright colors. The collection grew with the addition of the named variety Crimson Star. I purchased plants, although seeds are obtainable from most dealers now, Crimson Star is one of the imperative "must haves" of columbines. The flowers are large, long-spurred, with rich crimson sepals of a velvety texture with contrasting petals of gleaming white, a stunning combination of colors. This variety I have found to be just a little more shade than most columbines need.

Aquilegia caerulea, the Rocky Mountain columbines, of which I also bought plants, are a long-spurred variety with spurs and spurs shades of blue and lavender blue with a creamy white corolla. With me this variety has been a very profuse bloomer, even now in the later part of September I have several large blooms on one plant. All of the columbines I have mentioned are the taller-growing types, so to round out my collection I added plants of Aquilegia alpina hybrida, a low-growing type with wide-open starry flowers, in a range of colors from lavender through blue to a rich purple.

These, of course, are just a few of a great many number of columbines now obtainable from growers. There are numerous types of spurred and nonspurred types in a marvelous range of lovely colors, as well as all the species and named varieties. If the flowers are cut off as soon as they have finished blooming, the unforned buds will have a better chance to develop, giving a much longer period of bloom. In my garden I have a four-month period of continuous bloom. Light, rich loam is the best soil for columbine culture; heavy poor soils produce less luxuriant plants and flowers of inferior size.

A new discovery

The Spring I acquired all my columbines I also happened on another fine perennial, not new, but herefore unknown to me. Doronicum orientale I found to be a splendid plant, blooming throughout the earliest weeks of Spring. The large, bright yellow, daisy-like flowers are borne on long, sturdy stems well above the attractive clean green foliage. Well-grown clumps will send up flower stalks, two feet and over in height. The flowers, often very large as a Shasta daisy are splendid for cut flowers. The one essential in successfully growing doronicums is to be sure the drainage is excellent. Bad drainage will rot the plants. Some soil is essential, but not too hot. Dry clay is not good for doronicums.

Next year I will add D. cordifolium to the hardy borders. The petals are white, yellow, in contrast to D. orientale, blooming a little earlier according to the catalogues, and only growing half as high.

I am inclined to favor plants with attractive foliage as well as lovely flowers. It annoys me to see plants that die down completely after a burst of bloom, leaving brown and withered foliage to mar the normal green of other growing things around them. Most foliage can not be immediately trimmed down to the ground, but must dry off.

(Continued on page 74)
KITCHENS, COLONIAL—MODERN

Efficiency can be just as great whether floor is of old-fashioned brick or modern flooring.

An old-fashioned hook rug for the floor, and floral Dutch tile sink-back, were chosen by Mrs. Lafayette Utter for her Belair, California, home. On the built-in Welsh dresser are shining rows of Staffordshire china and old family silver.

A brick floor is another feature of the Utter kitchen, designed by Gerald Colcord, architect. The exposed bricks above stove are whitewashed. Hand-hewn beams support stove hood. Copper pans, sugar bucket, witch ball, lend early American note.

Rubber tile in dark blue and ivory stripe covers floor in the compact kitchen designed by architect Paul Lewin for an apartment in Rockford, Illinois. Over sink and gas range are recessed lighting fixtures. Chromium-plated hands on clock.

YES, this was once a gloomy kitchen, too! With inadequate cabinet and work space ... dirt catching nooks... the eyesore of an otherwise lovely home. But not now! A Coppes NAPANEE kitchen specialist came in and, at a minimum of expense, made it cheery, modern and efficient.

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WINTER GARDEN FRIENDS

Emily Seaber Parcher describes house plants to stay with you all season

In the Fall I wander about the garden to see what interesting garden plants I can try indoors. Some of them are a great disappointment; they dry up immediately, or grow "leggy" in their efforts to reach the sun. But, joy of joys, a few of them live and thrive.

Pennyroyal is one of these last. What a delightful surprise awaited me the Autumn I dug a rosette of it from my herb garden. I set it in a pot about five inches high; a round squat Mexi­can affair bulging out at the sides and narrowing slightly toward the top again. As there was no drain hole I put in an extra supply of broken crock­ery and gravel, for good drainage is one of the essentials of successful house plants.

As the Winter progressed, my pen­nyroyal grew until there were a dozen sprays or more all trailing down the sides of the container; segmented stems with tiny elliptical leaves ar­ranged alternately along them. The European pennyroyal (Mentha pulegium), which is the herb of our gardens, is very like the wild American pennyroyal that grows in pastures. It belongs to the mint fam­ily and has a strong aromatic odor, a cross between mint and some kind of mosquito chaser. In fact, mosqui­toes are said to dislike it, which might be an advantage in keeping it as a porch plant during the Summer; yet the odor is not unpleasant.

As a Winter house plant, penny­royal is ideal in a sunny window. True, its sprays will not reach the length of philodendron or ivy—the effect is busier and more delicate; but it of­fers variety and grace. It should be watered at least once a day; twice if the day is sunny and hot, but it repays you amply in the long run for that bit of trouble.

The sorrel family

Oxalis can either be taken from the garden or planted indoors from seed. It belongs to the sorrel family, with trifoliate leaves resembling the sham­rock, and yellow, pink or white flow­ers. One variety has leaves of a soft deep maroon on red stems reaching toward the edge of the pot and down the sides. At night both leaves and flowers have a fascinating way of go­ing to sleep, folding up along the mid­rib at the approach of dark and open­ing again in the morning.

If you don't pick off the flowers they will develop into tiny seed pods resem­bling miniature string beans. These are 1/4 to 1/2 inch in length, and sit all over the plant like candies. When you touch the ripe ones, they shoot forth their infinitesimal contents like jewel­weed seed pods, a trick which in­trigues the children who squeeze them to watch the "shooting match."

Some of the seeds fall on floors and rugs indoors, but others find more fertile resting places alongside the mother stems, so when the first year's plants die down there are new ones to replace them.

One of the most satisfactory plants to bring in is ageratum. Put one of the smaller plants, preferably a seed­ling of the Summer, and pinch back the top to keep it from growing spind­ly. Place in a sunny window and water twice a day according to its needs. When it starts blooming it will probably need watering oftener, although it is the leaves and not the flowers which seem to suffer if water is withheld. Pick them off when they dry up and let this be a reminder to water oftener, so the plant will not die down entirely.

Unlike very tender plants, agera­tum is not bothered by a little neglect. Yet if given encouragement it will not only be shirubbery greenery for your home, but will start blooming and con­tinue to bloom all Winter. I have dug them up in the Fall and set them out again in the Spring; not as shirubbery, but still in fairly good condition. They proceed to grow and bloom the following Summer, but these old plants are not worth lifting again for the house. Other watered and cared­for plants will better serve the purpose of being a Winter house plant.

Potting ageratum

Similar to ageratum in its sturdy­ness in withstanding house conditions is the popular everblooming begonia. Like ageratum, it blooms through the Winter and through the Summer. Take up a sturdy shirubbery plant before the frost sets in; cut it back severely, us­ing the cuttings for additional plants. Set these in small pots in good soil that is one-third sand, and keep well watered until it roots. Then, set in a west window and water when the ground is dry, but not when the sun is shining on them. This burns the leaves and forces them to dry up.

Dwarf sweet alyssum makes attrac­tive little dish plants for three or four weeks in the house. Dig up a small clump before the frost strikes them, plant in a bowl, and use the solid top piece for the dining table. The buds at the top of the stems continue to come out until the lower flowers have de­veloped to seeds, and the foliage is turning yellow. Then, throw it away and dig up a new clump (if frost still eludes your garden).

Other experiments

There are numerous other garden plants with which you can experiment. Late-blooming chrysanthemums have been successfully brought in to finish out their bloom. Chives probably won't bloom for you but the odd spearlike leaves are attractive as well as being of service through the Winter. I've even heard of people cuddling Hea­venly Blue morning glories and nas­turtiums. Even if plants don't last the entire Winter, it is fun to try them in the house and see what happens. Remember that like most house plants they require good drainage, sun, and plenty of water, most of them benefiting from a weekly all-over dousing in the kitchen sink.

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THE SALTVALE PATTERN PLACE COVER (five pieces) . . . . 8.47

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NEW SILVER MAKES ITS BOW

A charming and feminine simplicity contrasts with elaboration in Fall patterns

The bride who is choosing her silver this Fall not only has the old well-loved patterns to choose but this group of new ones, definitely keyed to today's taste and decoration in all its varied and dramatic phases. See the article on Silver on page 41.

Elegance of modelling marks the graceful curves and scrolls of this elaborate pattern called "French Renaissance," by Reed and Barton.

"Chateau Rose" by Alvin boasts those charming floral ornamentations of the Victorians, which are now more and more appealing.

Lunt Silversmiths have combined the Victorian scrollwork and curves with a modern simplicity in their new "Modern Victorian" pattern.

"Sovereign," on the other hand, has its roots firmly in the contemporary Scandinavian tradition, with its sturdy shaft and finial. By Gorham.

Most modern of all this Fall's offerings is Towle's "Silver Flutes" design, yet so dateless and simple that it may be used with any period.

For real weight and exuberance, R. Wallace's "Grande Baroque" should be chosen. It fits into elaborate settings and adds luster to your table.

AMATEURS IN THE GARDEN

(Continued from page 57)

Someone must cope with this present crop of agricultural neophytes that are about to buy a "little farm in Vermont" (for nothing) and live off the land! Maybe, as a trained amateur gardener, your mission will be to move to Vermont and start saving lives. You may, if put to it, be able to use your accumulated gardening horse sense and keep some of those fellows from starvation.

You can live off the land. Certainly. That's what it's for. But you must have training, brawn, health, courage, callouses and character.

In any case, you can start in on the children—your children, those poor little "farm in Vermont" children. You can teach them what it takes and how it takes to be an amateur gardener.

— Ethel Dood Thomas
PLANNING PERENNIALS
(Continued from page 70)

naturally, so I always consider it highly favorable when a plant waits, after blooming, before losing its foliage, until all other plants are ready to lose theirs.

Pyrethrum roseum, I recommended highly for this reason. A few years ago I bought several plants, and because the foliage was fern-like and tender-looking, I carefully planted them in the shade (woman’s intuition was wrong that time). My unhappy plants lost their lovely fresh green foliage, and before I could arrange a rescue they were dead.

Discouraged, I gave up trying to grow Pyrethrum roseum, until two years ago at a flower show I saw a huge bowl of perfect blooms, lovely soft pink shades, vivid glowing red, rose shades and pure white, all with a bright yellow center. This decided me to try again, with a little different procedure, I purchased seed from England, although they are obtainable in this country. But I was experimenting with pyrethrum, and the English are famed for their pyrethrum. Germination was rapid, and nearly one hundred percent.

In early Spring I set out the young plants, this time in full sun. I had prepared the soil well, by digging in well rotted manure, to which peat and leaf mold had been added. Drainage was good, but the soil also retained moisture well beyond the limits of a normal bed. My young plants were then set out, kept moist, cultivated frequently, and possibly pampered a bit at first. I cannot be sure that this was necessary, but as a result I have a beautiful collection of fine pyrethrum plants, healthy, vigorous, and beautiful even when not in bloom. They generously bloom twice a year, in Spring and again in the Fall, unsurpassed for cutting.

The catalogues

Flower catalogues have always intrigued me as much as the best blood-curdling mystery thrillers. Most seed and plant dealers send out such highly informative and attractive catalogues, that one might learn a great deal of their floriculture from just consulting the pages of the most instructive one at hand.

It is from such a source that I first read about Scabiosa caucasica. I have never been particularly enthralled with the annual—the so-called pin cushion—because of its range habit, but Scabiosa caucasica had a reputation of being a neat, hardy perennial. So I ventured to try seeds of the House hybrids, catalogued as being an improvement over the type, both in size and color. I was not disappointed, and the plants divided when the clumps become too large.

The flowers of S. caucasica, House hybrids, are not as globular in shape as the annual, but larger, and less coarse. The foliage is close to the ground, vigorous, and of a good glossy green. The flowers rise well above the plants on stout stems. So far my plants have been disease-free and not to the liking of any insects.

Another good perennial scissors, S. columbaria, comes in two lovely varieties, a lavender-blue variety, and a fine pink variety. A profuse bloomer, needs full sun, and a soil that tends to be sandy, with little or no fertilizer, as the plant tends to grow too leggy.

My next adventure was with trol­lius, commonly known as the globe flower. I purchased seed of two kinds, T. europaeus, and Golden Queen, an improvement over the old European. Both have proven themselves worthy. T. europaeus has flowers of lovely yellow, while Golden Queen, a much larger flowering kind, has golden petals and orange yellow anthers. In my garden, Golden Queen is a continuous bloomer, where it receives the required partial shade, moist rich soil and immediate removal of old flowering stalks.

For sunny edgings and borders, I investigated the extensive pink family, botanically known as dianthus. One catalogue I consulted contained as many as seventy different hardy perennial kinds. I limited myself to six different varieties for a beginning; I determined to grow others when more time was afforded. The seeds germinated very rapidly, and as soon as they were large enough I transplanted them out into light sandy soil, and they immediately took hold and started to grow.

(Continued on page 75)

DOING IT YOURSELF
(Continued from page 35)

There is more reason than ever today for mé不太好 care of furnishings. Shortages will strike at random throughout our whole system, and many things ordinarily easy to procure will become quite unobtainable. Conserve with care, for good care of a thing will double its life. Besides, the beauty of fine old things well cared for make a rare reward contrast to the tense confusion of today’s outside life.

The third point to consider is equipment. Perhaps you have put up with an outdated stove, or an under-equipped vacuum—if the maid used it. But it’s a different story when you do it yourself. You’ll want a new stove with timers, thermometer and efficient lights; and an up-to-date cleaner with attachments for vacuuming upholstery, radiators, and Venetian blinds.

Of course there is an inevitable hitch here, too. You may soon be unable to get those shiny new stoves, refrigerators and cleaners. All the more reason for buying that new looking lab­ or-saving equipment you can while you can. Then care for it with pride and let it make work light for you, even if you do “do it yourself”.

Fourty pages packed with information and pro­fusely illustrated tells how to eat it, use it, own it, ship it, store it, wash it, hang it—classic secrets of house decoration. Sold in the drapery departments of leading stores or by mail for 30 cents, stamped.

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WILSNAP Fastener Tape

The perfect color to match all fabrics.
**PLANNING PERENNIALS**

(Continued from page 74)

For seedlings I choose *D. deltoides* in variety, known as the maiden pink. The plants make neat tufts, six inches high, which bear many jewel-like, miniature pinks in crimson, white and rose shades. The foliage is always green, and the plants bear almost continuously up to heavy frost.

**Bright colored varieties**

My next choice was *D. knappi,* considered to be rare. It is the only yellow pink, and would deserve a place in the garden for this reason alone. Apart from this, however, it is a splendid type, having soft yellow flowers in clusters, which bloom over a long period. In my garden I have planted them with *Campanula rotundifolia,* the blue and yellow being particularly lovely together.

*D. gramicus,* another fine type for seedlings, has bright red flowers, I couldn't resist trying *D. superbus Loveliness,* a fragrant beauty having deeply fringed petals of palest pink. This type seems to do best in colonies, not caring to be isolated from others of its kind.

*D. winieri* was the most difficult to grow from seed, but well worth the extra trouble, having lovely large flowers in a good range of color.

*D. caesium,* the Cheddar pink, was not successful at the start until I fed my plants with lime and gave them a hot sunny exposure. Then they developed rapidly, and all through the late Spring and early Summer gave a wealth in bloom of bright pink fragrant flowers. Our latest acquisition, Little Jock, a variety of *D. plumarius,* has lovely fringed flowers of softest pink, quite dwarf in habit and very robust. All dianthus like full sun and sandy soil—divide plants when they become too large.

Success with perennials largely depends on starting with good stock; and if you have roots of *D. deltoides* the *D. raesii,* or the *D. winteri,* was the most difficult to get despite my efforts. *D. knapetti,* My next choice was *D. rosii,* our latest acquisition. Little Jock, a dwarf in habit and very robust. All dianthus like full sun and sandy soil—divide plants when they become too large.

If the final mixture is too coarse screen. Don't have it too coarse. The leaf mold, thoroughly rotted, should come from trees that are about neutral in reaction. An acid leaf mold isn't desirable for most plants, although some have to have it to thrive. I sift this material through a coarse screen. Don't be too particular to get out the larger sticks and stones. If the final mixture is too fine, it packs down and doesn't give the young plants the aeration they need. I water the boxes after filling with soil because the material needs to settle down.

A day or two later I add more soil to the top of the flats. This is most indispensable, because it will settle down about a quarter of an inch from the top. This final layer is added only if you intend to cover the boxes with sash, which should be placed several inches above the tops of the boxes to give the growing plants room. Later the glass should be removed to harden the youngsters before transplanting.

(Continued on page 76)
"But How Will the Colors Look 3 Years From Now?"

(Continued from page 75)

If you intend to leave the boxes exposed to the weather, the surface should be sprinkled with a thin layer of shredded peat moss held down with a thin layer of fine gravel. This prevents washing by heavy rains. These last two layers are added after the seeds are planted. You don’t need to worry about the tender sprouts being stopped by the gravel, as they will work around the pebbles easily.

Put the boxes in rows, sides flush, with the numbered ends outside. This way you can make double rows of boxes with the unnumbered ends set against each other. This is a space-saving scheme. It is easier to get the far ends of the boxes and do whatever weathering is necessary, so there is no inconvenience in making double rows. The flats should be set on strips of lumber, bricks or something of the sort to prevent the bottoms from coming in contact with the ground. This helps to make the seed box and should be set tightly against each other to prevent weeds from growing up between. This mass arrangement makes watering easier, too.

How to water

While you can set each box in a tray of water to irrigate from the bottom—and this is ideal—in practice it is a lot of hard work if you have many of them, especially with flats of the size indicated. I sprinkle from the surface once or twice a day, depending upon the weather. They should be kept entirely in the shade. The sun quickly dries out the soil on top and there is danger of drying out the seedlings just after the tiny sprouts have burst from the seeds.

You may have quite a lot of weeding to do at first. But if you get your leaf mold in the deep woods it won’t have nearly as much weed seed in it as that gathered at the edge of forest lands where the wind blows seed in from fields and meadows. The second year many of the weeds will be eliminated from the soil. You can bake the soil to kill the weeds before using if you want to. I find this is not practical except in small quantities.

Seeding wildflowers

Wildflower seeds are in a class by themselves. They should be planted as soon as ripe. Germination varies considerably. Some kinds are difficult. Others come easily. On an average you will do well if fifty per cent produce plants. The longer you wait before planting them, the fewer will grow.

Annuals, whether wild or domesticated, are usually easy to grow. If they weren’t they would have long since disappeared from the earth. Their very existence is upon ability to reproduce themselves every year without exception. There are enough exceptions among the wildlings, however, to be the despair of the gardener. It is a strange fact that some plants will propagate readily by seeds in the wild but refuse to grow in the garden.

The biennials ordinarily grow easily, too, for these kinds of plants are faced with the necessity of reproducing themselves every two years—or perish.

GROW YOUR OWN

"Never before had I seen Jim so interested in wall coverings. We talked about color schemes by the hour . . . then Jim popped this idea: 'If the right colors are so important, then it's doubly wise to choose Wall-Tex and get colors that stay beautiful!'"

"3 Years From Now?"

It is when you come to the perennials that most of the trouble begins. You may expect all degrees of success from nearly zero to almost one hundred per cent depending upon the species involved. The more common kinds of seed you buy from dealers—usually grow readily. It is when you begin to work with wildflowers or with the unusual that the difficulties begin. The largest seed, by the way, is the cornflower. Among the smallest are the orichis—these require special treatment and are best left alone until you get a good deal of experience.

I transplant my annuals when they are big enough to put in their places in the garden. Biennials the same, or they can be put out in the Fall after the rains have started and the weather has cooled off. The deciduous perennials go into their permanent places in the Fall, too, except for those that are slow-growing and need to be held in the flats for longer periods of time. This applies to bulbous and similar plants such as lilies, erythroniums, etc. The evergreen perennials are best transplanted in late winter when the roots have just started to grow but before the buds begin to swell. The evergreens never go entirely to sleep and if you transplant them when the roots aren’t growing, the tops will suffer and they may die. Many of these will need to be kept in the flats for a year or more because they may be slow growers. This is true of hollies, rhododendrons, coniferous trees, etc.

You may not recognize the seedlings for what they are in some cases, as the first leaves out may be radically unlike those of the mature plants. I remember my first experience with the bluebells of Scotland, Campanula rotundifolia. There are many places in the northern part of the United States as well as in Europe. I saw some wide leaves growing in rows where I had planted the seed. But the leaves of the mature plants are long and narrow, grass-like or linear. It wasn’t until I compared the few tiny plants growing under the parent with those that were in my seed box that I decided that these funny little creatures were really bluebells. Later on the linear leaves appeared and corroborated my deductions.

PRIMAL PLAN
FOR THE BRIDE

(Continued from page 17)

Don’t leave your wall color up to a painter. Stand over him like a mother hen till it looks right to you. Even then, insist on seeing a dry sample before he paints the whole surface.

And if you work out your color schemes, remember: that light furniture is at its best against clear-colored walls. That dark walls call for a colored rug. You may expect all degrees of success from nearly zero to almost one hundred per cent.
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