# I 

HAR0

(an
Condé Nast Publication


No matter how long you stay in Hawaii you never stay long enough

Details of Matson Cruises to Hawaii and South Seas, also reservations at Royal Hawaiian and Moana Hotels in Honolulu, from Travel Agents or Matson line offices at New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland.


## WALLACE

## in sterling silver, a name symbolic of unbroken craft traditions since 1835.

The art of designing fine silverware is not something to be mastered in a year . . . or even in a lifetime. Perhaps that is the secret of the superlative loveliness of Wallace creations.
The Wallace SILVERSMITHS have awaiting you at your jeweler's fifteen beautiful designs in sterling. Visit your jeweler today and have him show them to you

- Sir Christopher possesses outstanding style distinction . . . massive but graceful proportions; rich, handbut graceful proportions; rich, hand-
some carving. It is well named, both in tradition and inspiration... a design of the ages and of the age.

Reading from left to right: Normandie, Antique, Sir Christopher, Georgian Colonial, Stradivari and Rose Point.


## " <br> elected $\sqrt{\text { ats }}$ " retonnes


$S_{\text {mart women am }}$ choosing "Selected Vats" cretonnes for their homes for year 'round use.
$S$ mart in their selection ofdecorative fabrics_smart in their thrift! They have learned that the "Selected Vats" tag on material stands for extra beauty of design plus a guarantee of tubproof - sunfast, extra durable cloth printed with the finest scientifically tested vatdyes obtainable.

They also know that "Selected Vats" cretonnes wash and iron as quickly and easily as a dress-a big item in keeping your home as spotless as "Selected Vats" cretonnes are beautiful.

Add a charming touch to your bedroom. Picture a shirred bouffant vanity skirt... hemstitched scarfs ...pinch-pleated draperies, and a lounge or boudoir chair glorified with "Selected Vats" cretonnes.

Inject a cheery atmosphere into your living room, finished basement or sunporch. Do it with the colorful elegance of "Selected Vats" cretonnes.
S. M. SCHWAB JR. \& CO.

Home Office
NEW YORK CITY

LOOK FOR THE "SELECTED VATS" tag at all lead. ING DEPARTMENT stores


These magnificent Wedgwood service plates are underglaze prints, hand-engraved on copper plates, and printed in mulberry, pink, or blue. The border is a floral design reminiscent of the old blue Staffordshire ware. The centers faithfully depict 12 views of old New York, cvolved by our artist who worked for more than a year in muscums, librarics, and picture galleries, studying prints of the period between 1626 and 1861 . Her adaptations have a loving and authentic beauty, which will make these sets of exquisite Wedgwood, col-


#### Abstract

EXCLUSIVE! FIRST EDITION LIMITED TO 500 SETS. BY SUBSCRIPTION ONLY. ORDERS PLACED BEFORE OCTOBER 1st*. . . READY FOR CHRISTMAS DELIVERY


*Provided this Limited Edition is not extirely subscribed before then.


City Hall 1791


City Hall, Park Thenter, Broadway, and Chatham
Strees 1822


Cantle Garden 1825


Broadway from Buwling Green 1826
lectors' pieces, whether they are bought to commemorate the World's Fair (as planned), or to make 500 dinner tables handsomer than ever before. The set of 12 will be 19.98. A sample set (in each color), not for sale, will go on exhibition March 25th in Macy's China Department, on the 8th Floor, at 34th St. \& B'way . . . The illustrations on this page only suggest the charm of the 12 different scenes.

## $\star \mathrm{MACY}{ }^{\prime} \mathrm{S}$



Radiantly they greet you. Grace and perfect form in every curve and every line. For the designs of Towle Sterling differ only in their expression of beauty. Choose the one you like. You will enjoy it always. Remember, too, all Towle patterns are open stock and very reasonably priced for Sterling of such fine craftsmanship.


## Plan Juory-washable rooms for your" Ideal Home"

TVORY-WaShable rooms invite you and your family to live in Item, enjoy them, love them. It's easy to keep them appealingly fresh and healthful, and upkeep is never expensive when reduced to this simple formula: "Wash with Ivory Flakes."
Today, some of the country's finest stores are featuring Ivorywashable interiors . . . Ask your own store to show you Ivorywashables for your home . . to help you transform one or several rooms. And trust friendly Ivory Flakes always to restore immaculate charm, to keep colors cheery and undimmed. The makers of fine things for the home advise this care because "Pure Ivory Flakes are unfadingly kind to colors . . . always safest for fine fabrics."

1 Slip-covers and upholstery must hold bright colors - "Trust Ivory Flakes for unfading care," say makers of tested washables.
2 Ivory-Washable Lumarith Lampshades.
3 Drapery fabrics, curtains and trimmings "Tests prove that Ivory Flakes insure long life for colors and textures," makers say.



TRM-Tel-A-Matic-New, Amazing,Dynamic! : . . surely this K-M Iron with its sleek, thoroughbred stream lines and gleaming chrome finish, its dash of real artistry here and its touch of smart styling there-is the most gloriously beautiful electric iron you have ever seen!
Yet the efficiency, the operation, the truly superperformance of the K-M Tel-A-Matic, are fully as outstanding as its sheer beauty. Its appearance, plus its 9 distinctive utility features, surely stamp it as the ultimate in automatic iron perfection! By all means see this wonderful new K-M Tel-A-Matic Iron, wherever appliances are sold, or write us for name of your nearest K-M Dealer.

## 5M

KNAPP-MONARCH CO., St. Gouis.U.S.Y.

## These 9 Distinctive Features Make the TK as Practical as it is Beautiful!

## 1 An accurate Heat Selector sures more direct, quicker heat.

 adjusts for any fabric, and tells you when the iron has reached the proper temperature for that fabric!2 Tel-A-Lite inhandle glows only when iron is receiving current-a positive check on its operation. 3 Heat control is at the back of the iron to keep it cool and out of the way.
4 Patented heating element embedded in sole plate as-

5 Large, smooth-gliding,chromeplated ironing surface.
6 Long, flexible cord permanently attached to side of iron, out of the way.
7 Modern plastic handle supported by chrome-plated bars, for coolness.
8 Weighs 5 lbs.-the ideal weight.
9 And only \$7.95!

## ANNOUNCING THE NEW MONEL



## Morel Sink and Magic Chef Range Combined in one Beautiful, Step-Saving Unit..

Duocrat* ends the "great divide". This is a gettogether that every modern-minded woman will welcome with cheers - and sighs of relief. A sink and a range united by one smooth, unbroken expanse of silvery Monet! !
Duocrat is your opportunity to make life easier. A step forward in kitchen planning that will save you hundreds of steps every day. Sink and range joined in a happy alliance against household drudgery.
The range in this combination is a specially designed, completely modern Magic Chef, made by The American Stove Company of St. Louis, Mo., one of America's outstanding manufacturers of gas ranges. The one-piece Monel sink and range top and the steel base cabinet come from the Whitehead Metal Products Company, Inc., of New York.

Mosel is the ideal metal to do double duty in the Duocrat. Water from the sink cannot rust it - not in a thousand years. Hot pots
from the range leave no black marks. And the heaviest skillet cannot crack or chip Monel.
Incidentally, don't let the silvery appearance of Monel mislead you. This metal does not have to be polished like silverware. After washing dishes just wipe the Monel with a dry clothand watch it shine. You'll find, also, that stains don't "take" on Monel. They cannot penetrate it. Consequently, they are easily and quickly removed with common household cleansers.

Duocrat comes in two standard sizes but can be furnished in special lengths to order. The model illustrated above is 108 inches long. There is also a 72 inch model for small

## Whitehead

METAL PRODUCTS COMPANY, INC. Subsidiary of The International Nickel Company, Inc. Branches in principal cities
kitchens and apartment kitchenettes. Aristocratic in looks but very democratic in pricethat's the Duocrat.
Your local gas company or the nearest Whitehead dealer will give you full informsion about the Mosel Duocrat. In addition to the two models described here, Whitehead dealers can supply you with 57 different Mosel sinks and 42 sizes of Whitehead standardized steel wall and base cabinets. The coupon below will bring you the complete story of Whitehead service.

- Tatapentis

WHITEHEAD METAL PRODUCTS COMPANY, INC 303 West 10th St., New York, N. Y.
$\square$ Please give me the name of local gas company or Whitehead dealer where I may see the new Mosel Duocrat.
$\square$ Send me the Whitehead booklet on. kitchen planning.

# TRIMMINGi.5 make the room setting 

## Andmansure trimmings Set you Seraight for Syle

Whether you are decorating a new home . . . or redoing an old room . . . don't overlook the possibilities of that livable, finishing-touch Mansure Trimmings will give to items like draperies, slip-covers, lamps . . . Sold everywhere in drapery sections of Department and Furniture Stores or through decorators.

(above) . . 18th Century formal window with a striking use of Mansure's 3 -tier rayon boucle edging No. 649. Note how the double faced bands of trimming give character to the cornice.

Window treatments by Marshall Field \& Co.

New Mansure Trimmings for Every Decorative Assignment
\#655 . Cotton edging of scalloped design. \#629 . . Beautiful, rayon boucle scalloped \#654 . . Diminutive, colorful cotton edg.
ing. $1 / 2$ inch wide.
\#653 . . Distinctive cotton boucle odging.
\#652 . . Well-styled, cotton scalloped edg.
ing.
Versatile cotton brush edging.

## edging.

\#628 . . Decorative, cotton braid edging. \#354 . . Dramatic, scalloped edging of
\#352 . . Rayon boucle fringe. $21 / 2$ inches \#230, . Cotton brush-edged band.

## nx ine mansuan Miste Suphen



The Buick shown is the Limited 6-passenger sedan. You may choose from three Limited models of 140 -inch wheelbase and four Roadmastek models of 133 -inch wheel base. All are equipped with 141 horsepower DYnaflash valve-in-head straight-eight engines and BuiCoil torque.free springing. columned portico and you'll find that it's another big season for Buick in this smart and active spot. For Buick's at home wherever smartly active people gather. Always dressed for the occasion, it's ever ready when the call is for stirring action. West Virginia's hills hold no terrors for its smooth-purring new Dynaflash engine; the rolling greens of Greenbrier's famous golf courses are no more velvety than Buick's exclusive TorqueFree Springing ride.

Maybe White Sulphur's on your calendar for this season - maybe some other smart resort gets your choice. Wherever you go, if you want to be in the active center of things, the word from the wise is "Better go by Buick!"

# Hrirloons Plate 

HALLMARK OF THE FINEST SILVERWARE

$\square$




Mrs. H. Borclay Dodd, head of Mrs Dodd, Inc., is one of the country's really important decorators. Mrs Dodd fhos chosen Cheteau for this exquisitely beauliful buffet one not the unusual toble settings by 6 Fomous Stylists in the booklet "Table Charm from Dawn to Dusk. Send 10f' (matilage) for your copy to. - Heicloom Piate. Oneida, N. Y

## Hy yoni seivice-LASTIIG LOVELIIESS

Hundreds of candles will flare and grow dim. Hundreds of fragile flowers will bloom and be replaced. And still * Heirloom Plate will light your table with its lustre and pool your lovely laces in its sheen. *CHATEAU, one of the lovely trio of Heirloom Designs, is patterned in lilies of perpetual bloom . . . Services of Chateau and other Heirloom Designs start at $\$ 32.50$. They may be seen at Heirloom Dealers - and may be purchased on Spaced Payments, if you like. SSILVER DIVIDEN.DS FOR YOU U Ask your Heirloom Dealer how you can own additional Place Settings in your pattern at no extra cost.

## Wozo- the loveliest linoleums ever seen

for rooms of every type and every color scheme!


The pattern selected for this hall combines originality with the formal feeling appropriate to the room. This is "Franklin," Adhesive Sealex A7516, color photographed to give full value to its fresh, clear tones. The walls are "Marble White" Sealex Wall Linoleum.

PATENTED MONEY-SAVING IMPROVEMENT

옹See the sensationally beautiful new patterns in Adhesive Sealex Linoleum - and you, too, will share in the unusual enthusiasm of decorators and home-owners everywhere. Here are floors that lift rooms out of the commonplace-provide a setting against which your furnishings take on fresh interest. In addition to these lovely patterns, patented* Adhesive Sealex has other exclusive features you'll like. It costs you less, often saving as much as one-fifth. It is ready for use as soon as installed - no buckles or bulges where wear begins, because of the factory-applied adhesive on the back. Smooth, sanitary, easier to wax and keep clean. Ask your dealer!
${ }^{*}$ Patent No. 1,970,503 CONGOLEUM-NAIRN INC., KEARNY, NEW JERSEY


##  HINOLE M M



GOOD FURNITURE, PLUS GOOD FABRICS, MAKE THIS A GRACEFUL, COMFORTABLE ROOM!

This room is a happy combination of Sanvale Fabrics and "MasterMark" furniture . . . upholstered by hand and individually signed with pride by the skilled craftsman responsible for it.
Fine construction and tested materials make each of these traditionally designed pieces a model of unusual comfort-with beauty that will endure!

Sanvale Fabrics, as used in this room, have been chosen by decorators of fine homes for years. There are
over 300 handsome Sanvale weaves, patterns and textures, making it easy to select wisely for all important decorating trends - for upholsteries, draperies and curtains.

You can readily duplicate the room illustrated, or purchase any of the individual pieces. Consult your city's leading store-or write L. C. Chase \& Co. for an interesting booklet about Sanvale, and the name of the nearest dealer.

me Master Mark assen use by the Jamestown Lounge Furniture Co.. Jamestown, N. Y.
A A B: Lounge chair and sofa in woodtexture weave of sturdy character. The
two pieces, approximately $\$ 7.8950$. C: Claw-and-ball foot wing $\$ 189.50$. ered to mateh the window drapery ia "Afton," a bold brown and wood-greet $\$ 59,50$.
D: Chippendale desk chair upholstered in Sanvale " Ardsley," embroidered in
wood tones, Approrimately $\$ 39,50$. E: White Sanvale casement curtains, slightly opaque, as Einglish decoratont
use them for privacy.

 for equipping beautiful homes. Send for our newest houseware or furniture booklet " G '

## Hammacher Schlemmer




## The New Mode in TOWELS

Imparting Luxury and Color to Bathrooms

Bath Towel in new chevron design, size $26 \times 46$. In solid green, blue, phite, Including 3-letter monogram, white,
28.00 doz .
White Bath Towel with woven check in navy blue, red, green, gold. Turkish Bath Towel in int Turkish Bath Towel in interesting green, blue, peach, beige, gold,
white. \$12.50 doz. 3-letter monogram, $\$ 4.50 \mathrm{doz}$. additional.
Turkish Bath Towel, size $25 \times 46$ ins. In white with green, blue, gold or
lavender borders. Also all white. Including single embroidered initial, $\$ 10.50 \mathrm{doz}$.
Printed Turkish Towels, showing flowers in natural colors. Size 22 x
44 ins. $\$ 24.00$ doz. mats, $\$ 5.25 \mathrm{ea}$. . wash cloths, $\$ 7.00 \mathrm{doz}$.

McGibbon
49 East 57th St., New York
PLaza 3-1800 - Est. 1866



OLD SHOEMAKER'S STOOL Miniature of an origitinal butlt in 1780 . Nativ
 inches wide, $4 \frac{1}{2}$ inches hilgh. \$1. 15 Positpaid. 4 SPLAY-LEG TABLE Maple with pine
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let. Made 10 order in matogany. Re-creations of early New England Yanfeecregt EAST BOXFORD massachusetts

## MASTERPIECES



## . . . by EIGGS



Hor nearly fifty years Biggs has maintained an international reputation for authentic design and faultess construction in hand-made Colonial reproductions in select solid Mahog. any.

Illustrated is a Colonial Tice Table, with $24^{\circ}$
 special price for Apmital

## $\star$ BF® ANTIQUE COMPANY

## 316 E. Franklin St., Richmond, Va

 Branches: ${ }_{221}^{1217} \begin{aligned} & \text { Conn. Ave } \\ & \text { Peachitree } \\ & \text { St. Wushington. Allanta. Ga. C }\end{aligned}$ tan designs, these plaid eggshave nothing Scotch about them. For each one is filled with assorted Luxuro chocolates and each is tied with crimson satin ribbons and decked with boutonnières to match. Baby size, about 4 inches long $\$ 1.35$; larger ones, $\$ 1.75$ and $\$ 2.75$. From Schrafft's, 58 West 23rd Street, New YorkSimple and modern enough for the most ancient of Oriental flower arrangements, or for the newest of blossoms, is this shiny, unusually shaped brass container, which stands 9 inches high, and serves as a decorative as well as a useful piece. The price is $\$ 22.50$, and it may be secured from Carole Stupell, Ltd., 443 Madison Avenue, New York

The monogram makes a new impression-outlined in stitching instead of by stitching. Shown here on a bathtowel, $\$ 3.25$ each, bath sheet, $\$ 11.00$, and mat, $\$ 6.00$. Also available are wash cloths, linen face and guest towels to match. Colors are white, blue, green, maize, rose, beige, and peach.Grande Maison de Blanc, 746 Fifth Avenue, New York

These particular bleeding hearts typify Spring and cheerful color for your bathroom. Handpainted in deep bright pinks and green on simple glass bottles, they form charming decorative motifs. Other flower designs are available, and all come with wide or narrow necks. $\$ 1.50$ apiece. Mary Louise Macnamara, 154 East 74th Street, New York


## aROUND \#

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


This bunny takes a musical turn. A piquant Easter rabbit in a head of cabbage-when he's wound up, he bobs his head, flattens his ears, and revolves, all in time to an amusing little air. He is guaranteed as an unending source of amusement for recipients of all ages. $\$ 10.00$. Abercrombie \& Fitch, Madison Avenue at 45th Street, New York


Sparkle for your seasoning. Tiny salt and pepper dishes that gleam like jewels with their myriad sharply cut facets, perfect for individual seasoning on a modern or traditional table setting. Only about an inch high, they are cut from scintillating Orrefors crystal, and are $\$ 1.00$ apiece from Sweden House, 6 West 51st Street, New York


No. A78222

## A LIGHTED DECORATIVE BIRD-CAGE

DECORATIVE metal birdcage. Painted in greens relieved by bands of ivory and red, with a porcelain bird. The hammered metal flowers are painted in various colors. The bottom of the cage and lower portion of the fretwork are mirrored with concealed electric lights.

Write for furtber information

## Caldzells <br> DESIGNERS \& MFRS. OF LIGHTING FIXTURES <br> $36-40 W$. $15{ }^{\text {mi }}$ ST., NEW YORK <br> EST'D 1895



FOR SMART ENTERTAINING
Glass and brase comblned in ours new
est deranter set
single deesanter $\quad 7.50$
short hischball slasses with three hower
design
$\$ 12.00$
doz.
RENA ROSENTHAL, INC.
485 Madisen Avenue (at 52 nd Strost), Wow Yert, N. Y



This bowi is the epicurean's unanimous favorite-it needs no further elaboration. The best are of smoked and open air dried poplar wood. They have that nutty lavor! They are besutiful to look at after he first eiling.


Olive wood forks and spoons
65e and $95 e$ pair. Delivered free within 100 miles of N. Y. C
Prompt attewtion given to mait orders.
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plece. with all the Quaint charm and beauty of the period. An
attractive occasional
rocker rocker, as useful as it
is interesting. Rlcti Salem Ma-
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wolorful
tapestry corer. tapestry corer.
The rery es: sene of com-
fort. Indisfort. Indis-
penable for
one prna
the home with
a haby Follds a baby. Folds
when not in \$16.95 USE YOUR NEEDLEPOINT Vnusual, beautiful footstools, Irepald anywhicre
ready for your needlepoint covers.
in U. S. A. reay attractive prices.

## REIFERS FURNITURE CO.

Lafayette, Indiana


The popularity of these nuts is rapidly growing not only because of their reasonable price but also for their quality and freshness. Attractively wrapped, they make an appreciated gift at all times. Sent all over the country. Two pound tin as illustrated $\$ 3.50$ (delivered in N. Y. C.; postage additional elsewhere).

## maison glass

Imported Table Delicacies
15 East 47th Street New York

IIMI$A_{\text {uthentic }}$ interpretations for walls of beauty. All washable and fadeless

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PHILADELPHIA Pittsburgh. harrisburg allentown - lancaster POTTSTOWN • READING WILLIAMSPORT • CAMDEN


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Write for free booklet showing prices
and
aistar
LAURA H. G. COPENHAVER "Rosemont" Marion, Virginia


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

HERBERT S. MILLS
11 king st. E., HAMILTON, CANADA

## 俈

 SHOPPINGCalculated to give your fruit desserts a litthe local flavor. You can use these crystal pear dishes individually for dessert, or candies, or collectively for centerpieces. They measure $41 / 2$ inches in length to fit on regular service plates. A set of 8 can be obtained for $\$ 14.00$ from Lambert Brothers Jewellers, Inc., 767 Lexington Ave., New York

A stitch or two in the Kentucky mountains produces these amusing guest towels. Nimble fingered hill women have woven backwoods men, pickaninnies, etc., in cheerful colors on white linen. The large size, $13 \times 20$ inches, costs $\$ 1.50$ apiece; the small er, $9 \times 14, \$ 1.00$ each They come from Isabel Sheen, the Handicraft Shop, Bristol, Virginia

Color spots of copper lend no end of warmth and cheer to dinner tables, or odd corners around the living room. Here are two gracefully shaped, hammered copper silver lined bowls for fruit, bonbons, or mayonnaise, $\$ 6.00$ each, they are made with all the care and hand work of fine silver. George Gebelein, 79 Chestnut Street, Boston, Mass.


For the care and feeding of gardens. A simple way to find out how good your soil is and what to do about it This tiny kit will make 20 soil tests, for acidity and for amount of plant food. Complete with directions and a list of the various requirements of flowers and vegetables, $\$ 3.00$ from Stumpp \& Walter Company, at 132 Church St., New York


## SNOW WHITE AND THE SEVEN DWARFS



Snow White, the Year's leading lady. Unbreakable. Fully jointed. Moving eyes. Pink silk skirt, vel.
vet bodice. $19^{\prime \prime}$ high. $\mathbf{\$ 6 . 5 0}$ postpaid.

Dopey and Doc. The irresistible Dopey and the lovable Doc. (We have the other five as well.) Exact replicas. $12^{\prime \prime}$ high, 83.00 each post paid.

MADOLIN MAPELSDEN 825 Lexington Av

## AROUND



IF your liquor is as strong and dependable as these sturdy decanters, your guests will fare well. Simply shaped and cut, they are equally adaptable for modern or Old English side boards, and may be used separately or in pairs. $81 / 2$ inches in height, they may be purchased for $\$ 7.00$ apiece. Reits Glassware, 613 Lexington Avenue, New York


Like the postman, this chime rings twice, for it has separate notes-one for the front door, another for the back. And its musical tone is soothing to those who suffer from electric bell jitters. The price is $\$ 5.05$, complete with directions for installation (which is easily effect. ed). From Lewis \& Conger, at Sixth Avenue and 45th Street, New York


A plethora of sweets in enough variety for the most particular taste. The painted box for $\$ 4.95$ is packed to hold a box of Hicks' chocolates, chocolate mints, Danish licorice, assorted hard candy, candy grapes, and a bundle of assorted nuts. Or it may be packed with chocolates alone, for $\$ 3.50$ H. Hicks \& Sons, 660 Fifth Avenue, New York


Clarify your reading matter with a bit of luminous crystal. These book-ends are heavy enough to serve as props for the weightiest of tomes, and have the clarity of glass to give them a look of delicacy. They can be inscribed with any monogram and bought for $\$ 7.70$ from the New York Exchange for Woman's Work, 541 Madison Ave., New York

## SMIFTERS <br> FROM <br> CORDIALS THROUGH BRANDY TO FLOWERS




## For Buffet Suppers

 or any other of the innumerable uses to which this large maple salad bowl may be put.$17^{\prime \prime}$ Diameter $\$ 5.00,13^{\prime \prime}$ Diameter $\$ 3.50$

## DEDSONAIITY DECODATING INC.

142 East 57th St., Now York, N. Y. PLasa 5-0866


## ENGLISH MANTEL

Of classic design, in white statuary marble with handsome amber marble inlays, this beautiful English mantel will confer dignity and beauty upon any room. $4^{\prime} 8^{\prime \prime}$ tall by $5^{\prime \prime} 4^{\prime \prime}$ wide. $\$ 625.00$.

We specialize in marble mantels of all periods, and have an unrivalled collection of English and French chandeliers. Write for details.

ROYAL COMPANY
217 ROYAL ST
NEW ORLEANS


Colonial type mirror in exceptionally good taste for use over antique or new Chest of Drawers. Solid Mahogany or Maple $\$ \mathbf{\$ 2 0 . 0 0}$
(Glass $18^{\prime \prime} \times 24^{\prime \prime}$-over-all $20^{1 / 2} \times 33^{\prime \prime}$ ) The Colonial Chest, Solid Mahogany or Maple, hand-made, beautiful dull rubbed finish $\$ 85.00$ Send 6 c in stamps for booklet
of other mirrors

> Custom- DAVIS $\begin{gathered}\text { The largest } \\ \text { gift shop in }\end{gathered}$ made OLD LYME southern Furniture conmecticut England


POMPEIAN STONE FOUNTAIN
One of the charming designs in our eollection of distinctive objects for garden, terrace and penthouse. $60^{\prime \prime}$ wide.

Your visit or inquiry invited.
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Always the unusual in
GARDEN ORNAMENTS at the
POMPEIAN STUDIOS 30 EAST $22^{\circ}$ STREET 'NEW YORK CITY designens mionters



Front Door Appeal!
Does Your Home Have It? OUR NEW CATALOG, "Entrance AD pointments", now ready, lliustrating Letter Boxes. Foot Scrapers, Rallings Knockers, Lighting Fixtures, Name Plates, Signs, Bells, Hardware, Housp Numbers, Door Stops, Chmes, Shrines, Grilies interviewers, Period Porchea Iron \& Lead. Modest prices.

KENNETHI LYNCH INC. Armorers \& Metal Craftsmen 8-14 37tid Ave. Leng laisend City, M. Y.

hURRICANE CANDLE LIGHTS

For the Town or Country House


Plain crystal base, with cut flower decoration on the shades. $111 / \mathrm{N}^{\prime \prime}$ high. $\$ 10.50$ Pair Postpaid.

## MADOLIN MAPELSDEN

 ${ }^{225}$ Lexington Avo
## America's name in

greatest name in
THESE ARE MEXICAN


It's Springtime-and TIME TO RELEASE YOUR FEET Into the alr-conditioned freshness of this imported sandal. Thongs of genuine steerhide are woven in ever varying patterns to make the Huarache a light, cool sandal of unusual comfort, but with
plenty of durabllity for hiling plenty of durabinty for hiking and sportswear.
Beige and loose heel straps.
Orders Filled by Return Mail 83.75
Neatly Boxed and Postpaid. Neatly Boxed and Postpaid. merpair To order send an outline of the foot and The mention shoe size. Specify STEERHIDE
OLD MEXICO SHOP
SANTA FÉ - NEW MEXICO


## Artichoke Plates ${ }^{3} 5$ hall doz

Gleaming white pottery dishes that provide a glamorous setting for the delicate artichoke and simplify its enjoyment as well. The center depression holds the artichoke itself. There is a well for the sauce and the hollow rim holds the discarded leaves. A very smart gift. Shipped express collect. Jowelers
Lex. Ave. at 60th St., N. Y. exclusive designs, available nowhere elsel
Because ... our decorator service, without obligation, enables you to accomplish a great deal more . . . in beauty, practicality and economyl
ancomand
 1,2 East $^{33 \mathrm{rad}} \mathrm{Now}$ York

## * SHOPPING

Spice typifies both form and content of these Early American toiletries. In the true Colonial manner, crushed flowers are blended with spice, put up in copies of old bride boxes and in reproductions of Stiegel glass bottles. The keepsake box of soap is priced at $\$ 2.00$, and the toilet water is $\$ 5.00$ from Flint \& Kent, Buffalo, N. Y.


Where there's smoke, there must be good accessories. Here is an extremely chic set in saddle-stitched calfskin. The cigarette lighter, a 2 -inch cube, costs $\$ 7.50$; the ash tray, $4^{1 / 2}$ inches in diameter, with its handy removable screen, is $\$ 4.00$. Both may be secured from Pitt Petri, at 501 Madison Avenue, New York

The shape and handle of this flower container make it convenient indoors and out. Indoors, it serves as a new shape for flower arrangements. Outside, it becomes a garden basket. Actually it's a hand-beaten peasant egg-basket of copper with brass trim, 11 inch. es in length. $\$ 6.00$. Allied Arts Guild, Arbor Road at Creek Drive, Menlo Park, California

Luscious in texture, conservative in design, a bath set including bath towels, guest towels, wash cloths, and bath mat, all in the "chevron" design. They come in peach, blue, green, beige, gold, or white, with a simple Gothic monogram trim. 5 pieces are \$11.50, 7. $\$ 14.50$. McGibbon \& Co., 49 East 57th Street, New York


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Solid Honduras Mahogany, Top $36^{\prime \prime} \times 17^{\prime \prime} \times 36^{\prime \prime}$, Height $30^{-}$. Straight legs are moulded and chamferIt has a hinged top and pull out rear leg. Reproduc. tion authorized through courtesy of Mr. Henry Ford and original now shown at Edison Institute, Dearborn, Mich.

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## around H



The glory that was Greece, revived in a set of excellent handmade reproductions of pottery designs from the Golden Age. This snuff box about 2 inches across, has a fisher boy motif from the Fifth Century, carried out in black and brown on white. $\$ 2.75$. The entire Greek collection can be found at Georg Jensen, 667 Fifth Avenue, New York

Good taste in hors d'œuvres-smoked foods in new flavors. Delicious smoked turkey paste, 50c a jar; thin-sliced smoked salmon, not too salty, 60 c ; and smoked oysters, a true innovation, 30c. From Vendome, who have also a new size of Swedish rye crisp just the right size for canapés at 15 c a box. The address is 415 Mad ison Avenue, New York

This bucket holds its liquor well. A full grain cedar wine cooler attractively furnished with brass handles and brass bands. It stands about 12 inches high and will hold conveniently one large or two small bottles. Suitable for the country home, it may be purchased for the price of $\$ 2.65$ from the Bazar Français, at 666 Sixth Avenue, New York

Clearly useful. These dainty crystal shells perform their various duties as bookends, vases, or table decorations, fulfilling their tasks one at a time, or all simultaneously. $51 / 2$ inches in height and width, they are priced at $\$ 3.75$ a pair postpaid and come from Malcolm's House \& Garden Store, 524 North Charles Street. Baltimore, Maryland



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Everybody happy? Jolly cocktail napkins add to the general hilarity. This set in vivid red handkerchief linen chortle jubilantly that "Happy days are here again." They're avail able, too, in navy, brown, or green as well as bright red. A set of eight costs $\$ 3.95$ and comes from the Maison de Linge, 290 Park Avenue, New York


The occasional table is an ever-welcome addition to the house. Here is one in the Chippendale style which boasts genuine mahog. any carvings and a fig. ured mahogany top with pierced gallery, 26 inches wide, and 30 inches high, its price is $\$ 33.00$, postpaid to 1000 miles. From the Ruder Furniture Co., 2 Park Avenue, New York


Many a wedding present problem has been deftly solved with a silver fruit bowl. No exception to the rule, this is a design that will match practically any silver pattern. Charming for fruit or flowers, or as a mantel ornament. About 9 inches in diameter, sterling silver. The price is $\$ 45.00$ from Galt \& Brothers, Inc., Washington, D. C.


Shear luxury for the garden. At the bottom center, a Wiss pruning shear, $\$ 2.00$; top left, specially designed Max Schling holding shear, \$3.50; next a rose cut-and-hold shear, \$2.25; garden clipper with spring blade, $\$ .75$; last a stainless steel holding shear, \$1.50. All of these come from Max Schling, 618 Madison Avenue, New York


## AROUND



Candelsticks that are as light and graceful in shape as the flame that burns from the candles. They are of hand-hammered tin, in a simple and primitive design that comes straight from Mexico, and may be used on informal tables. About 10 inches high, they cost $\$ 3.00$ apiece from Fred Leighton, 13 East 8th Street, New York


You can follow the sun with a self-starting clock that tells the time not only in the spot you happen to be, but in all corners of the world. With a beige face and square walnut frame, it will blend soberly with a man's furnishings, and also satisfy his longings for all faraway places. It costs $\$ 7.50$ at Ovington's, 437 Fifth Avenue, New York


Smörgisbord-Swedish hors d'æuvres-serve more than adequately at cocktail or Sunday night supper time. You can revive your own and others' spirits with this super-complete package of 14 items, including anchovies, shrimp paste, herring, and lingonberries. \$3.25. National Importing Company, at 249 Atlantic Avenue, Boston, Massachusetts


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Innumerable uses may be found for crystal bowls. They come in many sizes, and are square, round, or oblong in shape. The 6 -inch size ( $\$ 4.00$ ) holds nuts, small salads, relishes or even ashes. The largest -9 -inch- $\$ 9.00$ ) holds fruit, dessert, or flowers. Also 7- and 8 -inch sizes, priced proportionately. Wm. H. Plummer, East 35th St., New York


For thirty-three years the Studio Publications have been issuing their annual yearbook thorough picture of current style trends. "Decorative Arts 1938", the latest version, has last minute news on decoration, illustrated in 8 col or plates, 500 mono chromes. Cloth binding \$4.50; with paper binding \$3.50. 381 Fourth Avenue, New York


If you want to know when to wear your rub bers, why not make use of a good barometer? Only 8 inches in diam eter, and nicely styled this one not only keeps tabs on the weather, but helps fill in bare wall gaps. In wooden frame with brass handles. It is priced at $\$ 6.50$ and comes from the Hoffritz Cutlery Co., 551 Fifth Avenue, New York


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When the hour grows late with memories of a hundred tables . . . the talk will turn to smoked turkey and Pinesbridge Farm. Until recently only a few American epicures had enjoyed this savory delicacy in their homes or cerain clubs and restaurants. To discriminating hosts the owner of Pinesbridge Farm now offers smoked turkey, made after the century-old heirloom recipe. Before planning your next party, write
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## AROUND新



Seashore atmosphere for the gay birds who bathe in this roomy shell bird bath. It is fashioned of artificial Pompeian stone, and proves an extremely sturdy and permanent gardendecoration. Measures about two feet in length and may be obtained for $\$ 15.00$ from the Pompeian Garden Furniture Co., at 30 East 22nd Street, New York


Original but logical modern design. Curved glass is set in a chrome crystal-handled frameand, presto, it becomes a magazine rack, 15 inches long; a second piece of glass, 13 inches long, makes a tray for hors d'œuvres, cake, or flowers. The rack is priced at $\$ 12.50$, and the tray is $\$ 7.50$. From Scully \& Scully, 506 Park Avenue, New York


Because this griddle is shallow, pancake flipping is especially easy to manage. Because it is a greaseless griddle, it requires no shortening. And its shape is excellent for bacon or fried chicken as well as for pancakes. $101 / 2$ inches square, the griddle is priced at $\$ 1.95$, and comes from Hammach-er-Schlemmer, at 145 East 57 th Street, N. Y.

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The history of our modern Pointer is much surmise mixed with not too much fact. It has been established beyond the question of a doubt, however, that the Pointer was the first dog to stand game in the sense in which we apply the term today. In addition, he was a distinct and useful type long before most of his sporting colleagues appeared on the canine horizon.

It is thought that the first Pointer was probably brought over to England from continental Europe in some remote century. His development as a gun-dog is distinctly British, however. As early as 1650, when England was in the throes of its Protectorates and its Parliaments, the Pointer played a part in the favorite sport of the day, Greyhound coursing. It was the day before the dog was used behind the gun, and the manner in which the Pointer aided in this type of work is most interesting. He was taken afield, on the moors, to locate and point rabbits. When the rabbit had been located, the Greyhounds were freed and what happened after that is anybody's guess. With the advent of wing-shooting in the 1700 's, the Pointer came into his own as the superior, intelligent animal behind the gun. And he has fully upheld this reputation ever since.

The evolution of the modern Pointer is equally obscure but none the less enlightening. There is little doubt but that the Foxhound, Greyhound and probably the Bloodhound all had a share in his making. Experts feel that representatives of these three breeds were crossed with the well-remembered "Setting Spaniels," a breed which appears with surprising regularity in the origins of practically all of our presentday bird dogs, both long and short coated.


Long known and distinguished for his work before the gun, the Pointer, a sleek, handsome dog, is a particularly astute worker and is endowed with the keenest of bird sense. One of Mr. Eric Bergishagen's Pointers afield

## MART <br> 

The extent to which the bloodlines of each of these breeds were used to produce the modern Pointer has never been accurately determined, but the advocates of the Foxhound cross were particularly busy in endeavoring to bring this strain to the fore. It was the day before stud books and dog shows and just how far these ideas were carried out is a matter of personal opinion. To sum up, the Pointer was a distinct, typy breed well over a century ago-easily distinguished and comparable to the Pointer of today. He was, of course, much less refined and balanced in appearance, and lacked the statuesque symmetry of the best present-day specimens. The changes which have been wrought in these respects are merely what happens to almost any breed when it comes to the attention of breeders who are interested in the show ring.

The Pointer is a specialist and looks the part. He is every inch a gun-dog. Clean limbed, lithe and muscular without being coarse, full to the brim of nervous energy and "hunt," put together for speed and endurance, courageous and with the ability to concentrate on his job, he is the ideal dog for the man or woman who is looking for results when afield. Then, too, he has other and equally important virtues. His short hair makes him neat and clean around the house and his disposition makes him perfect for the kennel. In field work he is noted for his skill in holding a point on a covey of quail; for his intelligence in quartering the ground and coming to a point on winding the crouching game. He is particularly valued for shooting in the South, where the relatively warm weather even during the hunting season is a severe handicap on dogs with heavier coats. Also, in bad burr country, he is less likely to become matted with "stickers", with all that such a tendency means in nuisance and actual discomfort.

Like all true sportsmen, the Pointer enthusiast is not without his score of stories about the prowess of his dogs. Whether they border on or are in the category of the impossible matters little. A Pointer is the grandest dog to the man behind the gun. Even authority and authenticity are thrown (Continued on page 26)


The field Pointer should have speed, wide range, a good nose, a correct sense of location and an ability to adapt himself to handling. The bench show champion, Ch. Herewithem Moscow's Ghost. Mr. Robert F. Maloney

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# DOG MART 

(Continued from page 25)

to the winds. There's the story about the man who lost his Pointer afield, and in retracing his steps a year later, he came upon the skeleton of the dog pointing a skeleton bird. And another which tells of the Pointer which, being ordered to retrieve a quail dropped in dense scrub-oak cover, located the bird lodged in the fork of a tree and, climbing to reach it, fell fifteen feet to the ground and broke his neck.

Take the yarns as you may, it still remains that in addition to his ability for bird work, the Pointer is blest with an abundance of other virtues. Although affectionate, he's easily disciplined and has a Spartan-like quality that adapts him readily to the rigors of field trial work. He's born with the instinct to hunt; loves his work and has oceans of courage and stamina in the bargain.

The Pointer's color is usually white with rich liver markings, lemon and white, orange and white and black and white. The skull should be long, moderately wide with forehead rising well at brows, and showing a marked stop. The muzzle of the typical Pointer is long, square and straight with widely opened nostrils, cleanly chiseled under the eyes. The nose is black or dark brown except in the white and orange and white and lemon specimens where deep flesh shades are permissible.

The whole general appearance of the Pointer should suggest symmetry and quality. The tail should be straight, strong, tapered and carried level with or slightly above the line of the back. The back should be strong with a slight rise to the top of the shoulders. A dog well balanced in all points is preferable to one with outstanding good qualities and defects. A smooth, frictionless movement with high head carriage is required and will always receive preference from the judge in the ring.

As a show dog, the Pointer is up among the toppers. Again, that temperament of his makes him ideal as a bench show dog. He has showiness, conformation of line and movement that always draws applause from the ringside. In this country his record in the field and on the bench has been particularly outstanding, for the Pointer is, in the final


The Pointers being shown and winning today are dogs that look, and in many cases are, practical and thoroughly trained bird dogs. Ch. Nancolleth Marquis. From the kennels of Mrs. M. Hartley Dodge


Symmetry and quality are most essential and should be stressed as characteristics of the true Pointer. The dog's coat should be short, flat and firm. This one is Cinders, owned by Mr. Paul FitzSimons
analysis, the very best when it comes to work behind the gun or style in the ring.

For those who are interested in a more exact description of points than is contained in the foregoing paragraphs, we append here the official Pointer Standard, as approved by the American Kennel Club.

Head: Skull long, moderately wide with forehead rising well at brows, showing marked stop. Full development of the occipital protuberance with slight furrow between eyes. Muzzle long, square and straight with widely opened nostrils, cleanly chiseled under the eyes. Nose black or dark brown except in the white and orange and white and lemon where deep flesh shades are permissible.

The ears should be thin and silky and of such length as to reach just below the throat, that is, when hanging in usual position. They should set on just below the square of the skull and hang flat to the cheeks.

Eyes soft and of medium size, color black in the white and black, hazel in the white and liver, black or deep hazel in the white and orange, brown varying in shade with that of coat in the white and lemon. In all colors of dogs the darker the eyes the more desirable. Lips well developed but not flewlike.

Neck: Long, clean and firm, arched toward the head without suggestion of dewlap or throatiness.
(Continued on page 28)


Two of America's famous field Pointers of more than a decade ago. Ch. Royal Flush and Ch. Mary Montrose, the first triple national champion and permanent winner of the Dexter Memorial Cup. Mr. W. Ziegler, Jr.


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Heart-shaped or Kibbled

## DOG MART

(Continued from page 27)
Shoulders and Chest: Shoulders should be long, oblique and free from excessive width with top of blades close. Chest, deep and as wide as a proper shoulder will permit. Ribs deep and well sprung, not narrowing too abruptly at the brisket.

Body: Back should be strong with slight rise to top of shoulders. Loin of moderate length slightly arched. Hips wide which should fall slightly to the tail. Tail should be straight, strong, tapered and carried level with or slightly above the line of the back. Quarters very muscular.

Legs and Feet: Stifles moderately bent. Legs should be moderately short rather than long, with plenty of bone. Front legs straight but with no tendency to knuckle. Elbows should be well down and straight. Hocks should be square with the body and well bent. Both front and back pasterns should be short, strong, and nearly upright. Feet should be round, closely set, deep, well padded, and toes well arched. Coat should be short, flat and firm.

## QUESTIONS AND ANSWERS

As an added service to House \& Garden readers, the Kennel Department invites inquiries on where and how to go about purchasing particular breeds of dogs.

We also welcome inquiries from readers, who want authentic information-without obligation-regarding the care, feeding and handling of their dogs; housing and fencing problems; coming dog shows and Obedience Test Classes; or any other subjects.

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## REAL ESTATE

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## YOUR PLACE

 IN NEW ENGLAND
## by Wilsur H. Cross

Governor of Connecticu Chairman,
New England Governors Conference

New England is essentially one land. As you pass from one state to another over good roads, similarly built, you are hardly aware of change, as the scenes so naturally succeed one another.

For New England in its full natural beauty in Spring, Summer, Autumn or Winter, you must come into the land along the shores, up river valleys, among lakes and over hills. Less than an hour's drive from New York brings you into Connecticut, the gateway of New England. You may skirt the entire shores of Connecticut, Rhode Island, Massachusetts, New Hampshire and Maine, or from the mouth of the Connecticut River, you may go northward along the Connecticut River Valley to Vermont and New Hampshire and castward into Maine. Or you may strike Connecticut in the Naugatuck basin and go northward along streams, woods and hills, into the mountains of Vermont and New Hampshire over into Maine, famous for its lakes and trout and salmon. Along the routes, you will find excellent inns and hotels. Driving from the shore, you will everywhere rise into hills and mountains.

New England is not merely a good place to visit for rest and recreation when the nerves grow tired. It is a good place to live in the year round. There are behind us traditions and customs three centuries old, which keep us conservative and independent in our thinking and steady in our habits. Originally an agricultural community, we are now a diversified industrial community also, the one working in cooperation with the other. The countryside still remains with us in all our six states. Wherever you may go, you may see villages still keeping to the old beautiful pattern of our ancestors. Here is a green and pleasant land, with fields and rugged hills, with forests where the dogwood and mountain laurel bloom, with rivers and lakes and rushing streams that still keep in their names the echoes of the long Indian past, with miles of fine beaches and friendly harbors along beautiful shores, with elm-shaded villages and modern cities, and with highways linking them to the quiet countryside.

Somewhere in this New England, framed in gnarled apple trees on a country hillside or sheltered by majestic elms on a village street, a serene old house awaits your approaching footsteps, the possessive turn of your key in the lock. Be it a stately mansion in a seaport town, luxurious with the profits of clipper ship trade, or a snug farmhouse with a breath-taking mountain view, it will welcome your claiming it for your own.
(Continued on page 32)

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## YOUR PLACE IN NEW ENGLAND

(continued from page 30)

In keeping with the native temperament, you will find in the six New Eng. land states an architectural individuality which ranges from traditional manor houses with ornamental overhangs, steep roofs and leaded casements to the chaste simplicity of the Cape Cod cottage, the "salt-box", and the elegant three-story mansion so beautifully exemplified in the word of Charles Bulfinch and Samuel McIntyre. There are flat roofs, hipped roofs, gambrel and pitched roofs. There are great central chimneys harboring fireplaces on three, sometimes four sides. There are doorways flanked by ionic pilasters and corinthian columns, and topped by gables, ornamentations, scrolls and "pineapples", and oval fanlights. There are casement windowe, windows with double sashes and twelve and even twentyfour "lights".

The adventure of finding your "place" in New England, of dickering with a genial owner or his representative, of standing, at last, before a house entirely your own, is merely a prelude to the pleasures of its restoration.

To the delights of possession will be added the enjoyments of realizing your own architectural and decorative ideas and of working with New England craftsmen whose traditional skill, salty humor, and reasonable fees comprise an
experience in themselves. Surprisingly soon your veteran of other years will have all the virtues of a new house, with the added and intangible charm which only age can impart. Finally, and perhaps most significant of all, will be the warm welcome extended you by a friendly, civilized community to a life rich with the tradition of some three hundred years.

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See page 30 for the
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DECORATING THE HOME OF TODAY shows fine examples of 18th and 20th Century furniture, and the new transitional types-with a group o gracious interiors enlivened by a decorator's comment, to help you plan a beau Dept. HG-4, Berne, Indiana.

THE RISE OF WEDGWOOD tells of the beginnings of the famous Queens ware, Black Basalt and Jasper ware, prized for their quality and beautyand the story of the master potter whose skill and taste "converted a rude and inconsiderable manufacture into an elegant Art". Send 10c. Josiah Wengwood \& Sons, Dept. HG-4, 162 Fifth Ave,

MATCH YOUR ROOMS to your Personality . . . shows how to design linoleum floors that incorporate your own decorative ideas-to get custom effects at ready-made prices, with insets, feature strips and borders. It also shows the decorative potentialities of wall linoleum. Send 10c. Congoleum-Nairn Inc., Dept. HG-4, Kearny, N. J.

THE ROMANCE of Modern Decer tion is a complete and delightful primer on one phase of interior decorationyour walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10 c . Address Jear Mclain, Dept. K-9, Imperial Papre \& Color Corp., Glens Falls, N. Y
DECORATIVE TIPS AND TRICKS on the Use of Trimmings is a booklet of practical and novel ideas by Karen Lym -with illustrations and descriptions of suggestions that you can work out fer yourself or turn over to your decorator, to make your rooms more beautifuland more usable, E. L. Mansure Co Dept. Hg
CAg.

BATES BEDSPREADS. An attractive folder of twenty-three new Bates cres. tions, "Loomed to be Heirloomed". Here are bedspreads in lovely patterns to har. monize with practically every importart decorative theme of the season. Barns Fabrics, Inc., Dept. HG-4, 80 Worth St., N. Y. C.

## Building

HÓDGSON HOUSES AND CAMPS catalog of a manufacturer who has beem producing prefabricated homes since the "gay 90 's", shows photographs, flow plans, prices of attractive ready-to-put. up homes-and includes camp equip ment, karages, kennels and playhouses
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## Travel

1938 VACATION TOURS TO EU. ROPE via the Queen Mary or Normandie. Here's fascinating and complete tout information to tempt the traveler. Also sailing dates of these luxury liners, and itineraries for a 4 or 6 weeks' holiday. or a Grand Tour of the Contine cit American Express Co., Dept. HG4. 65 Broadway, N. Y. C.
THE MILD SOUTHERN ROUTE Consult the U. S. Navy weather man (via this booklet), study the record of Mid-Ocean Weather, and discover hior to travel in mild weather in all seasons by the southern route. Italian Lime Dept. HG-4, 626 Fifth Ave., N. Y.

## Miscellaneous

HAMMACHER SCHLEMMER denses into a sizable catalog dozens the desirable wares to be found in the seven floors full of good housewares, accessories for kitchen, pantry, clam and bath- give to brides and hostesses. Seur and to give to brides and hostesses. Ser mer, 145 E. 57 th St., N. Y.C.

THE FARBERWARE COFFEE BOT, Heres news about an electric as coffee maker that's automatic-mab perfect coffee without watching, ke it deliciously hot for hours, serves at furn of a spigot handle. S. W. Farbe Inc., Dept. HG-4, 141-155 So. Fift St., Brooklyn, N. Y.
IF IT'S "SUNFAST". A leaflet tif you off on how to get cretonne that truly sunfast-tubfast and iron prod too. It interprets the new term "Selecta Vats"-and proves all it says by attar ing a 5 -times washed sample. S. Schwab, Jr. \& Co.. Dept. HG-4, Worth St., N. Y. C.


## C/LuríCamderbile

Amy Vanderbilt, a member of the world-known Vanderbilt family, is a most vital and versatile personality. Very much in the news, Miss Vanderbilt writes for current magazines and a newspaper syndicate; also acts as a radio commentator and fashion director. Yet, with all this activity, she entertains exquisitely in her very individual New York home. Miss Vanderbilt is enthusiastic about the fineness and enduring loveliness of her Nobility Plate Service. You would expect Nobility Plate to be suavely at home in such beautiful surroundings, since this superbly crafted Plate is

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TTHE Goddard block-front chest and the ladderback bed shown here from Whitney's Marblehead group are representative of the finest designs of early American cabinetmakers. To reproduce them truly requires more than accuracy of measurement. The careful hand-labor of skilled craftsmen, working under a supervision that understands and appreciates the Colonial tradition, gives Whitney Maple furniture the distinction of which its owners are proud.
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WHITNEY model houses, identified by this charming Colonial doorway, are maintained in the stores of leading WHITNEY dealers.

## NIOSM \& \& Gillivi

## April

1938
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## May Double Number

Next month, when Spring turns the minds of the most serious to plans for the future, House \& Garden issues a Double Number to cover all the desires that blossom at this time of the year.

The desire to be active, to be creative, to renew and relive, to buy and build, all find the best outlet when imaginative ideas are given us to choose from. Just such a choice is in this May issue of House \& Garden.

For the bride of yesterday, today or tomorrow there is an entire section devoted to her needs. Here she may select or supplement her china, glass, linens, silver, furniture, draperies, housewares and rugs with the exciting Spring 1938 models before her in pictures. Here she may find her particular mantel ornament or occasional table, fully aware where she may buy it and how much she may have to spend. Thus she has more leisure for the multiple tasks she has to perform.

In the first section, a regular issue of House \& Garden, are some of the other cure-alls for those inspired with ambition. There is adventure by the carload for those whose thoughts turn to travel. In a special portfolio are trips North, South, East and West; trips fitted to varied budgets and divergent tastes.

And for those who seek the flavor of the English countryside without long. distance travel, there are some colored drawings by Schroyer of snug and charning Bermuda homes.

In addition there is the rustic lodge of Mr. and Mrs. Walter Hill in the Blue Ridge Mountains of North Carolina -a Spring dream which few would forget. And, in addition, there is a home near Boston where a brook courses through the property, and has endowed the entire landscape with beauty, charm and remoteness. Both of these homes are fully illustrated so that the ideas which inspired their building will give suggestions to
-The gardener, who will accomplish as much at home as others do abroad. He will find in separate articles a complete itinerary of what may be done to possess the best Summer garden of 1938. And if. garden appointments are part of his landscaping, he need only turn the pages for new suggestions of terrace furniture.
-The home-decorator, in her Spring mood of renewing familiar surroundings with fresh materials and color, is by no means neglected. David Payne has suggested new color schemes for her rooms which will be tempting.

Thus, in these two complete issues, House \& Garden helps you to divert all the restlessness and talent you possess into channels where energy well-spent in May will guarantee your pleasure in the warm Summer months to follow.


AND who wouldn't sing about Pearlglow . . . Sloane's amazing new fabric that puts the lilt of Spring in your house? You'd swear it was silk, so supple and lustrous is it. Yet Pearlglow is actually a finely woven mercerized cotton, with cotton's stamina. It's washable. Sunfast. Dustproof. Its lovely gleam is there to stay. And the patterns are fresh as new grass. The fern rose design is in a choice of backgrounds: red, blue, green, white, peach, bisque. The check, in a choice
of French blue, sage green, dusty rose, mustard gold.

Sloane will make the draperies illustrated, $23 / 4$ yards long, $3^{6}$ inches wide, with fringed swag valance (up to 4 ft . wide) and tiebacks; including pine slat, rod and fixture, $\$ 22.75$. Propor-

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FIFTH AVENUE AT 47TH • NEW YORE
tionate prices for other measurements. Slipcovers shown for love seat, wing and club chairs, labor price . . $\$ 18.95$. Slipcovers for sofa, two chairs, labor price . . . \$19.95. Pearlglow by the yard, 36 inches wide, $\$ .95$.

Drapery Department, Fourth Floor
Visit Sloane's House of Years . . . newly decorated for Spring with bright new ideas in draperies and slipcovers.

WASHINGTON, D. C. - SAN FRANCISCO AND beverty hills, callfornia

## TIII BLIURIII BMARID



Wistrul Bulb Thinking. The time to make out a bulb list is not in the Autumn when the catalogs arrive, but in the Spring when you can see the flowers in bloom and make a dependable selection. This advice has been given and preached constantly and, like most students, many of us fail to practice it. Just about the time we are ready to look up that list we made with such high hope last Spring, along comes some bill from a forgotten quarter or else the Government swoops down with a grim reminder about the income tax, and unless we are wise, we put the list away for another and a better year. Some day, though, we will quit this system and pay for the bulbs when we see them in flower.


Heaven for Billboarders. This notion came about through reading the Koran or some such Oriental Bible. A special heavenly prize awaits those who plant roadsides with trees and shrubs beneath which weary pilgrims can rest and refresh themselves. Today such weary pilgrims as those we see on the American roadside are obliged to rest and refresh themselves in the shadows of billboards. Those who aren't resting flash by these advertisements so speedily that they do not notice what products are touted on them.

Now why wouldn't it be a good idea for some long-headed and altruistic manufacturer, instead of marring the landscape with signboards, to take over a hundred or so sections of barren public highway and plant and maintain the planting? A modest sign could give him credit. Instead of bill-posterers he would employ gardeners. Instead of ugliness he would create beauty. He might conceivably attain that award which the Koran says awaits those who do such things.

A Late Crab. Now, after five years residence in your Editor's garden, Malus toringoides will soon be in flower. It came there first, a
collection of stems with a few roots, the gift of Ernest Wilson, who had introduced it into England from China in 1904 and into the States four years later. The plants were set out along a lower meadow fence and allowed to grow as best suited them, although occasionally they had to be shaped and cleaned out. Soon they will need a permanent place where they can have room to reach their mature growth of $30^{\circ}$.

Many who see them might say they were Hawthorns: the leaves are very similar and the branches are tangled and spiked. In Spring they will give us clusters of white flowers, followed in the Autumn with small whitish-tan fruit.

Daffies to the Fore. Among the really worthwhile horticultural events of the season is the annual Narcissus Show of the Garden Club of Virginia. This year, its seventh, it will be held at Alexandria on April 20th and 21st-a grand time to be in Virginia, show or no show. No doubt many readers of House \& Garden will plan to attend, and to them we suggest that Miss M. Harris, whose address is Stoke, Aldie, Virginia, is all ready to supply every kind of pertinent information for the visitor.


Under a Hyacinth. In the fragments of the poems that Sappho left behind is the line, "Leda, they say, once found an egg hidden under Hyacinth blossoms." It must have been a Roman Hyacinth, for how could one hide an egg under the stiff stalks of the Hyacinths we know today? Having read this fragment, we went out to the garden to make sure. Yes, a small egg could be concealed beneath the floppy flowers of the Roman. Then, returning to the study we found a footnote that said the Greek word translated here as Hyacinth might also have meant Iris, Gladiolus or Larkspur. Well, Leda wasn't so wonderful a finder after all: We're constantly discovering
our pet trowel or clippers or cigarettes hiding in Iris foliage or under the shadow of a Larkspur.

A Dressing and a Dessert. We take this opportunity to share with you two bits of gastronomic wisdom found in our book of favorite recipes. (1) If you are making French dressing, say for six, mix in one teaspoonful of anchovy paste. It will turn the dressing into an alimentary sonata. (2) A simple dessert is made by stewing Pears, then thickening some cream by beating it slightly and while you beat, dribble in some Grand Marnier and finally pour this over the bowl of stewed Pears. Get it icy cold and you can serve it amid the plaudits of your guests.


Rus in Urbe. At first thought, the lower third of Manhattan Island seems hardly the place for a Garden Center, but one flourishes there, nevertheless. Just recently the Little Gardens Club, for long an active organization around Washington Square, has enlisted the co-operation of New York University and opened the Center in quarters provided by the College. May it live long and prosper, for its aims are sound and its opportunities great.

Spare that tree. There is nothing new about Spring fever. It crops up every year around the same time and in the same old way. But when Spring comes to Illinois, the annual phobia has a new twist. The good citizens of this state are seized with a passion for whittling. In fact this pen-knife scribbling becomes so active in the state parks that officials decided something had to be done to protect the trees and benches.

Last year cedar whittling posts and scribbling boards seven inches thick made their appearance in the parks. By the end of the season they had been cut down almost to the ground. Ardent whittlers need not be dismayed. There'll be new posts set up for this year's initialing. .

Candytufts. One can come into Candytufts either by gradual degrees or take over their little kingdom in one fell swoop. Most beginning gardeners will raise the annual sorts for edgings and find satisfaction in the white, pink, rose, lavender or violet bindings they give to borders. And if the fragrant, honey-scented I. odorata is there, too, that's satisfaction enough for one season and it will be repeated for many seasons thereafter.

And as for the perennial kinds-well, they are a whole separate story.

## Shopping in Style


#### Abstract

Come backstage with us to see New York's smartest decorators at work; they prophesy future modes while you admire those chosen for a brilliant 1938


THIS is the year when everything in decoration is sup. posed to shock. Not shock morally, the way the younger generation used to do to grandmother, but shock in its simpler and more direct meaning: to startle, to arrest, to surprise-to create much the same sensation mentally that you get from a slight jog of electric current.

You remember "shocking" pink of the Paris fashion openings, and Schiaparelli's "shocking" perfume in a bottle the shape of a human torso. And flash jewelry that would have put Aladdin's eyes out. And so on.

So decoration had to be shocking too. And suddenly we find pinks and purples staring at us from the same corner, two reds exchanging fighting words across the room. Or we are dazzled by the flash of neon shades among the pastels.

But we recover our equilibrium after the first impact, and all this seeming madness makes sense. Styles are created by a handful of people-in clothes, as everyone knows, by the famous couturiers, in decoration by the top flight decorators. Both are responsible for those "originals" which only the ultra smart and the ultra venturesome can adopt at first, but which will profoundly influence the taste of all of us tomorrow.

And so we make a tour, notebook in hand, of the outstanding New York decorators, like fashion reporters at a Paris opening.

If there is one thing the decorators all seem to agree on, it is the surprise element in decoration-the unusual thing in an unusual place, the surprising combination of colors, of new materials in strange juxtaposition to the old. To be correct is not enough. Period rooms, correct in the documentary sense, seem suddenly to have a flat, warmed-over flavor. The old must be given a new and exciting setting; it must sparkle in a new background.

McMillen, Inc.-Which brings us to what McMillen is doing with the Baroque-beautiful Eighteenth Century pieces of Venetian painted furniture used in a setting predominantly modern. We note: a black and gold

Fabrics are fascinating, come Spring, and we find our noses glued to windows full of exciting trivialities. Fresh color schemes and plans for dressing up our homes run like tunes through our heads. And we know it's hard to pass the quaint window at the right which decorates James Amster's new shop, the exterior of which is shown on page 111.
lacquer secretary against a pale gray satin wall, a pair of olive green love seats picked out in gold and upholstered in chartreuse satin, extravagantly carved consoles with pinky rose marble tops set off by the plainest of plain walls, carved and painted chairs with seats in strong clear colors.

Furniture is the important thing this season, says McMillen, and all backgrounds are simplified to bring it into relief. Draperies are of the simplest. Floors are unaccented. The fine Italian pieces mentioned above add interesting shape, surprise and color to the room in which they are used. New color scheme in a drawing room just completed: pale yellow velvet curtains, very plain, faded citron predominating in the room with spots of lacquer red for accent.

Rebecca Dunphy. Mrs. Dunphy is intrigued by all the wonderful new materials and the effects which can be gained with them-effects not possible to even the greatest of the masters of the past. She likes strange out-of-the-way woods, and puts them with surprising materials. For instance, she has designed dining chairs of ash and macassar ebony and covered the backs and seats with chartreuse leather. The dining table is also covered in chartreuse leather and inlaid with mirror. (See page 46)

She loves mirror, all sorts of mirror and has a tricky process of decorating glass with Regency motifs and treating it so that it has a smoky silvered effect, duller and less glaring than real mirror. She combines mirror and wood, carved wood decorations applied to a mirror mantel. On a glass and mirror table, a carved pickled mahogany urn sets off the stretcher underneath. She combines modern crystal with period designa crystal stair rail, in a hallway with Regency furniture, and an old Waterford mirror over a Regency commode.


She loves sparkle. Not only glass and mirror, but in fabrics shot through with silver threads. She likes a gleam, too, in her highly polished floors. She has a process of staining floors pale, pale tints to harmonize with the dominant color in the room-white, pinky-white, mauve white, or whatever the case may be-and then polishing highly. But she likes textured floors -sanded to show the wood grain-and textured fabrics as well. She uses all sorts of leather, covering chests and other pieces of furniture in it. She uses tortoise shell leather on a pair of modern chairs and welts them in leather fringe. Color scheme note: a room built around the colors of a Texas grapefruit, pale apricot with lemon yellow.

DÉcor. Here we find all sorts of daring things being done with color. The day of sheeplike decoration is over, Décor finds, when women followed each other through one period after another. Now, the period doesn't matter so much, so long as there is something different, something surprising about it to set it off from friends' rooms and from last year. So rooms are done with bright flashes in the midst of monotone-for instance, flame in a room of pale yellows and greens.

Sometimes a room is completely changed in feeling by changing the accessories. Everybody has too many vases, pottery, ornaments, so the answer is to rotate them. Then, flowers can bring the color you want to a room, and you can change the color of the flowers for different occasions. Décor often plans a room so that it is complete only with certain color flowers.

Hydrangeas dyed green are an exotic note. Or sometimes the needed spot of color comes with the hostess' gown. In one drawing room done in soft pinks, mauves and violets, the hostess on occasions wears a cerise gown. The room was planned that way, and this color was the one needed to accent it.

The recent vogue for Regency is understandable, Décor thinks, for it blends with modern backgrounds and Eighteenth Century styles. Marbleized painted furniture can lend a touch of color, and small pieces of furniture, painted with a tortoise shell finish or with wood graining, bring surprise and contrast.

Thedlow. Thedlow believes in the striking wall treatment. Not just the plaster decorations in Rococo or Baroque feeling which has been popular this season, but painted effects on surprising materials. For instance, they paint a Sixteenth Century falcon hunting scene in beige and brown tones on a wall of sheet copper, mounted on wavy plaster to give it an uneven effect-this, in a man's study with dark wood floors.

Then there is a bedroom with white patent leather paper on the walls, setting off sand-blasted oak doors on which a white Chinese lattice design has been painted. And in a reception hall, just off a dressing room, on a pinky beige background, Mrs. Seymour Smith has copied from an old print a Sixteenth Century lady in an ermine wrap. About a swimming pool, sun-tan figures in white bathing suits are painted on a copper wall.

Copper is used for hardware in a man's dressing room, where the walls are of gray leather, the upholstery bright green. They have a way with materials, and are past masters of the famous surprise element. Snakeskin leather turns up on chairs, teakwood on bathroom floors because it resists water so well (the clipper ships used to be made of it), (Continued on page 111)

Below: Discussing Spring decorating problems with Virginia Conner of Bello, Inc., brings to light something new in drapery fabric: Schumacher's organdie printed in old toile patterns and colors. Just crisp and dainty enough for our own Spring mood. And besides it can be used without the usual overdraperies for cool summer windows.

Above: Here we find a decorator on the job. She is Rebecca Dunphy who refuses to look up when she is working on a new color scheme. That gives us a chance to admire the furniture of her own design: chartreuse leather inlaid with large squares of mirror. The built-in cabinets in the background are especially designed to harmonize with the furniture.



Above: New wallpaper samples are just out of their foreign wrappings at Nancy McClelland's shop. And while we watch this review, our interest is diverted to the antique scenic paper depicting the adventures of Captain Cook (upper right) which is being carefully hung on the wall for the enjoyment of future customers.

Below: At Ruby Ross Wood's is a picture frame made of hundreds of pearl buttons (Nada Patcévitch) hanging above a miniature carrousel under a glass bell. In the next picture, low chairs in pink dotted brocade before a mirror fireplace, and (right) an antique Regency shadow box, used as an over-mantel, has tropical fruits



To use Matisse colors in a Georgian room, to put white lamé on pine

## chairs, to make slip covers of felt, to grow plants in your old bird cage

18th Century English-Try a Georgian room scheme against a Matisse palette-strange bright pinks and reds against a pale, pale background. Or do an all-pastel room relieved by brilliant accents in small areas and all the same color, such as tangerine-low lacquer bowl, many tangerine vases, tangerine lamp bases, two strutting tangerine roosters, a tangerine tea caddy. Or do a room wholly in blue and white. This will give you the opportunity to show off all your old Chinese Cantonware.

With all of them use lots and lots of pine accents-pine doors, pine moldings, a graceful stripped pine plant stand, perhaps, if you are fortunate enough to find one, a Grinling Gibbons fruit or flower panel in pine over the mantel. Let your furniture be fine old Georgian reproductions in dark mahogany and let it be relieved by occasional bits of satinwood, lacquer or pine. Try a plain sculptured carpet. And let upholstery matérials be modern-wool damasks, fine textures, some lovely Georgian mohairs and linens colored with the 1938 palette.

For a very sophisticated room cover a couple of pine chairs with white lamé. Use some handpainted fabrics satins, chintzes, nets, with perhaps old hand-painted wallpaper to match them. Let your screens go modern. Paper them with big splashing tulips in bold colors, tremendous seashells in shrimp and gray and blue, lilting featherleaves in grayed off colors.

For globe addicts, introduce a map of the world in midnight blue, mauve or pale pink on a dark mahogany stand. Bring out an old bird cage and use it in all sorts of new ways. For instance, fill it with growing plants and use it as a centerpiece. (Incidentally, bird cages are back again.) And for a very precious room use nothing but jade accessories-a jade-based lamp with odd bird shapes, straight from China; a jade clock, two birds bowing low at each side, their heads touching in the center; a jade desk set; odd pieces of collectors' jade.

18th Century French-Use pastels and more pastels, but always with a violent color accent. Do something exciting about walls. Cover them with chintz or toile and use matching draperies. Or paper them in rough silk or quilted fabrics. Try three walls striped, one plain. Or three walls plain, one flowered. Use lots of marbleizing. Marbleized walls, door and trim, accessories in violet, mauve or pink. Marbleized table tops. Marbleized fireplaces. A whole room using marbleized paper in black, beige and red with all of the lamps wearing shades to match.

Use flowered rugs, striped and quilted uphol-
steries, some needlepoint, lots of printed organdie, toile, voile, mull-particularly for draping bed and dressing tables. Choose light walnut and beechwood furniture with many small pieces-a poudreuse, a small work table, a tiny desk, lots of plant stands. Try dark mahogany and gilt for very formal rooms. ... Surround yourself with a pleasant profusion of bibelots and collectors' items. Little brackets, especially designed for figurines, clocks, china, miniatures. A wall paneled in fruit prints. A collection of prints hung at regular intervals on bands of pastel felt and suspended from ceiling to floor. Miniatures and small paintings clustered on the walls.

Lots of black Wedgwood accessories. Pale beige bisque, slightly earthy in character but highly sophisticated, for vases, lamp bases, figurines. Silver accessories. Old pharmacy jars. Finely chased ormolu clocks. Mirrored panels in walls and doors, over mantels, always broken by some-thing-a barometer, a bust, a clock, a painting. Smocked lamp shades to match curtains smocked at the heading. Perhaps a smocked bedspread flounce.

Printed lamp shades in gay bright florals and scenes. Lamp shades trimmed with bands of velvet. Try plants on little wall brackets. A collection of urns arranged architecturally as the focal point of a room. And, for your final coup, do a room using the cornucopia as its sole motif. Matching wallpaper and draperies with cornucopia design. Cornucopia vases and lamp bases. Twin cornucopia tables with glass tops at either side of a graceful sofa in watermelon pink.

Regency-Try your authentic Regency furniture against silver leaf walls glazed with mauve, a floor laid with formal chintz, highly polished, a steel door, paneled with inset paintings and framed with brass. Or black teabox wallpaper combined with white textiles and rugs and used with black and gold painted furniture. Play up stripes-striped wallpaper, draperies, upholstery. Play up swags-use them for drapery, upholstery, and let the walls pick them up again, either through papering or paneling. Try new and unusual materials. Felt table covers and slip covers. Fine mull curtains. Sheer draperies shot with metal threads. Sheer curtains accordion pleated in deep-toned silks.

Use many, many fringes. Accent with tortoise shell. Tortoise shell leather. Tortoise shell finish on chairs and sofas. Tortoise shell papers on the wall. Tortoise shell lamp shades. Use tailored dark satin lamp shades, tight as a drum, sleek and sophisticated. And use metal lamp shades, finely spun, a nice filter for (Continued on page 113)

## - TRENDS 'I() WatICHI

After several months of expert investigation in the great furniture markets of Grand Rapids and Chicago, as well as in smart decorating shops in New York, we present in this issue our analysis of the trends which will determine decoration fashion this year. Our first article "Shopping in Style" gives you the prophecies of New York decorators. On the preceding page, we offer some suggestions for the interpretation of our seven selected styles. And on this and the next three pages we show the furniture from leading manufacturers which is nationally available. New fabrics, also divided according to the seven trends, are shown in color on pages 68 69 and the new wallpapers appear in color on page 79.

$T_{\text {HIS }}$ is one of the deepest of the main channels of American taste, and its lasting popularity has brought about the development of excellent reproductions of old pieces well within the span of the average pocketbook. 1. A well-scaled Pembroke table whose uses are limitless. From the extensive line of small tables at Imperial. 2. Interesting cabinetbookcase in London finish mahogany, with brass wire front: Johnson. 3. You may have your choice of inlaid or grained wood in this well-proportioned chest with octagonal drawer pulls from Charak. 4. This Highboy is a member of a representative bedroom group at Berkey and Gay, done in mahogany with simple hardware. 5. Beautiful inlaid three-part table from Kittinger, in the spirit of Colonial Williamsburg, with fine old mahogany finish
$T_{\text {HE French influence of today is a charm- }}$ ing eddy on the surface of the main stream of English styles. It is not an ornate court style, nor the farmhouse French Provincial, but it is in the gay and simplified tradition of the Petit Trianon. 1. Careful reproduction in a wellscaled maple chair, chintz upholstered, in a rubbed old finish. Whitney. 2. Small of scale and delightfully feminine-a Louis Sixteenth escritoire in dark mahogany with bright brass mounts. Grosfeld House. 3. An exquisite light walnut dresser with matching mirror. Robert W. Irwin. 4. A comfortable little spindle back maple chair with rush seat. Whitney. 5. Fine chest of drawers in soft walnut, one of a bedroom group, from John Widdicomb. 6. Louis Sixteenth chair in a mellow old walnut, upholstered in a striped satin, nail head trim. Valentine Seaver 5
 looms. But there is a surprising amount of activity in this period today. It's not part of the main current, but is significant used in occasional rooms or to accent Eighteenth Century schemes. 1. "Fairfax" side chair from Karpen's Raleigh Court group, in the spirit of the old South. 2. Gayly flowered and fringed pouff, using a splashing modern chintz. Dunbar. 3. "Verdunville" sofa from Tomlinson, covered with imported velvet, carefully tufted. 4. Fringed and tufted chair from Mueller with brocatelle upholstery. 5. Trim and sleek, a satin tufted side chair, part of a Tomlinson's Old Natchez group. 6. A small tapestry-covered walnut chair, quaint and delightful. Luce


A popular favorite, and especially this year when maple has reached the sophisticated age, and when fine examples of Eighteenth Century mahogany have taken on delicate lines and authentic finishes. 1. For mahogany rooms, a dresser from Drexel's open-stock bedrooms, carefully scaled and finished. 2. Ship Captain's desk, made in three removable sections, reproduced from an interesting old piece in the Ford Museum at Dearborn. Colonial Manufacturing Company. 3. Comfortable maple chair with delicately turned feet and sophisticated lines. W. F. Whitney. 4. Four-poster tester bed in solid mahogany, in soft finish, with an unusual arched canopy. Statton
 a simple, unaffected style, almost Eighteenth Century in form, developed in natural mahogany and a smoky walnut. It's characterized by clean line, no ornament, the occasional use of cane and leather, bright textured upholsteries. 1. Slender, graceful lines in this small, well-scaled chair, covered with a bright colored plaid. Widdicomb. 2. Leather topped cocktail table from Widdicomb's Swedish Modern group in their Harvest mahogany finish. 3. Smartly graceful bridge table in light cherry. S. J. Campbell. 4. Highly comfortable, light wood chair, plaid covered. Valentine Seaver. 5. A sophisticated little chair, covered in sleek striped satin. Mueller. 6. Overstuffed chair and console with brass hardware from a new group of Dunbar





Designed by the winner of our 1937 Architect's Competition, our Ideal House of 1938
is presented in detail on the next six pages

THis bird's-eye view, taken from the southeast, shows the intimate relationship which exists between the Ideal House and its surroundings. The curved bay window is placed on the central axis of the garden (see landscape plan, page 60) ; the covered porch leads to the open terrace beyond which are green lawns and flower-bordered paths. Sun decks on the upper floor further provide for outdoor living. Plans of the first and second floor arrangements are shown on the opposite page

## INEAL Ius. <br> Our 1938 house, designed by Perry M. Duncan, sets a precedent in residential architecture

nom south-west

TTHE story of our Ideal House for 1938 is one of concentration on a specific problem. Evolving from long and painstaking cooperation between the architect, decorator, landscape architect, and the client-the latter, in this case, being represented by House \& Garden's editors-the house was developed around a practical and definite schedule of requirements.

Our architect, Mr. Perry M. Duncan, was chosen by means of a national competition, conducted last Summer by House \& Garden, in which Mr. Duncan's distinguished past work won the first prize for homes of seven to ten rooms. Immediately after the award was announced, the editors of House \& Garden met with Mr. Duncan to outline their basic requirements for the design of the Ideal House.

It was the conviction of the editors that the most interesting problem in the residential field was that of the home of moderate size, confined to the practical essentials, yet so planned as to lack nothing in comfort, in attractiveness, and in authentic beauty of design. It was therefore decided that the Ideal House for 1938 should be a solution of this problem.

As a site for the house, a hypothetical plot, 100 by 150 feet in size, was assumed. The house was to be placed toward the front of the plot with convenient access from the street and with ample space for an attractively landscaped garden at the rear. A total cubic foot content of approximately forty thousand cubic feet, including the garage, was recommended.

The final plans, shown at the bottom of this page in isometric projection, provide, on the first floor, a living room, dining
room, kitchen and pantry, entrance hall, powder room, maid's room and bath. The second floor contains a master bedroom and bath, with adjoining sun deck, two other bedrooms with connecting bath and a second sun deck. The two-car garage is joined to the house by a covered passage which has architectural importance in the design. A heater room and adequate storage space (not shown) are located directly beneath the kitchen.

A brief study of these plans will demonstrate the practicality of the solution they offer. Note that each room in the house, according to its function, is appropriately and conveniently located. Each room is in perfect relationship to the other areas of the house. There is no waste space; neither is there any need for waste steps in the normal routine of living. This is skillful, practical planning.

Next, observe in these plans and in the plans on the ensuing pages, how well the architect and decorator collaborated, so that the various rooms in the house have a character perfectly adapted to distinguished decoration. Such details as the placing of doors and windows, the treatment of wall areas, the creation of long, uninterrupted vistas to give a feeling of spaciousness-these are the refinements which, in the completed house, give it a quality usually found only in houses of much greater size.

Provision for outdoor living is of great importance in the house of today. A delightful garden, a lovely expanse of lawn deserve better than to be shut away from the house. Access to them must be easy and natural, as though the house and the garden were one, without any definite line of demarcation. This requirement has been admirably met in the design of the Ideal House.



Planned as a pleasing background for living comfort at moderate expense: the interior architecture of our Ideal House


The living room furniture is identified as follows: 1 , table. 2, curved sofa. 3, round table. 4, chair. 5, coffee table, 6, barrel chair. 7, desk chairs, 8, breakfront secretary. 9, love seats. 10, table. 11, chairs. 12. Musette piano.

The following firms cooperated in the furnishing of the Ideal House living room shown in color on the opposite page and in the floor plan above: Furniture, Kittinger. Wall and floor paint, Pittsburgh. Rug, L. C. Chase. Upholstery fabrics, F. Schumacher, Desley, L. C. Chase, Marshall Field. Overdrapes, F. Schumacher. Glass curtains, Celanese. Trimmings, Consolidated Trimming Corp. Musette piano, Winter. Mirror, Pittsburgh Plate Glass. Lamps, Lightolier.

Here we present the interior of the Ideal House. It took months of planning, draughting, conferring, to evolve the careful blend of inspiration and practicality which we feel we have achieved. Cooperation between architects and decorator was so close that it becomes difficult to determine just where architecture stops and decoration begins. This close cooperation was absolutely necessary to us, as the mythical clients. It was the very foundation of our house. For modern decorators have ceased to be mere curtain hangers and antique experts. And architects have ceased to present us with houses with, for instance, a perfectly scaled Regency exterior-but, as for the interior, "where, oh where shall we put Grandmother's fruitwood secretary that we can't live without?"

Just as architecture determines decoration, so, ideally, should decoration determine architecture. To make room for that secretary, for instance, it's so much easier to move a tracing paper door than one of solid paneled pine!

And we have done just that-traced and retraced-a door a little more to the left here, a window curved instead of straight, built-in shelves for our favorite books, and so on. And out of these almost endless conferences and changes came the finished House. We, as clients, think it's just about perfect-and here's why:

It's not a large house. Most people don't need as much space as they once thought they did, provided the space is well utilized. Therefore all the furniture was chosen with its definite position in mind-and because we chose modern for the pieces which had to "fit", the task was easy. We wanted a curved window, for instance, in the living room shown opposite, to give a softer, easier line to the whole scheme, and we found a curved sofa exactly to fit it.

It's not a "decorated" house. There is no startling colorno disturbing broken line. Color throughout is both gay and subdued. Furniture is primarily livable: the living room combines three gracious periods, and there are at least two more used in various other rooms. But inside this quiet frame there is news in every corner-new materials, new ways of using space, new treatments of familiar problems. We like the built-in bookcases in the living room, for example - they don't hold very many books, because this room will be used for conversation and conviviality more often than for long sessions of serious reading and study. But if you want to read, there are your favorite books, their rich bindings in relief against the plain gray corner wall.

It's not a "budget" house, nor yet is it extremely expensive. We tried, of course, to keep the cost down, but there was no compromise with fine line and material. All during the Shopping Tour we took you on in the first pages of this issue we kept a weathereye out for furniture, rugs, accessories, to go into our house-and came back fairly gasping with delight at the amazing display of quality at a price. The furniture in the living room, for instance, isn't expensive. But it's graceful in line, fine in craftsmanship and material-and has the same painstaking accuracy of detail as had the original antiques which inspired it.

And lastly, the house is planned for pure living comfort. The scheme of each room derives directly from the uses to which it will be put. The living room, for example, is planned first of all for social use. It is, therefore, divided into two major conversation groups-at the window and at the fireplace-and two minor ones -at the desk and at the miniature piano. It is, we feel, a successful stage-setting: subdued, sophisticated, a competent, amenable background for the personalities which will move before it.


Subdued symphony with exciting variations is the living room in the Ideal House. Ivory, gray, rose and blue sing an unobtrusive accompaniment; mahogany plays careful chords against it in Empire, Chinese and Modern pieces. And here are the arias; try them yourself and win bravos of appreciation for your skill as a virtuoso! First—wall treatment: side walls ivorypainted, corner alcoves gray, two-tone theme capable of many variations. Then -single shelf of books set into each alcove - chance for displaying the richest bindings, the most inviting subjects, in important surroundings. Gabardine three-panel draperies re-emphasize the basic color scheme. The round broadloom rug is accented by the floor beneath, not plain, but painted dark blue. And three tones again in the loveseat upholstery-blue for the cushion fronts, rose for backs. and ivory for the heavy boucle bullion fringe.

The living room: symphonic in its two-
toned walls, tricolor draperies, worldly
blend of Empire, Chinese and Modern


French Provincial in the master's bedroom


French Provincial furniture, delicately curving in line, developed in Circassian walnut, holds the spotlight in this very feminine bedroom scheme. Behind the beds, a recessed alcove is lined with flowered paper in pink, blue, yellow and green; matching chintz (and here's something to watch!) makes curtains and spreads, edged in blue silk fringe. Opposite the beds, a walnut dresser (not visible) stands before a long mirror panel. Carpet, from wall to wall, is azure broadloom. Chairs, at each side of the fireplace, are covered in blue self-plaid.

## A corner of the Louis XVI dining room

The dining room takes gray, one of the dominant colors in the living room, and adds apple green and lemon yellow. Wallpaper, lining the niches, combines these colors. High points: The butternut dining table, against the window rather than centered. The contrast of two armchairs in lemon diagonal mohair, with side chairs in green mohair. The gray rug against a darker gray floor. The built-in cupboard, to give decorative importance to a collection of fine china. And the calm simplicity of lemon coptic cloth from ceiling to floor.


Two more rooms in our Ideal House. A French Provincial theme for the master bedroom, Louis XVI in the dining room


1 , tambour-door night table. 2 , upholstered chair. 3 , square revolving book table. 4, chaise-longue. 5, dresser. 6, upholstered chairs. 7, round mahogany tables. 8, powder table. 9, walnut side chair. 10, Circassian walnut beds.
$\mathrm{T}_{\text {He following firms cooperated in the furnishing }}$ of the Ideal House master bedroom: Furniture, Charak. Wall paint, Pittsburgh. Wallpaper and flowered chintz, Thibaut. Rug, Alexander Smith. Mirror panel, Pittsburgh Plate Glass. Glass curtains, Quaker Antoin-Net. Upholstery fabrics, Marshall Field, F. Schumacher. Trimmings, Consolidated. Lamps, The Lande Co., S. L. Dinkelspiel.
$\mathbf{F}_{\text {rom the living room of our Ideal House we progress into }}$ the dining room, a corner of which is shown in color below on the opposite page.

In a small house like this one, we feel that connecting rooms should be related to each other in some way-either in color, style or other treatment. Gray, therefore, one of the colors used in the living room, repeats as the basic color in the dining room. To vary this tone, a niche behind the sideboard is papered in a charming vine pattern. The floor, painted a very dark gray, contrasts with a lighter, textured rug.

To give the impression of space in a small room, the dining table does not stand in the center of the room, but is placed against the wide window. And this window, important enough to focus the entire room, is very simply curtained from floor to ceiling in lemon yellow coptic cloth, a rough rayon and cotton mixture. And because we believe that fine china has a definite place in decoration, a minor focus is the built-in china cabinet, painted soft gray to background the colorful pieces.

The master bedroom, over the living room, possesses the same wide curved window. To make the most of this, a group composed of a chaise-longue, slipper chair and square revolving book table was arranged, for reading, writing or just plain conversation. The group opposite this, as in the living room, focuses on the fireplace, with two chairs upholstered in blue plaid and two round mahogany tables.

To the wall treatment in the bedroom we point with pride: gray again, but enlivened with three niches in a really lovely flowered paper. Matching chintz curtains the niche behind the beds, and also makes the bedspreads; both are trimmed with blue silk fringe. And note that the curve of this niche exactly matches the lovely French curves of the walnut beds.

The second niche, also lined with the same flowered paper, holds an exquisite small powder table in Circassian walnut, and opposite the beds, for vanity's sake, a full-length mirror panel backgrounds the walnut dresser. The third niche is on the other side of the fireplace. It frames the door into the bathroom, and is also paper-lined. The whole bedroom scheme is patterned around this graceful floral, the surrounding background being kept consciously simple.


1, butternut sideboard. 2, side chairs. 3 , armehair. 4 , butternut dining table. 5 , buffet server. 6 , cabinet for china.
$\mathrm{T}_{\text {HE }}$ following firms cooperated in the furnishing of the Ideal House dining room shown in the plan at the left: Furniture, Robert W. Irwin. Wall and floor paint, Pittsburgh. Rug, C. H. Masland. Wallpaper, Imperial. Curtains, Desley. Upholstery fabrics, L. C. Chase.


THE landscaping of House \& Garden's Ideal House is planned for a $100^{\circ} \times 150^{\circ}$ plot. In the following plant list Numeral 1 indicates species for northern parts of the country; Numeral 2, for the region from Southern Virginia to Florida and west through Texas to California. Large trees: 1-American Elm, Oaks, Maples; 2-Live Oak, Magnolia grandiflora. Small trees: 1-Apple (picturesque type), Flowering Dogwood, Magnolia soulangeana; 2-Orange, Grapefruit, Magnolias. Hedges: 1-Canada Hemlock (tall), Japanese Yew (medium), Dwarf Box (low); 2-Italian Cypress, Ligustrum lucidum, Dwarf Box. Broadleaved evergreens: 1-Azaleas, Cotoneaster horizontalis, Mountain Laurel, Pieris floribunda, Leucothoe catesbaei; 2-Abelia grandiflora, Camellia, Cape Jasmine, Azaleas, Osmanthus, Cherry Laurel.

The Ideal House planting by the landscape architect, A. F. Brinckerhoff


## Strannging shring flowers

Spring flowers, so lovely in the garden, in the woodland and by the streamside-so lovely in themselves-are not, to my mind, the easiest flowers in the world to arrange well as cut flowers for the house. If we treat them casually, put them into the wrong sort of vase, in the wrong setting, they have a way of looking less than their best.

Daffodils are a case in point. The sight of Daffodils growing in the grass, in an orchard-under Apple trees-is perhaps one of Spring's best sights. And how often have I gone out and filled a garden basket to overflowing, spent hours in arranging the contents and ended up with a feeling-almost unadmitted perhaps-that I was not quite as pleased with the results as I thought I should be. Lovely in the garden, good to look at while still in the well-filled basket, some of their glory had departed by the time they were properly arranged in their vases.

For a time I shelved the problem, but you can't, for long, leave Daffodils out of your calculations in your Spring flower arrangements.

I think that most conventional vases do not suit them-cut glass, silver bowls, highly glazed china, and modern vases do not, as a rule, seem in keeping with them. I can give no rhyme or reason for this, or if I did a logically inclined person could, I am sure, defeat such as I might advance. So I will call it idiosyncrasy and leave it at that.

The arrival of a large and old wooden milk bowl renewed my enthusiasm about Daffodils for decorative purposes. It came just as our country markets were full of the wild kind; their stems are very short and the flowers small, but the little round bunches, like Cowslip bells, are irresistible. I had a metal lining made for my bowl, filled it with plenty of crumpled chicken wire, covered the surface all over with deep green moss and patterned it with the yellow wildings. I kept them tied up as I bought them and left plenty of mossy space between each bunch and the result seemed good to me.

Now I keep a watchful eye for wooden containers to hold all kinds of Daffodils-grain measures, bowls, anything I can find that is right in shape. I have tin linings made for them and when Spring is over, I put them away until I want them again in October for arrangements of Autumn leaves and berries, for which they are equally good.

You in this country have lots of good wooden bowls salad bowls I believe they really are. I have seen many of fine shape and pleasant color that I should like to use-not only as containers for Daffodils but for massed Wall-flowers and Polyanthuses.

But at home I had to have something for every day and everybody. There were not enough grain measures and old milk bowls to go around, and I remembered how well the Daffodils had looked in my garden basket. Now I

- use rough brown wicker baskets in simple shapes. Tin linings are made for them and when these are filled with crumpled-up, large mesh chicken wire, it is very easy to arrange the Daffodils and their leaves. I like to use three or four varieties and types in one basket, keeping several flowers of each kind together. There is a simple basketful shown on page 105 .

Anemones are flowers which also look at their best in simple containers. I shall never forget a luncheon table in one of our most sophisticated London houses where these were used. The hostess possessed everything in the world that she could want for her table-Waterford glass bowls, gold and silver cups, precious old china-but she had chosen to fill a large brown earthenware casserole with full-blown massed Anemones in every (Continued on page 104)

> Mrs. Constance Spry, floral decorator for the wedding of the

Duke and Duchess of Windsor, tells
her theory of flower arrangements


Mrs. Spry likes to use a Mexican tin lantern as a container for a little group of flowers or a single spray-perhaps a Hyacinth or Camellia. Here she is preparing one of a pair of lanterns which will flank a couch or a fireplace

## Nh Sand ami

At the right is another of Mrs. Spry's arrangements-full-blown Tommy Moore Tulips in a mother-of-pearl shell container. She demonstrates here the unusual beauty these flowers possess in their habit of growing and curving toward the light, with resulting loveliness of line. Actually, all types of Tulips, including the delicate little species like Clusiana, lend themselves admirably to such arrangements. Some are delicately pointed, others full and globular; naturally, the container which you choose will take account of these particular characteristics


These two views of a small dining table arrangement by the author suggest what can be achieved with massed Spring flowers. A very low oval bowl was used by Mrs. Spry and placed between tall square white candies. Grease-proof paper cut to fit the bases of the latter will protect the table cloth. In preparing the arrangement, a small crushed ball of chicken wire in the center of the container, covered by wire fitted to the bowl, accommodates the stems. The flowers used are: Tulip Tommy Moore, orange; lemon yellow Cottage Tulips; blue, purple, red, white and striped Anemones; blue, pink and white Myacinths; and feathery white Roman Hyacinths. They are so placed that the richest colors start at the base and are lightened with white. Such an arrangement is not only colorful, but also low enough not to interfere with the view of guests across the table

One of Mrs. Spry's favorite containers is a Punic plaster incense burner in which she arranges full-blown garden or old fashioned Roses, such as any good garden can provide. Below, at the left, the composition is not completed, but it shows how the design is built up. This particular decoration utilizes deep red Roses. It is noticeable that no other flowers, or even any foliage, have been used in the final arrangement at the right ; the Roses need none, so rich are they in color tones and character. Such strength of color and form is found in much of Mrs. Spry's work. In this country, the trend is toward greater delicacy and simplicity of line, as exemplified in marked degree by the Japanese school of arranging. Quite obviously, it is a case of fitting the container to the flowers; strength to strength, and delicacy to delicacy-in form, in color, and in weight


Below, the beginning and completion of an arrangement in a hollowed gourd with slightly uneven lines. Mrs. Spry uses ordinary large-mesh chicken wire to hold the stems; it is more flexible and easily handled than wire of smaller mesh. Even for this comparatively large arrangement only a few flowers are used-pink, blue and white Hyacinths and a few feathery white Roman Hyacinths. Its success is due to the distribution of the color masses - the blue on one side, pink on the other and white in the center. Both sides are touched with the white of the Romans



Water splashes into one of the twin fountains at the Place de la Concorde. Historically the scene of blood and confusion, the square opens today on peaceful vistas, the Champs Elysées, Tuileries, and Madeleine

Inever visited France when I was a little boy. My family were too busy in the United States to take us children abroad. When the time arrived and they could go abroad I was already grown up and working for my living.

The first time I saw France was during the War. I was assigned to the First American Division. It was early morning when we steamed into the tranquil estuary of the Garonne, on which lies the town of Bordeaux. On our way into the harbor we saw several wrecks. When we landed, everything was exciting and strange. People were bustling through the streets. There were soldiers everywhere. The horizon blue of the poilu's uniform made pleasant spots of color.

My French was extraordinary. I had been taught "in good American fashion at a school in Massachusetts, by a teacher who was not a Frenchman but a citizen of Boston. I can remember today some of the phrases in the book from which we studied: "Did you give the present to the maid servant's sister?" As a result, though I could read a French book with ease, my ideas on pronunciation were weird in the extreme. In fact, though I thought I could speak French, I found that the French did not.

Since those days I have been often in France, and have always had a good time. It is always
amusing to land at Calais and see the porters charge aboard the boat. There is something contagious about the furious excitement and the eloquent speeches that are an integral part of passing the Customs. It is by far a more stimulating experience in France than at most other frontiers.

The trains that I like particularly are the ordinary ones, where your compartment is full of the average run of French people-comfortable, fat, middle-aged French women; well-rounded, well-whiskered husbands; soldiers on leave; children. I like what they eat. It makes my mouth water to think of the long loaf of bread, the hunk of cheese, the sausage, and the bottle of vin ordinaire. Though like most Americans, I will say that I am fonder of fresh air than they are.

The train pulls into Paris, and again there is an excited crowd-porters in smocks, friends meeting friends, and a constant din of taxi horns. French cabs are little, but active as can be. On the Place Vendôme they always make me think of waterbugs on a still pool. They dart about with such rapidity and such apparent lack of purpose. I like also the geniality of the taxi drivers. We generally become friends, during even a short trip.

Once when I was in Paris I had a bad ankle. I mentioned this to the taxi driver when he remarked on the fact that I limped. Immediately he
suggested that he would take me to a masseuse, "une vieille de Nancy", who was a friend of his. He did. I had the ankle treated while he sat by me and gossiped on the war, the future of France, etc.

There isn't a doubt but that Paris is one of the most lovely cities in the world-not only lovely, but fascinating. She is somehow like a very old lady who is perennially young. To many people history does not make much difference. To me it does. The great figures of the past stride across the stage and play their parts. Especially when I am in Paris the past is always with me. I think of the time when Paris was nothing but a tiny village on the island in the Seine that is now called l'lle de la Cité, and where stand Notre Dame and the Sainte Chapelle. I think of the days when she was a Roman town, not called Paris but Lutetia, and when Julian, the Roman Emperor, spent his youth there. The years rolled by, and we have the Norsemen,
*"** "Those wild, sea-wandering lords, Who sailed in a painted galley, with the terror of twenty swords". They rowed up the Seine, and after a bitter siege were defeated by the Duke of Paris, the first of the Capets. Then the Middle Ages, the fierce battles of the great families, a king of England crowned in the city, the wars under Henry V and Henry VI of England. Again time passes and we have the religious upheavals, the Massacre of St. Bartholomew, Catherine de Medici and Henry of Navarre. Next Louis XIV, the French Revolution, and the greatest of world adventurers, Napoleon.

But all these things that I have been talking about are past and (Continued on page 133)


The spire of Notre Dame points above the copper roofa of the 13 th century cathedral to bridges which span the Seine. Beyond is the modern city where approximately two million French live permanently, and eightyfive thousand Americans are ardent annual visitors


L'Escargot d'Or advertises its spécialité in food by this gilded snail with enlarged horns that are electrically lighted at the tips. Americans taste snails at least once

Rummaging for rare books is a favorite pastime at the 200 odd bookstalls that flank the Seine. Dealers never force a sale, nor show impatience


A fantastic number of chimney-pots perch on all Paris roofs. The fireplace in each room and the heating system in each apartment has its own flue


Cambridge glass liqueur bottle and glasses


PLATES IN SPODE CHINA FROM COPELAND-THOMPSON


## III SO-

 IIITVRIIIIbecause a suggestion

## of pomp and circumstance can

add distinction to tables today

OUR nineteenth-century grandparents had a way of dressing up life to make it seem more important. No matter whether it was a frock, a public building, or a dinner partywhatever they produced was calculated to impress you with the feeling that something a little out of the ordinary had come into being.

So, when you and I want to turn what might be just another dinner party into an occasion of sorts, we look backwards to learn from the manner of those who knew so well how to do things with an air.

We take for color scheme pink and deep royal bluecolors whose rich dignity was dear to the Victorians, and which our own taste has rediscovered. And we add lightness with intricately cut crystal, and formality with a low centerpiece of old filigreed gold. (See opposite page.)

An oval table is of course an obvious choice, and we spread it with pink damask scrolled with the typical flowing feather pattern. Rich-colored fruits, such as might have been found in Victorian "orangeries," we heap a center bowl and flank it with a crystal candelabra with deep-hanging baguettes.

Service plates are royal blue and gold, and the glasses -for champagne, water, and two wines-are cut in Waterford style. And, like our grandmothers, we revel in gleaming silver, using bread-and-butter plates of sterling to match the flat silver in a lush late Renaissance pattern.

The dusty pink damask cloth and napkins are from McGibbon and Company; the service plates are Spode from Copeland-Thompson. B. Altman. Cambridge Glass Company makes the glassware, the "King Edward" pattern, and it may be specially ordered from R. H. Macy. The silver is the "Francis First" pattern from Reed \& Barton.

On this page are other pieces in glass, china, and silver which might be effectively used in a Victorian setting. The rock crystal liqueur decanter and glasses are "King Edward" pattern. In the center are two other Spode plates-a service plate with fruit center in royal blue and gold, and a gold and cobalt dessert plate richly nineteenth century. Below, simple fluted tureen and candelabra in plated silver to go with "Francis First" sterling

nuton onueml - comot mast engravima

## Sopring fashions in fatrics fouecast the new trends



The Paris Exposition inspired many innovations in modern fabric design, such as: the fresh handling of florals in the chintz (top) from KentBragaline; the graded rope pattern fabric, from Scalamandre; the wavy banded damask, Stroheim and Romann; the distinctive striped chintz, from Howard and Schaffer. Also Klearflax's new embossed tufted rug design


With the new Swedish Modern furniture such fabrics as these appear: nubby textured cotton (top) from Louisville Textiles; cotton and linen in casual stripes, from Arundell Clarke; woven chevron material, Louisville Textiles; crash with rows of chenille dots, from Stroheim and Romann. Carpeting with Swedish flavor, a hooked broadloom from Bigelow Weavers

In Victorian rooms this season, you might find red carpeting, particularly Alexander Smith's soft henna-wine shade of twistweave broadloom; or a quaint all-over quilted chintz with a flower basket in the center, from Arthur H. Lee; a matelassé with narrow stripes shading from plum to pinky beige, from Carrillo; or a hand-printed fruit linen, from Howard and Schaffer


For Regency rooms, sophisticated colorings and rich materials, such as: the olive French satin brocade with the vine design, from Patterson; Schumacher's hammered silk satin; J. H. Thorp's medallion damask; Carrillo's classic patterned gold brocade; Howard and Schaffer's rose striped taffeta; Schumacher's small satin stripe. Carpet swatches, Bigelow Weavers

The French Eighteenth Century mood in new fabrics is expressed in gay patterns and soft shades, as in the toile de Jouy print (on top) from Lehman-Connor; tiny two-tone cotton stripe, Johnson and Faulkner; Celanese's ninon ribbon design; matelassé wavy weave, Louisville Textiles; silk striped taffeta, Schumacher; in rugs, Firth's "Document" French design


For Colonial rooms fabrics are colorful and informal, as the lacquer red embroidered chintz (on top) from Greeff ; or L. C. Chase's fruit and flower printed mohair, "Provincetown"; the printed floral linen, from S. M. Schwab; the amusing Sanforized cotton stripe, Charles Bloom; or sturdy Chase Velmo mohair. Carpet, new "thumbtuft" broadloom from Firth

For Eighteenth Century English rooms, materials have dignity and quiet charm associated with walnut and mahogany. For instance, the pin-striped satin (on top) from Marshall Field; the softly colored floral linen on natural ground, from Desley; the wide-striped mercerized satin from Patterson. The carpet, reproducing an old Georgian one, is from Bigelow Weavers

nammo

Are Latin plant names one of your pet peeves? Horticulturalists are not trying to high-hat you when they use themin a good many cases they are just being kind! Consider all the far parts of the earth that have sent us garden bloomsSiberia, Turkestan, Austria, Persia, India, Tibet, China, Japan to mention only a few. Just try to twist your tongue around a nice little Russian or Chinese folk-name of some thirty-six letters or so, and then see if a Latin name sounds so bad after all.

Well, yes, even Latin names are better with a bit of explanation, for many of our English words come from Latin roots. Of course it isn't at all necessary that we discard our wellestablished garden names like Lilac, Rose, Pansy, and Sweet Pea. After a plant has been long in gardens, usage gradually establishes a name for it in each country or region where it is grown. But until that name is established, the scientific Latin is usually the easiest, most accurate and descriptive.

Scientific plant names are not always the Latin of Caesar's Legions, but they are just about the nearest thing the world has to a universal language. Each plant has surname and Christian-genus or family and species or individual; but they are written as directory names are, with the family name first, followed by the individual. Some plants have a further variety name, which to carry out the analogy might be likened to Junior or Third placed after one of our own names.

I do not believe the names of the large families cause quite so much irritation as do the species, or varietal. The trouble lies in calling a plant by its first name: Primula for Primrose, Delphinium for Perennial Larkspur, Sedum for Stonecrop, Dianthus for Pink, Campanula for Bellflower. There are others that we have taken right into our English languageIris, Gladiolus, Dahlia, Zinnia, Rhododendron, Azalea, Viola. Still more differ only in the final ending-Rose, Rosa; Tulip, Tulipa; Pine, Pinus; Lily, Lilium.

To the botanist or horticulturist, the mention of any family name immediately limits and defines the plant to the possession and non-possession of very certain qualities. It even pictures a rather definite type of plant in many cases to the gardener. So if a few things were pointed out, and possibly a little help offered in pronunciation, they might be more useful.

These Christian or species names are usually merely the Latinized names of the geographical region in which the plants are found, the name of the man who discovered them, or some one word that will describe an outstanding characteristic. But it does not aid us much in our idea of the plant when the name is bestowed in honor of someone whom the discoverer admires. Occasionally in a new genus the discoverer's name becomes the family name-Captain Lewis to the Lewisias, and Captain Clark to the Clarkias, General Fremont to the Fremontias which he so admired.

Chinensis or sinensis will tell you that a species came from China, yunnanensis from the Yunnan, anglicus from England, tyrolensis from the Tyrol, siberica from Siberia, cashmeriana from Kashmir, persica from Persia, gallicus from France, and columbiana is usually for the Columbia River. Many of the foremost botanists and plant explorers have given their names-Wilson, Ward, Farrer, (Continued on page 137)

The following list of terms used in botanical names applies to the majority of cases a gardener encounters. It illustrates, too, the fact that in almost every instance the final word in a scientific name describes an important characteristic.

```
aculeatus . . prickly
acuminatus . . tapering
adsurgens . . rising erect
aestivalis . . summer
aggregatus . . clustered
albus . . white
alpestris . . alpine
alpinus . . alpine
altissimus . . very tall, tallest
amabilis . . lovely
amoenus . . pleasing, charming
apetalus . . without petals
apiculatus . . tipped with a point
arborescens . . become tree-like
arenarius . . of sand
argenteus . . silvery
aridus . . arid, dry
assurgens . . clambering
atropurpureus . . dark purple
atrosanguineus .. dark blood-red
aurantiacus . . orange-red
aureus .. golden
azureus . . azure, sky-blue
barbatus . . barbed or bearded
borealis . . northern
brevis . . short
caeruleus . . dark blue
caesius . . bluish gray
caespitosus . . tufted, clumped
calcareous . . pertaining to lime
capensis . . of the Cape
carneus . . flesh-colored
cernuus . . drooping, nodding
coccineus . . scarlet
compactus . . compact, dense
confertus . . crowded
crinitus . . hairy
digitatus . . compound form like
    fingers
discolor . . of different colors
divergens . . wide spreading
eximius . . distinguished
flavescens . . yellowish
flore-pleno . . full flowered
floribundus . . free flowering
foetidus . . fetid, evil smelling
frutescens . . shrubby, bushy
glaber . . smooth
glaucus . . with a bloom, grayish
graveolens . . heavy scented
horridus . . prickly, with spines
humilis . . dwarf, low growing
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James Sowerby, who painted the vase of flowers on the opposite page, was one of the most fertile of the English botanical artists in the latter part of the 18th Century and the early years of the 19th. Besides teaching flower painting, he contributed freely to botanical mag. azines and volumes and himself completed two major works: English Botany, in thirty-six volumes with 2592 colored plates; and Colored Figures of English Fungi, with 440 plates and text by himself.

## Murfow rivir

Sterling Patterson, himself a Narcissus

addict, tells how to strengthen this

pleasant malady with good planting

Ejvery April, when like galloping measles there spreads all over town a rash of Narcissus, I wish I had more of them in my own garden. They are symbols rather than mere blossoms. If they are commonplace, I say to myself, then so are the First Robin and the First Crocus and the First Violet-the very advent of Spring itself. No garden can have too many Daffodils.

Only when the time comes to plant them, not to mention Hyacinths and Crocuses and Tulips and Troutlilies and whatever else I may have acquired, am I driven to the conclusion that perhaps, after all, I could be mistaken.

Like that of many another son of Adam, my Long Island garden is conducted partly as a sport, partly as an art, but mostly as a way of life. It covers less than a quarter of an acre. Lured on by the de-
sign, which Lucilla C. Austen, L. A., fashioned for it, I built it, virtually singlehanded, from nothing. Except for certain lawn feeding and mowing jobs, contracted for by my muscular young sons, I maintain it by my own efforts.

Consequently, with the rest of the family, I'm pretty dictatorial. The Bentgrass can't be romped on in early Spring. Not a flower can be cut without my approval. My tools cannot be borrowed, unless filed application is accompanied by letter from parent, teacher or pastor. On the other hand, the orderly charm of the garden is there for all to enjoy. And I accept full responsibility for keeping it up to the proper mark.

That's my Spring song. In the Fall, I'm sometimes forced to change my tune. But I can't break myself (not that I try too hard) of the habit of buying more


Narcissus than any devotee could possibly plant unassisted. I yodel for help. Fortunately, my family isn't noted for fleetness of foot and I can yell loudly in an emergency. I usually manage to corral two or three colts. If they prove to be not the most willing of workers, they are at least trustworthy. They don't hang bulbs; they don't skimp depths; and, once they've been roped in and gentled a bit, they don't grumble.

Sometimes, of course, a blister will develop into a cause for release. Most of them are avoided, however, by wearing work gloves or by fitting a rubber crutch tip to the trowel handle. Incidentally, the ordinary garden trowel never struck me as particularly co-operative in planting bulbs-though I like the looks of a new stainless steel one, devised by the same firm that produced my wood-carving tools-but the Slim Jim is quite good. Especially in naturalizing, where the going is hard, it proves itself helpful. For such work the dibble is well suited, particularly for interring Crocus corms or some of the minor bulbs.

In good earth, there's nothing I approve of more than a plant-setter-that little metal gadget, shaped like a bottomless flower-pot with a handle on its top. A twist, a pull: and a flat-bottomed hole is ready to receive a bulb. This tool is available in a long-handled version that can be operated from a standing position. I've never used it. To me it seems rather pleasant to crawl around among the grass roots with the short one.

Such indulgence is a bit hard on the knees, to be sure, (Continued on page 96)



Geoner m, Davys

## LITTMLR MIARBOR GARBDERS

August in the gardens of Little Harbor Farm, the Cape Cod home of Mr. and Mrs. Geoffrey G. Whitney, is a time of abundant color and luxuriant plant growth. Consider, for example, the view on this page-from the steps that lead down into the upper garden. Beyond the Japanese Yews and potted Lantanas in the immediate foreground, one sees, silhouetted against great Spruces, masses of mauve Phlox, Ethel Pritchard, topped by Turk's Cap Lilies. Next a small circular Rose garden, in shades of yellow, beyond that the long double border of perennials.


The white-walled garden house, its trellis massed with the rich growth of Clematis, plays the dual rôle of storage place for implements and a pleasant spot in which to rest after the labors of wielding them on a hot day. Great masses of flamecolored Phlox and clouds of Baby's-breath, accented with the spires of Culver's Root, fill the border against the split wood fencing, their colors standing out clearly in contrast to the foil of the background trees. Daylilies, boldly upstanding in the immediate foreground, open their endless succession of flaring yellow blossoms.


Some of the borders show a skillful blending of tree, shrub and flowering material, evergreen as well as herbaceous. Here, for instance, Pines and upright Yews form the tall backgrounds and accents, with dwarf Japanese Yew in the immediate foreground. The curved edging is of Germander, clipped several times through the Summer. The tall flower masses from left to right are Phlox, Anton Mercier and Frau Anton Buchner, with here and there a spike of Liatris. At their feet are the sword leaves of Japanese Iris, Ageratum Little Blue Star and, beyond, a mass of Hissop.


Here in the main garden border the color scheme is lavender, blue, white, yellow and orange throughout the Summer. The showiest flower masses, of course, are provided by the Phlox-Mia Ruys, Anton Mercier, Frau Anton Buchner and some unnamed varieties. Interspersed among them are Erigerons, Delphinium chinense, New England Aster and Japanese Iris. The dominating evergreen in the distance is an Austrian Pine, and just to the left of it is the lighter mass of a Laurel-leaved Willow. Other trees at the left are Lawson's Cypress and English Oak. The curved end of the border is shown in detail in the photograph at the top center.

At the left is a flower-bordered alley in the upper garden. On this side of the path a Japanese Yew is backed by a large orange-colored Lantana; the heavy mass of foliage in the lower right corner is Evergreen Bittersweet (Evonymus vegetus). Pale Yellow Daylilies, Phloxes and Lilium superbum round out this planting. At the left of the gate, under the Pine branches, a handsome clump of Plantain Lily (Hosta) forms the terminus of a border which ịncludes Daylilies, Phlox, Baby's-breath and Gallium, backed with American Holly and upright Japanese Yew.

banberry hybeids and snowberry
tasty dessert. Most of them are much sought after by birds for food, but they fruit so abundantly that we can readily spare a part of their crop.

To prevent disappointment it should be pointed out that if we want our shrubs to fruit well we must not permit them to suffer from drought. Regular watering in dry seasons is absolutely essential. Besides, these shrubs have to be planted in full exposure to the sun, in order to ripen their fruits. In a shady position they never acquire their full beauty. In a year of crop failure which, from a variety of reasons beyond our influence, is bound to occur occasionally, we must not lose patience. If we continue to water and tend the plants we will be richly rewarded when in another year they regain all their glory.

For the convenience of those who wish to select some fruiting shrubs for planting in their gardens, a table has been prepared and is appended at the end of this article. This table lists in alphabetical order the botanical names of the most desirable species and supplies also their common names (as far as available), an indication of their ultimate height, the time of their fruiting, the color of their fruits, and the limit of their hardiness. An asterisk in front of the name means that this variety is available in the American nursery trade. Two asterisks denote that American nurserymen do not offer it, but that it may be obtained from foreign dealers (in England, France, Germany or Holland).

Since each type of plant has its own individual requirements and needs a definite set of conditions which suit it best in order to reach its finest development, the following short remarks may help to prevent mistakes in selection.

Acer: Some of the Maples, such as the Red Maple (Acer rubrum) and the Tatarian Maple (Acer tataricum), provide a fine display during the Summer with their bright red young fruits. Those who would also consider the handsome Mountain Maple (Acer spicatum), which is a familiar sight in the Catskills of New York State, have to be warned that this species is partial to cool and stony but moist glens and does not thrive in the dry and hot vicinity of New York City.

Aralia: The Chinese Aralia (Aralia chinensis) is frequently planted for its ornamental, exotic-looking foliage, although the large, airy panicles of small white flowers and later on the beadlike, purple-black fruits are added attractions of no mean importance. One should bear in mind, however, that this shrub needs a great deal of space, since it spreads with underground runners. For this reason it cannot be recommended for small gardens.

Benzoin: The Spice-bush (Benzoin aestivale) is one of the few shrubs which tolerate considerable shade without suffering in health. It usually grows in Nature as an undershrub in thickets, but it fruits well only if it is not allowed to become crowded by other shrubs and has an ample supply of moisture in the Spring. Since it flowers very early, it is liable to lose part of its crop of brilliant red berries through late Spring frosts which kill the young fruits, and in most localities it produces a heavy crop only from time to time in certain particularly favorable seasons.

Berberis: The Barberries belong to the reliable standbys which never fail to make a conspicuous display with their brightly-colored berries. They hybridize readily among themselves, and some of the hybrids are much superior to the species in the abundance and brilliance of their fruits. It is high time that we follow the English example and select some of the finest of these hybrid forms, propagating them from cuttings to get them true to type. Barberry cuttings root most readily in the late Spring when they are still quite soft.

Callicarpa and Clerodendron: The species of these Asiatic genera are not as hardy as might be desired and even in the vicinity of New York City they are likely to die back to the ground in severe and snowless Winters. This loss, however, is not serious, since they usually manage to flower and fruit satisfactorily in spite of it.

Crataegus: Most of the Hawthorns (Crataegus) are showy when in fruit, but many of them drop their fruits within three weeks after they have first started to color. Those which are enumerated here are remarkable for holding their fruits until late in the Winter and long after their leaves are gone. The Chinese species, Crataegus pinnatifida major, deserves to be more generally known, since its large Crabapple-like fruits are not only very handsome but also make an excellent jam.

Evonymus: The most beautiful of the Spindle-trees, the Asiatic species, Evonymus planipes and E. sanguinea, are still strangely rare in cultivation. This is the more deplorable, since these Asiatics are quite resistant to the destructive scale disease which is the scourge of the frequently planted European Spindle-tree (E. europaea). A miscible oil spray containing nicotine sulphate has to be applied in early Spring before the leaves appear to control this disease.

Gaultheria, Mitchella: The Wintergreen (Gaultheria procumbens) and the Partridgeberry (Mitchella repens) usually grow in Nature in rich, damp (Continued on page 94)


##  <br>  ODMON?

While visiting in England last summer, 1 heard that somewhere, near Sturry, Kent, there lives a very charming girl, who, for a livelihood, runs a small green grocer's shop. Sometimes, when business is slack and life is a bit dull, this beautiful young lady, mounts her fiery steed, Neddy, the donkey. She rides forth through the streets, she and Neddy both laden with bananas, thereby causing a bit of excitement in the village. I have made a drawing of the fair lady as I imagine her to be.

Most people eat bananas, most of the time, just raw, but I think they are missing a lot of fun, if they don't try something new once in a while. If your fruit basket contains a few tempting bananas you have been wondering what to do with, the following recipes may inspire you. The collection in no way exhausts their possibilities, and although I must admit I'm a bit fed up with bananas, having tested and tasted all these recipes these past weeks, I'm hoping you will try them out one by one at reasonable intervals and that some of them will please your fancy. There are more recipes on page 92. June Platt
BANANA BRAN COOKIES
Croam $5 / 8$ cup of butter
light brown sugar and with 1 cup of
and 2 sugar. Add a well-be or granu-
in $\frac{1}{2}$ cup of mashed very fine ogg
nilla. Next bran and a teaspoon Mix
with 2 teaspenift $1 \frac{1}{2}$ cups of teaspon of va-
a pinch of spons of baking pow flour
mixture silt. Add to the powder and
teaspoon Stir well, then the first
and bake ten mell-buttered cookrom a
ten minutes in a hot oren tins

## BANANA SHERBET

Bo11 together for three mine Then or sugar with 4 cups mutes $1 \frac{1}{2}$ which hav, edd the pulps of water 81lver be been well crush bananas added $\frac{3}{4}$ cup and to which hed with a until mushy of lime Juice bas been add the well in the usual ireeze stir and continuten whites of , then Serve with inue reezing un eggs, any sliced reshly erated contil stife. resh frult. (Makes 3 quarts)

## banaina warfles

with 3 cups of pastry flour powder and poons of baking Melt 6 tablespospoon of sal Separate the poons of butter. Beat the whe yolks of 2 eggs. beat the whites stiff, eggs. same beater. Addl with the milk to the yold $1 \frac{1}{4}$ cups of add the flour all, beat, the Remove any lumps with once. beater. Add melted but rotary At the fold in the ter, small bast minute, acd whites. slices bana sliced acd a ed sugar. Sprinkled with pow, the Belce as usuel

## CANAPES FOR COCKTAILS



Slice 2 bananas in quarterthem slices and pour over 2 inmes. strained juice of utes, Marinate a few min one by then place the minone by one in a frying rounds containing not too ming pan for hot butter. Buch sizzlightly and very Brown them turning them over quickly hot plate. Place on a palwhit plate in the on a very which you have planter of glass of cinnamon-ace a small toothpicks. Serv-flavored ly as tiny appetizers imediate-

## baked banavas

mosh and dry the bananas
tin, pheir skins. Plece thout re-
bake for them into a place them on a time the fifteen minutes oven and all over skins should have At this skin, sprinkle off one sectiome black pepper. Serve the bananas with of the the skin. They ance to be eaten and added by chops or stealk. Burs with from added by each person at Butter may brillthe table.


## DESIGN YOUR OWN FLOORS



There is no need to be floored by the thought of designing patterns for your new linoleum. For the insets above come in standard sizes and color, and form patterns with kaleidoscopic ease and little extra cost. There is no limit to combinations you can make; no loss of permanence once the design is inlaid. Each room cen be as individual as the suggestions below. Two rooms lower right, Armstrong Cork; others, Congoleum-Nairn


A bathroom floor has a swag effect when crescents are interspersed with vertical stripes

Extreme right: This foyer has a fleur-de-lis design made by combining the humble comma insets you see below

Right: This living room has three shades of heartshaped cut-outs arranged in modern diagonal ines

Left: The floor of this game room is azure blue from which shine sparkling constellations in various sizes

# SIX FIDINERIIIG TRELS 

## A description of the varieties that furnish the most pleasing Spring effects

with notes on planting and care, by Richardson Wright

A.s successive waves of flowering spill across the garden in Spring and early Summer, it is difficult to say which one brings in the richest beauty. There's the froth of all the lowly plants spreading along border rims and washing through crevices of the rock garden. The mobility of Tulip ranks and the spume of Daffodils spreading over the grass. Great swells of color as shrubs break into flower, and giant combers where flowering trees toss their blossoms high in air.

Even of these flowering trees it is difficult to say which is most conspicuous. As the weeks pass, new ones break into form and color, from the penetrating tint of Redbud and the spattered stars of early Magnolias, to the full burgeoning of Crabs and Cherries and Hawthorns and the white and pink sheets of Dogwoods. Without at least one or two of these, the Spring garden is meagre indeed.

Both the Redbud and the Dogwood are familiar citizens of the American landscape, the Dogwood especially, since in England it will not flower. Only here you see it in all its beauty.

Redbud or Judas Tree, Cercis, comes in seven forms, only one of which, C. canadensis, is hardy in the North. The South enjoys its Judas Trees, C. siliquastrum, in both purplish-rose and white forms. These trees prefer sandy soil.

The Dogwood familiar to our Eastern States is Cornus florida, generally with white bracts and occasionally, in the rubra form, rosy pink. It is found naturally on the edge of woods and elsewhere in light shade. So it should be planted in the garden to give its flowering a green background. Or it can be grown as a solitary specimen on a lawn, without the competition of other trees and shrubs. On the Pacific coast the native Dog. wood is C. Nuttallii, a tree that will grow to 80 feet, with large flowers. From China comes C. Kousa, white to pink and, in the variety chinensis, with broader bracts of flowers. The shrubby types, with which we are not concerned here, are represented by half a dozen kinds hailing from both America and the Orient. All Dogwoods want a well-drained loamy soil with ample moisture at the roots. They must be planted in early Spring.

The Magnolias are a larger group. They fall into herbaceous and evergreen types. Some are hardy, others need a less vigorous climate. Those that shed their leaves include the American Cucumber Tree, Magnolia acuminata; the Yulan or Lily Tree, M. conspicua, an inhabitant of moist woods, and flowering either in white or the rosy pink of the more recently introduced form; M. Soulangeana, a tree growing from 20 to 40 feet high with white flowers suffused rose on leafless branches, one of the hybrids most commonly grown; M. stellata or Hall's Magnolia, rising to only 12 feet with white or rosy fragrant star-like flowers coming before the leaves-a little gem and the earliest to bloom; the Umbrella Tree, M. tripetala, which has huge creamy flowers, broad leaves and cone-shaped, rosyred fruit; and M. Wilsoni, a tree eventually growing to 25 feet, which bears white flowers.

Yulan should be raised south of Philadelphia, whereas Soulangeana and Stellata will thrive far north.

In the evergreen class come M. Delavayi, a 30 foot tree with white fragrant flowers; M. grandiflora, the Southern Mag. nolia, which will grow to 40 feet, bearing creamy white, fragrant flowers 8 by 10 inches across; and M. glauca, the Sweetbay, of which one distinguishing characteristic is the silver underside of the leaves. The last mentioned becomes deciduous, or practically so, in the North.

All Magnolias want a moist, rich spot with plenty of leafmold in the soil. They should also be placed where they are safe from heavy winds. Late Spring or early September are the seasons to plant them. For the first year, keep a mulch of manure over their roots to supply food and assure moisture.

Japanese Cherries, with which all Washington visitors are familiar, give abundant flowering in many forms, although their constitutions are not always able to endure extremes of cold weather-nor the extremes of heat in the far South. Up to lower New England they are fairly safe. Beyond that point one takes chances (as I learned to my grief in the Winter of '33 and '34) or plants Flowering Crabapples instead. They have no special soil requirement so long as it is well-drained, and they need no particular site except plenty of room to grow and display their full complement of beauty. They should be planted not under 25 feet apart.

The Spring or Higan Cherry, Prunus subhirtella, a low, bushy tree with twiggy branches, completely covers its branches with silvery-pink flowers. A weeping form, pendula, is often used for lawn specimens. Another type with pinky-rose flowers is P.S.Sargenti. There is also an Autumn-flowering form.

The Yoshino Cherry, Prunus yedoensis, grows speedily up to its mature height of 50 feet, with slightly fragrant flowers from pure white to pink. This also has a weeping form.

Under the name of Naden or Wateri, P. Sieboldi is usually found in the catalogs. Its rose-pink flowers are double or semi-double. The Veitch Cherry comes in both rose and white types and P. Lannesiana, the. Hitoye Cherry, is pinkish and has a pleasing fragrance.

Many varieties, some under Japanese, others under Occidental names, are offered, and there isn't a poor one in the lot. A few are columnar in shape. The single varieties seem easier to raise than the double.

For the past ten years I have watched a collection of Flowering Crabapples grow from mere saplings to trees of great promise, already giving such prodigality of bloom as to dominate the garden in Spring and fruit heavily in Autumn. Here is the list in which my favorites are starred:

Angustifolia, Southern Crab, the last to bloom, bringing pure pink, fragrant flowers.
*Atrosanguinea, Carmine (Continued on page 136)

## BRTITER BLIE HORRIMIS


"Lakeridge", the Georgian villa of Mr. and Mrs. Albert E.
Worswick, at Palm Beach, is between the ocean and Lake Worth

A view of "Lakeridge" from an aeroplane is a study in sharp color contrasts-the wide sweep of lawn down to the hard white beach, the blue-green of waving palms and the yellow-green of palmetto plants, the intense white of the house against its coral-pink terraces, the violet-blue of the Atlantic on one side (top of page) and the calm blue-green of Lake Worth on the other

man at work: maurice fatio, architect of "lakeridge"

Laxerioce stands on a atrecth of land overlooking the placid beauty of Lake Worth and on the other side faces the Atlantic Ocean. It was designed for Mr. and Mrs. Worswick by the talented hand of Maurice Fatio, who did the house inside and out. All decoration was planned by Christopher Castou, director of interior decoration for Treanor and Fatio.

Mr. and Mrs. Worswick are from London. They wanted a house reminiscent of their native English country homes and yet completely in tune with the hot Florida climate. The result is this all-white house, pure Georgian in style and completely at home with the native pines and palms and rubber trees.

The brick building, painted white and rubbed down to a warm old-aged finish, is cleverly constructed on two levels. On the upper level the two wings merge with the main part of the house and together surround a patio paved with a quarried keystone, coral in color, and straight from Florida waters. White iron railing and stairs lead down to the lower level where a spacious terrace dotted with beige umbrellas and blue and white chairs overlooks the oval swimming pool.

The landscaping of the grounds is worth particular notice. It has been so deftly handled that you may wander about the lawns with a feeling of complete remoteness, although the highway divides the house and the beach. Grounds have been planned to create vistas of sweeping green lawns, which seem to extend uninterrupted to the water's edge.

Inside, the colors have been kept cool and clean. The walls in most instances are light, picking up the green of the lawns. Furniture is mostly Eighteenth Century-an Eighteenth Century that uses the 1938 color palette to advantage.


LOOKING FROM THE LAWN TOWARD THE POOL AND PAVILION, GAY WITM UMERELLAS AND CHAIRS

a central bay of three arched windows, typically geongian, looks out onto the ocean


THE ENTRANCE COURT TO THE GUEST HOUSE IS PLANTED WITH PALMS AND OTHER SUR-TROPICAL SHRUES

the logeia is planteo with rubrer trees and native vines

the guest room reflects the green of the water and the follage


ThE LIVING ROOM USES A SChEME OF BEIGE AND WHITE AND BEOWN

## laikerilge

All of the room schemes are light in tone so that they may reflect the green of the sweeping lawns, the blue of the Southern sky and waters

UPPER: The arched loggia overlooks the swimming pool and Lake Worth. Comfortable chairs in natural rattan are upholstered with a vivid printed linen-coral-red nautilus and gray waves on a white ground. The rug is natural rope. Vine-planted lighting fixtures swing from the ceiling and native Florida vines wind around the columns of the portico. The terrace is planted with big sprawling rubber trees and little white flower pots line the white iron railing that leads to the lower level, shaded by tall graceful palms

Center: The guest room uses a color scheme of cool peppermint green and cream, spiced with a bit of antique rose. Wallpaper is peppermint green with swaying feathers in light gray. Ceiling, doors and trim are all cream. Imported English chintz draperies hang at the windows, hand painted with gay little English flowers in antique rose with green foliage. The same chintz is used on the beds, this time quilted. The rug, dressing table skirt and one of the chairs are all a solid cream. Another chair is upholstered in a rose striped fabric. Flower prints line the walls

Bоттом: Although all of the rooms at "Lakeridge" are light in tone this is particularly true of the living room. Wall trim and ceiling are white, the walls an off-cream. At times they seem almost green because of the reflections of the lawns through the tremendous windows. The chintzes, American-made, show a big splashing floral design in grayishwhite and wood tones, stretching all the way from beige through brown, and completely at home with the Adam consoles and desk. The rug is a warm sand color, almost tobacco in tone. The sofa is off-cream. Most of the lamps are crystal; there are a few white classic urns


The paneled walls of the library are accented by rug and fabrics in tobacco brown, beige and a light, bright green. The Aubusson rug is a light yellowish brown with beige flowers and border. Chairs and loveseat are upholstered in beige and brown. Three huge windows are hung with a bright chintz-white magnolia blossoms on a brown ground with green foliage

The library is paneled with a native Florida wood-cypress, carefully stained, pickled and dusted to a warm mellow tone

## What to use,

## Draperies

 For war on claner. Treated bager-Schlommer
a vacuum chaperies. Hammachers draper
and

## * Floore



## of Windows

 ishes: Betker, Manor Houso; Charak, Charak Mig.
Co.; Vornax, Hemer Co.; Vernax, Hammacher-Schlommer; Now Yorl


Special attention for Venetian blinds-a lamb's Special alfor that fits between the slats, easily wool duster that Colnwood: Lewis \& Conger washable

## how to use it




If gleaming polished floors play the lead in your summer decorating scheme, get going with an electric floor polisher. There's nothing like it for making them shine. The revolving brushes are power-driven. All you do is steer it, taking the corners slowly and doing the broad open spaces afterwards. The results are gratifying

Working from top to bottom, with straight even strokes and very thick suds, is the trick in washing wallpaper



This light-fingered brush for Venetian blinds has a long handle which can be used for the upper reaches and then removed for the low-down work. Adjust the blinds to the straight open position and the brush will just fit in the slats

Nice work if you can get it, this new window cleaning business. The lady has no pails of water, no dribbling wet rag; she doesn't need them. The new cleaner is sprayed on from the bottle, and wiped off with a dry cloth. Just the way the garage man performs miracles, with dirty windshields. That is all it takes to clean windows today
 ho

## for Spring Oleaning

Seasonal cleaning and polishing with
good equipment is replacing old-fash-
ioned house cleaning in modern homes
$\mathrm{U}_{\text {NTIL }}$ recently there was nothing encourag. ing to be said about Spring cleaning, it was just one of those things. Inevitable as death and taxes, the annual cleaning orgy was a regular feature of good housekeeping and the procedure varied little from year to year. With the first Spring days the good housekeeper marshalled her forces and set to work. From attic to cellar there was a great sweeping, scrubbing and scouring, the sound of the rug beater was heard from morning to night and chaos ruled.

Fortunately our adherence to the old cleaning ritual has been shaken by the changes of the last few years. With modern house heating and airconditioning systems we no longer have the soot and grime that came from the old fashioned furnace. Our rugs, draperies and furniture are now designed with an eye to their cleaning qualities so they are easier to handle than the old plush-lined splendor. And finally the use of vacuum cleaners makes it possible to keep a house very clean without tearing it apart in the process.

With this emphasis on keeping clean, on prevention rather than cure, Spring cleaning can be devoted to the seasonal changes. There are the Winter draperies and rugs to be cleaned and stored; upholstered furniture to be protected from moths before the slip-covers are put on. Floors and walls usually need special attention and the furniture and accessories should be cleaned and polished as they are rearranged for a new season.

The best cleaning news this Spring concerns the furnishings themselves rather than new tricks for cleaning them. There's a movement afoot to make everything washable and the way things are going now, good mild soap-suds will soon be the solution for every cleaning problem. The new washable fabrics for draperies and slip-covers are fashion news, featuring subtle colors, interesting textures, and permanently glazed chintzes. The fabric people have worked hand-in-glove with the leading soap-makers to assure perfect washability in these grand new fabrics. Also on the soap-andwater list are many of the best Spring wallpapers and a new line of good-looking fabric wall coverings. The decorative value (Continued on page 90)

# The Giartchere's Galendar 

## and worthwhile suggestions for the month of April


#### Abstract

FloloWers Practically every hardy border is benefited by careful hand cultivation at this season. Do not go more than a couple of inches deep, however, and be careful not to injure the tender young shoots of the new growth. . . Watch constantly for signs of perennial weed activity and put an end to it at once. Don't just cut off the tops-these pests must be grubbed out roots and all, preferably before they get well started.


Supports for the many-stalked type of plants, such as Peonies, Coreopsis and Gypsophyla, should be placed early. Stout wire rings are the best; see to it that the young growth comes up within their circles. Keep a close watch on all seedlings in the coldframe, lest they get insufficient light and air and, in consequence, make weak and spindly growth. And be sure that they are never allowed to crowd each other. . . . A great many flowers, especially annuals, are benefited by having their young tips pinched back lightly when a few inches high. This tends to produce sturdier, more compact growth, more side branches, and even more and handsome blossoms.

## Tr

 reed of all kinds may be fed at this time, as their roots are active and the whole structure is in the best possible condition to absorb needed nourishment. The accepted method is to put the tree food in crowbar or drilled holes a foot or so deep under the branch spread. . . . If the work is properly done, most kinds of nursery-grown trees can be plantedsuccessfully up to the time their leaf buds begin opening. . . . In case the weather is dry, be very sure that all trees planted within the past twelve months are abundantly and deeply watered. Drought at this time of year can do serious damage to such stock, as the roots are not yet fully established.

Watch out for the tent caterpillars as soon as the leaves on Apples and Wild Cherries begin to unfold. Colonies which a month hence will have denuded a whole tree can be literally rubbed out now with thumb and finger, if you like that method. . . . Of course, proper spraying is the only real method of insect and disease control. Everyone should possess an adequate, authentic book on the subject, and follow its advice closely. Fruit trees especially will need attention.

## SllitlbS that flower in April and May

 should have any necessary pruning done as soon as their blossoms have faded. New branch and twig growth starts at this time, and since it is on this new wood that next Spring's flower buds will form a few months hence, Autumn pruning would sacrifice them.Evergreen needle-bearing shrubs like Dwarf Japanese Yew, which are used as hedges or for other dense effects, should have their tips of young growth cut back when they are a couple of inches long. Done every year, this will develop an especially thick and uniform surface, so desirable in such cases.

Whereas Spring removal of the fallen leaves from a shrub border is no doubt a good
thing from the standpoint of neatness, don't forget that it also means a definite sacrifice of valuable plant food. If you can bring yourself to let these leaves rot away where they are your shrubs will be benefited thereby.

As with trees, recently planted shrubs must be kept well supplied with water while they are making new growth. Sappy young twigs and leaves collapse quickly if their supply of moisture runs low, and once this occurs they rarely return to a normal condition. So be especially watchful of them through May and June. . . . Do not let your enthusiasm for native American shrubs lead to your going forth into the fields and woodlands and digging them up willy-nilly for your garden. Such "collected" plants, apart from the fact that taking them is bad conservation ethics, are prone to be straggly, poorly rooted and hard to move. Nursery-grown stock is far better.

## Miscellancous Liquid feeding with weak

 solutions of standard "balanced" chemical fertilizers is an excellent treatment for plants in need of immediate stimulation. Once in two weeks is often enough for its application.All bird-houses should be put in place immediately, if you have not already installed them. The species of birds which make use of such homes begin nesting early in the season. . . . Very few of our early wildflowers last more than a few hours when cut and placed in water; this is especially true of those with soft stems. It is much better to leave them undisturbed in their own haunts.

The first two or three mowings of the lawn should be done with the mower set rather high, so as to thicken the turf without risk of injury by close cutting. . . . Never cut down the foliage of Crocuses and other early bulbs until it has started to wither at the tips. This shriveling is a sign that the bulbs have ripened properly and are about to enter their dormant period.

"Outside o" bein' too plumb shiftless to hold out his hand for his pay, Art Thaxter's boy Harry ain't no diff'rent from the gen'ral run $0^{\prime}$ 'fellers hereabouts thet's loafin' on the

Gov'ment. By thet I mean thet he don't b'lieve in work, thinks the world owes him a livin', an' don't care no more 'bout where the country's a-headin' than a shoat sleepin' in the feed trough. The only con-viction he hes is thet he ain't a-goin' to do one durn thing to help things git straightened out.
"I wonder, sometimes, how Harry got thet way, for he sure warn't brung up to it. There ain't no harder workin', level-headeder a farmer in the county than his pa, an' he done his best to drill some sense into the boy whiles he was young. Seemed to do it, too, at fust, for Harry done his good share till he was 'long 'bout seventeen-eighteen, an then he begun to slip. Got to grumblin' 'bout how anybuddy was a fool to work for a livin'
when Uncle Sam'd support him anyway, an' next he took to hangin' 'round the post-office evenin's chewin' the fat with the other bums, an' fin'ly he up an disappeared for couple months, nobuddy knowed where.
"Wal, thet was too much for Art, an' when Hàrry come back they hed it out good an' proper! The upshot was thet Harry cleared out an' took to livin' with a pal o' his in the village, an' now he gits free grub an' heat an' 'nough cash to git drunk on ev'ry few days if'n he ain't too lazy to git out o' bed to go buy it. At twenty-two he ain't no more use in the world than a moultin' jaybird.
"Onusual case, d'ye say? No, mister; there's a-plenty like it 'round this neck o' woods."

Old Doc Lemmon

## LaVISH

## SUMPTUOUS SOUP-LAVISH WITH

## MELTING-TENDER MUSHROOMS

RICH WITH EXTRA-HEAVY CREAM

THERE'S a grand and glorious feeling that goes with eating Campbell's Cream of Mushroom. The fragrance of young mushrooms drifts up to tease you. The first spoonful delights you, it's so smooth with rich cream, so brimfull of exquisite mushroom flavor. And for good measure there are tender mushroom slices, a sumptuous plenty of them for each cup or plate.

Lavish is the word for this cream of mushroom soup. Lavish-
ly Campbell's chefs have blended it, of specially cultivated mushrooms and fresh sweet cream, cream so thick it hardly pours. And such a triumph of blending and cooking it is, that this soup might well be a "spécialite" of some renowned Parisian restaurant.

That is why folks trying it say "this is a soup for parties". It is. But soon they get to enjoying it all sorts of times, for lunch or supper, at dinnertime, with guests or without. You'll find you'll often hanker for it, too - party or no!


## She likes the true heshit tomato flavor (2) <br> If you want tomato juice at its best, make sure the tomato juice you drink is Campbell's. <br> You'll find there really is a big difference in tomato juice. Campbell's is the one with the true freshtomato flavor. You can taste the difference. Americaí largest- selling

## FOR OUR READERS' INFORMATION

The items shown on pages 68 and 69 of this issue of the magazine are sponsored by the following:

SWEDISH MODERN
Louisville Textiles textured cotton from James McCreery
Arundell Clarke cotton and linen: Arundell Clarke
Louisville Textiles Matelassé chevron from Gimbel Bros.
Stroheim \& Romann crash with chenille dots from Bell \& Fletcher
Bigelow Weavers hooked broadloom from B. Altman

## EXPOSITION MODERN

Kent-Bragaline glazed chintz from Rebecca Dunphy
Scalamandré Silks hand-woven stripe from Lord \& Taylor
Stroheim \& Romann damask from Rebecca Dunphy
Howard \& Schaffer striped chintz from Lord \& Taylor
Klearflax embossed rug design from Lord \& Taylor

## VICTORIAN

Alexander Smith's twistweave broadloom from W. \& J. Sloane
Arthur H. Lee's quilted chintz from W. \& J. Sloane

Patterson Fabrics' small swag and bowknot chintz, from Jessica Boss
Carrillo Fabrics striped matelassé from B. Altman

Howard \& Schaffer's hand printed linen from Mrs. Tysen

## REGENCY

Patterson Fabrics satin brocade from Lyman Huszagh
Carrillo's silk brocade from Lyman Huszagh
J. H. Thorp's medallion damask from Nancy McClelland
F. Schumacher's reversible silk satin from Miriam Stevenson

Howard \& Schaffer's striped silk taffeta from Miriam Stevenson
F. Schumacher's satin stripe from Miriam Stevenson
Bigelow Weavers broadloom carpeting from Stern Bros.

COLONIAL
Greeff Fabrics embroidered chintz from Bell \& Fletcher
L. C. Chase's printed mohair from Jas. McCutcheon
S. M. Schwab's printed floral linen from Gimbel Bros.
Charles Bloom Sanforized cotton stripe from Jas. McCutcheon
L. C. Chase's Velmo mohair: Through your decorator, from Lussky, White \& Coolidge, Chicago
Firth Carpet Company's "thumbtuft" broadloom from Lord \& Taylor

FRENCH 18TH CENTURY
Lehman-Connor's toile de Jouy print from Nancy McClelland
Johnson \& Faulkner's cotton stripe from Louise Tiffany Taylor
Celanese's ninon ribbon design from Thedlow
F. Schumacher's striped taffeta from Louise Tiffany Taylor
Firth's new "Document" carpeting from Macy's

## 18TH CENTURY ENGLISH

Marshall Field (Manufacturing) "ridgerae" chevron, Lord \& Taylor
Marshall Field's pin-striped satin from Marshall Field, Chicago
Desley Fabric Company's floral linen from Jas. McCreery
Patterson Fabrics striped mercerized satin from W. \& J. Sloane
Bigelow Weavers broadloom carpeting from Stern Bros.

## FOR SPRING CLEANING

(CONTINUED from page 87)

of the new linoleum floors, as shown on preceding pages, is particularly encouraging since they are so easy to clean with soap and water. All this is by way of pointing out that the use of new washable materials in decorating this Spring will pay cleaning dividends all through the year.
In cleaning draperies, rugs and upholstered furniture, a good vacuum cleaner is the first essential. The new models, which are free-wheeling and easy to use in any position, can be adjusted to clean different thicknesses of nap or pile and the special cleaning attachments can be fitted with long or short handles to reach the dirt, high and low or back in the corners.

Most of the new cleaners can also be put in reverse to spray moth-proofing compound into the clean fabrics and upholstery. This new use for a vacuum cleaner has real value because it is the only practical way to get enough power behind you to reach all the fibres with the moth spray. Heavy coats and winter clothing can be treated to the same kind of moth prevention with the
vacuum cleaner. Specially treated rug bags and storage boxes for draperies keep the clean winter furnishings in good order, safe from dust and moths.
Washing rugs and upholstery is not as hard as it sounds. However, it is not a job to tackle with a cloth and basin when you suddenly notice that your best chair is dirty, for it does take time and patience. Remember too that wet rugs and upholstery may need a whole day to dry thoroughly. Most of the fine upholstery fabrics, including mohair velvets, can be washed either with good commercial cleaners or the very heavy suds of a mild neutral soap.

The trick is in doing one small see tion at a time, sudsing and drying it before starting on another section. Use just the suds with as little water as possible and always rub gently with the weave or pile. Don't start out with big ideas, splashing suds all over one end, for they will streak before you can get to rubbing and drying them. The same technique goes for both rugs and up(Continued on page 110)


Gorham Sterling you can start with a teaspoon, a modest set, or a complete service, and it can still be added to, generations from now! BECAUSE year after year, Gorham designs are chosen by more people than any other Sterling in America! This year's favorites are shown above. By all means see these charming Gorham Sterling patterns at your leading jeweler's, or write for illustrated price list to The Gorham Company, Providence, Rhode Island.

BECAUSE in Gorham patterns only can you choose from every style, every period, at its artistic and authentic best. BECAUSE Gorham artistry and craftsmanship have reigned undisputed for more than a century! BECAUSE in

GOBTRANT/Eolling
AMERICA'S LEADING SILVERSMITHS SINCE 1831


## Who Love the Betten Jhings in Life

Give your hospitality an added glow with the brilliance and beauty of this fine glass - the handsome Baltic suite, in clear crystal or sepia. The varying glasses range from the largest water goblet at $\$ 22.00$ a dozen to the cocktail size at $\$ 12.00$. An identifying label marks all genuine pieces. Let us send you a booklet and name of the nearest shop carrying this superb Orrefors glass.
> A. J. VAN DUGTEREN \& SONS, INC. 1107 BROADWAY • NEW YORK CITY

## BANANA BONANZA

(continued from pace 78)

## banana omelette

Beat the whites of 5 eggs, until white and frothy, not stiff, and with the same beater beat the yolks of 5 eggs quite well, but not too long. Salt and pepper the yolks, then fold in the whites. Peel and slice thin a big banana, and brown the slices quickly in plenty of sizzling hot butter in the omelette pan. Remove the pan from the fire, pour in the eggs, and with a fork work the bananas over to one side of the pan. Place pan back on a moderate blaze and cook until the omelette is brown on the bottom but still runny in the middle. Run a pallet knife around the edge and under the omelette to loosen it. Fold the plain side over onto the banana side and turn out on hot platter. Serve immediately.

## sweet banana omelette

Proceed exactly as for plain banana omelette, omitting however the salt and pepper in the eggs and when ready to serve sprinkle the omelette copiously with powdered sugar and pour cognac over it. Light it and serve at once blazing merrily.

## banana ice cream

Put a split vanilla bean in a pint of rich milk and scald it. Beat the yolks of 6 eggs well, then add gradually $3 / 4$ cup of granulated sugar. Continue beating until thick and light. Remove the vanilla bean from the hot milk and add the milk gradually to the eggs. Cook in a double boiler until it coats the spoon. Remove from fire and cool, stirring occasionally. Just before freezing add the pulp of 2 large bananas, mashed smooth with a silver fork, and 2 cups of scalded and cooled cream. Freeze in the usual manner. This recipe makes two quarts.

## banana soufflé

Slice off horizontally the top quarters of 4 bananas and, without breaking the remaining boat-shaped shells, scoop out the banana pulp and put it through a fine sieve. Make a thick cream sauce, using 2 tablespoons of butter, 2 of flour, and $1 / 2$ cup of milk. When thick and smooth add the yolks of 2 eggs wellbeaten with 4 tablespoons of sugar. Stir well, then add the pulp of the bananas and a little vanilla. Fold in the stiffly beaten whites of 2 eggs. Fill the banana shells with this, sprinkle with powdered sugar and bake in a hot oven about twenty minutes. Serve at once in the dish in which they were baked accompanied by cream. If you prefer, the soufflé may be baked in a well-buttered-and-sugared soufflé dish.

## poached bananas

Boil 1 cup of sugar with $1 / 2$ cup of water for a minute. In the meantime, peel 4 bananas, and lay them in a shallow pan, which may be presented at the table. A chafing dish is perfect. Add a teaspoon of vanilla to the boiling syrup and pour it over the bananas. Bring the bananas gently to a boil and simmer just a minute or two, basting with the syrup while they are cooking. Pour over them a little cognac, light,
and serve while flaming, accompanied by not too thick, chilled cream.
banana brazil nut cream pie
Grind enough shelled but not blanched brazil nuts in a nut grinder to produce $1 / 2$ cups of powdered nuts. Add to this 3 tablespoons of granulated sugar. Press this mixture over the bottom and sides of a Pyrex pie plate. Next make a cream pudding in the fol. lowing manner:

Mix together in the top of a double boiler 3 level tablespoons of cornstarch with 4 tablespoons of sugar. Add gradually, stirring constantly, 1 cup of scalded milk. Stir while cooking until ver thick (about ten minutes), then thin with $1 / 2$ cup of cream. When hot again, add slowly the well-beaten yolks of 2 eggs. Cook five minutes longer. Remove from fire. When cold, flavor with vanilla and fold in $1 / 2$ cup of whipped cream.
Put a layer of this (using half the quantity) carefully over the surface of the nut and sugar mixture, then peel and slice 2 ripe bananas and lay them symmetrically over the surface of the custard. Cover the bananas with the rest of the custard and place in the coldest part of the refrigerator to chill thoroughly for several hours. Just before serving, the top may be sprinkled with praline powder made by grinding or pounding glacéed brazil nuts, then sifting them through the flour sifter. This is not essential, but it does look prettier.

## bananas baronet

Choose ripe but firm and perfect bananas. Parboil them one minute in plenty of boiling water, then lift them out carefully and plunge them into ice water, then lay them to drain on a cloth. Next slice them into a bowl, and cover them with thick cream which has been beaten just enough to make it slightly thicker, but not stiff and fluffy, allowing 1 big tablespoon for each banana. Then sprinkle the cream with a little powdered sugar and, last of all, sprinkle the whole surface with fine old Kirsch, allowing a teaspoon for each banana. Then with two forks, lightly mix the whole together and place in refrigerator to chill, until ready to serve - not longer than half an hour. These are very delicate in flavor.

## banana canapés

These canapés, when presented at cocktail time, appear to be just plain bananas lying on a bed of green leaves, but one section of the skins have been pulled carefully (not quite) off. Each banana has been split lengthwise in its shell, a little roquefort cheese stufting has been inserted between the two halves. The banana has then been sliced crosswise in not too large pieces, and the skin replaced. Toothpicks are served with the banana. To make the roquefort stuffing, crush the cheese well with a silver fork, and soften it to the right consistency with a few drops of olive oil and dry white wine. A little well-chopped chervil or greens from Italian Finoche should also be added to the mixture.

## "THE MUSETTE PUTS


. Its Tone Ouality is Magnificent" says Harace Heidt

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## FRUITS FOR GARDEN COLOR

(continued from page 77)
woods, but they fruit much more freely when planted in the sun. In such a locality they are useful in the garden as excellent evergreen groundcovers and in the Fall are studded with brilliant red berries. They must not be permitted to suffer from drought.
Hippophaë: The Sea-buckthorn (Hippophaë rhamnoides) is invaluabe for sandy gardens, especially for gardens on the seashore where the saltladen air injures and thereby excludes most other desirable shrubs. Its brilliant orange berries, set off splendidly by the silver-gray foliage, are very ornamental, but the unpleasant smell of the ripe fruits limits the usefulness of this handsome shrub.

Juniperus: The Cannart Red Cedar (Juniperus virginiana Cannarti) can be counted upon to produce quite regularly an abundant crop of its ornamental silver-gray berries and deserves to be planted with this display in view. It supplies a color note which is not easily obtained from any other shrub or garden plant.

The only other conifer which is conspicuous enough in fruit to be planted mainly for this reason is a variety of Yew, Taxus media Thayeri. Its abundant bright red berries against dark green foliage are very effective and lasting enough to be highly decorative.

Lonicera: The Honeysuckles (Lonicera) are old-time favorites for their wealth of sweetly fragrant flowers. Their fruits, although very showy, are usually considered only incidental, since with most of the varieties they appear during the Summer, when there are still plenty of flowers in our gardens, and do not last very long. Sometimes they do not last because birds are extremely fond of them, and that in itself should entitle these shrubs to a place in our gardens. There is no better way to save our garden fruits, such as Raspberries, Blueberries, etc. from the depredations of the birds than by providing other food for them.

Prunus: The Nanking Cherry (Prunus tomentosa) is frequently planted for its very early flowers, but its showy, scarlet fruits also are worthy of consideration for ornamental planting. Besides, its berries are edible, although not equal in taste to other cherries. The Hortulan Plum (Prunus hortulana) is remarkable for fruiting very late. Its bright red plum-fruits ripen in September, bending the
branches down with their weight and giving the tree the appearance of a very handsome Crabapple. The fruits are good to eat and, boiled or raw, pro. vide a welcome dessert.

Sambucus: The European Red Elder (Sambucus racemosa) is known so well that it needs little comment. Its fruits start to color toward the end of June, early enough to be combined with late flowering Mockoranges (Phil. adelphus) with which they make a striking contrast. The Blue Elder (Sambucus coerulea), on the other hand, is practically unknown, although it is a native of our own Western states. I remember a magnificent specimen of this variety in the Botanical Garden of Berlin, Germany, which fruited abundantly every year to the admiration of everyone who saw it. Its berries are dark blue and are covered with a white bloom which renders them very conspicuous and attractive.

I have attempted several times to raise this species in the vicinity of New York City, but have always lost the plants through Winter killing when they were still quite young. It was with the greatest astonishment, therefore, that I discovered that Sambucus coerulea is hardy here at Montreal, Canada, where we have a large plant of fruiting age which has passed uninjured through four severe Winters. The Blue Elder is undoubtedly one of the most desirable of all ornamental fruiting shrubs and is mentioned here to encourage further experiments with its hardiness, although it does not seem to be available in the American nursery trade.

Sorbus: All of the close to one hundred species and varieties of Mountain Ash (Sorbus) are ornamental in foliage, flower and fruit, but the varieties enumerated in the table below represent a seliction of the choicest. Unfortunately the best of these, the Asiatic species S. discolor, S. japonica and S. Koehneana, are not available in the American nursery trade, although they may be obtained from Europe. The same applies to the large fruited form of Sorbus aucuparia, the var. edulis (edible) which is used in Europe for the making of preserves. Sorbus decora is a Northeastern American species and may be found occasionally in the trade, although not under its proper name. American nurserymen usually do not separate it from its smaller fruited cousin, S. americana, which it excels in ornamental qualities.

## NAME

 average heightin cultivation

TIME AND COLOR APPROX. LIMIT

| NAME | average height in cultivation | time and color of fruiting | Approx.limit of hardiness |
| :---: | :---: | :---: | :---: |
| *Red Maple (Acer rubrum) | $100^{\prime}$ | May ; red | Canada |
| *Mountain Maple (Acer spicatum) | $10^{\prime} \cdot 20^{\prime}$ | August; red | Canada |
| *Tatarian Maple (Acer tataricum) | $20^{\prime}$ | August; red | Canada |
| *Porcelain Berry <br> (Ampelopsis heterophylla) | Climber to $20^{\prime}$ | September; blue | Mass. |
| *Japanese Angelica-Tree (Aralia elata) | $30^{\prime}$ | September: purple-black | S. Canada |

September:
purple-black
(Continued on page 141)

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## DAFFODIL FEVER

## (continued from page 73)

on my bony joints, at any rate-though it does not seem to bother my younger children in the slightest. Out of discarded inner tubes, I sometimes make pads and hold them in place by means of round garters. My oldest son (aged 15 and a top-flight helper, if ever there were one) occasionally dons his basketball kneeguards-more, I suspect, to remind me of his athletic prowess than to relieve himself of physical discomfort.

One might suppose, after ten or more years of annual bulb orgies, that my modest place had reached a point where not one more could be squeezed in. Such does not seem to be the case.

It's astonishing what a number of bulbs can be brought into a small garden without presenting a crowded or fussy appearance. Even on a neat suburban plot many spots, in which Narcissus or Crocus or Grape-hyacinth can be naturalized and grass left untrimmed long enough for bulb foliage to ripen, can be searched out.
Here's a case in point: In the turf beneath an old Apple tree in a corner of my property, and drifting out beyond its shadow, repose 600 Narcissus. In ten years of continuous occupancy, the bulbs have increased no doubt by four or fivefold. But, since they've continued to flower well and the unmowed lawn is not unattractive in that situation, they have not been disturbed.

This particular plantation was par of a gift of 1,000 bulbs of Mrs. Langtry, Conspicuous and Pheasant's Eyeold varieties, admittedly, but most amiable performers when massed in grass or flowing among shrubs-donated by my friend and neighbor, Russell Doubleday of Glen Cove, to my then adolescent garden. They formed the nucleus of an undistinguished but debonair collection.

## separating bulbs

I've no idea how many Narcissus I possess now. There must be several thousand. I'm sure that, were I forced to lay them end to end like a statistician, the undertaking would prove as formidable as it would be pointless. Not only have I purchased newer representatives of the genus, but I have made a habit of lifting larger clumps in the borders, separating bulbs and offsets and finding new homes for them. The signing of new leases is so easily accomplished in late June or July, after the Daffodil foliage has become pliable but before it has ripened to the point of making it difficult to locate bulbs accurately, that the practice grows into a reflex action of sorts.

In the normal course of events, one often strolls about the garden, tucking under expanding crowns the browning leaves of Narcissus or fastening them to the ground with hair-pins. (A versatile garden trick, the hair-pin, though its original purpose be as outmoded as a linen duster.) To dig, sort and reset a few colonies, during such in spection trips, costs little extra effort.

Assuming that bulbs are dug and divided in this way every third year on an average, there will be living
somewhere in the garden-for every Narcissus originally introduced-by the ninth year no less than a dozen. There are exceptions, of course; but most varieties increase rapidly without indulging in dreams of empire. Unlike Physostegia, for instance, which suffers from Alexandrian complexes, Narcissus is guided by a live-and-let-live policy. At the same time, it contrives to repro. duce itself within a small area.

I had occasion last Summer to bring to light two dozen King Alfreds. This variety is rather gross, I think, but I had needed a strong type; one with enough vigor to make a showing when planted under Taxus canadensis. For two seasons, King Alfred flowered blatantly. But the third Spring indicated a change of situation, if the bulbs were to regain their health. My fork revealed, not 24 ex-kings shriveled by the ordeal through which they had passed, but more than 100 somewhat dwarfed yet none the less sound bulbs.

Whenever I set about deliberately propagating Narcissus, which I often do with more expensive and more desirable varieties than King Alfred, I attempt to follow practices prevailing at most commercial Narcissus farms. Happily, they can reasonably well be emulated in an amateur's garden.

## propacativg varcissus

In sandy loam, where the situation is open, bulbs are set at an average depth of five inches and the same distance apart. There is no scarifying of the bulbs, as there is in Tulip propagation. They are simply planted; and, after the second flowering and ripening, taken up, sorted and replanted. Good drainage is important, as it is with all bulbs, but moles do not bother Narcissus and few insects or diseases attack them. Most soils are benefited by deep manuring a season ahead of planting, but, as most of us realize, fresh manure at planting time is likely to be fatal. Bonemeal is considered a good ration. I sometimes use it. More often, early in the year, I use a com mercial compound of about 4-12-4 ratio.

As a matter of fact, Narcissus is so hardy and so adaptable that, despite the increase, the discovery of new opportunities for it is not difficult; nothing like the problem, for example, of giving away excess rhizomes of older types of Bearded Iris. With space available, literally thousands of the bulbs can be naturalized. They are uncom monly effective in long drifts under deciduous trees, particularly when 500 to 1,000 of one variety are planted together. Older Trumpets, like Golden spur, are sometimes employed this way; but, to my mind, neither Trumpet nor Double Daffodils should be naturalized. Simpler forms, varieties of Leedsii, Barrii and Poeticus types, lend themselves to such arrangements.

A Baltimore matron, who presides over a lovely three-acre place, one time asked me how she might improve her Spring garden picture, without investing in additional plant material or increasing maintenance costs. I told her,
(Continued on page 141)

8. S. REX . . . THE LIDO DECK

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HOW TO CONTROL THE COST OF YOUR HOME

## By Theodore Crane Yale University School of Architecture

There are few experiences more $T \mathrm{~T}$ Here are $\begin{aligned} & \text { interesting to the average man than }\end{aligned}$ planning and building his own home. But seldom do we have occasion to build for ourselves more than once in a lifetime and it is a type of responsibility usually quite outside of our own line of work. Consequently, as we lack experience, we often fall into utterly unnecessary difficulties, chief among which is the financial embarrassment of overrunning our budgets. Fortunately , such a dilemma can be very easily avoided if the prospective owner will follow a logical method in determining the size and quality of the house which he can afford to build.
This necessity for a sound financial plan was recently brought most forcefully to my attention in the case of my friends, whom we will call the Carltons.
For several years Jack Carlton had looked forward with pleasant anticipation to the time when he could build his own home. He had purchased an attractive site in the suburbs-a well shaded lot, seventy-five feet on the front by one hundred and twenty-five in depth. All assessments were paid and he held the property free of mortgage or other encumbrance. After consultation with the people who were to arrange his financing, a total cost of $\$ 10,000$ was determined for the entire project, exclusive of the land. Including the cash that he had on hand, this sum could be made available without incurring too great an obligation in the form of interest and amortization. But it was the absolute limit that must produce a completely finished house ready for occupancy.

Both Jack and his wife Betty realized the desirability of employing an architect, so their first step, after the preliminary financial investigation, was to intrust their problem to an old friend with instructions to prepare drawings for a house which would meet their needs and fall within the limit of their resources. As is the case with many of us who have been living in rented quarters and expect eventually to build for ourselves, the Carltons had prepared sketch plans illustrating the room arrangement they would like to have.

There was to be a fairly large, combined living and dining room with hall, kitchen, and toilet on the first floor. Upstairs they had planned three bedrooms and two baths with an unfinished attic which could, however, eventually provide quarters for a servant. At one end of the house they wanted an enclosed porch, at the other, adjoining the kitchen, a one-car garage. These sketches were turned over to the architect with the suggestion that they would like a New England colonial treatment done in brick if not too expensive.
Then followed a number of conferences while the drawings were gradually developed. First the preliminary sketches which Jack duly approved, then the working drawings and specifications. Those were thrilling days for both Jack and Betty as they saw their future home rapidly taking shape in the form of plans, elevations and sections, with a few scale details to illustrate such matters as the mantel over the living room fireplace, the distinctly colonial staircase, and other special features of the interior or exterior millwork.

The architect was justly famous for his good taste; the fact that he could hardly be called an authority on cost had not lowered his reputation as most of his past work had been done for clients of considerable means. In fact it gave Jack, as well as his wife, a distinct thrill when asked who was designing their house to say, in an offhand manner, "Why, Mr. Richards, you know, we think his work is as good as any."

His work was good, but it was too good or, more correctly speaking, it called for too expensive construction as my friends found out when the drawings and specifications were sent out for bids. The lowest figure submitted by four general contractors, without any allowance for grounds or decoration, was $\$ 12,000$. This was a heavy blow because the design was exactly what the Carltons wanted and any alteration meant a sacrifice.

However, changes had to be made. (Continued on page 115)

the charming connecticut home of mr. and mes, roneat macmurphey

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Instead, you visit a representative store in your community, in search of the particular furniture in which you are interested. Whatever your occupation or interest, you probably will have definite ideas about what you like and what you "feel" you can afford. But, do you know superior materials, construction, craftsmanship, finish: therefore QUALITY, of the furniture you see? On these vital matters will you not be forced to rely upon what the sales person shows and tells you about?

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was made by his firm. Of one says: "I know that beneath the face beauty of this furniture, is rel quality, and expert craftsmanship This will cost a little more, but may be certain youre getting fall value. You'll be much more satisfed continuously with this one."

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## Josiahtlludguaodx Sons, Yme



## d IISWIRS

Answer-There will be just enough space if you follow Pullman car practice-place the w.c. on an angle. Another advantage in so doing is that the soil and vent pipes can then be placed in the corner without having to recess them behind the plaster. This makes for easy installation and repair. Then, in front of the pipes and above the tank, there can be a series of shallow shelves thereby making good use of otherwise wasted spaca. You might even make use of the side walls for additional narrow shelves.

Answer-Your selection of dormers is commendable, with their refined eaves and thin corners. However, instead of shingles on the sides we suggest you substitute glass. The muntins on the sides should align with those on the front. The effect from the inside will be similar to looking out of a bay. You will be pleasantly surprised by the harmonious appearance of the exterior, and we are sure you will appreciate having trebled the amount of incoming light which immediately enlarges the attic rooms.

Answer-Wasps have the faculiy of squeezing through exceedingly small places, even when you cannot see a crack directly to the outside. If you stuff insulation material between all rafters where they meet the floor, as well as additional material where the rafters meet the ridge, the wasp problem should be solved. If, in addition, you put some form of insulation between all rafters from top to bottom, you will keep out the excessive heat in the Summer and the cold in the Winter as well.

Answer-Your occasional chimney trouble sounds like the common down-draft ailment. This can be remedied by having it built slightly higher so that the wind will not carom off the adjacent roof and swoop down the flues. The chimneys of Paris and London are kinked for the same reason. If you have a solid slab placed over the chimney, supported at corners and in the center of the long side, rain and snow will be excluded. In the masonry openings use removable screening, with mesh about $1 / 4^{\prime \prime}$ apart.

Answer-Almost any strong-growing shrub can be effectively trained as an espalier. Start the shrub when it is small, and keep it rigorously pruned to the particular form desired-fan-shape, double- U , upright column, etc. The main stems are held in place against the support by lead hooks, or leather straps nailed across them at intervals. All pruning should be done immediately after flowering. This information does not apply to espaliered fruit trees which require special handling.

Answer-In many parts of the country September is the ideal month, but excellent results can be had from sowing right now. Of course, the seed will not germinate on the snow, but you can be sure of its making contact with the soil at the earliest possible date. This is the important thing with Spring lawns-to get the seed started just as soon as you can. And it is important, too, to scatter seed with a good free sweep so as to distribute it evenly.


## Circle Tread OZITE Rug Cushions are made of ALL HAIR !

The finest material for rug cushions is HAIR because it remains soft and springy for a lifetimenever mats down. But the confusing point is that most cheap rug pads contain substitute materials that are dyed to look like hair. When these form lumps, they are actually harmful to rugs, causing them to wear out sooner at every ridge and bump.
So, for safety's sake .. . "put your foot down" on rug pads cheapened with substitute materials and insist on Genuine Circle Tread Ozite so you can be sure you're getting ALL HAIR quality-that gives your rugs thrilling softness as long as you live.



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Other choice cuttings and etched designs are pictured in "Modern Decorative Tables for All Occasions." Write for a copy; Booklet 38-C. Fostoria Glass Company, Moundsville, West Virginia.


## ARRANGING SPRING FLOWERS

(CONTINUED from page 61)
rich and brilliant color. Her guests gave a little gasp of pleasure when they entered the dining room and saw this massed color on her gleaming polished table, and well they might, for the result was beautiful.

I have often since used brown earthenware in various shapes for these flowers and sometimes old copper kitchen bowls. The flowers shown on page 105 are in a little Mexican basket of bright coloring which I bought in New York to take home to use for this purpose. When I bought this I saw at the same time the delightful tin wall lantern shown on page 61 and thought how pretty a pair of these would be on either side of a fireplace, perhapsin a simple room-containing little nosegays of flowers. I have tried this idea before in a more elaborate way and find that the flowers last a long time, protected as they are from draught and from too sudden changes of temperature which they dislike so much. I have used Roman Hyacinths for this picture, but a Camellia or Gardenia, or a special Rose, would be lovely too.

Tulips have so many beauties. In bud both the pointed and the globular shapes are good. Then when they open, as they have in the picture on page 62, one sees the beauty of their anthers and the change of color at the base of the petal. But they have unusual beauty of stem and a habit of growing and curving toward the light so one should arrange them that this special quality -the line and curve of their stemsshall be seen.

The old Tulip vases, made when flowers were rare and prized, gave scope for arrangements which showed this quality to perfection, but they are not in everyone's possession. I have used cornucopias and shell shaped vases satisfactorily and in the picture the Tulips are in a mother-of-pearl shell. I arranged it in New York early in the year when Tulips were still scarce, but one advantage of such a vase is that a maximum effect can be obtained with a minimum of flowers. A smaller shell or a little cornucopia or wall vase makes a good container for the delicate little species Tulip Clausiana or Lady Tulip, as we call it.

## simple containers

Shopping in the Mexican department of a big store, I found a gourd, hollowed out and shaped like a basket. It had all the quality of papier-mâché, but I was assured it would hold water and so far at any rate it has not showed signs of disintegrating. The vigor of its shape and its slightly uneven curves pleased me, and I thought it would be good for low massed flowers. In the photographs on page 63, it is filled with mixed Hyacinths-blue, pink and white. I should have liked also some yellow and a dark wine-purple of which I have seen a lovely example in this country. I like, in arranging mixed colors of all kinds of flowers, to use the colors in bunches rather than in single flowers-masses instead of units. I think one gets more character in this way.
(Continued on page 105)

Left. A plain wicker basket has been fitted with large mesh wire and deep shades of anemones are being chosen to fill the first wire spaces. Below: The finished arrangement, made lighter by white and pink anemones, is in harmony with the simple container.


Above: Several species of Narcissus make a colorful Spring decoration in a container which is as unsophisticated as their natural habitat. Right: A finished view of Roman Hyacinths placed inside a tin lantern, a novel container


## ARRANGING SPRING FLOWERS

(Continued from page 104)

The table arrangement on page 62 is of low massed Spring flowers which spread far enough to embrace the base of the charming candles. These I am hoping to carry home to London. For small supper tables at a party, I often use a single tall church candle fixed into a shallow bowl in which I can make a low mound of flowers. This does not get in the way of conversation, food or waiters and is, I think, a very satisfactory way of solving the
problem of decorating your small tables.
Last of all, I come to a particular favorite-a Punic head in the form of an incense burner which I saw first in a collection of art treasures in Tunisia. I longed then to let a burden of Roses replace the incense, but never hoped to get a copy of the lovely original. Fate and friends, however, were kind and here is the lovely head filled with massed deep red roses.

## CONSERVING THE CONIFERS

0rnamental evergreens, and we are thinking now of the cone-bearing evergreens and not the broad-leaved varieties, may be classed with the nobility of the plant world. They have a fascination for us that is hard to explain, and wherever we come upon them, whether in stately magnificence on some proud estate or in lonely grandeur in a deserted pasture field, they compel our interest. It may be because of their landscape effect near the house or in the border or their appropriateness to a difficult position in some corner of the home grounds, or because of their dark coolness in summer and their warmth and color in winter, or perhaps because of their perpetual Christmasy look and all the attendant reminders of half-forgotten childhood experiences.
We go to great trouble and expense to satisfy our craving for them. We take them from their original habitats and force them to grow in a new environ-
ment and feel we are richly repaid for our exertions. And yet, too many times we are unaware of the attack of insect pests until it is too late and our trees are likely to be doomed. This is usually not wilful neglect on our part but rather an ignorance of the pests and their habits and an inability to read the signs of attack in their early stages.
Taking all this into consideration a few of the insects most likely to attack the common types of evergreens and the harm they do have been described here in order that you may recognize them. Wherever possible, recommendations for control of these pests have been given so that you may plan for the protection of your choice specimen trees.
In case you find evidence of insect injury and are unable to identify the insect which caused it, it would be ad (Continued on page 114)

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MR. D. - Say, this reminds me ... I understand this movie set is made with MASONITE - the same grainless boards people use for modernizing their homes. I'll find out about that kitchen.


MRS. D.-Fred, it's gorgeous! So neat and spotless - and so easy to keep that way. I'll have dinner ready in no time. Then let's go somewhere and dance.
MR. D.-With all the money MASONITE saved us we can afford the theater too. Come on, Mrs. D., we're going to town!
This smart, modern kitchen has MASONITE PRESDWOOD TEMPRTILE on the lower walls. Upper walls and ceilings are MASONITE TEMPERED PRESDWOOD. These gleaming surfaces are easy to keep clean and, properly applied, will not warp, crack or chip. Mail the coupon for FREE samples and full details about Genuine MASONITE.

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## ADVANTAGES IN AWNINGS

Awnings, like cotton fabrics, continue to improve in texture, coloring, and serviceability, and add to the interior and exterior decoration of the home. But whereas they were formerly a luxury contributing to Summer comfort, they are now an economical investment for the air-conditioned home.
The exterior beauty of the home is accentuated when colorful awnings carry out the structural lines and create a feeling of harmony and brightness. Then, as diffused light filters through the bright-colored awnings, pleasing and harmonious patterns are reflected in the rooms. Few decorations offer such a range of beauty values.

And the home equipped with awnings is infinitely more comfortable than the house without them. Like Summer air-conditioning, awnings make hot Summer months more enjoyable. And these two aids to hot weather comfort are linked together. For, by tests conducted through the American Society of Heating and Ventilating Engineers, we know that 70 to 80 per cent of the sun's heat at the windows is kept out by canvas awnings. And to the homeowner who has installed Summer airconditioning, this means a saving of approximately 16 per cent on the cooling capacity of his equipment-a saving which will pay for the cost of the awnings in two or three seasons.


Elliptical awning for triple windows with arched top


Hip-roof or double-frame awning for pair of windows


Porch awning for large open rectangular apertures
Porch

A wide new variety of patterns and color combinations, styled to conform with new trends in architecture and decoration, has been placed on the market, tending to stress the prominence of awnings in the decorative scheme of every home. Porches and windows covered by awnings, which served formerly only as sun-shades, may now be considered as decorative focal points for home-beautification. By the use of awnings the lines of a house may be softened with a harmonious blending of the colors and designs to match the house colors and surround. ing foliage. Color effects can be varied according to the type and style of the house, with either plain or severe treat ments in brilliant or subdued tones.

Tried and tested research work concerning the effect of weather conditions on colors has proved that colors now used suffer only slightly from ex posure and experience no serious fading. In the unlimited color schemes and designs of present-day awning material, one can always find a reasonable match for all house paint colors already applied to the home.
Either the painted or woven stripe awning will serve the home-owner effectively since prices are generally comparable. In the former material the pigments in the paint serve to repel any corrosive elements and thereby aid


Round window awning for long, narrow single windows


Window awning of the regular type for any size opening

## ADVANTAGES IN AWNINGS

in halting decomposition and acid wear. The woven fabric is processed to prevent excessive awning shrinkage though many factors such as type. weight and construction of material, and weight of frame enter into the allowance for shrinkage.
A new "mottled back" awning with a slight amount of paint of the predominant reverse side color applied to the back of the canvas will tone down signs of dirt and mildew which may appear in time. A "stippled" back material similar to the canvas previously mentioned and serving the same purpose plus a tendency to reduce any oun glare on the underside of the awning is also on the market.
There is a pre-dye system which has been used by most companies with great success. The material is dyed a grayish-green in color, known as "pearlgray," before any paint is applied to the fabric. This dye aids against the elements and, in time, retains successfully the brilliancy of applied colors.
Such great progress has been made in the awning field that a practically fireproof standard awning can now be purchased. Where there is danger of flaming objects falling on awnings this
canvas can be safely used since flame will not spread on it, and while intense heat may carbonize the cotton, such damage would be confined to the small area at the actual point of contact Also this material is water-proof and mildew-resistant to a greater degree than non-fireproof canvas.
Fixtures for lowering and raising awnings to any position from the inside of the house are plentiful. These adjusters permit the operation of awn ings through wood or metal screens either by a cleat on which the rope may be fastened or by winding a wire cable on a metal handle. Numerous water-proofing and mildew-proofing paints are offered by awning companies. And the old style cord pull-up awning continues in popularity.

There is no need to worry about finding awnings to fit any particular case of unusual sized or shaped windows since there are numerous awnings in standard sizes; besides manufacturers will produce awnings to fit almost any window, porch, or any other aperture where awnings are desired.

Information in this article is based on material submitted by the Wellington Sears Co., and the Astrup Co.

## NEW STRIPES



Stripes: Primary, dark brown; secondary, tan, yellow, red and black


Stripes: Primary, dark brown; secondary, light brown, orange, yellow, dark green and white


Stripes: Primary, dark green; secondary, light brown, orange, white and light green


Stripes: Primary, dark green; secondary, tan, orange, white and light green


Stripes: Primary, light green; secondary, dark green, tan, black and orange


Stripes: Primary, dark green; secondary, gray and red

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## BEDROOM COMFORT

America's most universally acclaimed contributions to civilization are the Motor Car, Telephones, the Steel Frame of the Skyscraper, Jazz, Babe Ruth, the Electric Light, and the American Bathroom and Kitchen. Our bathrooms and kitchens, I believe, have rightfully earned their niche in the American Hall of Fame, because they constitute an intelligent refinement of living which only American ingenuity and thoroughness could have devised. But I see no reason why this constructive approach should stop with bathrooms and kitchens-why it cannot be applied to the rest of the home.

It is interesting to conjecture what improvements, conveniences and comforts, might be developed if the other rooms of the house were exposed to the same scrutiny, and given the same thoughtful and ingenious planning of space. Of course, each room is a different problem. None of the remaining rooms need as much mechanization as the bathroom and the kitchen, but the same basic formula can be applied. And if the rest of the home is subjected to the same treatment, who knows but what we may some day see a highly developed form of home-living as carefully worked out in terms of our Western tastes as the homes of ancient Japan were in theirs.

The development of the kitchen and the bathroom to their high degree of perfection was made possible by the concentrated efforts of the manufacturers involved and by their collaboration with engineers, inventors and design-
ers. In order to apply the same methods to the other rooms of the house, the same sort of effort and the same sort of collaboration will be required of the manufacturers and designers engaged in the home furnishing trade. Of course, it is highly problematical that these manufacturers will ever see the pos. sibility of such an approach or be willing to undertake the amount of experimentation needed for the development and promotion of such an iden.

I would suggest that the bedroom of. fers the safest experiment in this direction. In the first place, there are many more bedrooms than other rooms in the American home. The typical dwelling has two bedrooms with only one kitch en , bathroom, living room, or dining room. For this reason, bedroom furniture leads the market, sells in much greater quantities; and has, in contrast to furniture for other parts of the home, the greatest potentialities for experimentation and individuality.

American housewives may be wary of experimenting with their one living room, or their one dining room-but it has been proven that they will show less restraint in the selection of their bedroom furnishings. Moreover, should the experiment prove successful, the reward in the bedroom field might well prove very important for the enterprising manufacturer.

Now, we all spend nearly half of our lives in our bedrooms. We not only sleep there, we also dress and undress there. We spend many hours of rest,

A. An "L" shaped dressing table conceals a window radiator
B. Drawers to store blankets are built beneath maple bed frames

Illustrations for this article by the author, Russel Wright

## BEDROOM COMFORT

(continued from page 108)
recreation and convalescence in our bedrooms. In illness and in health this room must serve us.
Americans have already made one intelligent step towards the development of the bedroom. I am referring to closets. The American closet takes the place of the European schrank or armoire, a large piece of European furniture in which clothes are hung. For many years the American closet was no more than an opening in the wall containing a rod and a few hooks.
However, in the past few years we have seen these closets grow in size and we have seen them filled up with the most compact kind of furnishings, intricately planned to hold more and more articles of clothing. The American closet is swell!

Now, I could list the various needs and problems of the bedroom and sug. gest their solution; but I believe that rather than discuss the bedroom theoretically, it would be more interesting to cite an example of actual experimentation, namely, my own bedroom.

In this instance, I believe that the
experiment is a fair indication of what can be done in any bedroom, because of the fact that we were restricted by the severest kind of limitation, namely, the space, which was only $12^{\prime} \times 12^{\prime}$. The usual space allotted to the double bedroom in plans for apartments is considerably larger.
Two single beds were needed, but the space did not allow for a generous placing of them. Therefore, they were placed together on wheels so that they could be pulled out easily for making. Provision was made for a drawer at the foot of each bed which holds blankets. The beds have no head board or foot board. At the head of each bed, attached to the wall is an adjustable head board which is padded. This head board may be pulled out at an angle in order to make sitting up and reading more comfortable.

At the side of each bed is a cabinet which contains small articles of clothing. These cabinets are not exactly alike. Each one was designed for its own purpose. One is designed with drawers partitioned to contain articles of male attire, the other to receive (Continued on page 110)



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holstery but a softer brush must be used in sudsing the more delicate fabrics, A clean sponge is the best thing to use for the drying. Deep pile materials can be brushed lightly with the pile to restore the surface after they are thoroughly dry.

## walls and floors

Walls and floors are tiresome cleaning problems for the same reason that they are important, there is so much of them. The regular use of a vacuum cleaner will keep them clean throughout the year and for the Spring freshening-up there are a number of good cleaners and polishers. At this time when the draperies and curtains are being changed and the pictures are down for cleaning, it is good to use the long handled attachment on the vacuum for a thorough cleaning of the cornices, moldings, door and window frames.

The floor brush attachment can be used to advantage, particularly in the corners and around the baseboards to prepare the floor for special cleaning and polishing. With registers again in use with many of the new heating systems there is a new and dirty job for the small brush attachment in cleaning the register grill.
Of course walls finished with tile, glass or composition panels or good high gloss paint can be washed with soap-suds or good cleaners without any special care. There is a new broommop made from a wide strip of rubber sponge held firm by two metal strips which is just the business for this sort of cleaning. Use it to wash, rinse and dry the walls-it has a self-wringing gadget that really works. It is also good for washing floors and there is nothing better for dry mopping than the rubber sponge, it picks up every bit of dust.

Washable wallpapers can't take rough treatment with a mop. They can be washed successfully with good soapsuds but they should be done with a clean sponge, working from ceiling to floor, one section at a time. Many papers which are not washable can be renewed with special cleaners.

To produce the smooth, polished floors which go with Spring and Summer decorations, a good washing should precede the polishing. Here
again soap-suds will not be amiss. The liquid waxes which have some gloss when they dry without polishing are the easiest way to finish a floor. They can be rubbed up to a higher gloss with a cloth or weighted floor polisher,
However, for polished floors in the grand manner there is no substitute for good wax and plenty of rubbing. In a large house the maintenance of perfectly polished floors calls for an electric floor polisher. The wide plank floors in old houses deserve special care and there is still nothing better than the time-honored mixture of equal parts of paraffin, turpentine and boiled linseed oil, heated until they are mixed. This early "varnish", which can be applied with a large brush, brings out the color and grain in old boards and produces a glossy finish which is easily cleaned.

## furniture and windows

Furniture polish should be more than skin-deep. Since feeding and preserving the wood is more important than producing a high gloss on the surface, polishes should be chosen with care. Fortunately there are several good polishes, some made by the furnituremakers themselves, which can be used with safety on all fine furniture. Thorough dusting before polishing and patient rubbing in the hard spots as well as the broad surfaces is still the secret of success with furniture.
Today the traditional polishing of brasses includes candelabra, andirons and fire set as well as many small pieces. The best procedure is to make an affair of it, sitting down to a table and polishing off the whole lot at once-using a good metal polish and soft cloths, with paper toweling for the dirty work.
Windows can be cleaned as easily and quickly as your windshield is done at the gas station, and in the same way, by squirting a special spray on the glass and then wiping it off with a clean cloth. That is all there is to it. The same cleaner will work as well for picture glass and cupboard doors. The problem of cleaning Venetian blinds has produced its own solution, a special brush with a number of woolly fingers which fit between the slats, cleaning them six at a time, top and bottom at once.

## BEDROOM COMFORT

## (continued from page 109)

feminine articles. Before designing it, all articles of clothing were counted and measured in their folded form. Each cabinet contains numerous fairly shallow drawers. The drawers vary in depth. Generally, it was decided that shallow drawers are better than deep drawers, because it is easier to find articles in shallow ones, thereby preventing disorder.
At the sides of the bed, each of these cabinets is equipped with two shelves on which books, magazines, ashtrays and telephone may rest. Each cabinet is also equipped with a swinging lamp which serves to light the drawers of the
cabinet, and also provides illumination for reading in bed.
I found it necessary to count and recount in order to make myself believe that my wife could actually have forty pairs of shoes and eighteen hats. There was no alternative but to provide an entire closet for shoes and hats. This closet has two small doors which, in swinging out, illuminate the closet. The lower half of this closet contains numerous sets of poles on which the shoes rest. The upper half is provided with pegs fitted on the end with large pancake shapes to hold the crowns of hats. (Continued on page 119)

## SHOPPING IN STYLE

(CONTINUED from page 46)

painted bamboo for bathroom cabinets, burlap on flower room walls. Family portraits are applied to walls directly and given plaster frames, particularly for modern rooms. Special note: a pair of gold leaf globes on crystal bases with plaster maps on them, one showing all the airline routes of the world and the other all the steamship lines.

Nancy McClelland. New trends are really old trends dressed up, says Nancy MeClelland, and wall papers reflect the decorative moods of the season, even to the dressing. The craze for the Baroque which the Paris Exposition set in motion is all over the wall papers, and the prevailing passion for glitter is evidenced in the amount of silver and gold on plain colors, and color patterns on metallic backgrounds. An entirely new
range of shades have crept in. There is a whole family of slaty blues, queer terra cottas, mustards with gray, and cinnamons. You think you never saw them before but they reach back to the old Greek vases. And so it goes. Some of the freshest of color schemes may be worked out around antique Bessarabian rugs, Miss McClelland points out. These rugs are not unlike Aubussons, having been made by weavers from the Aubusson works who emigrated to Russia, but they are richer in color, and are woven so that they are the same on both sides. They are full of browns and pinks verging on deep plums, and soft roses, so that the rugs look both old and new at the same time. Note: Most unusual new floor covering of the season: "Italian marble" carpeting, with olive green, (Continued on page 112)


Decor etches the Signs of the Zodiac on mirror panels and arranges them decoratively around a clock face


The Quaint Murray Hill shop of James Amster is located in an old house built about 1850 by Jacob Aaron Westervelt, shipbuilder. The bust which is shown over the door is taken from one of his ships
 your living room might be. Perhaps you have pictured it as a room of friendliness-a room of dignity in the manner of an English 18th Century town house. Furnished with pieces, perhaps, from Mr. Chippendale's shop down on St. Martin's Lane in London. Seasoned by years of association with pleasant people. Endeared to you by the charm of its manner
and the beauty of its lines.
the pullman town house group is furniture for that kind of room-created in the spirit of England's golden age of furniture - built by craftsmen who today perpetuate the ideals of the old masters - presented to those who, not "some day", but now - want that kind of room. A handsomely carved re-crea-
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## Dine on a *Danbury

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CHARAK Furniture has been selected for the be mailed promptly at no cost to you.

## SHOPPING IN STYLE

(continued from page 111)
brown and pink diamond shaped pattern. Excellent for Regency rooms.
W. \&. J. Sloane. Sloane is using leather in various colors, particularly in the lighter shades-using it to cover commodes, chests, tables, as well as chairs, welted with the same material. Handles are crystal. Crystal is also used for cornices, mantels. One mirror fireplace was made with crystal pilasters on either side.

Colors are lighter but grayed and peculiar. Woods are bleached, but not the very white bleaching. Walnut and Queen Anne pieces are being used with the later Eighteenth Century styles for variety.

James Amster. Furniture counts this year, according to James Amster, and backgrounds are subdued to make it seem more important. That is why in a neutral or off-white background he is fond of using a brilliant emerald green chair or love seat, or one of the other jewel tones.

He likes magenta, or clear violet, or a clear mustardy yellow, in this connection. He avoids satins and the sleek shiny materials, and prefers dull textured fabrics or taffetas. He uses different shades of the same color in the same room-a yellow-green and a blue-green, a purple-red and a yellow-red-shades that ordinarily scream at each other, but just right, they not only startle but please.

He covers picture frames in mauve felt in the spirit of good clean fun, and in the same mood puts a pearly conch shell in the corner of each stair step. He likes Empire and Regency pieces done in white or pastel crackle picked out in gold.

Rena Rosenthal. Here again we meet leather covered furniture. Tommi

Parzinger has just designed a dressing table of bleached maple with slightly stylized Baroque legs and topped with shocking pink leather. It also has silver hardware highly polished.

Pewter, too, has its innings com. bined with various woods, and makes beautiful inlays in both light and dark woods. For instance, a coffee table of Hungarian ash, inlaid with pewter; a mahogany folding bar covered with green leather, with brass and pewter hardware. Lacquer furniture in cleancut modern design is fresh in grays combined with apricot fabrics, or apricot lacquer with gray textured up. holstery.

## Random Jottings:

Lyman Huszagh takes old tôle coffee pots, urns and so forth and makes them into lamps with dark shades. Eileen AIlen covers a dressing table in Kapa shell, a new pressed pearly shell ma. terial that comes from the Philippines,
Paul McAllister has designed some modern hand-woven tapestry for mod ern dining room chairs-Helen Ford Slawson had it made up in France.

For an amusing touch in a room, Alice Halicka's Romance Capitonnée, shown at the Julien Levy Gallery.
Georg Jensen has authentic reproductions of Greek vases-in all the browns and mustards that are so goor this year. Wm. Gleason Adair has ap pliquéd leather, colors stitched in va rious designs, for chair backs and seats.

Dan Cooper has done a dining room in aiuminum in two finishes, walls and ceiling are of metal. Aluminum chairs are upholstered in gray velvet, and the rugs and drapery are blue. The room is for the Sky Club of the Aluminum Company of America.


McMillen puts an Eighteenth Century lacquer and gold Venetian desk against a cleverly modernized background of oyster satin.


Curiosity corner-inlaid lacquer table top, apothecary jar lamp, felt picture frame and a glass hat on a weather vane hatrack. Chez James Amster

## WE DARE YOU!

## (CONTINUED FROM PAGE 49)

light, particularly in rooms with lamé and other metallics. Be sure that you have a round table with long classicbordered cloth, and a Regency daybed as well as a sofa-the latter is particularly important for bedrooms. Let your accessories include a lot of black and gold-black Wedgwood, matt gold bisque, blackamoors in black and gold. And if your instinct runs to collecting, let it have full play with urns-little urns, big urns, urns used architecturally, decoratively, for flowers, as bookends -in short, for everything.

Victorian-For Victorian with a modern punch try this-Pink walls picked out in white and brilliant gilt. Draperies of magenta taffeta, a fat , sausage roll tufting weighing them at the bottom. A much be-flowered carpet. Or this-red and white striped wallpaper, broken by plaster brackets holding funny old red glass vases. A red glass lamp to match. Low lacquer tables and chairs, so beautifully done that they look practically inlaid. At the windows a modern white chintz with roses and lilacs in red and pink. And setting it off magnificently, a tall red vase holding pink apple blossoms.

## Spice up your room with the in-

 troduction of an occasional piece in papier-mâché, a desk covered with Kapa shell, a low table inlaid with mother-of-pearl. Or with some old curved sofa painted white, pale blue or dusty pink. Introduce sharp color accents by means of your upholstered pieces-a red velvet chair, tufted and fringed in gold; a rose velvet chair, itsskirt draped like the lady of a Godey print. Let your fabrics remain modern for the most part. Beautiful mohairs and linens in splashing modern designs and colors. On the other hand, let your trimmings go period-elaborate wooden balls, elongated fringes, silken tassels, graduated loops.

As for accessories, let them be gay, but slightly mad. If you have a mania for collecting, let it go-stuffed birds, shapely hands in ivory, china and bisque clasping everything from the proverbial rose to another hand, little china animals-dogs, birds, doves-in every color of the rainbow, rare and lovely shells in soft blues, mother-ofpearl, brown and white stripes. And if you have the courage, for a final fillip try a montage of everything all mixed in together-shells, nets, hands, roses, birds and what have you-as an overmantel decoration,

Modern-For the straight line has given way to the curve this spring. Finishes are pale but not bleached. Scale is smaller. Colors turn to pastels with muted mauves and pinks and dusty blues, clear yellow-greens and saffrons. So get in line with new accessories we've sleuthed out for you. For instance, pink clay. Pink clay book ends, lamp bases, figurines. Pink clay tile-topped table, plant stand, or bar wagon of natural wood. Pink clay plaques. . . . Or brass combined with crystal. It blends nicely with modern woods and gives a clean fresh note. Try a crystal and brass dressing table and stool. Or a crystal (Continued on page 114)


## SEALAIR WINDOWS

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HUNDREDS of homes of all sizes and architectural types are now equipped with Kawneer Sealair Windows of ALUMINUM or BRONZE. Owners, architects, and builders from coast to coast are enthusiastio about these up-to-date windows. They always operate easily, regardless of weather conditions; bring comfort, cleanliness and fuel savings because they are weathertight; add new beauty to the home; never require painting; will not swell, shrink, rust, or rot out; cost no more than ordinary windows in the long run. Write for illustrated booklet.

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- Proupective Home Owner
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## WE DARE YOU!

## (continued from page 113)

and brass end table, coffee table or lamp in your Swedish Modern living room. And the new brass candlestick lamps are lots of fun. They're made for both floor and table, are shaped just like candlesticks and come in both single and two-branch editions. They're shadeless but the bulbs are so finely frosted that they give no glare. Also try those tiny bulbs the size of candle flame which can be threaded through real candles. You'll find them worth your while just because of the conversation they'll foment.
Put emphasis on door treatments, they'll give your room a lot of flavor. Doors mirror-paneled in three square fields. Doors painted in panels in two or three different colors. Entrances curtained with sheer misty fabrics and the door completely removed. As for fabrics, play up pattern-delicate tracery effects of flowers and ferns, fat stubby little designs, big splashing florals.

Make your draperies different. Woven draperies with knitted effect, wide sections of the lower portion loop stitched, increasing the woolly appearance. Home-spun draperies using cartridge pleating at the top and welting along the sides. Spun silk draperies with strips of metal wound through a silk cord and then drawn through the entire width of the fabric. Put a huge silver pear and apple on either side of a mantel. Use beautiful pastel ceramics in lamps, book ends, wall insets. And don't forget about the heavy, plain crystal for lamps, girandoles and ash-trays.

Colonial-With maple gone elegant and completely in harmony with heirlooms from down New England way,
seize your opportunity to do somethin that's never been done before and use lots of formal chintzes, printed voiles, figured organdies; finely de signed wallpapers or fabric wall coverings to match your draperies; mar. velous hooked rugs; a palette that is either pastel or deep as you plense. For instance, grayed violet walls with fabrics in mauve, blue-gray, pink.
Or a wall of deep chocolate brown with light furniture and touches of scarlet in lamps and other accessories. Try mixing this new maple with the more formal French Provincial type of furniture and see what fresh unusual results you get. Or try mixing it with Swedish Modern. The two blend nicely and here is something that really never has been done before.

Bring out all of your pewter, col ored glass, old silver, old china and show it off. Don't be afraid of profu-sion-revel in it, but be sure that it is cleanly displayed.

And if your house is more informal, there's always the heavier type of Colonial room with its milk cupboards, carpenter benches, and courtship mirrors and you can do lots of new and different things with it this year. It's at its best with the rich new textured fabrics or against walls that use the new deep colors- the much-talked-of ink blue, a dirty olive green, old red. With it use all of your heavier potteries, your brasses and coppers, your Indian rug and textile designs. You'll be amazed at its new fresh face.

All of the suggestions in this article are available in New York shops. We will be glad to tell you where any of them may be found.


Alice Halicka's pictures from bits of fabric, Romance Capitonnée, at Julien Levy

## CONSERVING THE CONIFERS

(continued from page 105)
visable to avail yourself of the facilities of your state experiment station where specialists are ready to help you. When appealing for help it is always best to send a sample of the injury and the insect along with your letter.
Strawberry Root Weevil. Despite its name this insect attacks many kinds of plants besides Strawberries, including, among the evergreens, Norway, White, Serbian, Colorado blue and Koster blue Spruces; Canada Hemlock; Globe, Umbraculifera, Rosenthali, American and other kinds of Arbor-vitae; various species of Junipers; and Scotch,

Austrian, Mugho and White Pine.
The Strawberry Root Weevil is small, dark-brown, and scarcely one-fourth inch in length, and when present is usually found on the surface of the soil under the trees. By far the greatest injury is caused by the feeding of the small, white grubs on the roots of the trees in the soil. As a result the trees appear unhealthy and may show dead or dying branches. If the injury continues for several years the trees may die. However, the adults cause injury too by feeding on the foli(Continued on page 122)


REAR VIEW OF THE MACMURPHEY HOME. CHARLES S. KEEFE, ARChittet

## how to control the cost of your home

## (continued from page 97)

Wood frame with claphoard exterior was substituted for brick walls and wood shingles specified instead of slate for the roof. A slightly lower grade of oak was used for interior flooring; standard details were accepted for all exterior and interior millwork; stock doors were substituted at half the price of those especially designed by the architect; the hand-wrought hardware and some particularly fine lighting fixtures, for which a special allowance had been included in the specification, were also eliminated. Again the contractors were called upon to submit proposals. This time one of the four bid $\$ 9500$.

At first glance this seemed acceptable but Jack quickly remembered that the $6 \%$ to be paid the architect would alone raise this figure beyond his limit with absolutely no allowance for grounds work or decoration. They simply had to cut down to $\$ 9000$. So the low bidder was called in and offered the work at that figure. Undoubtedly realizing that he was already the low man among the four competitors, his answer was a very positive "No," accompanied by a genial smile.

Then they got down to business. Eventually the builder signed a lump sum contract for $\$ 9000$ but there was no longer any brass piping in the plumbing specification and the air conditioning had given place to a vapour system with concealed radiation in the living room, but elsewhere exposed.

The Carltons were distinctly disappointed; this was not the house they had dreamed of in its finish or personal detail, but their floor plans and room sizes remained unchanged. And, after all these delays, it was fascinating to see the work at last underway. Excavation was started about May first. There was a little matter of building permit and another of owner's liability insurance which Jack had not expected to pay, but the first serious shock occurred when the excavation was half completed. The contractor reported ground water-a lot of water which would require daily pumping.
Then, for the first time, Jack made inquiries of the neighboring property owners and found out, to his consternation, that all the basements in that immediate district had required more or less waterproofing. Feverishly he reread his contract and specifications. There was not a word concerning either water or waterproofing. A hurried telephone call to the architect confirmed his worst fears namely : that the entire expense of pumping and waterproofing would be a legitimate "extra."

A meeting was arranged with the contractor. The architect presented a brief specification for waterproofing the cellar walls and floor. He felt that it was absolutely necessary in order to make the house habitable. The contractor's price, including the temporary (Continued on page 116)

interesting treatment of a second floor bedroom


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WOOD PANELING MAY EE USED EFFECTIVELY WITHOUT EXORBITANT EXPENSE

HOW TO CONTROL THE COST OF YOUR HOME
(Continued from page 115)
pumping, was 8400 . Just that much more than Jack felt he could possibly spend. There were only two things that could be done-cheapen the construction or reduce the size of the house. They tried the first, but the small savings to be made by inferior substitutions were actually pathetic. Twentyfive dollars here or fifty dollars there, for changing the vitreous china lavatories to enamel on iron, or reducing the quality of the insulation which was, after all, one of their best investments.

The only alternative was to reduce the size of the house and this was done by scaling down the room sizes. Jack and Betty worked over the floor plans, studying the arrangement and clearances. With bits of cardboard representing their larger pieces of furniture cut to the same scale as the drawings, they checked the dimensions of every room. At somebody's suggestion they measured the room dimensions in several houses belonging to their friends, all of which they realized now should have been done in the beginning. They were surprised to find that the kitchen and all of the bedrooms, as well as the halls were really larger than they had thought, in fact, larger than was really necessary for them to have.

Finally the drawings were again revised to such good effect that the general contract still stood at $\$ 9000$ and
it included not only the pumping and waterproofing, but also several other small items which had originally been omitted. The Carltons were once more at peace with the world and Jack took actual pleasure in showing the waterproofing to his friends, pointing out with pride that the work "was the very best obtainable-cost a lot of money."

Thanks to the real ability of the architect as a designer and to the efficiency of their builder, the Carlton's house progressed successfully. By November first the work under the general contract, the ground work and even the limited interior decoration was complete. It was on their final visit of inspection that Jack suddenly realized that there were no screens at the doors or windows.

Then they both remembered that the new rolled type, which was mentioned in the original specification, had been eliminated as too expensive and noth. ing else substituted. Furthermore, they had utterly forgotten about window shades. These items, fortunately, did not demand a very large sum, but their purchase reduced by half the modest allowance which Betty had laid away for some much-needed new furniture.
This story of the Carltons is not fiction. It follows, in all essential details, the actual experience of my friends. To obviate such trying situations, which (Continued on page 118)

anotmer view of the eidnoom shown on page uls
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## HOW TO CONTROL THE COST OF YOUR HOME

## (continued from page 116)

are utterly unnecessary, let me suggest approaching the building problem in the following way:
Your lot, which we will assume you own without encumbrance, should be in a neighborhood where the adjacent houses are of the same or higher general price range. You should have checked your deed for any restrictions it may contain as well as the local zoning and building ordinances in order to conform with them. You should also check the locations of the public utilities, particularly the accessibility of the public sewer. It is not a good plan to leave these matters to the architect or builder, as they concern your own decisions before either is engaged.
Having determined upon spending $\$ 10,000$ for your home, contact your lending agencies to find out the size and terms of the building loan and eventual mortgage which will be obtainable presuming that your plans, when completed, meet with their approval. Under the Federal Housing Administration $80 \%$ of the appraised value of the property is being loaned on homes in the $\$ 10,000$ class. A $20 \%$ down payment is required. There is an interest rate of $5 \%$ and an insurance rate of one-half of 1 per cent. Presuming that you have sufficient funds available to make up the difference between the sum which you are able to borrow as a building loan and your total budget, $\$ 10,000$, we can proceed as follows.

Make a complete list, with approximate figures, of everything for which you will have to pay outside of the standard items ordinarily comprising the "building cost." In this illustration we will assume that the garage is connected with the house and will be included in this sum. For example:
Financing-fees and interest on funds borrowed during construction.

Title search (if required by mortgagee).
Taxes on land during construction (very small for this type of development).
Fire insurance on building during construction (also a small item).

Owner's protective liability insurance (to cover the owner's contingent liability for accidents occurring during construction; this is often included as part of the general contract to be paid by the contractor).

Building permit (other permits are usually paid directly by the contractor concerned).

Survey of property or other engineering work, if required.
Architect's fee (from 4 to 10 per cent of the contract cost).
Groundwork-Expense concerned with public roads or sidewalk. Unusual cost of connecting public utilities. Private drive-way and walks. Grading and terracing. Seeding lawn, planting trees and shrubs.
Interior
Appurtenances-Kitchen range and laundry stove. Miscellaneous electrical appliances. Weatherstrips, insect screens and window shades. Refrigerator. Portières and window curtains. Linoleum or other floor coverings not normally included as part of the building cost.

Interior decoration-Wallpapering (Continued on page 120)

## CHOOSE

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The Conso Venetian blind tape illustrated Conso CONSOLIDATED TRIMMING 27w Corp.
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## BEDROOM COMFORT

(CONTINUED FROM PAGE 110)
These pegs appear on the back of the closet as well as at both sides. The closet is painted white in order to reflect as much light as possible into the interior of the room.
The only other available wall space in the room was under a window where the radiator was placed. The dressing table was built here in an "L" shape. A portion of it serves as covering for the radiator. The dressing table is equipped with seven drawers of various sizes. Each drawer is partitioned off for its particular purpose, whether it be jewelry, bags, or cosmetics.

Above the dressing table is placed a three-way folding mirror. Above the mirror is a small wall light. The dressing table is provided with a small round rotating stool covered with an especially woven chenille of natural yarn. The cover is made like a slip cover and is held in place by an elastic band. The same material and method were used in the case of the bed backs and for the bedspreads.
This dressing table, the cabinets at the sides of the beds, and the frames of the beds are built of solid maple and finished "natural". Two large closets, covered by sliding doors, are also of maple. Here the space would not permit swinging doors. These closets extend from the floor to the ceiling. The lower portion is provided with a pole for hanging clothes and a long tubular reflector which illuminates them. The upper portion is divided into shelves for storing bedding and luggage.
Costumers were designed especially for the hanging of garments at night in order to prevent the room and the floor from becoming cluttered. One handy costumer was designed especially for masculine clothing and the other for feminine clothing.

I felt that a light colored wall was undesirable in a bedroom where one wanted, on occasion, to sleep late. I decided that a dark color would be preferable; so dark-bright red was chosen because of the warmth that it would give the room. Nevertheless, as in the case of the large room, I felt that sufficient white or gray should be introduced to show other colors which were brought into the room at their proper color value. Therefore, a gray color was chosen for the carpet. The pulls on all of the pieces are black catalin; the ceiling, window frames, the blinds and upholstery covers are all white. Whereas the dark red walls provide the quiet effect and the absence of light needed, the white, black and natural maple relieve the somberness and contribute to a pleasing color scheme which, I believe, has vitality.

I believe that the amount of innovation and utility which our care and thought has evolved for so small a space proves that in the prefabricated house, the bedroom can make use of exactly the same type of scientific planning that we now find in the kitchen. When the utility value of the furnishings is improved and is coordinated with careful planning of space, we will see bedrooms as different from our grandmothers' as today's kitchens or bathrooms are from those of the early nineteenth century. Russel Wricht


T to refurbish your winter-weary furnishings without resorting to baggy dust covers. With so many stunning Sanforized-Shrunk fabrics in the stores you can have a whole wardrobe of slipcovers-sleekfitting, fresh as hyacinths. Being fully shrunk-instead of "pre-shrunk" (partly shrunk), they can be fitted snug as upholstery without fear of shrinkage.

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## HOW TO CONTROL THE

## COST OF YOUR HOME

(continued from page 118)
and the treatment of ceilings, as distinct from the painting of the millwork and the finishing of wood floors, which items are normally included in the building cost.

Unforeseen Items-A small reserve to meet contingencies which almost invariably arise.

Let us estimate the sum of all these items as $\$ 1,800$. Deducting this figure from $\$ 10,000$ leaves $\$ 8,200$ available for the actual construction of the house which includes the garage.

The next step is to investigate the site, particularly the possibility of encountering rock, water, quick sand or obstacles in the excavation. But it is also desirable to check the allowance for developing the grounds and to obtain an estimate of the cost of any outside work which the nature of the land may demand. A local landscape man will be glad to furnish such figures and a few test pits will reveal the nature of the sub-soil. If rock or water is present an allowance should be made in the budget to cover the probable expense. For an illustration we will assume that the sub-soil is earth and clay without excessive moisture so our sum of $\$ 8,200$ still stands.

We now have to obtain a figure representing the probable cost of some special unit which, divided into our figure of $\$ 8,200$, will give the approximate size of the house that we can build. Highly standardized apartments are often roughly estimated at so many dollars per room and factory space at a figure per square foot of floor area, but for other types of buildings a price per cubic foot of gross volume, called the "cube" of the building, is the most widely used for preliminary estimates of cost.

Obviously, such a figure must be derived from houses of the same general type as the one we contemplate, built recently in our own locality and with a quality of construction and finish entirely comparable to our own. This information can be obtained from the architect to whom we expect to award our work, or from some reliable contractor, who will be very glad to cooperate in the hope that he may later be favorably considered as the builder of our project.
In order to standardize the computation of the cube of a building, the American Institute of Architects recommends the following rules:
"The cubic content (cube or cubage) of a building is the actual cubic space enclosed within the outer surfaces of the outside or enclosing walls and contained between the outer surfaces of the roof and six inches below the finished surfaces of the lowest floors.
"The above definition requires the cube of dormers, pent houses, vaults, pits, enclosed porches and other enclosed appendages to be included as a part of the cube of the building. It does not include the cube of courts or light shafts, open at the top, or the (Continued on page 121)

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Kohiler, Wiseonsin. II AM BUILDING A HOME ロI AM REMODELING

Name

## HOW TO CONTROL THE

 COST OF YOUR HOME(continued from page 120)
cube of outside steps, cornices, parapets, or open porches or loggias.
"The following items shall be listed separately:
"(a) Cube of enclosed courts of light shafts open at top, measured from outside face of enclosing walls and from six inches below the finished floor or paving to top of enclosing walls.
"(b) Cube of open porches measured from outside face of wall, outside face of columns, finished floor and finished roof.
"It is recommended that the following items also be listed separately:
"(a) Square foot area of all stoops, balconies and terraces.
"(b) Memoranda, or brief description, of caissons, piling, special foundations, or features, if any."

The conclusion of our problem is now very simple: let us assume that our architect or contractor has recently built several attractive, one-family dwellings which are of approximately the same size and type as the one we want for our future home. His costs varied from $\$ .32$ to $\$ .36$ per cubic foot. We find that his "building cost" excluded the same items for which we made separate allowances in our own budget. In fact, if he is a competent estimator, he will have stripped his cube cost of any expense due to other than typical conditions, just as we have in the preceding computations. He assures us that there have been no appreciable changes in labor or material costs since his other houses were constructed, nor does he expect any in the near future. Consequently, we feel quite safe in using a figure of $\$ .35$ per cubic foot. Dividing $\$ 8,200$ by this unit cost gives 23,428 which means that we can build a house of our type, within our budget limitation, provided the cube does not exceed this figure.
Now for any given class of one-family dwelling there is very little variation in ceiling height. In fact, we can easily determine on the ceiling heights that we want by measuring the rooms in which we live or, if ours is an old-fashioned house, or an apartment, by checking those in the newer homes of our friends. Having determined upon our vertical dimension, we merely divide it into the cube to find the ground area which the house can cover without exceeding our budget.

For example, presuming that we desire a two-story house with a flat roof and a cellar under the entire structure, we can allow eight feet for the cellar, seven feet and a half for the clear height of each of the two stories above grade and add three feet for the thickness of the two floors and roof. This gives us a nominal height of twen-ty-six feet. The allowance of eight feet for the cellar will be clear if we remember that this dimension is taken to the bottom of the cellar floor and must al low for hot air ducts or steam mains without interfering with the headroom. If our house had a sloping roof the average height would be taken.
(Continued on page 122)


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## HOW TO CONTROL THE COST OF YOUR HOME

(Continued from page 121)
Dividing the cube of 23,428 by 26 gives approximately 900 square feet as the ground coverage of our house. In this example, to simplify the computations, we have assumed that each floor has the same area. We have also omitted any reference to open porches or outside appendages such as steps. These items, however, can be easily listed from your home-made sketches and priced approximately by any responsible builder.

If you follow this type of approach your building operation will rest upon a sound financial basis. In the case that we have assumed, you can lay out a diagram of your land a reasonably simple plan that meets your requirements of room size and arrangement and, provided that the ground area of your building does not in any case exceed 900 square feet, you can have confidence that the cost will not exceed your budget. The cube figures which we have used are, of course, only illustrative. You should obtain those applying to your own locality.

## CONSERVING THE CONIFERS

(continued from pace 114)

a common spruce
age and by girdling the branches. They are especially injurious to various kinds of Arbor-vitae. In fact, sometimes they girdle the branches so extensively that additional pruning is necessary to remove the dead twigs which result.
A poison bait scattered on the ground under the trees has proven effective in killing the adult weevils. In central New York, it has been found that the time to apply this bait is from the last week in June to the second week in July, or roughly, at the time of the second picking of mid-season varieties of Strawberries.
The bait consists of the following ingredients: bran, 1 pound; molasses, one-half cup; poison (calcium arsenate or sodium fluosilicate), 1 ounce; and water, 2 cups. Mix poison and bran together and mix molasses and water together, then add the molasseswater mixture to the poison-bran mixture and stir until the bran is thor(Continued on page 123)


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## GUMP'S

SAD FRAICISCO HOMOLULU

## flVIn SIEAIING

CONSERVING THE CONIFERS
(continued from page 122)
oughly wet. The bait should be scattered in a thin layer on the surface of the ground under the trees, one handful being sufficient. A word of warning is necessary in the use of bait. Be sure to keep children and pets away as it is a dangerous poison if taken internally.

Red Spider or Spruce Mite. The very tiny red spiders or spruce mites attack different kinds of evergreens including spruce, cedar, pine, arbor vitae and juniper. They cause considerable injury to the foliage which becomes yellowish- or brownish-gray and finally dies. The entire tree may assume the grayish or brownish appearance and upon closer examination it will be found that the branches are covered with extensive amounts of silk webbing in which the reddish mites occur.

A spray consisting of nicotine sul phate, 1 pint; laundry soap, 5 pounds; and water, 100 gallons has proved to be of use in controlling the spiders if applied to the trees when they are active during the growing season. For the best results repeat this spray once or twice at weekly intervals.

a diseased artor-vite
spruce and fir insects
Spruce Gall Aphid. Among the most destructive insects that attack Norway spruces is the spruce gall aphid, which is another pest that was introduced into America from Europe. It is a relative of the plant lice which is familiar to all of us on such common plants as nasturtiums, spiraea, house plants and roses. In addition to Norway spruce it might attack Colorado blue spruce, red spruce, white spruce, black spruce and Engelmann's spruce.

The best evidence of the work of the spruce gall aphid is the presence of knobs or swollen places at the base of the new growth that more or less resemble tiny pineapples. These swellings are called pineapple galls, and are caused by the feeding of the insects on the new needles which then swell at their bases, growing up and over the feeding insects. The galls are green in color at first; later they became brown and may be anywhere from one-half to one inch in length.

Wherever a gall forms the twig be(Continued on page 124)

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## HEYIVOOD-WAKEFIELD

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## CONSERVING

## THE CONIFERS

(continued from page 123)

comes distorted and crooked, the needles die, or the entire twig may die, but in any case the twig never regains its normal appearance. When an infestation goes on unchecked for a period of years the tree may become so crippled that it has very little ornamental value.
The control of this insect is not very difficult. In cases where only a few galls are found they may be picked off by hand and burned sometime during the summer before the galls have cracked open and the young have emerged. One must be very careful to pick off every single gall as a new infestation may be started if only one is left and the young are thus allowed to make their escape and pave the way for another infestation.
The safest means of insuring against an infestation is a spray composed of 1 pint of nicotine sulphate and 5 pounds of laundry soap to 100 gallons of water. Be sure the soap is thoroughly dissolved before applying the spray. The upper and lower sides of the branches, especially near the tip, should be carefully covered with the spray as the insects are more likely to be in this area during the winter. The best time for spraying is during the winter or dormant season which is any time between November first and the last of April. The outside temperature should be about 60 degrees F .
menace to spruces
Sitka Gall Aphid. This insect attacks Colorado blue and Koster blue spruces and, as an alternate host from these iwo, it also attacks Douglas fir. The gall is long and cylindrical, and may be from one-half inch to three inches long. Unlike the spruce gall aphid the gall extends the entire length of a twig of the new growth of the tree. The galls are confined to the spruces never appearing on Douglas fir. They are blue-green at first, later turning brown-ish-lavender in color and are caused by the feeding of the insects.

If the hand picking method is used, it should be done before the galls crach open which is early in the summer. They must always be burned to destroy the insects inside. This pest may also be controlled by the same spray as was advocated above for the control of the spruce gall aphid.

Spruce Needle Miners. Two kinds of tiny caterpillars tunnel or mine their way through the needles of several kinds of spruces, so that the needles turn brown and die. One kind feeds mostly on Colorado blue and Koster blue spruces, then webs the dead needles together which gives the tree a ragged and unattractive appearance. The other kind feeds on Norway spruces in addition to the blue spruces, also causing the needles to die. During the summer months the tiny, cream-colored or grayish moths, which are scarcely one-half inch in length, may be seen flying about the trees at sunset and during the early evening hours. (Continued on page 125)


DOUBLE-WHITE on wood and on brich. Above: Howse at Bartlessillo, Ohlabome; architect, H. H. Liyingstow, Minmeapolis. Below:AsHachemsack, New Jorsey; iercbilect, J. Norman Hamter, Teawech, New Jersey.


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## CONSERVING

 THE CONIFERS(Continued from page 124)

For the control of these insects a spray composed of 4 pounds of lead arsenate, one pound of nicotine sulphate and 1 pound calcium caseinate to 100 gallons of water has been used with good results.
arbor vitae and yew insects
Black Vine Weevil. Like its close relative, the strawberry root weevil, this insect feeds on a variety of plants but is especially injurious to Japanese yew among the evergreens. It is somewhat larger than the strawherry root weevil and darker in color than the latter. In severe infestations the trees may be killed due to the feeding of the grubs on the roots and, to a lesser extent, to the feeding of the adults on the foliage.

The same bait which is used in controlling the strawberry root weevil is effective against the black vine weevil.
Soft Scale. This is a small, inconspicuous, more or less round species of scale which is likely to attack the foliage of arbor vitae and yew. It is quite short, dark-brown in color, and may be found on the foliage where the immature forms feed. The insect is easily overlooked. Sometimes when it is present, a black, sooty fungus develops on the needles in the honey dew secretion which is given off by the scale. The fungus-growth gives the twigs a dark, almost black, appearance.

A spray that thoroughly covers the foliage, and consisting of 1 pint of nicotine sulphate and 3 pounds of fish-oil soap to 100 gallons of water applied sometime during July has proved effective in controlling the scale.

## PINE INSECTS

Pine Needle Scale. This insect has a tiny, elongated white scale about oneeighth inch in length which attaches itself to the needles of pine, especially of Austrian, Scotch and Mugho pines. In case of a severe infestation the entire tree may appear grayish due to the many scales which literally cover the needles. Trees which are badly infested are lighter in color than normal trees, and have the appearance of weakly, unhealthy trees. They are also more likely to be attacked later by bark and wood-boring beetles, after an attack of pine needle scale.

In controlling this pest it has been found that a spray of 1 pint of nicotine sulphate and either 1 gallon of summer-oil-emulsion or 8 pounds of laundry soap to 100 gallons of water is used in controlling the scale. Thorough coverage of the foliage is a necessity to insure best results. The spray should be applied about June first and if necessary a second application two weeks later.

## LARCH INSECTS

Larch Sawfly. This insect is particularly destructive, having destroyed large areas of the native larch in the United States and Canada since its appearance (Continued on page 126)

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*Idaho White Pine *Ponderosa Pine *Sugar Pine



## CONSER VING THE CONIFERS

(continued from page 125)
on this continent in the 1880's. It is not confined to the native larch or Tamarack, but also attacks the cultivated varieties.
The adult insect is black with a transverse orange band across its abdomen and is about one-half inch in length. The injury is produced by the greenish larvae feeding on the leaves to such an extent that the entire tree may become defoliated. If trees are defoliated in this fashion for several consecutive years they may die.

The insect is not at all hard to control if the trees are sprayed thoroughly with a spray consisting of 4 pounds of lead arsenate and 1 pound of calcium caseinate to 100 gallons of water. The spray must be applied when the larvae are feeding on the foliage which is late in June or early in July.
Larch Case-Bearer. This insect is another introduced European species and was first found in the $\mathbf{1 8 8 0}$ 's. It is prevalent in Northeastern United States and in Eastern Canada where it attacks both wild and cultivated larches. The injur/ is the result of the feeding of the tiny caterpillar that lives in a case made by hollowing out a larch needle. In the spring while it is still in its case it mines out the center of one needle after another which then become yellow or brown and finally die.

The insect may be controlled by thoroughly spraying with either lead arsenate at the rate of 5 pounds to 100 gallons of water and a suitable spreader about the first of April, or with limesulphur at the rate of 1 gallon to 8 gallons of water late in March or early in April.

## SANE ROSE PRUNING

## By A. P. Tharin

TMe pruning of Roses growing in the open is a vitally important step toward success. Yet whenever this subject is touched upon the question arises from some quarters "Do roses have to be pruned at all?" The answer can be, frankly, "Yes and No".

While Roses were in their natural stages, Nature was able to maintain a proper balance for their welfare, and did not let the flowers or foliage grow beyond given dimensions, which would impair their beauty or usefulness in the process of propagation. The plants were naturally rugged since plant life was governed by the law of survival of the fittest.

With the help of man, Nature has created new, larger and more beautiful Roses; but these Roses, while gaining in beauty, have sacrificed a great deal of their natural ruggedness. Horticulturists all over the world are constantly striving to give us more beauty in Roses, sometimes without regard to how strong or how weak the resultant plants may be,

Now, if we leave these modern Roses strictly to the care of Mother Nature, they will give us Roses even though unpruned. They may also give us more flowers than a plant that has been (Continued on page 127)

SAY ENGINEERS


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## SANE ROSE PRUNING

(CONtinued from page 126)
pruned, but the blooms will be smaller. Before pruning can be properly explained, it is necessary that we take stock of exactly what Rose plants we have, and the general condition in which we have them. Also, we must decide the quality and the quantity of Roses we wish to grow because these factors are governed by pruning to a great extent. By looking closer at the plants, we will observe a picture somewhat like this:

Let us take one plant, a good average specimen. It has about ten branches starting from the root neck. Two of these branches have died in the course of the previous Winter. We will see about three branches with a thickness of about $11 / 2^{\prime \prime}$, while about four are from $1 / 4^{\prime \prime}$ to $3 / 4^{\prime \prime}$ in diameter, and the last one is just a spindly and sickly looking branch.
where to prune
Now, first, a few words on the value and capabilities of these branches for the production of Roses. Through a process of elimination, we shall arrive at the desirable material to be retained.

The two dry branches have eliminated themselves from production; therefore they are cut out as low down as possible-if necessary, down to the bud or the knobby swellings at the root neck. It is important that no dry wood be left on the plant, since the closest step from dry wood is decay, opening the channels to fungus diseases.
The next to fall under the pruning shears are the three overgrown branches. Yes, I know that may sound like a calamity; I also know that you have watched these branches grow and that you have nursed them for the past four years. Yet, they must be eliminated just as low as the dead ones, for a Rose plant should never be any older than the year it was planted. It is imperative to rejuvenate the plant in order to obtain the same prize Roses that were grown in the first year.
We have now five branches left, one of which is that sickly-looking imitation looking at you and asking for pity. This branch will not produce flowers, but it will produce leaves, which become a surplus surface of evaporation. Let not your sympathy sway your good judgment and prevent your cutting the branch off as far down as possible.

The plant has now been reduced to the size it should be kept year after year. Some drastic housecleaning has been accomplished, some surplus surface of evaporation has been eliminated, and the plant is relieved of a great burden. Burden is really a good term for all these excess branches if we look at the process logically. Success in Rose growing from the aspect of pruning is based on one of the oldest laws of Na -ture-the law of demand and supply that must be followed.
It has been previously mentioned that a Rose plant is composed of two (Continued on page 128)


Add to your rooms that extra elegance you've been wanting and still be well within your budget . . . This "Burlington House Special," in rich, floral motif, comes in charming color combinations to blend with every decorative scheme. A luxurious extra-heavy, all cotton print, $50^{\prime \prime}$ wide. At your favorite store, or write for the name of your nearest dealer.


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Originators and Manutacturers of Simplified Passenger Lifts for the Home

## SANE ROSE PRUNING

(continued from page 127)
distinct parts, even though in appearance it is a unit. These two parts are: the root system ("Supply") ; and the branch system ("Demand").

No one will deny that a two gallon container cannot be filled with a quart in one operation. Nor can any one deny that a root system operating to capacity cannot supply a branch system six times its size and produce healthy leaves and flowers of the best quality. This is impossible if we wish to grow prize Roses; we must as closely as possible, maintain a balance between Demand and Supply.

## directing the sap

It is necessary to eliminate all productive wood in order to direct the supply of sap into productive channels. In doing this, we accomplish several things. First, we are eliminating all unnecessary evaporation surface. Next, we have created ventilation within the plant, making full use of air as a growing agent. Last, but not least, we permit sunshine to go through the plant eliminating darkness; in other words, mak ing the plant unlivable for so many insects that enjoy undercover work.
With the elimination of unnecessary evaporating surface, we are giving the remaining branches the undivided use of all the supply of sap and nourishment. Hence, the leaves will grow leathery and not easily attacked by insects, and should there be a large demand of evaporation on these leaves, they will be able to stand the strain, since their internal structure is capable of handling the necessary amount of water without signs of weakness.
But water is not the only agent that concerns us in this phase of the work; all the nourishment being carried along the water channels is thus utilized for productive ends, meaning flowers. Of course, healthy leaves without a flower just simply do not constitute a Rose. But with care, you will find that your flowers will become larger than you have ever seen them in your own garden: that the plant will have beautiful foliage, really becoming the Queen of flowers; and last, it will have a stem that will be able to support both of them in a befitting manner.

Remember that Nature makes a flower appear only because it is a necessary stage to pass through to obtain the seeds that ultimately follow. It is up to you to make those flowers appear to your tastes and liking.
We have still four branches absolutely untouched. Here are the two alternatives to select from with respect to them: high pruning and low pruning. High pruning denotes pruning at the eighth, tenth, or twelfth eye or the intermediates, while low pruning is, of course, up to the fifth eye and all the intermediate stages.

High pruning will produce a few more flowers but very few, and it has two definite disadvantages. First, the stems are short and the lower part of the plant is devoid of any vegetation. This again is governed by a law of Na (Continued on page 129)


CRYSTAL OF CHARACTER
There's an honest dignity in the sturdy Early American styles in Rock Sharpe Crystal. For instance, this "Monticello" pattern...classic simplicity that mingt have graced the home orklinomassenferdeep, brilliantly polished cuttings. Sizes from goblets to cordials. $\$ 15$ to $\$ 18$. doren (depends on pattern and local-Cataract-Sharpe Mf. Co.


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> And the expense (called investment by most home folks) will be so small it will be like cigarette money. You'll never miss it.

Warren's Porch Shades may be had in Sylvan Green, Woodland Brown or Natural, or in combinations of these colors. Widths to 12 feet. Easy to hang and operate. Will serve several seasons, with care. Ask your house furnishing or dept. store for Warren's Shades (by name). They are made in America by Americans. Write for descriptive folder.

## WARREN

 Shade Company, Inc. 2905-2909 East Hennepin Ave. Minneapolis, Minnesota
## SANE ROSE PRUNING

(continued from page 128)
ture. You might say that you can produce a long stem Rose, but sap will flow only up to a certain level; when that level is reached, the flower is produced, regardless of our likes and dislikes. I, therefore, advocate low pruning, which means growing Roses to the natural size of any given variety. Only one type of Rose can give satisfaction and that is the best. All intermediary stages are not to be accepted.
So, of the four branches we have left, the ones of $1 / 4^{\prime \prime}$ diameter we prune at three eyes and the larger ones at four eyes, always making sure that the eye we are operating on is an outside eye.
This, coupled with good soil conditions and rational feedings, might well be termed rose culture along the lines of natural laws.

## THE BOOKSHELF

Early American Stencils on Walls and Furniture. By Janet Waring. New York: William R. Scott.
A delightful book. Valuable too. One of those gracious contributions to Americana that inspires every descendant of Early Americans to contribute to the growing library of Things American before it is too late and before accurate knowledge becomes misty tradition.
With seven color plates and two hundred half-tones we can visualize, without too much strain on our imaginations, the actual effect of these stencilled walls when it was universally conceded that ornament enriched happy living and plain surfaces meant poverty, not plenty:
"The introductory pages on the use of the stencil in foreign lands are little more than suggestions; those on the stencilled walls in America have another purpose, and one perhaps not without a hint of the didactic, for these walls have aroused less general interest than has been accorded some of the more trivial possessions of our forefathers. Yet the very fact that stencilled walls were so much a part of the everyday life of their period may in itself account for the ignorance of our own generation in regard to them. Many of the patterns have been covered with paper again and again, obliterated with coats of whitewash or thin plaster, or left to fall into ruin, until they have seemed mere remnants, worthy only of the neglect they have received.
"While my account of stencilled walls has been as complete as I could make it in the localities I explored, that of furniture has been selective rather than inclusive, and generally chronological. Something of the background, the rise into popularity, the spread, and the decline of the fashion has been illustrated by examples chosen to suggest the variety and range of ornament and the types of furniture on which it was placed.
"My interest in stencilled furniture began with six chairs bought in Litchfield, Connecticut." These chairs started (Continued on page 130)


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## Burnham



## THE BOOKSHELF

(continued from page 129)
the job of tracing down every scrap of information in this fascinating and neglected area of exploration; rewards of finding old stencils and men who remembered how to use them; learning just how, and telling you how, if you want to try it yourself.

You may be surprised at what this explorer has to tell of the amount of excellent stencilling used on "Fine Furniture."
"Oddly enough stencilled decoration on mahogany and other precious woods has received little comment, while that on the 'Hitchoock chair' has been the subject of frequent discussion. On examples of fine American cabinet work of this period, however, stencilling appears with a finesse of workmanship and a care for detail rarely found on the furniture of ordinary woods or on the many other objects to which it was also applied, and the stencil gains a certain importance from this use.
"It is difficult to localize the many chairs, tables, consoles, wardrobes, and even pianos on which the stencil was used, but the data that I have been able to gather and the pieces which I have been able to trace point to New York as the center for the best technical handling of this decoration." Then we are shown a graceful mahogany couch -American Empire-as evidence, which it truly is.

When it comes to "The Hitchcock Chair," on page 103, amazement follows amazement. The excellent photog. raphy makes us feel we can touch the actual wood; and the actual stencils, chairs and enlarged chair-backs bring all the writing about the subject right into the realm of reality.

For complete encircling and setting forth of the subject, for pleasant read ing, for the charm of the backward look in glimpsing former days and ways, for suggestion of ways and means for present-day enrichment of life indoors and out-we recommend this book.

The Garden in Color. By Louise Beebe Wilder. New York: The Macmillan Company.
This superfine volume presents, in 320 artistically selected examples, an inkling of the wealth of color to be enjoyed in a richly assembled garden throughout the year. Beginning with Snowdrops, which so modestly lead the procession in the earliest Spring days, it continues through the indoor collection of Cactus which enlivens the bay window in midwinter. All of these color plates are marvelously produced in natural tints with unsurpassed delicacy.

As for the running text, it is enough to say that it was written by Mrs. Wilder. In her familiar style, she leaves nothing unsaid that belongs, though the insatiable gardener will wish there were much more.

With this unmeasured encomium, it seems puerile to suggest that there is a "However"; but there is one, and to ignore it will serve to deprive the more sensitive readers of their keenest en-
(Continued on page 134)


THE original of this interesting maple piece is a lovely cupboard found in Lebanon County, Pennsylvania, dating from about 1750. The grace and beauty of its lines are accentuated by the transparent hand-rubbed finish of the solid hard white Northern Maple used in fashioning it. Very reasonably priced. $52^{\prime \prime}$ wide.

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## WHEN THE SAP BEGINS TO RISE

The winter's sun is weak and is un1 able to melt the accumulated snow and ice. But after its northward march has carried it to the vernal equinox its rays are more vertical. Then it warms the cold soil and heats the water within. Ice water is useless to the plant; it may just as well have none at all for all the good it does. Only after the temperature of the water has passed the freezing point is it available to the plant. Then life begins to reawaken from its long winter's sleep.
The moisture-laden soil, heated by the life-giving rays of the sun, stirs the tiny root hairs of tree, bush and shrub to activity. Avidly the water with its dissolved soil salts is absorbed through the cell wall and passed to the center of the root fibres where minute conducting tissues are located. Thoroughly protected from outside influences, the water is pumped and pushed and forced onward to thicker, more mature roots.

Still within the central core, the moisture finally enters the trunk where it is distributed to the vascular bundles. Up it goes through the conducting tissues to the limbs, forking as they enter branches and twigs. When the moisture has reached the buds, they swell, burst and the leaves make their appearance. Even here the conducting tissue is found in petiol, main rib and veins to lose itself finally, in the spongy tissue. These fibro-vascular bundles may be likened to a network of veins which supply the required moisture and soil
salts to the leaves and carry away products manufactured to be stored or used in other parts of the plant.
These special tubes for the conduction of liquids are not continuous from root to leaf. They may be quite a number of feet in length but are usually much shorter. They touch each other, end to end or even diagonally side by side. Small in diameter, they are marvelously strengthened by reinforcing rings, spirals, latticework and network. No one particular type being exclusively used by any one plant.
In arrangement these vascular bundles are quite ornamental, especially in cross section. In some plants they are scattered all over the cross-sectional surface, on others, again, they are kept within bounds, usually circular in character.
The spiral, ring, lattice, or network formations can only be observed on a length section. Then the exact form of reinforcement used becomes apparent. On cross-sections all that can be seen are circles. The rest of the cell structure present is usually angular. When cut diagonally the location of these special conducting bundles becomes evident, for then the circles become ovals and within can be seen fragments of spiral and other formations.

The fibro-vascular bundles have been formed by the solution of adjoining cell walls into long tubes. Such cells have (Continued on page 140)


Stores are everywhere showing the Spring fashions, and smappy people are learning the latest fashion in drinks. Here is Billy Baxter's
Fasbion Plate for 1938

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## CALENDAR OF SPORTING

 EVENTSWhite Sulphur Springs, West Vir ginia-April 11-16, Eighteenth Annual Mason and Dixon Amateur Men's Gol Tournament. April 25-30, Second an nual $\$ 2000$ United States Open Tennis Championship.
Pinehurst, North Carolina-April 4.9 North and South Invitation Amateur Golf Championship. April 19-22, Sec ond Annual Four Ball Championship. Aptil 11-16, Twentieth Annual North and South Tennis Tournament.

Yosemite National Park, CaliforniaApril 9-16, Special Easter Week Program with skiing events at Badger Pass.
Palm Springs, California-April 15 17, Ladies' Invitational Golf Tourna ment. April 18-24, Invitational Polo Matches.

Sea Island, Georgia-April 16, Low Gross-Low Net Golf Tournament. April 21-23, Second Annual Spring keet Tournament.

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You will find it of advantage to identify yourself as a reader of House \& Garden, in writing to these advertisers.

## PARIS PROMENADE

## (continued from page 65)

gone-shadows of what was-and Paris today is as vital and fascinating as ever she was in olden times.
I like to walk through her streets watching the gay crowds, turn a corner and come on the time-scarred steeple of some church. Then of course there ore the cafés. If you like pigs' feet as much as I do, I suggest you visit the Cochon dOr. Go to the Café de la Paix also, but don't go inside. Sit at one of the iron tables instead. Order a cup of coffee or an apéritif. Light a cigarette, and watch the world go by. You will see everybody from everywhere. I have seen friends of mine I thought were in India, friends I thought were in Peoria-even neighbors from Oyster Bay, strolling along the boulevard.

## street scenes

Don't forget also to go to the flower market. On a sunny day it is a riot of color. There is a bird market too, thousands of birds in cages, twittering or hopping from perch to perch, or sitting all hunched up like grouchy old gentlemen in ulsters. Book lovers can waste pleasantly any amount of time turning over the old books in the stalls on the quays, with always a chance of making a find. Parisians frequently read an entire volume without being disturbed, for the bookdealers are not modern salesmen and thoroughly sympathize with their clients.
Whenever I am in Paris, if I get the chance, I go to the circus. It is not like our circus, but much smaller. The clowns are superb. There is a nice beer garden connected with it where you go when you are thirsty for large, cool steins. The theaters are many and varied, with plays to suit every taste. Of course, there is the Comédie Française, which is unique, and where I have spent many delightful evenings. That is not all, however. There is, or there was anyhow when I was last there, the famous Grand Guignol. No thrillers in the world are comparable to the plays given there. They are guaranteed to keep the most lethargic individual awake half the night afterward.

I am sorry to say I don't know much about the dressmakers of Paris or the shops. My memory of them is that I stood interminably outside, window gazing, while my wife had stepped in "for a minute"

I have only begun to tell a few of the things that I like about Paris-a few of the memories that the name brings to me. My wife was brought up there when she was a child and went for a time to a French convent. She knows the city far better than I, for among other things she speaks beautiful French. Let her tell you more:

## mbs. roosevelt continues

When I was little we lived on the Avenue du Bois de Boulogne. I went to school on the Rue de Lubeck. My Scotch nurse Jane and I used to walk there every morning, taking about three-quarters of an hour. Twenty years later I took the same walk and was astonished to find how little the sur-
roundings had changed. The same little merceries were still there, the same boucher, who always had a chunk of raw liver hanging on a hook outside his door, the same boulanger, whose window display of pastry made one's mouth water, still in the same spots. How different from New York, where landmarks change overnight!
Jane did not approve of the French way of spending Sunday. On the Sabbath I was always dressed in my detested best clothes, and taken "for a nice walk". No toys were allowed on Sunday, no hoops to roll, no tops to spin. We could never stop for surprises at the little stalls on the Champs Elysées, as buying things on Sunday was a $\sin$. I can remember Jane, always a majestic figure in black, pausing before a group of street urchins playing marbles. "Do ye no ken it's the Sabbath day? 'Six days shalt thou labor', boys!" And she marched on, her bonnet strings fairly quivering with righteous indig. nation.
Quite near our house was a cab stand. And I can remember the oldfashioned fiacres, with the cochers in high hats. Occasionally the fiacres would have rubber tires. These made no noise, and it was wonderful to hear the cocher shout to give warning as he turned a corner.

## PARIS VENDORS

The street cries of Paris have largely disappeared. In our square we had a succession of these every morning. The old clothes man usually came first, with his call of "vieux habits!" vastly prolonged on a descending note. Later would appear a little roly-poly woman in a voluminous white apron and ruffled cap that tied under her chin, pushing a little cart. She sold cream cheese in the shape of hearts, and would cry, " $A$. la crême! Toute fraiche, à la crême!" The coeurs à la crême looked so white and delectable when turned out of their protecting muslin onto your own dish, and then drowned in cream, that it was always a real grief to me that I could not abide their sour taste.
My mother was "at home" on Tuesdays. Sometimes she would take me to the flower market near the Madeleine to buy flowers for these occasions. I don't know which I enjoyed more, the gorgeous mass of color in the stalls, or the amiable volubility of the stout Frenchwoman who sold flowers to us. Once, to my great delight, she lost her temper-not at us-and "passed remarks", as Jane used to say. I carefully remembered certain words, to use later without fear of rebuke, as Jane considered the French language beneath her notice and could understand nothing. "Saperlipopette!" was my favorite.

Certain bits of history made a deep impression on me as a child. The Petit Trianon at Versailles caused me real pangs of sympathy for Marie Antoinette. Could I not understand her wanting to get away where she could play and not wear her best clothes? How beautiful her little white cows with (Continued on page 134)

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## PARIS PROMENADE

(CONTINUED FROM PAGE 133 )
their gilded horns must have been!
One afternoon we walked down to the very end of the Champs-Elysées and some one told me Marie Antoinette's head had been cut off, right there where we stood. It was terribly humiliating to cry in front of people. Jane said, "Bless the bairn, she's tired. Come along, dearie, we'll take a cab."

## THE BOOKSHELF

(continued from page 130

joyment in the exquisite color reproductions. To highly color-sensitive eyes, the deep, rich reds and browns, and to a less extent, the deepest blues and greens have an appearance of solidity, wholly at variance with the translucency of even the strongest tints of the natural flowers.
when color falls
It is quite away from the fact to invoke the venerable custom of blaming it on the printer. He has to use nontransparent pigments to produce the required color; and the richer the color, the denser the necessary coating of pigment.

When the point is reached where the background of white paper on which the color is spread no longer shows through between the particles of pigment, the luminous quality of the actual color of the flower is gone-for the color in the flower itself is in solution or suspension in liquid, not as we have it in the picture in the form of dry, powdered solids.

Thus, by daylight, we have in Plate 131, the Chinese Hibiscus, instead of the glowing vermilion of the natural flower, a presentation devoid of depth; a flat, woodeny picture, even in the deeper greens of the accompanying leaves: in Plate 241, of Parkland in Autumn, while it is a fine picture, it lacks the thrust of bright sunshine streaming through the trees: and in Plate 304, the scarlet flash is missing from the Poinsettia, which is itself sunken into the plane of the rich brown and green background.

## examined by artificlal. light

These few instances will make the desired point for the whole book. It is not at its best when viewed by day light. The light needed is that of a 60 watt frosted bulb, at a distance of not more than 20 inches from the pages (for a greater distance, a stronger light should be used) -if the full beauty of these marvelous reproductions of Na ture's own coloring is to be enjoyed.

Besides the miracle of its searching ray, the tungsten light carries a pale yellow, which gives these pictures just what is necessary to imitate sunlight in the open.

It is to be hoped that the publishers will see fit to add to their great book the suggestion of this all-powerful aid for its full enjoyment.


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## SIX FLOWERING TREES

(continued from page 81)

Crab, a showy tree growing to 20 feet with rose-pink blossoms produced before the foliage, like most of the other Crabs.
*Baccata, Siberian Crab, with pure white, single, fragrant flowers followed by small but conspicuous yellowish brown fruit. Compared with some other Crabs it is a fast grower.

Bechtel's I have discarded, being unable to conquer the rust that strips off its leaves, thus missing its Rose-bud flowers steeped with the fragrance of Violets.

## the final dozen

Charlotte, a hybrid of $M$. coronaria, worth growing for its flowers that start rosy and expand to white, each flower 2 inches across and more.
*Floribunda, the Japanese Flowering Crab, and P. F. purpurea, the Purple Crab, both heavily laden with blossoms. The one is rose in the bud and pinkish. white followed by yellow fruit; the other, purplish when fully open. It also has purple foliage and purple fruita definitely showy combination.
*Halliana or Parkman's Crab is a tree-like shrub with clustered flowers on long, slender stems, followed by greenish-red fruit. Unfortunately, it is slow growing.
Ioensis plena, the Prairie Crab, fragrant, pale pink flowers. It is akin to Bechtel's Crab.
*Niedzwetzkyana, the Redvein Crab, is one of the richest in flowering and in fruit which are both purplish. This type needs plenty of room to grow. Its child, M. Eleyi, has the brownish-red foliage of its parent and thick Apple blossom clusters of flowers in rich red. Its fruit is dark red. Decidedly a worth while sort.

Prunifolia, or the Pearleaf Crab, and its cousin, P. rinki, the Chinese Apple.

Sargenti, or Sargent's Crab, a lowgrowing form with pure white flowers and wine-red fruit that could be used in rock gardens or to face down a shrubbery planting or on a bank. Decidedly valuable for this reason.

Scheideckeri, or Scheidecker's Crab,
with pale pink double flowers. It is slow to come into flowering.
*Spectabilis, a Chinese form long grown here. It has pale pink, semidouble fragrant flowers. The fruit is yellow. There is a hybrid in this clase hailing from Rochester, N. Y., and named after that city. The better nurseries generally carry it.
*Theifera, the Tea Crab, one of the real beauties when its rigid branches are clothed in their Spring pink. The late E. H. Wilson especially favored this.
*Toringoides, the Cut-leaf Crab, a twiggy sort with foliage like the Haw thorn, white flowers and Cherry-red fruit.
Zumi, the Zumi Crab, with fragrant white blossoms and yellow and red fruit.

Wherever Apple trees will grow, so will the Crabs. Good culture and a fertile soil, of course, bring faster growth and more generous flowering. The fruit of these Crabs is one of the pleasant contributions to Autumn coloring. If the trees require pruning, do it immediately after they flower, since Fall pruning would ruin next season's bloom because the buds form in Summer.

## AS TO HAWTHORNS

The Hawthorns are such a large fam-ily-America alone offers 153 kindsthat no private gardener would dream of trying to collect them all. However, if you have a sunny location and lime soil, you can succeed with the English Hawthorn, Crataegus oxyacantha, in white or red. Paul's Double Thorn is a favorite in both pyramidal and weeping forms and with single and double blooms. The flowers are carried in little clusters like old-fashioned tight bouquets.

Beside these are many American forms whose beauty, unfortunately, the average gardener has yet to appreciate. The Cockspur Thorn, Crus-galli, is worth growing and so are Arkansana, cordata, the Washington Hawthorn, fecunda, the Missouri Thorn, sutida, the Glossy Hawthorn and many others. When properly nursery grown, Hawthorns are not difficult to move.


## HOW PLANTS GOT THEIR NAMES

(continued from page 71)

Purdom, Douglas, Hooker, Howell, Gray, Bailey, all with an $i$ added to denote the Latin genitive or possessive case like our apostrophe $s$ in the same circumstances; that is, Lilium grayi instead of Gray's Lily. This is really a double ii, but in America is usually written only once.

Though these names often help to place a plant, in general we get a better picture if a descriptive term is used instead-longifolius, long leaf; glaucus, with a bloom, grayish; grandiflora, large flower; nana, small; caerulea, blue; albus, white. The list of descriptive terms is so long it would be much too boring in text form, but I am appending an alphabetical list of some very commonly used. Just bear in mind that phylla and folia as suffixes are dealing with the leaf, and flora with the bloom. Albus or alba is merely the designation for the white-flowered form.
Why don't they say white? It is rather a long story that goes back to the great Swedish botanist, Linnaeus, in 1753, and even before. To boil it all down into a sketchy paragraph, Linnaeus is the man who introduced system into plant naming. He claimed two names were enough for any plant species. Before this, it sometimes took two or three lines to write a plant's name.

## universal names

Naming a plant isn't quite so simple as it appears on the surface. Plants have no respect for geographical boundaries. Very often something growing in Siberia may also be found in China, and possibly in Canada or Alaska, too. Now the Russian finds it, describes it, and gives it a name. So, too, the Chinaman and the American, and each sends it into commercial plant sources. Three names, three descriptions in three languages all for the same plant. Multiply this by a few thousand, and who would know what he was talking about?
So the plant is given a universal scientific name, the finder makes at least one herbarium specimen for a recognized herbarium, he publishes the name, description, and usually a drawing or photograph in one of the internationally recognized botanical journals, and
then unless it is later proved that someone else had previously done this under a different name for the same plant, his chosen name stands for all time in all countries. There is just one exception here. When the international code was established in Vienna, about four hundred names were accepted that had been in established usage for a period of fifty years even though research proved they were not the first names given. The American code does not recognize these, but holds strictly to the first name given.

## NAMES FOR REFERENCE

In botanical circles the plant's name is followed by that of the man who named it as a reference for checking up on it, for sometimes the same name is inadvertently given to two different plants by different men, or priority rights must be settled. Garden editor do not add these to our woes except in rare instances where common usage has caused confusion. Some of our leading botanists and plant explorers did not possess very accommodating names, as witness Professor Smelowski. For years I refused truck with any smelowskiana plants until I learned that foetida was the term used for ill perfume!

The herbarium specimens are matters of valuable international record, and are preserved through centuries. They settle controversies as to prior right to a name. Incidentally this is why the Latin name is necessary when ordering from the nursery. Common names are given to entirely different plants in different regions, and there is no checkup.
The third name, the name of the variety, is only given in Latin when it is descriptive of the plant, otherwise it is in the language of the originator. When the variety name is Latin, it is written with a small letter, when in another tongue, with a capital. The family name standing with its species always takes a capital; but when alone, may be written either way-provided the same rule is preserved throughout the writing.

The species name causes more trouble. Originally it was always a small letter unless the name of a person. Geographical names became confused (Continued on page 139)



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# GARDEN MART <br>  

April is an excellent month for sowing nearly all kinds of annual seeds, and seeds of many perennials as well. If the weather is still chilly and inclement, better sow in flats under glass, or indoors. Toward the end of the month, conditions are often warm enough for outdoor sowing in well prepared soil.

Most kinds of shrubs can be readily planted in early spring if you are careful to set them in well and firmly and to keep them properly watered.

Rhododendrons and Azaleas are shallow-rooting plants and should never be more than lightly cultivated. Indeed, it is generally best not to cultivate them at all.

There are a multitude of jobs to be done in the spring of the year. The thought is particularly overwhelming if you have not spent the long winter evenings gardening on paper. Better start right away mapping out a schedule -and by all means stick to it! Unless you have well in mind the various tasks for each day, you are apt to be hopping about from one thing to another and getting nothing done.

Trees can be moved, now, even the larger ones, but keep to your schedule as you have planned it and you will find that what seems to be a more than "man-size" job will gradually shape itself into a well planned, well planted, healthy garden.

One of the most important secrets of successful gardening is to know the individual likes and dislikes of the species with which you are working. Such matters as soil character, degree of moisture, amount of sunlight or shade are often really the determining factors especially in the case of the choicer varieties. Nor is it an all appalling problem to find out about these things, if you're not already familiar with them; there are many reliable nurserymen, such as those advertising in House \& Garden, who will be very happy to supply you with the proper information.

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tural colors. Free. Write vas nothcosdres Bros.

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RARE WISTARIA a UNUSUAL CLEMATIS. A 16-page iluatrated monograph describing twenty
varieties
and wistaria in lavender, violet. pink red
flower clusters up to four feet iong: and white, flower elusters up to four feet iong;
cultural dirrections and method for premature pro-
duction of flowers. 26 varieties of clematis, large and

## HOW PLANTS GOT THEIR NAMES

## (continued from pace 137)

with personal, and it seems to be a growing custom to use the small letter for all species names. Consistency is the requirement in these cases. There are several special rulings, and a little variation in strict priority between American and Viennese codes, but these explanations should take the garden maker through his notes (or the garden club meeting!) fairly well, with the exception perhaps of one more puzzling points-Latin names and adjectives can loop loops around English case and gender endings. The final $u s$, um, on, $a$, is, er, and the possessive $i$ or $i i$ are all variations of declension. Ana denotes pertaining to-smelowshiana, pertaining to Professor Smelowski. Don't worry too much over them, but an adjective agrees with its nounDianthus albus, but Campanula alba.

## Pronunciation

I've left for the end the part most of you would have preferred in the be-ginning-pronunciation! This will not always agree with Junior's high school Latin, so don't try to help him out on the Conquest of Gaul! Each vowel makes a separate syllable, though double ones are united, and the diphthongs $a e, o e, e u$ sound only the second, and give that long $e$ as in mete, $u$ as in mute. $A u$ is as in Austria. $O i$ is sometimes pronounced as in moist, and sometimes separated into two syllables. Final $e$ forms another syllable with its preceding consonant, and is always short as in met; but final es has the sound as in ease. Vowels are either short or long, that is: $a$ as in cat or cake, $e$ as in met or mete, $i$ as in it or kite, $o$ as in John or cone, $u$ as in but or mute, and $y$ as a short or long vowel to replace $i$.
Accent is important. It falls upon either next-to-the-last syllable in a word or the preceding syllable. If the vowel in next-to-the-final syllable is long, or if it is short and followed by two consonants, the accent is upon it. Otherwise, accent the preceding syllable, and the vowel in this syllable will be short. Of course this makes it necessary to know whether or not that next-to-the-last vowel is long or shortbut if no other rule covers, you can at least accent the next to the last syllable if you speak it long, and the preceding syllable if you give that next-to-thelast syllable the short sound, provided
a double consonant isn't making the sound short. A vowel is short before another vowel, as in rosea, unless it is contracted from a diphthong as althea for althaea. Before two consonants the vowel is short, but is nearly always long before a single consonant. Remember that $i$ is never ee. $C$ and $g$ are hard before $o$ and $a$, soft before $e, i$, and $y . C h$ always has the sound of $k$.
exceptions
Most exceptions come in personal names. We try to pronounce a man's name as near as possible to the way he does-churchilli, not kurkilli, and give veitchi almost the double $e$ sound for the ei. Euphony sometimes compels an exception; but if you follow these rules, you need not fear to use the Latin names-scientists do not always agree over pronunciation.
hist of terms
incanus . . hoary
inodorus . . without odor
insignis .
laevis . . smooth
lanatus . . woolly
luteus . . yellow
macranthus . . large flowered
marginatus . . margined
mollis . . soft, hairy
multiceps . . many headed or branched muralis . . of walls
nanus . . dwarf
niger . . black
nitidus . . shining
nivalis . . pertaining to snow
nobilis . . noble, renowned
nutans . . nodding
occidentalis . . western
orientalis . . eastern
ornatus . . ornate, adorned
patens . . spreading
pinnatus . . with leaflets on sides of a main leaf axis
polyanthus . . many flowered
praecox . . very early
procerus . . tall
(Continued on page 140)

##  <br> All the service, convenience and luxury of the finest power lawn mower are available to you at an exception- it ally low price. And, it is as outstanding in quality, <br> ONLY $\$ 7950$ This mower ind proved $\triangle 18^{\prime \prime} \mathrm{cut}$ <br> This mower incorporates all the tested and proved features that have made the name "Stearns" famous. Perfect balance of design assures a greater cutting capacity than the 18 inch width of cut would indicate. Simple and easy to start and to operate. No complicated mechanism. Briggs \& Stratton motor. <br> Ask your dealer or write <br> Eight other models including 4 of roll.dirive $\equiv$ type - up to $27^{\prime \prime}$ cut. Prices 587.50 to $\$ 20.00$ <br> ws for catalog No. 54 <br> E. C. STEARNS \& CO. <br> Estab. 1864 SYRACUSE, N. Y.



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Bartlett Service is available in every community from
Maine to the Carolinas. Write us for the oddress of the Maine to the Carolimas. Write us for the address of the Barlett Representative wearest you.

This scrawny, badiy defoliated Norway Spruce is a typical example of malnutrifion and neg. lect. It stands within 100 yards of the tree shown of the right, and on a neighboring estate.


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TREEEXPERTS

This beoutiful Norway Spruce, photographed the some day as the sorry-looking specimen pictured at the left, shows the glorious result of foeding and care "The Bartlett Way."



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12 Harrison St. ${ }^{12}$. Lansing, Michigan ${ }_{17}$ Aikenhead Hardware, Ltd.

HOW PLANTS GOT THEIR NAMES
(continued from page 139)
procumbens . . lying on the ground pubescens . . downy
pumilus . . dwarf
puniceus . . reddish purple
purpureus . . purple
reniformis . . kidney shaped
repens . . creeping
reptans . . creeping
rigidus . . rigid, stiff
rotundifolius . . round leaved
saxatilis . . found among rocks
sempervirens . . evergreen
silvestris . . pertaining to woods
speciosus . . showy
spectabilis . . spectacular, showy
spicatus . . with spikes
stellatus . . starry
stolonifera . . bearing runners that root strictus . . erect
suavis . . sweet
suffrutescens . . slightly shrubby
tenax . . strong, tenacious
ternatus . . in threes
unbellatus . . with umbels
uniflorus . . one-flowered
vagans . . wandering
velutinus . . velvety
venustus . . handsome, charming
villosus . . soft, hairy
violaceus . . violet
virens . . green
viscosus . . viscid
volubilis . . twining
zonatus . . banded, zoned
Anderson McCully

## WHEN THE SAP BEGINS TO RISE

no life. They are dead. Their function is to bring water with its dissolved soil salts from the soil up to the leaves. The greater part of the water is evaporated while the soil salts are used to help build up and manufacture organic matter.
It is not quite clear just what and how many forces are required to force the water upward. Root pressure can lift a column to a considerable height, but this force alone is not responsible and, in addition, it is not present throughout the entire year. Capillarity is also insufficient to explain this phenomenon for in the smallest tubes water will rise only to a height of about three feet.

Osmotic pressure has also been considered, but its lifting capacity is also insufficient. Then, too, the suction effect due to the evaporation from the leaves must be kept in mind but even this is too weak a force to account for the rise of sap. It is true, of course, that cut flowers placed in a vase suck up water as it evaporates. But such a suction is only effective to a height of from 12 to 15 feet.

It is quite probable that all of these forces are present and active at one and the same time. More can not be said on this subject at the present time


## Sarga.flowasing <br> Clematis

These new large-flowering Clematis intrigue gardener and visitor
allke. Sturdy, vigorous alike. Sturdy, vigorous
plants, flowers unusually large, coloring as rich and gorgeous as
robes of royalty. To the robes of royalty. To the
smallest garden or the largest estate they ern note.

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pictures (many in color),
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James I. George \& Son FAIRPORT, NEW YORK

When the water with its dissolved soil salts has reached its destination in the leaf, carbon dioxide from the air is taken up and sugar, starch, cellulose, fats, etc., are manufactured with the aid of sunlight. These finished products are then transferred through other tubular-conducting tissues to those places where they are required for storage or growth.

The inner part of the bark of woody growths contains the fibro-vascular bundles. Here, protected by the outer bark, lies the cambium or growing region. Girdling the bark and cutting through the slippery cambium layer cuts off the flow of sap and the plant dies.
Sieve or bast cells are located just outside of the cambium layer and are part of the inner bark. Manufactured products pass down these closed tubes by the osmotic system. Albuminous substances are primarily carried by the sieve cells while the woody parenchyma and pith rays conduct the sugars through the plant.
The cells surrounding the spiral wa-ter-conducting tissues are rich in glucose. The sieve cells and spiral vessels may be considered the rapid transit system while the other conducting tissues, which are much shorter, are locals and transmit their products slowly.

## MILBRADT POWER MOWERS



They are Roller driven and cut closer around trees, shrubs, walks, etc, All steel and malleable frame gives utmost strength and an ideal lubricating system makes路
Sizes: $21^{\prime \prime}, 27^{\prime \prime}, 30^{\prime \prime}, 62^{\prime \prime}$ gangs.
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Riding Sulky attachments.
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## DAFFODIL FEVER

(continued from page 96)
scarcely thinking about it one way or another, to keep on separating and replanting all her small-crowned Narcissus until she had at least 10,000 of them skirting the shrub groups and swirling along freely under the Dog. woods and Magnolias.
The task I set her, she felt, was gigantic. Nevertheless, I believe the answer to her question was sound, in spite of having been given casually. She'll have need of patience, of course. She cannot expect to produce, in a single season, the desired emphasis upon Narcissus. Let her draw inspiration from the example of a busy lawyer of my acquaintance, who, rising at five on many a dreary morning, contrived with his own hands to plant along the driveway of his Oyster Bay place no less than 2,000 Narcissus, and she will accomplish the metamorphosis she hopes for. Perhaps her ambition may even accelerate her negro gardener. He is, at present, positively allergic to anything resembling exercise.
The formal varieties of Narcissus, such as are found in the large Trumpet, Incomparabilis and Poetaz classifications, are appropriate to borders. When thus located, it's a pious practice by means of annuals or carefully placed perennials to mask their ripening foliage. Grouped behind or among such spreading plants as Cerastium tomentosum or Campanula carpatica or attractive foliage plants, like Columbine or Anchusa myosotidiflora, or late bloomers, like Phlox and Platycodon, only the curb of a normal budget is likely to set a limit to the number that may be accommodated.

Here, it seems to me more agreeably
than in any other abode, may be glorified the larger, newer and more costly hybrids. Placed not too far forward against an evergreen background or one that's well leafed out by Daffodil time, the most heartening display may be expected from comparatively few bulbs of such striking horticultural personages as the white Trumpet, Beersheba; the giant white, Mrs. Ernest H. Krelage; the giant Leedsi, Gertie Millar; the delicate apricot Trumpet, Mrs. R. O. Backhouse; the wonderful old Incomparabilis, Sir Watkin; and the newer, large but graceful Incom-parabilis-to my mind the greatest Daffodil in cultivation today-John Evelyn. For me, it will be a red-letter day when I have on hand so many of those John Evelyns that I can make of them the overwhelming feature of a Spring border.
The brilliant Poeticus, Horace, with blossoms almost twice the size of the faithful Pheasant's Eye, should not be forgotten. Jonquils and Hoop Petticoats exhibit themselves to best advantage against a dark rock or the deep green of Yew; but miniatures, like Glitter and W. P. Milner and Agnes Harvey, are delightful in coveys among the edging plants. Farther back but still in the foreground, narrow, irregular lines of bunch-flowered Poetaz, such as Admiration or Glorious or Klondyke or Orange Cup (in particular when one variety alone is selected), present a scene that robs the beholder of his breath.

Yes, Daffodils are a fever in the blood; a mounting but benevolent temperature, stemming from the essence of Spring. I'm glad I have it.

## FRUITS FOR GARDEN COLOR

| NAME | average height in cultivation | $\begin{gathered} \hline \text { Time and color } \\ \text { of fruiting } \\ \hline \end{gathered}$ | APPROX. LIMIT of hardiness |
| :---: | :---: | :---: | :---: |
| *Strawberry-tree <br> (Arbutus unedo) | $15^{\prime}$ | Sept.-Dec.; orange-red | Carolina |
| *Red Chokeberry (Aronia arbutifolia) | $8^{\prime}$ | Sept.-Dec.; red | Mass. |
| *Black Chokeberry <br> (Aronia melanocarpa elata) | ) $3^{\prime}$ | August; black | Canada |
| *Spice-bush <br> (Benzoin aestivale) | $12^{\prime}$ | September; scarlet (Continued on | S. Canada <br> ge 142) |

## Flowering Trees

## Heralding Spring's Arrival

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## FRUITS FOR GARDEN COLOR

(CONTINUED FROM PAGE 141 )

(Continued on page 143)

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## FRUITS FOR GARDEN COLOR

(CONtinued from page 142)

| NAME | average heicht in cultivation | TIME AND COLOR of fruiting | APPROX, LIMIT of hardiness |
| :---: | :---: | :---: | :---: |
| * Crataegus persistens | 12' | Oct.Feb.; red | Mass. |
| ${ }^{*}$ Washington Thorn (Crataegus phoenopyrum) | $25^{\prime}$ | Sept.-Dec.; red | Canada |
| ${ }^{*}$ Crataegus pinnatifida var. major | $12^{\prime} \cdot 15^{\prime}$ | Sept.Oct.; red | Mass. |
| *Cherry Elaeagnus (Elaeagnus multiflora) <br> E. longipes. | 8' | July-Aug.; red | Mass. |
| *Strawberry Bush <br> (Evonymus americana) | $6^{\prime}$ | Sept.Oct.; pink \& scarlet | S. New York |
| *European Spindle-tree (Evonymus europaea) | $15^{\prime}$ | Aug.-Oct.; red | Canada |
| **Evonymus planipes | 15 | Aug.-Oct.; red | Mass. |
| **Evonymus sanguinea | $15^{\prime}$ | Aug.-Oct.; red | Mass. |
| *Evonymus yedoensis | $12^{\prime}$ | Aug.Oct.; pink | Canada |
| *Wintergreen (Gaultheria procumbens) | $6^{\prime \prime}$ | Aug.April; red | Canada |
| *Sea-buckthorn <br> (Hippophae rhamnoides) | $15^{\prime} \cdot 20^{\prime}$ | Sept.Feb.; orange-yellow | Canada |
| *English Holly (llex aquifolium) | $30^{\prime}+$ | Sept.-March; red | Long Island |
| *American Holly (Ilex opaca) | $30^{\prime}$ | Sept.-March; red | Mass. |
| * Japanese Winterberry (Ilex serrata) | . $8^{\prime}$ | Aug.-Nov.; red | Mass. |
| *Winterberry, Black Alder (Ilex verticillata) | ... $9^{\prime}$ | Sept.Jan.; red | Canada |
| *Cannart's Red Cedar (Juniperus virginiana var. Cannarti) | $30^{\prime}+$ | Sept.April; bluish-gray | Canada |
| *Kadsura japonica | Climber to 9 | Sept.-Nov.; scarlet | N. Carolina |

*Bigberry Privet (Ligustrum acuminatum var. macrocarpum)

8' Sept.-Nov.; black
*Honeysuckle
(Lonicera bella)
*Spangle Honeysuckle
(Lonicera gracilipes)
*Blueleaf Honeysuckle (Lonicera Korolkowi)
*Amur Honeysuckle (Lonicera Macki)
*Privet Honeysuckle (Lonicera pileata)
*Tatarian Honeysuckle (Lonicera tatarica)
${ }^{*}$ Chinese Matrimony-vine (Lycium chinense)

Climber
to $9^{\prime} \quad$ Sept. Nov.; scarlet

8 July-Aug.; red
6' June; scarlet

10' August; red
$15^{\prime}$ Sept.-Nov.; red
$2^{\prime}$ October; amethyst
Long Island June-Aug.; red or yellow

Climber to $12^{\prime} \quad$ Aug.Oct.; red (Continued on page 144)


## one Martin Destrioys 2000 mosquitoes a day

"Attract martins to your grounds," says Joseph H. Dodson, "and get rid of mosquitoes. 36 other birds attack codling moths which destroy millions of dollars worth of fruit each year. Yellow-breasted warblers kill tree lice. Scarlet tanagers devour gypsy moths. A flicker consumes 5,000 ants a day. Everybody loves to hear birds sing, but few people realize how beneficial they are. My houses will lure song birds to your home."
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