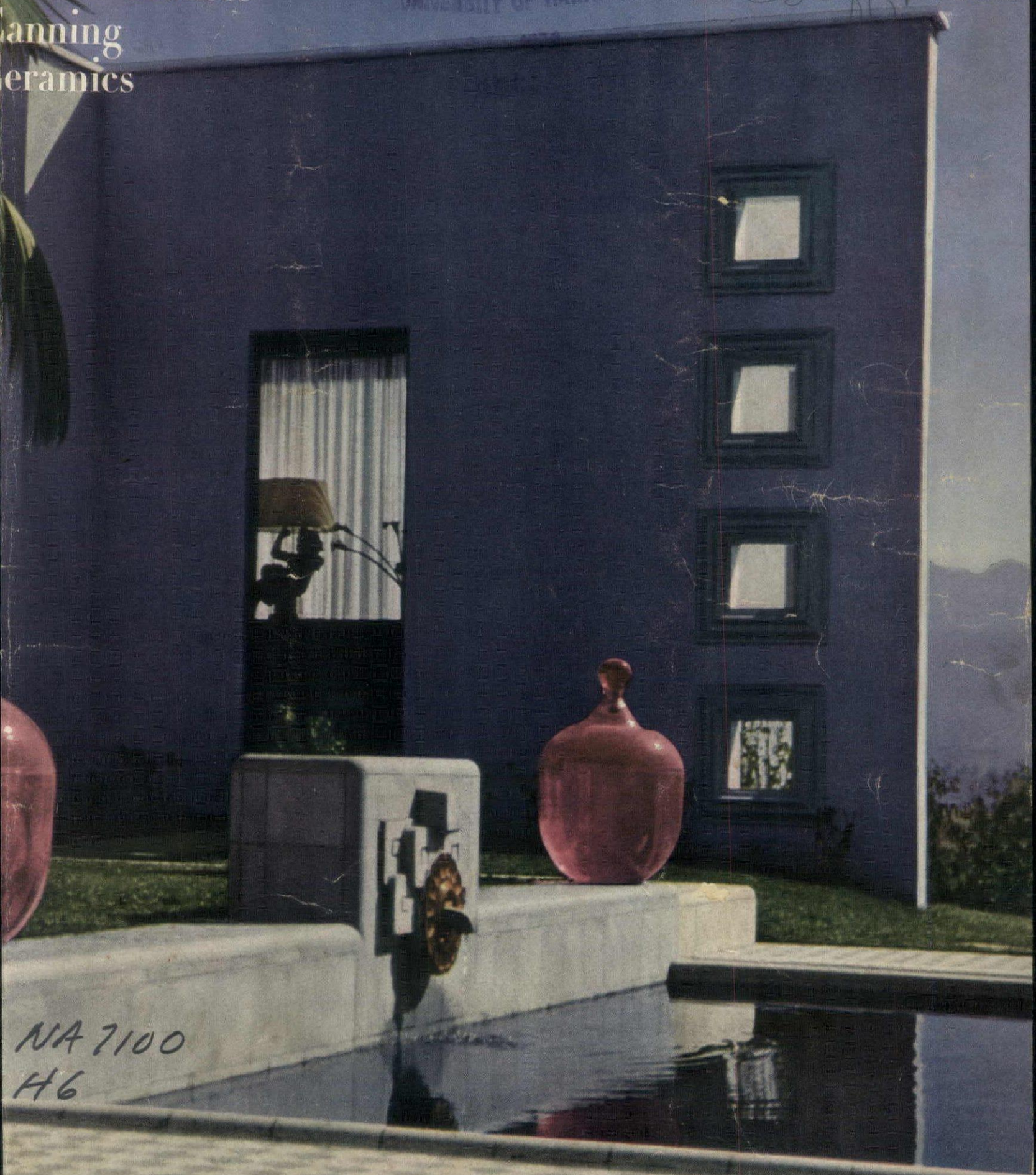


House & Garden

Modern Houses
Planning
Ceramics

UNIVERSITY OF HAWAII

A Condé Nast Publication



NA 7100
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August 1944
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AND WEAR *to Spare*

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SEASON after season and year after year Springfield all-wool blankets will bring bountiful warmth to your beds. You will value them, too, for the softness and beauty of their pastel colors and rich bindings.

The high qualities that set these famous trousseau blankets apart from so many others are more precious than ever, today. But buy your Springfields, please, only for present needs. And guard them well, as you would an heirloom.

Our familiar white-and-gold label is shown here in actual size to remind you that it will guarantee your satisfaction in Springfield blankets.

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"HERITAGE CORNER"...Treasure trove for all who love fine things! Jordan's brings you a distinguished collection of superlative American and imported pieces, carefully chosen by experts for their rare beauty. Each one is the kind that will command admiring attention and add a new note of distinction to your home. Jordan's Heritage Corner includes most types of antique and restored furniture, lovely china and glass, particularly old New England glassware...gleaming pewter...interesting old prints and oil paintings and a variety of objets d'art in bronze, gold, silver and ivory. The striking 6-leg American (restored) curly maple highboy illustrated is just one example of the many choice articles on display. \$250.00.

JORDAN MARSH COMPANY • BOSTON, MASS. • NEW ENGLAND'S GREAT STORE



My pen stopped in mid-air...

How Andre Kostelanetz Responded to the Glory of the Meissner

Call him a perfectionist, if you will, but Andre Kostelanetz likes to have a recording made of each major rehearsal. Then, before the actual performance, the record is played back while he jots down a variety of comments and suggestions for improvements.

Thus, pen in hand, he sat waiting to hear one of his rehearsal recordings played for the first time on the Meissner radio-phonograph. Casually at first... then, *intently*... he watched as this new kind of automatic record-changer gently selected the record from the stack, silently placed it on the turn-table.

"Remarkable," he said, and was about to make note of it, when...

Crescendo on crescendo, the tiny room had become a magnificent sounding board for the unseen orchestra. Here, indeed, was recorded music with all the soul-stirring immensity of the instrumental range.

"There were tones that were completely superb," reported Andre Kostelanetz. "My pen actually stopped in mid-air at the first note!"

Andre Kostelanetz, one of the world's great conductors, had just heard the only Meissner radio-phonograph in existence — the final laboratory model perfected just before war turned all of Meissner's skill and knowledge to the manufacture of electronic war equipment. This priceless instrument is now on loan "for the duration" to the music department of Mt. Carmel High School, in Meissner's home community.


Many families, however, are now looking forward to the day when luxurious postwar counterparts of the Meissner masterpiece will be obtainable for their own homes. Like you, they've been longing for some way to bring all the brilliant realism of the concert hall into the intimacy of the fireside circle... some way to recapture the "missing elements" for which present-day phonograph listeners so often wait in vain. And, like you, they'll welcome these and many other mighty Meissner advantages:

AUTOMATIC RECORD-CHANGER—plays *both* sides of record in sequence, *one* side only, or *repeats* a record just played... avoids record breakage. Provides 2 hours more of music without your touching a record.


FREQUENCY MODULATION—plus advanced electronic features for fidelity and tonal range greatly surpassing superior qualities in home radio-phonographs now in use.

SUPER SHORTWAVE... DISTINGUISHED CABINETS. **NEW IDEAS** in a host of other advancements already being engineered into Meissner electronic equipment for armed forces around the world.

For tomorrow -
A NEW WORLD OF SOUND AT YOUR FINGER TIPS



MEISSNER
MANUFACTURING COMPANY • MT. CARMEL, ILL.
ADVANCED ELECTRONIC RESEARCH AND MANUFACTURE



Mrs. Robert Saltonstall young member of the famous
Massachusetts family, loves and knows fine glass. She already has on order many more pieces
of her favorite Mount Vernon pattern . . . *FOR DELIVERY AFTER THE WAR*

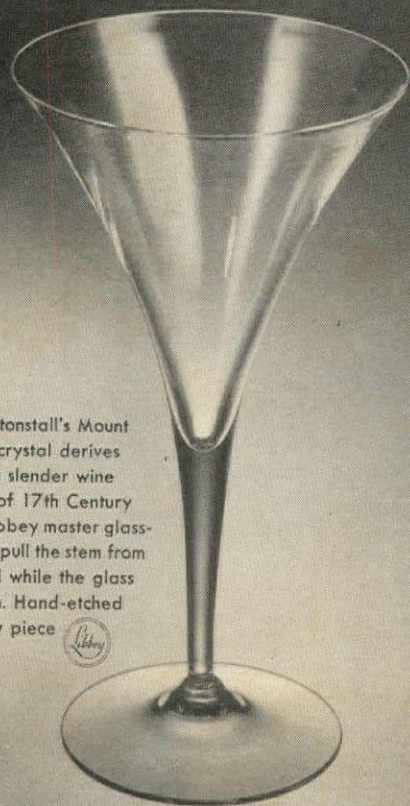


So "Boston"—the simplicity, charm and authority with which Mrs. Saltonstall entertains. Her furniture: family heirlooms for the most part. Her table crystal: the Mount Vernon pattern. "It's modern, simple; yet it blends perfectly with my early American things," she says. Although Libbey effort is now all to help win the war, you may still find enough of this fine crystal in the stores to "start" your set . . . knowing you can complete it after the war.

LIBBEY GLASS
Established 1818

A PRODUCT OF OWENS-ILLINOIS GLASS COMPANY, TOLEDO, OHIO

Mrs. Saltonstall's Mount Vernon crystal derives from the slender wine glasses of 17th Century Liège. Libbey master glass-blowers pull the stem from the bowl while the glass is molten. Hand-etched on every piece



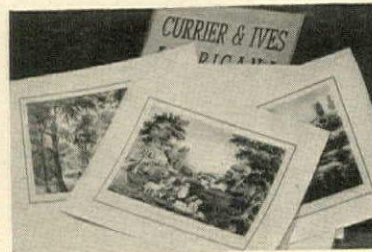
shopping around shopping

Dog days, dog days, dear old sweltering dog days! Take our tip—sit on the porch with a clinking glass of tea in one fist, a palm leaf fan clutched firmly in the other. Then, like a nice cool cucumber, scan these pages for what you will. Send orders directly to shops mentioned.

Here's a fancy weskit for your favorite barkeeper. It has all the sartorial magnificence of the good old gaslight days, when Mulligan 'filled 'em up' at his corner saloon, with a chequered vest on his manly torso. White duck, fits any figure. The Bar Mart, 62 West 45th Street, N. Y. C. 19.

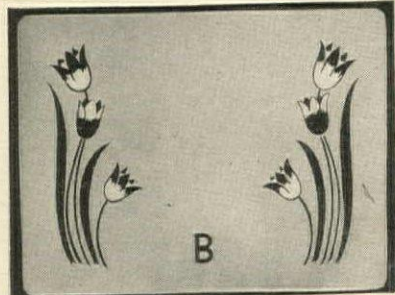


When Mr. Currier and Mr. Ives decided to make prints that were as heartwarming as a church social, as American as apple pie, it was history in the making. Here's a portfolio of 8 beloved, hand-colored C & I prints, for only \$6. 15" x 19". Old Print Exchange, 14 E. 48th St., N. Y. C. 17.



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A new idea! Combination place mat and rimless tray! Makes table setting easy—attractive—quick! Made of tempered unbreakable composition, these mat-trays are completely rigid, unbelievably light and strong! Heat proof, alcohol proof and washable. Colorfully decorated with tulips in green, yellow and orange on powder blue or gray background. 11 1/2" x 16" with one-letter monogram. \$1.00 each. 6 for \$5.50. Bridge mat-trays with monogram, 9 1/2" x 7 1/2"—75¢ each. 6 for \$4.25 postpaid. Write for free Gift Catalog.



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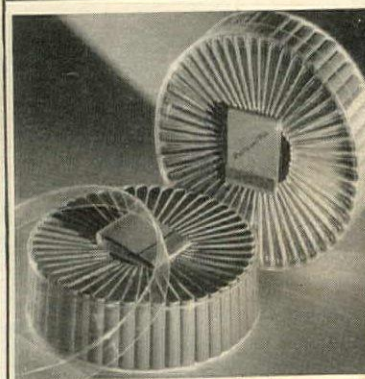
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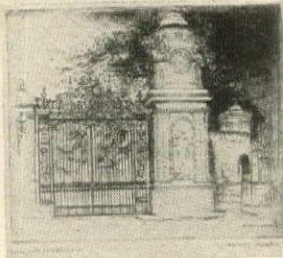
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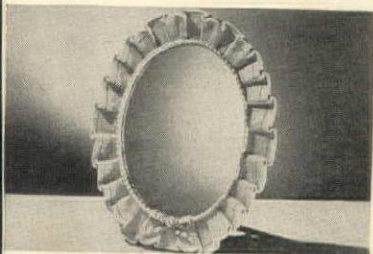
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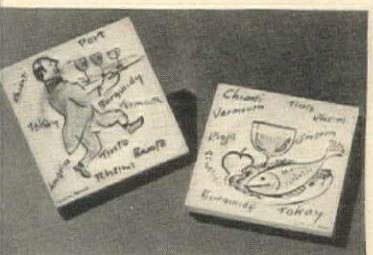
5



Here's a merry mirror, beruffled and blithely baroque. For all its frou-frou air there's nothing fragile about it—the frame is actually of molded wood. Rosedust, gold or off-white. 11" x 13". \$3.95, express extra. No C.O.D.'s. Henry Rosensweig, 723 Lexington Ave., N. Y. C. 22.



Pantalettes on a Victorian miss couldn't be sassier than these plastic table mats. The eyelet embroidery effect is applied underneath, so you can nonchalantly swish spots off the plastic top surface. White or écu. 18½" x 12". \$1.25 each, ppd. Mosse, Inc., 659 Fifth Ave., N. Y. C. 22.



Funny as a crutch, and sophisticated as all get out are these colorful tile coasters for your drinks. They're hand done by brilliant ceramics artist, Esteban Soriano (see p. 34), and no two are exactly alike. A set of four is \$4, ppd. Malcolm's, 524 N. Charles St., Baltimore-1, Maryland.

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choice of wood base

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Modernage
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Ruby Ivy Globes

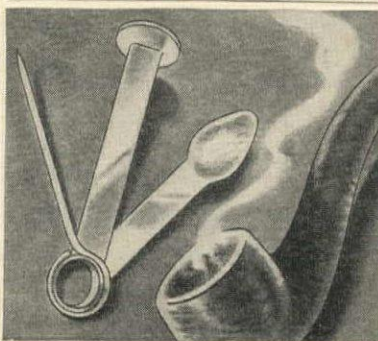
\$2.50 pair

These delicate blown glass ivy globes are charmers. Use them for short stem flowers as well as ivy. The foot and fluted top are crystal—the bowl is ruby—it measures 6" high. Delightful for a mantel—charming on end tables. You'll just plain like them.

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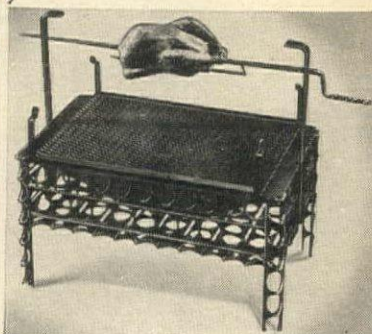
A pipe cleaning set, hand wrought from sterling silver, which ingeniously combines a tamper, reamer and stem cleaner in one compact unit. Folded together, it takes up only 2¼" x ½" in your pocket. Very handsome—very practical—and so light it can be mailed overseas.

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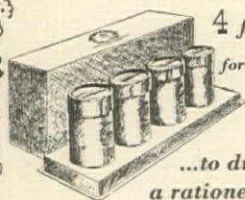
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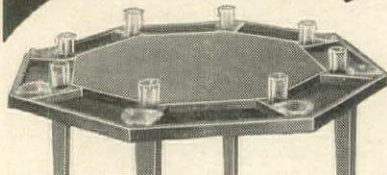
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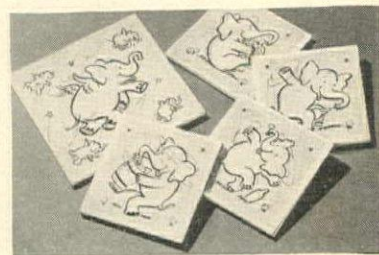
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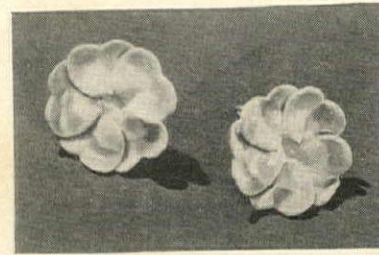


shopping around •

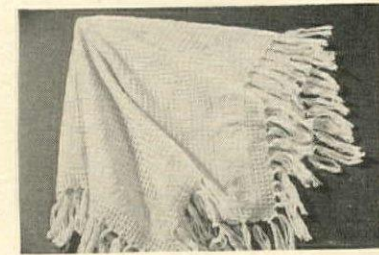
Champagne pink and bubble happy—even a Democrat couldn't resist these wee GOP-ers as they twirl in a pachyderm polka. Each rosy tippler is hand-painted on a sky blue tile. Four leatherette backed coasters, and one 6" tile, \$10.50, ppd. Hammacher Schlemmer, 145 E. 57th St., N. Y. C. 22.



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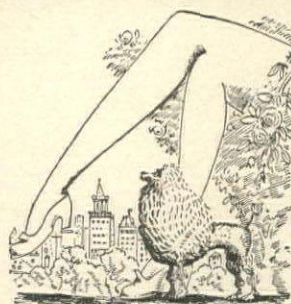


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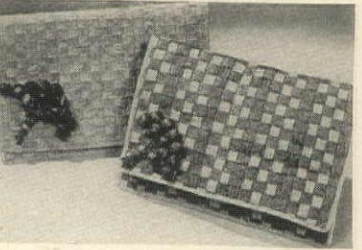
shopping around



Scouring the town for a leather frame? Well, just take a starry-eyed look at this beautiful one we tracked down the other day. The color is antique brown, the design finely embossed. It holds an 8" x 10" picture, is 12" x 13 1/2" overall. \$8.50, ppd. Lambert Bros., 767 Lexington Ave., N. Y. C. 21.



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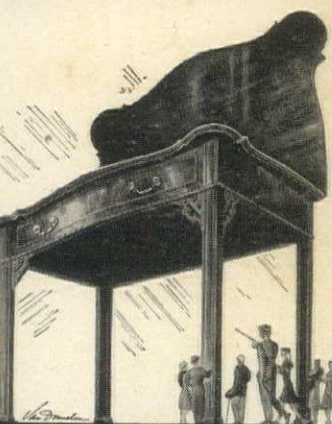
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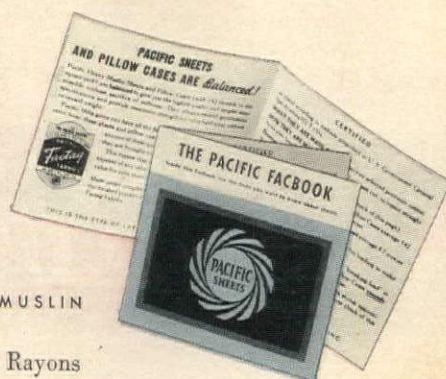
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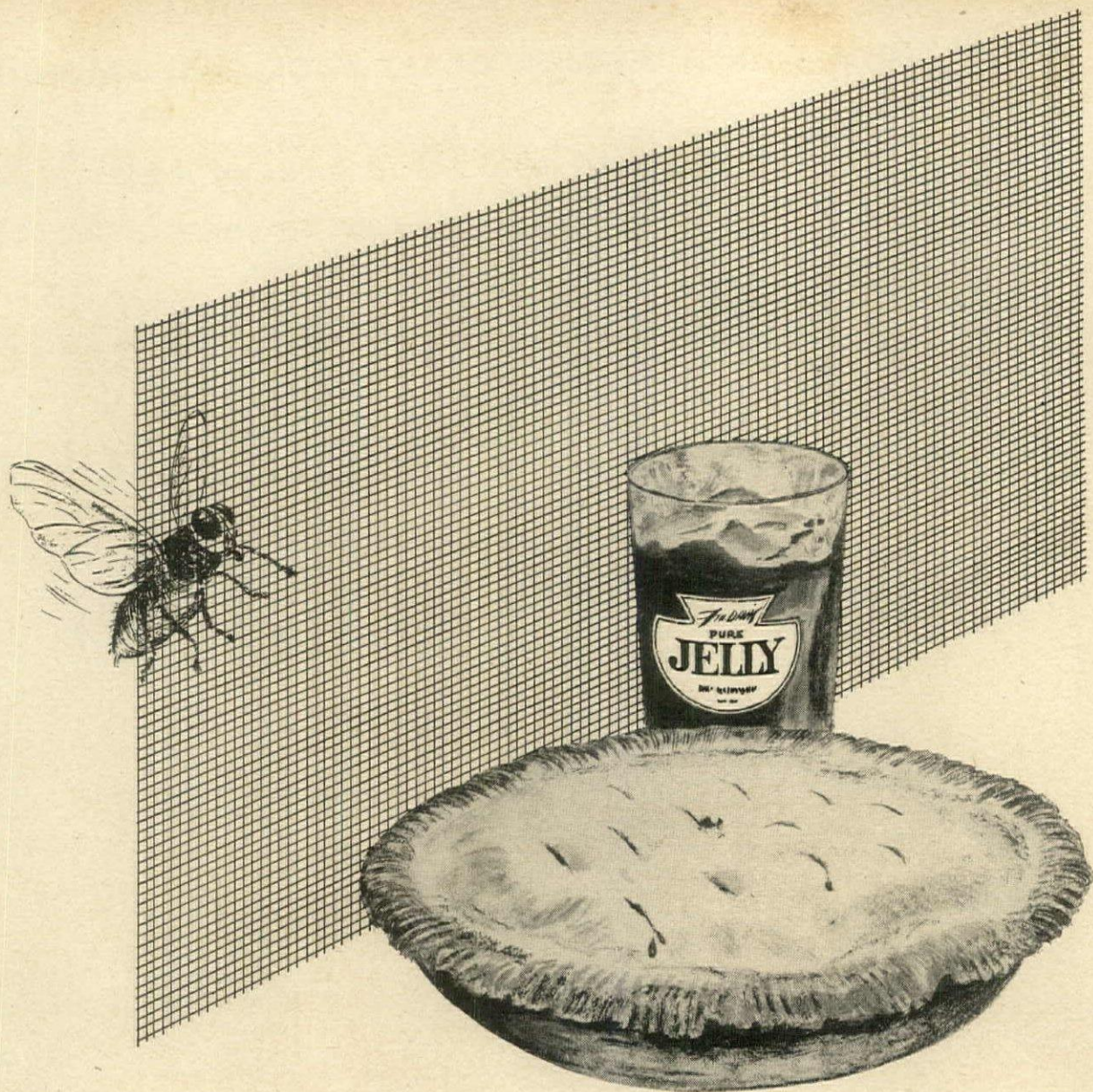
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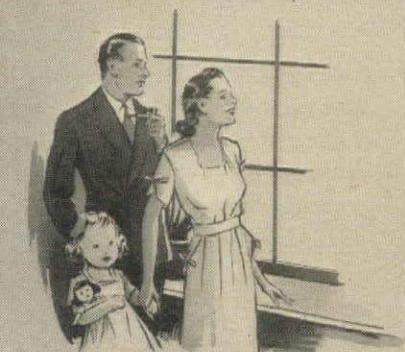
How would YOU answer these important questions?

Check

YES

or

NO



Do you think your fuel bill is too high? ☐ Yes ☐ No

Have you roasted in the living room, in order to maintain a livable temperature in the rest of the house? ☐ Yes ☐ No

Do you realize the impossibility of maintaining a comfortable temperature all over a house, whether big or little, with one little thermostat on the wall in one room? ☐ Yes ☐ No



Have you found your kitchen too hot when cooking or washing dishes? ☐ Yes ☐ No

Does your furnace or boiler supply heat when your thermostat demands it and then during the "off period" does your house feel chilly before the heat comes on again? ☐ Yes ☐ No



Do your radiators get too hot, then too cold, or do your registers send out hot blasts and then cool down, causing a chill to set in? ☐ Yes ☐ No

Is your bathroom too cold for comfort? ☐ Yes ☐ No

Is the sunny side of your house warmer than the other sides, and is the windward side always colder? ☐ Yes ☐ No



Are your rooms hotter at the ceiling than at the floor? . . ☐ Yes ☐ No

Are your floors drafty and too cold for the children to play on? ☐ Yes ☐ No

Wouldn't you like to maintain selected temperatures in various rooms of the house? ☐ Yes ☐ No

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Don't you want to save the fuel now being used to heat an unoccupied bedroom, or make it available for the living room? ☐ Yes ☐ No

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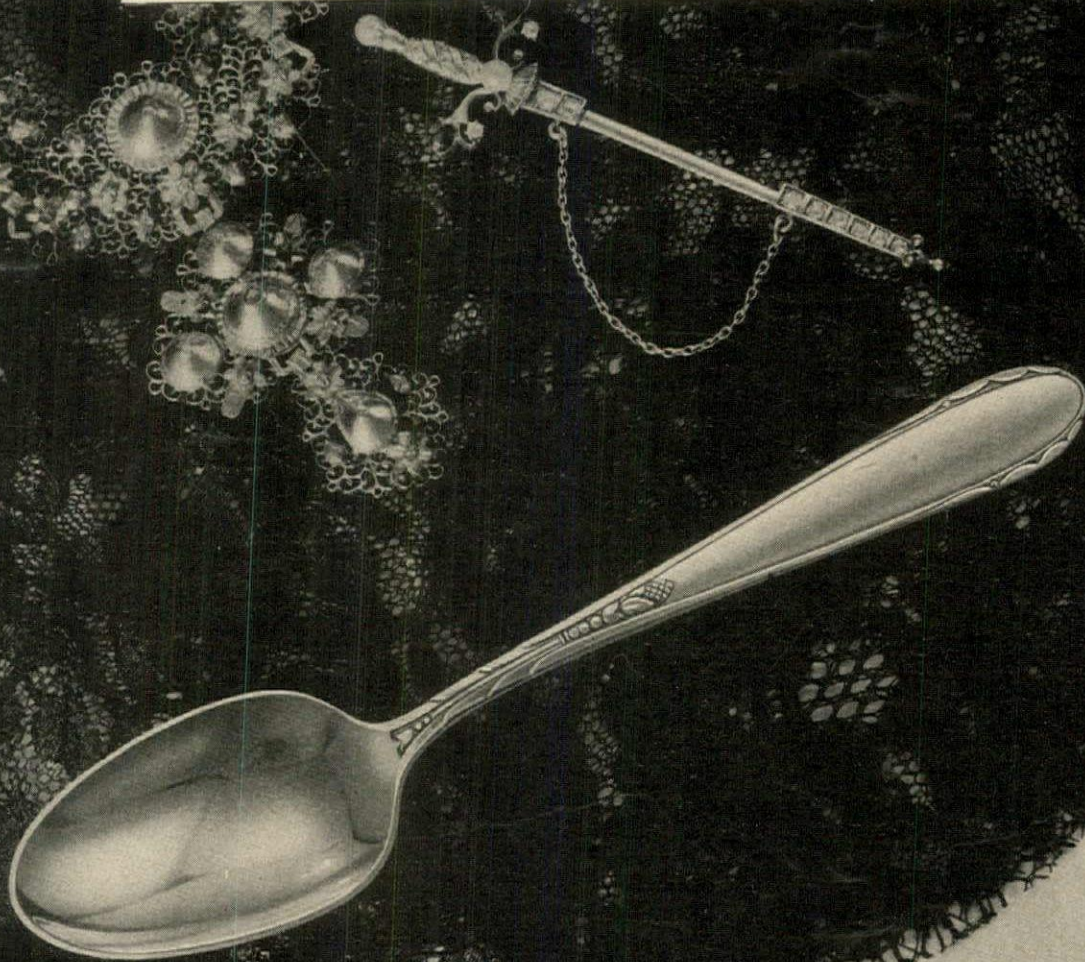
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Mrs. Francis McNeil Bacon

{ Heiress° pattern is illustrated }

is also the well-known fashion and news photographer, Toni Frissell. Her war activities include photographs made in England for a famous charitable organization, and outstanding pictures used in WAC recruiting. Her pre-Revolutionary farm-house is the background for her jewels . . . her collections of antiques, music boxes, merry-go-round hobby horses and old military buttons . . . and her Heirloom Sterling.



House & Garden

15

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- "I like to see a man proud of the place in which he lives; I like to see a man live so that his place will be proud of him."



CAPTURED PLANTS

• Reading along the other day in a book listing new plants received in England at the beginning of the last century we found this romantic note: "Introduced by purchaser from captors of a French vessel." What those captors must have said when they discovered that their swag was just a lot of plants we leave to the imagination. But conceive their delight when they found they could turn them into good sound shillings. The history of plant introduction is peppered with instances of captured plants finally flowering in places for which they were never intended.

PLACE NAMES

• Let other collectors crowd their shelves and houses with this and that, we are contented to collect place names which cost us nothing, occupy no space and never have to be repaired. Names such as Red Shirt Table and Shirttail Canyon in South Dakota, Gallows Lane in Norwich, Conn., Washville, Tenn., and a few miles out of Meridian, three villages named Whynot, Increase and Energy. The month's prize we award to Mississippi for a hamlet called Little Overcup.

CARTON SHORTAGE

• Because of the great numbers of them being used for shipment of goods abroad, cartons are becoming as scarce as hen's teeth. Save them. Use them over and over again. Be patient when goods do not arrive on time. Like as not the shop or the manufacturer is feeling the shortage and his usual promptness is slowed down by lack of containers with which he used to be generous.



WILLIAM CATTLEY

• Of course only orchids would be sent to Mr. Cattley. A rich English merchant, and liberal patron of horticulture in the first quarter of the 19th Century, he was an ardent collector of rare plants. He even kept an artist-botanist on his payroll to draw and describe his rarities and generously underwrote expensive books on botanical subjects, especially orchids. These he raised from seed collected for him in China and other far places. When he died in 1832 he was believed to have acquired the finest collection of orchids in England.

The type of orchid most commonly used for corsages honors his name—Cattleya. You see them pictured, with other main varieties, on pages 46, 47.

COVER. Featured in the Loewy modern vacation house in Mexico are the architectural windbreak wings which shelter each side the terrace and part of the pool and, with the house, are painted robin's-egg blue. Contrasting with these, large carboys filled with pink water accent the pool end.



DECORATION

BREAKFAST WITH THE FITZGERALDS—Background of a radio team . . .	Page 22-23
ALL THIS AND A DECORATOR, TOO—By Nancy V. McClelland . . .	26
DESIGN FOR DREAMING—Color photograph by Gottscho-Schleisner . . .	28
WITH THE TEENS IN MIND—Rooms for young people . . .	29-31
A TABLE WITH A VIEW—Color photograph by Anton Bruehl . . .	45
LOS ANGELES MINIATURE—A gem of a house . . .	48-49
THE ANTIC TOUCH—Odd and amusing pieces . . .	58-59

ARCHITECTURE

PLAYHOUSE IN MEXICO—The Raymond Loewys' part-time Shangri-la . .	16-21
3 COOL HOUSES—Tips on building for warm weather . . .	38-43

GENERAL

FUEL FORECAST—Digest of official regulations . . .	24
SNOW ON A ROOFTOP—Photograph by Van Anda . . .	25
CERAMICS—Capsule report on fine design from modern kilns . . .	32-35
SUMMER ON THE WANE—Photograph by Gottscho-Schleisner . . .	36
THE NEXT VICTORY—Editorial by Richardson Wright . . .	37
HO! 'TIS THE TIME OF SALADS—Some salad rules for the dog days . . .	44
COMMAND PERFORMANCE—Call to home-canners, by Hume Dixon . .	54-55
SWEET STUFF—Jelly and fruit butter recipes, by Jean Freeman . . .	56-57
A MOVING PICTURE—Strong men with a truck can't do it all . . .	60-61

GARDENING

VASE OF FLOWERS—Flower painting by Fantin-Latour . . .	27
ORCHIDS—Color photograph by Gottscho-Schleisner . . .	46
ORCHIDS—By Adria Aldrich . . .	47
BULBS FOR BARE SPOTS—Bulb combinations for next Spring . . .	50-51
HARVEST SHOWS—By Anne B. Wertsner . . .	52-53
GARDENER'S CALENDAR—For the month of August . . .	62

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- The terrace overlooks a swimming pool and a hundred-mile vista to Popocatepetl

PLAYHOUSE IN MEXICO

The Raymond Loewys build a part-time Shangri-La

● High on a purple hilltop overlooking Mexico City, a famous industrial designer and his wife have recently completed the fresh-faced modern house, shown at the left and on the four pages following. With it, the Raymond Loewys have established not only a pleasant holiday routine, but possibly a commuter pattern for the future. For it is here that they plan to find the rest and relaxation so necessary to effective creative work. Eighteen flying hours from New York, the trip is little more of a jaunt than a skiing weekend in New Hampshire. But it has the refreshing impact of a whole new world.

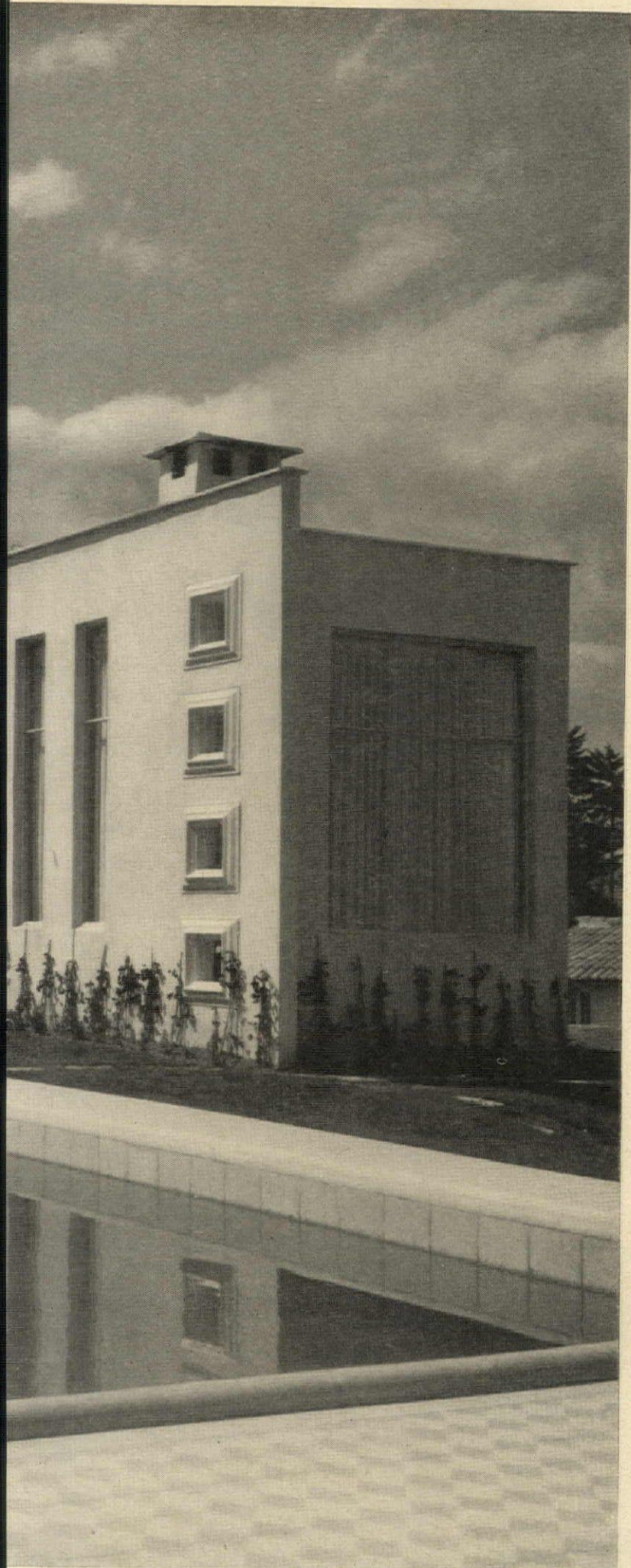
A far reach from the Loewys' 18th Century Long Island farmhouse, from their compact Manhattan penthouse, the Mexican villa is a holiday idea pure and simple—its whole atmosphere one of antic gaiety.

The front lawn is a swimming pool; before it, the ground drops sharply to the rose gardens which Mrs. Loewy has coaxed into being on the lower terraces, down to the greening valley. From the raised diving stand, one can look across, a crow's flight hundred miles, to the white unmelting peak of Popocatepetl. For night bathing, the icy water from nearby mountain springs is heated and circulated; to light it, searchlights affixed to the corners of the roof alternate with the moon.

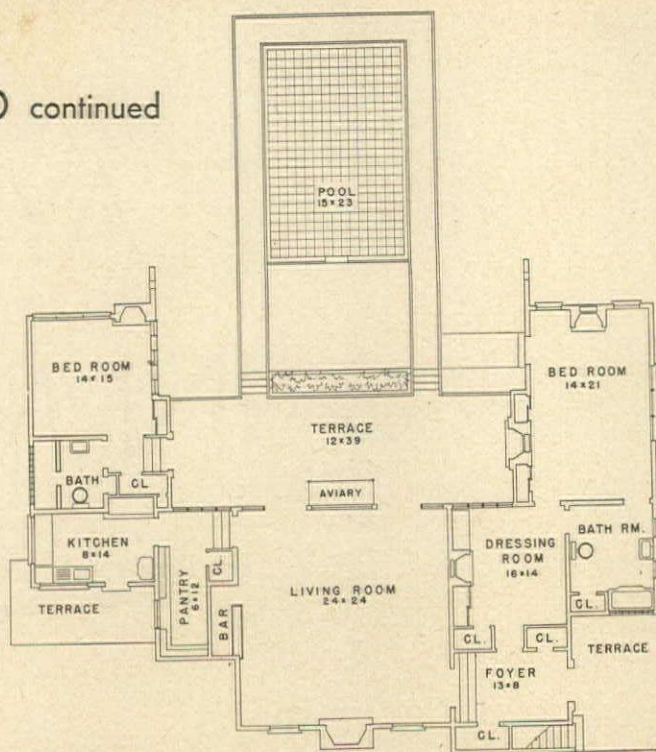
The house centers around the pool as though it were a patio; at either side, architectural windbreaks (see our Cover) project beyond the wings to further the illusion. Painted a cool robin's egg blue, the whole dwelling seems to melt into the sky, and float there—moored only by the low brick wall of matching blue which spirals around the hill, down to the solid Desierto de los Leones Road far below.

From the terrace this fantasy increases—especially at dusk when one looks through the glass-walled living room—as through some shadowed aquarium—to the windrows of purple hills behind the house. Here, though, the noonday sun sets a different focus. Then it is the bay window aviary that catches the eye—quick with undiluted color, parakeets, cardinals, lovebirds like a handful of paint chips tossed into motion against a background of bougainvillea and tropic plants. Or the larkish Ferdinando, shown at left, the toy bull's head on a mobile pink stand with which guests can practise toreador footwork. The house was designed by Mr. Loewy and his staff and executed by the architectural firm, Corona y Mangino, of Mexico City.

MORE ON THE NEXT PAGES ➡



ZAMORA, MEXICO

PLAYHOUSE IN MEXICO *continued*

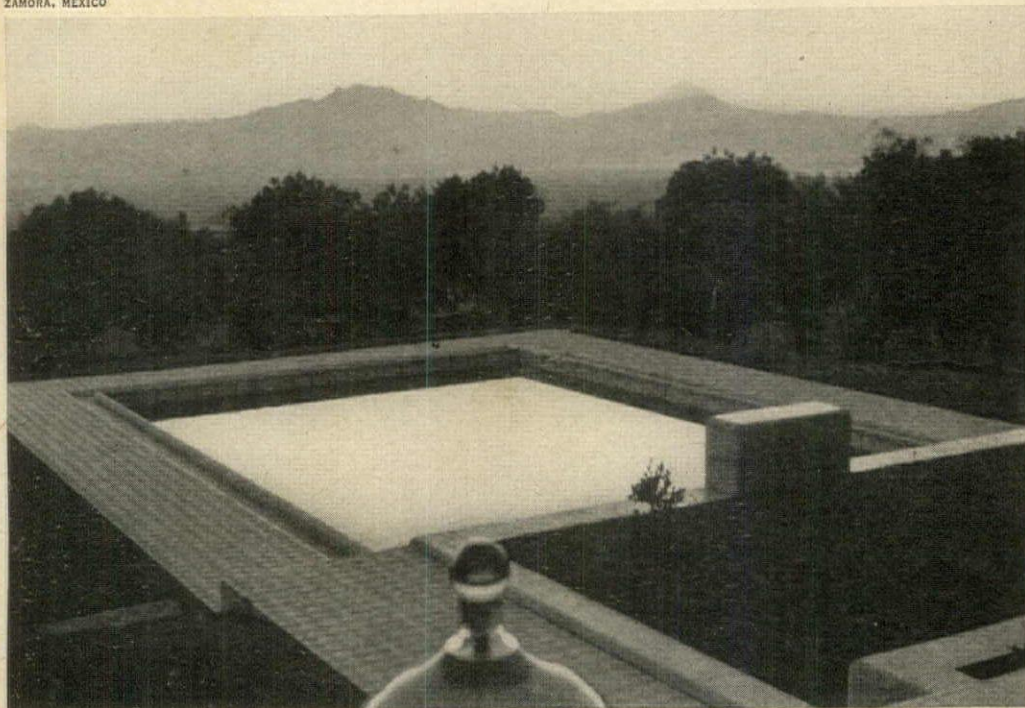
Situated on the high cool "terra fria" behind Mexico City, the Loewy playhouse requires no central heating, is warmed—on the occasional chilly nights—by the fireplaces which occur in almost every room. Further blessing: the high altitude (8000 feet) means that windows can go unscreened—flies and mosquitoes simply don't exist.

Furnishings are a pleasant potpourri. Spanish antiques, 16th and 18th century. Modern designs in leather, parchment, lacquer by Mr. Loewy and his New York staff; a few, such as Mrs. Loewy's dressing table (page 21), by the Mexican firm, de la Pena y Pani. Modern primitives by the Mexican artist, Jesus Reyes. Walls throughout the house are painted; with so much glass and sun, pastels seemed cooler than white. Floors are *mosaica*—rosy beige, black, or black-and-white. Other colors vary from cool neutrals to sharp condiment browns and greens.

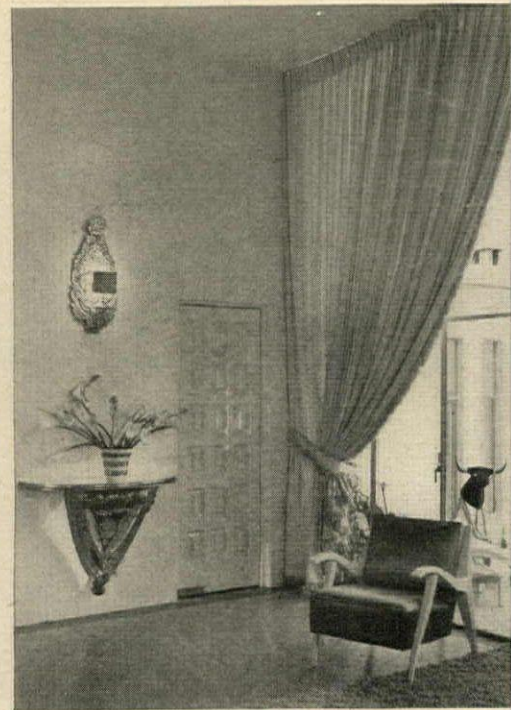
Luxury touches: the ample bath-dressing rooms (shown on plan above)—Mr. Loewy's (left) has a transom in the glass brick outer wall to let off steam from the shower; Mrs. Loewy's, built-in gardens to flank the light blue tub. The profusion of flowers with which the house is always filled—pots of orchids blooming on the bedside tables; lilies, white gladioli, low bowls of asters, bachelor buttons, from the famous Mexican markets. The seven contented servants—butler, cook and scullery boy, gardener, chauffeur, maid, and velador (night watchman), who keep the ménage in apple pie order.

They also keep an eye on the dogs but steer clear of Mr. Loewy's parrot, Lorito, who combines a man-who-came-to-dinner irascibility with a Reginald Gardner sense of mimicry. Articulate in French, English, Spanish, he can also cry, bark, or force a laugh uncomfortably close to that of the innocent bystander.

ZAMORA, MEXICO



HOUSE AND POOL WERE ORIENTED BY THIS VIEW



A GLASS WALL LOOKS TO THE TERRACE



LONG WINDOWS FRAME THE MOUNTAINS BEHIND THE HOUSE

Here three views of the living room, one of the striking vista beyond, which seems a part of it. Colors key to the climate, cool tones spiced with hot: light blue walls, chocolate sofas, cushions screaming pink. Floors rosy beige *mosaica*; furniture, parchment, white lacquer, natural wood. Contrasting draperies on the two window walls—to the terrace, egg-shell; to the mountains, forest green.

- *Above:* After dark, the lighting works a sea change on the room, softens the frank colors of noon, changes the focus from far horizon to near. Good tricks: fluorescent tubes built into the mantel shelf, into the recessed bar at right; antique wood sconces rubbed to white and gold. Privacy being no problem, the glass wall is usually left uncurtained to show the firefly glow of Mexico City, in the valley far below.

- *Right:* Parchment table, in foreground, serves for dining, extends to seat eight guests.

- *Left:* Carved door leads to service area.



SPANISH ANTIQUES WITH LOEWY MODERN



BY THE ENTRANCE DOOR, STAIRS TO THE SUN

In Mexico, the sun shines enough to please even the California Chamber of Commerce. And its enthusiastic persistence, the Loewys say, was a prime factor in planning both the contours and colors of their house. On these two pages, some of their notions for taking—or tempering—the sun.

- *Left:* One of the numerous stairways which, inside and out, lead up to the flat roof sun decks on two levels. The heavy carved entrance door helps keep interior cool, is typical of the region.

- *Below:* In Mr. Loewy's bedroom: two inner walls, facing the windows, painted dark as an anti-glare measure. Tonic colors are brown and beige, the accents white and gold. Furniture, old natural wood or cool modern leather. Beige wool draperies over white sheeting.

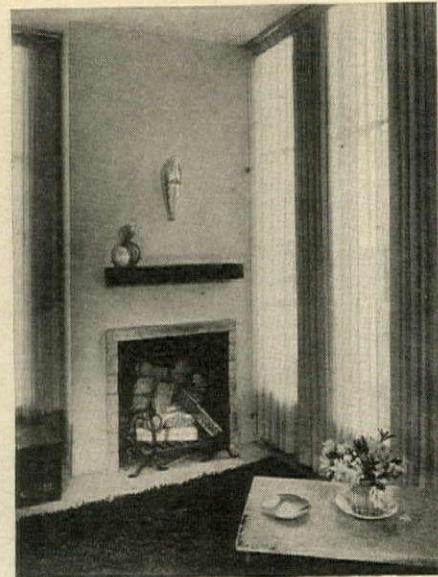
- *Opposite above:* The terrace, on which Mrs. Loewy is seated, is shielded by an adjustable awning of blue canvas. In its center is the aviary-bay full of parakeets and lovebirds. At far end, the fan-roofed outdoor grille.

- *Right:* An architectural window-lattice of tile to dilute the sun.

- *Far right:* Blazing modern primitives against the foyer's sun-splashed walls.



IN HIS BEDROOM, TAFFY LEATHER AND OLD WOODS



A LOG FOR THE MANTEL SHELF



VOLATILE MURAL ON THE TERRACE: AN AVIARY

ZAMORA, MEXICO



MRS. LOEWY'S DRESSING ROOM

FOYER: MEXICAN ART, BRIGHT AGAINST WHITE



NOW TURN THE PAGE AND SEE HOW THE FITZGERALDS LIVE

Breakfast with the Fitzgeralds

As if it weren't hard enough to ad lib brightly over the breakfast table six days a week on every subject from aardvarks to zymurgy, the radio Fitzgeralds each have their own program besides. They broadcast from their midtown New York apartment, where they let their numerous cats (Siamese to alley) and their fondness for Victoriana have full play

- The up-to-the-minute Fitzgeralds, by inclination and occupation ardent first-nighters and diners-about-town, feel at home in an atmosphere of cozy Victorian comfort. Their entire apartment is done in what Pegeen calls "face powder pink"; she simply handed the painter a box of her favorite shade as a sample. Result is vastly flattering.

- Four sofas occupy the four corners of the living room. Two are a horticultural orgy; two are heavily tufted. The cabinet opens into a standing desk, a sitting desk, and a multiplicity of little drawers which house Ed Fitzgerald's collection of old watches. The hatstand holds the old parasols which Pegeen both collects and uses.

- "Pistol-packin' mama" can be rendered with astounding effect, by Pegeen, on the parlor organ which stands in the hall. (Laundry boy was bribed to make deliveries by permission to play on it.)

- Evelyn serves breakfast; frequently joins in broadcast conversations.

- Old penny banks are another of Mr. F.'s hobbies. If you will give him a penny, he will make the banks work.

- Pegeen's typewriter stands on an old sewing machine table; she pumps treadle to promote inspiration; is usually inundated in cats, as here. In background is an efficient floor-to-ceiling rack for newspapers and periodicals—an invention of the Fitz Gs.

- Bedroom is a riot of red, white and pink. A colossal whatnot is Pegeen's dressing table; fine lace curtains are tied back with nosegays of artificial flowers. (Pegeen claims she could make Grand Central Station seem like home with a yard or two of tarlatan and flowers from the dime store.)

- What to do with silver in big-as-a-minute breakfast room was no problem after the Fitzgeralds found a walnut and marble dentist's cabinet with lots of tiny drawers.

GOTTSCHO-SCHLEISNER



↑ LIVING ROOM WITH CHAPERONE'S SEAT ↓ PARLOR ORGAN IN HALL (IT WORKS)





COFFEE DURING THE BROADCAST



VICTORIAN AS AN ASPIDISTRA—RED, PINK AND WHITE BEDROOM



MR. F.'S PENNY BANK COLLECTION



DENTIST'S CABINET INTO CHINA AND SILVER REPOSITORY



MRS. F. AND FOUR (COUNT 'EM) CATS

FUEL FORECAST

What do you burn? Here's a digest of official regulations and what you should do now to prepare for Winter

● According to the government forecast for the 1944-1945 fuel year there will be enough for legitimate needs but no more. Plans have been worked out by the government together with the fuel industries, whereby, if everyone cooperates, everyone will get a fair share of the limited supply of fuel available for civilian use. Here's the situation, as described to HOUSE & GARDEN by the various government agencies concerned, and here's what you can do *now*.

If you burn Oil your heating year is figured from September 1 to the following August 31, so your allotment must be stretched to provide hot water next Summer as well as heat during the coming Winter. Keep up to date the consumption chart on the "Ration Calendar and Delivery Record", mailed to you by your War Price and Rationing Board with your ration coupons.

You have no doubt received from your local ration board your re-application blank for new coupons. If you haven't already returned it, properly filled out, do so at once so that the first coupons can be sent to you.

As soon as you get your coupons, fill your fuel tank to the extent your current coupons permit. This will help prevent a delivery rush when cool weather sets in and, more important, will help keep the flow of oil moving and ease the storage situation, which is critical.

Your fuel allotment this year will probably be just about the same as last year, provided you live in the same place and have the same needs. There is the same children's allowance as last year, except the age has been increased from four years to six years old.

Period coupons this year will be, like shoe coupons, good indefinitely. They will become valid periodically, as before, but will have no expiration date, so there won't be last minute rushes to get in under the wire. This means, also, that coupons saved during the Winter can be used next Summer.

If you are burning oil for the first time, and therefore don't know how much you

will need, go to your local ration board for an application blank, fill it out, and they will do the rest. Your allotment will depend on the part of the country you live in, the floor area you must heat, the number of people in your household, the type of heating equipment you have, etc. Allowance is also made, on application, where there are children under six or an invalid in the family. If you will be using oil to heat your water or for cooking, the board will take that into consideration too.

If you burn Coal your heating year runs from April 1 to March 31, so by this time you may be familiar with the new plan whereby you are to receive not more than 87½ per cent (seven-eighths) of your normal year's supply of anthracite (or of Eastern coke, if you live in any of twelve Eastern states or the District of Columbia). The rest you can make up, if necessary, with other solid fuels such as soft coal, wood, etc.

This is a kind of voluntary rationing, and to make it succeed, both you and your dealer must cooperate.

Before a dealer can accept your order for anthracite you must fill out in writing a government-approved form, obtained from your dealer, stating what kind of fuel you burn, what your normal yearly requirements are, how many rooms, what type of heating equipment, etc. Furthermore, you must declare how much anthracite you had on hand on April 1, 1944. Make out your order for seven-eighths of your normal year's supply and hand it in, together with the declaration form. You will receive that amount, *minus what you had on hand on April 1*.

Moreover, you can get up to 50 per cent of your year's allotment before October 1, 1944, less the full amount of what you had on hand.

If you buy anthracite in smaller than ton lots and receive it in paper bags containing 100 pounds or less you don't need to make out a declaration form.

The earlier you order and receive your first quota of coal, the more you will help to solve critical transportation and bulk storage problems, and, incidentally, the more likely you are to get the kind of coal you order. But remember that the dealer has other customers, too, and that he is bound by the plan to play fair with everybody—

dividing his stocks without discrimination. Take what he can deliver when he can deliver it, and help to keep the wheels turning smoothly.

In cases of emergency you can obtain assistance from the nearest Solid Fuels Administration for War committee, regional office or State-sponsored committee provided you can show that you have received less anthracite than you were permitted, that you have less than five days' supply of solid fuels on hand and that you have not been able to get solid fuel of any type that your heating equipment will burn to tide you over.

If you burn Kerosene you will be rationed on the same basis as for other fuel oil—floor space, number of people, etc. Your local ration board will work out your allotment after you have signed your application. The kerosene situation is tight this year, so don't be surprised if you are asked to get along with less.

If you burn Gas you probably won't be rationed but you are asked to be economical. It's only fair to the users of rationed fuel for you to conform, especially if coal or oil shortages cut down consumer allotments. So keep *your* house, too, at a temperature of 65 degrees and take care of your heating equipment. You need a priority for new.

Whatever your Fuel, conserve it to the utmost this year. Here are a few suggestions for action *now*:

1) Check your heating equipment, or have it checked by an expert. It's a year older now, and probably needs attention. New parts are scarce—and so are repair men, so get your bids in early. Make sure that the various parts of the heating system are efficiently adjusted, that burners and flues are clean and that there are no air leaks.

2) If you burn coal and stoke the furnace by hand, learn how to fire and bank properly to prevent waste.

3) Winter-proof your house to keep heat in and cold out. Insulate attics, walls and cold floors.

Weatherstrip windows and doors and seal all cracks. Both felt and certain types of metal weatherstripping are available.

Make sure storm windows are in good condition and ready to put up when needed.

4) Don't convert back from coal to oil.



Snow lingers on an insulated roof . . . proof that the heat is not escaping

All this and a decorator, too

BY NANCY V. McCLELLAND,
FORMER PRESIDENT OF THE AMERICAN
INSTITUTE OF DECORATORS

THIS morning on the way to my office I met a friend who began telling me about her latest decorating job. She said that she had just been asked to design and plan a large room up in the country to accommodate six children ranging in age from five to twenty-one, four springer spaniels, and one large cat. The only stipulation was that every person on this list should be comfortable and happy in the room, and also that it should be organized so that it could be used for buffet suppers for thirty people!

Apparently she has been thoroughly successful in doing her work. The dogs have a little swinging door of their own, by which they come in and go out at will. Also there are special dog covers on the furniture. What has been done for the children and the cat I didn't have time to find out.

Almost any decorator you meet can match this incident with perfectly fantastic experiences of her own.

There was the one who was asked to decorate a mausoleum and had to lug to the cemetery all sorts of samples of materials in order to relate them to the green and white marble in the vault. Her task was to give warmth and color to the mausoleum, and make it a comfortable place for communion and reflection.

Another began by doing the showroom for a large silk mill and ended by telling the directors how to dress their wives, how to cure their colds, and what Christmas presents to give their children!

I could go on for pages with incidents like this. Perhaps I have said enough to prove my point, which is:

A DECORATOR must be at least twenty kinds of people in one. She must be a judicious combination of skilled psychologist, trained nurse, first class maid, working housekeeper, imaginative and creative artist and business woman—besides being equipped to meet any sort of emergency.

I've hung pictures, arranged flowers, conferred with a doctor about the colors best suited for a nervous child's room, designed kennels for dogs, made backgrounds for women of the stage who felt it necessary to keep up an illusion even in their private lives. I've stressed the "woman's touch" in a bachelor's apartment, when he wished it to have the air of a gracious lady instead of merely that of his Oriental butler and himself. I've planned menus to go with china and china to go with special menus. I've made rooms for invalids, to cheer and encourage them and shorten the desperately long days. I've studied out a house to save husband and wife from what appeared to be imminent divorce. I've worked hard to conceal bare spots for people who "couldn't afford to spend more just now"—you know.

In a word I've just done the various things that come into the daily routine of a decorator's existence, and I've found it to be the greatest fun in the world.

BESIDES expecting a decorator to be twenty different people in one, the public usually expects us to have some sort of magic wand that can be waved over a room and presto!—ugliness straightway becomes beauty, and the objectionable is invisible forever more.

How many times have I gone to a new client who has begun by saying, "Of course, I don't want to change any of the furniture or lamps in this room, and I must keep the same rug, but I know that something is wrong and I thought you might suggest something that would make the place look more attractive."

The other day, after a long trip into the country to see a sweet old house that was just about ruined by having been atrociously furnished by its owner, I was told, "My house has no *charm* whatever, and that's what I expect you to put into it."

I will tell you a secret. The magic wand of a decorator consists of three things:

First, creative imagination as to what to suggest.

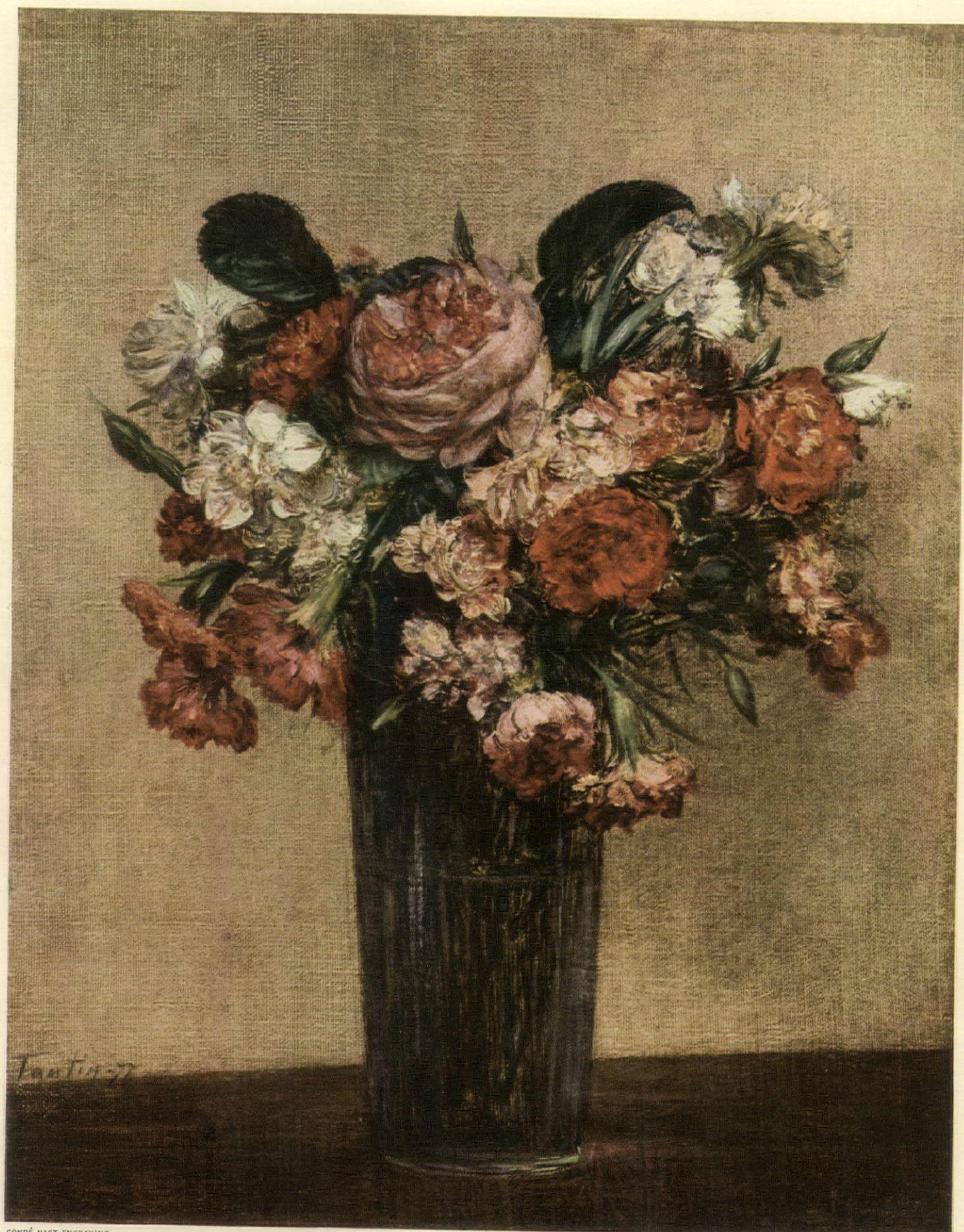
Second, ability to visualize what the result of these suggestions will be.

Third, practical knowledge of how to carry them out. Training and experience together make up our equipment.

CLIENTS who have never used the services of a decorator sometimes believe that employing somebody to furnish and decorate the house involves giving up every particle of individuality, submitting one's will meekly to whatever one is told to do, and having nothing whatever to say in the matter. If this were true, it would make life much easier for the decorator! But anyone who has worked with us knows that the last thing a decorator wants to do is to impose her will and her own taste on clients without consideration of their personal likes and dislikes. Proof of this lies in the hours we spend analyzing their problems and trying to find the very thing to express them most happily.

I believe that no other profession, even that of a doctor, is so personal as this question of decorating a woman's home. We are sometimes called in to settle family disputes over matters that demand extraordinary tact and sympathy. There is in my files a letter from a woman who wrote me in the deepest perplexity—you could feel it in every line. She said, "In an article you once published, you stated that there should never be a light over the dining room table—that it is the most unbecoming thing in the world to sit under a chandelier with a flood of light falling on your face; and you said that side-lights on the walls and candles on the table are the proper light for a dining room. My husband (Continued on page 70)

OPPOSITE: Fantin-Latour, the French painter (1836-1904), is best known for his portraits and figure groups. But he achieved an almost equal renown by reason of his flower paintings—simply and directly painted, luminous in color and sensitive in their appeal. Those pictures are best seen in the Louvre, and the National Gallery, in London. This canvas evinces his profound love of flowers and his manner of seeing them. Dated 1877, it is about the size of this page



CONDÉ NAST ENGRAVING

COURTESY OF WILDENSTEIN & CO.

Vase of Flowers by Fantin-Latour

NO. 4 IN HOUSE & GARDEN'S SERIES OF FLOWER PAINTINGS



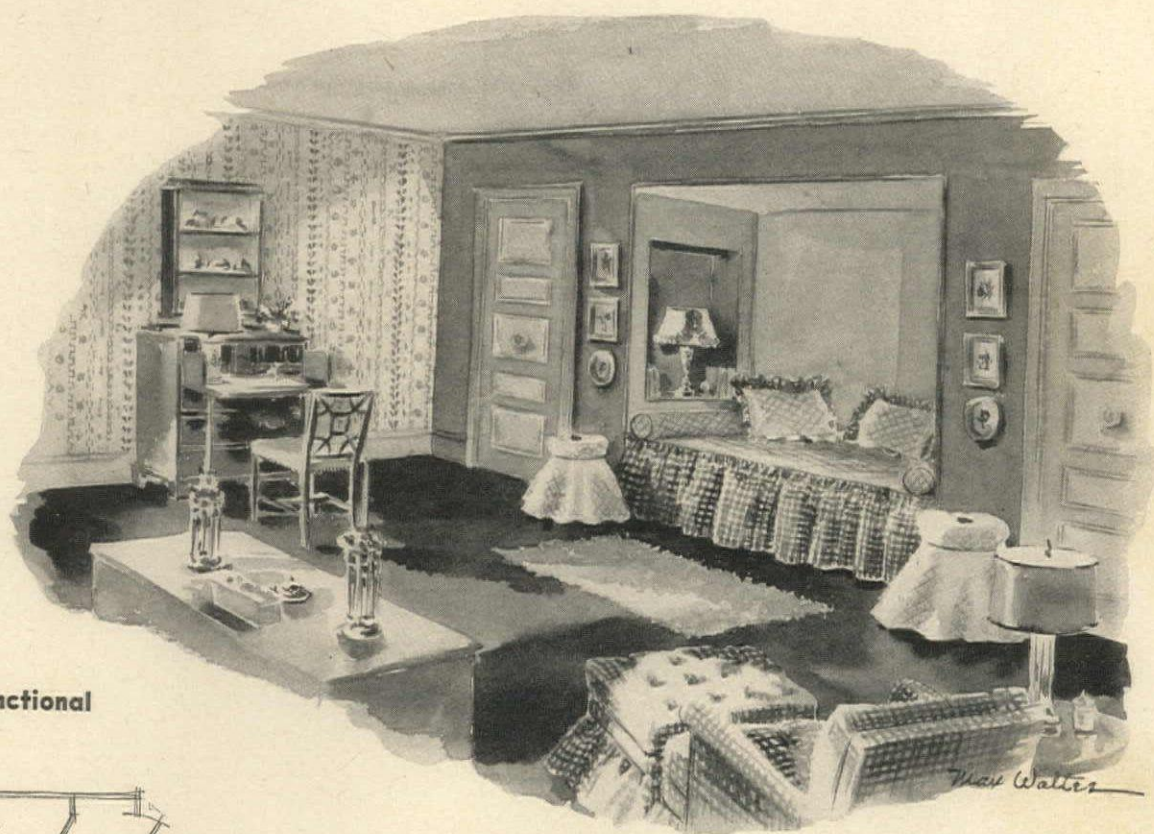
GOTTSCHO-SCHLEISNER

DESIGN FOR DREAMING

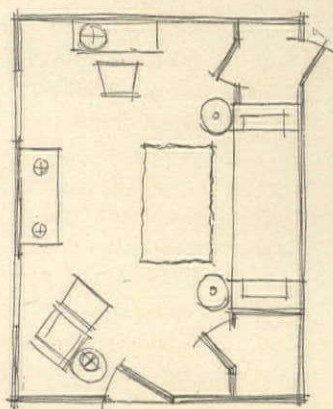
● A haven when your young daughter wants to get away from it all, a quiet retreat for her daydreams, done in our 1944 colors—Dawn Rose, Larkspur Blue and white. The bed is set in a board-and-batten niche; full white cotton ruffles form the petticoat and pillow cover. Mahogany furniture from Irwin's Pendleton line; all-wool, room-size rug, Alexander Smith; Imperial's striped wallpaper; Cabin Crafts' tufted, fringed spread. Lamps, Lord & Taylor; vases, old china pieces, Attman-Weiss.

With the teens in mind

● Young people demand more of their rooms than adults. A grown-up's room is a place to sleep and dress; an adolescent's must also serve as study, play area, harbor for collections, refuge from the family and sometimes as a place to entertain friends besides. Too often it is merely a mother's idea of an attractive room for a teen-age child. . . . Now adolescence is the time when children become people; they discover, by introspection, by experiment, by hobbies, by outside contacts, what makes them tick as individuals. In this process they manage to overlay their surroundings with quantities of what looks like just plain junk to their harassed families. So they need more shelves and cupboards than an adult. . . . And they deserve to be consulted as to what they require. Some girls like frills—some don't; some boys want a study-laboratory—others a cross between a skating rink and a boxing ring. . . . In general their rooms should be uncluttered, and fabrics and rugs, no matter how feminine or sturdy, should be easily washed or cleaned. On these pages we suggest rooms for girls and boys, from 12 to 18. You will find here ideas which you can adapt to your own rugged individualists.



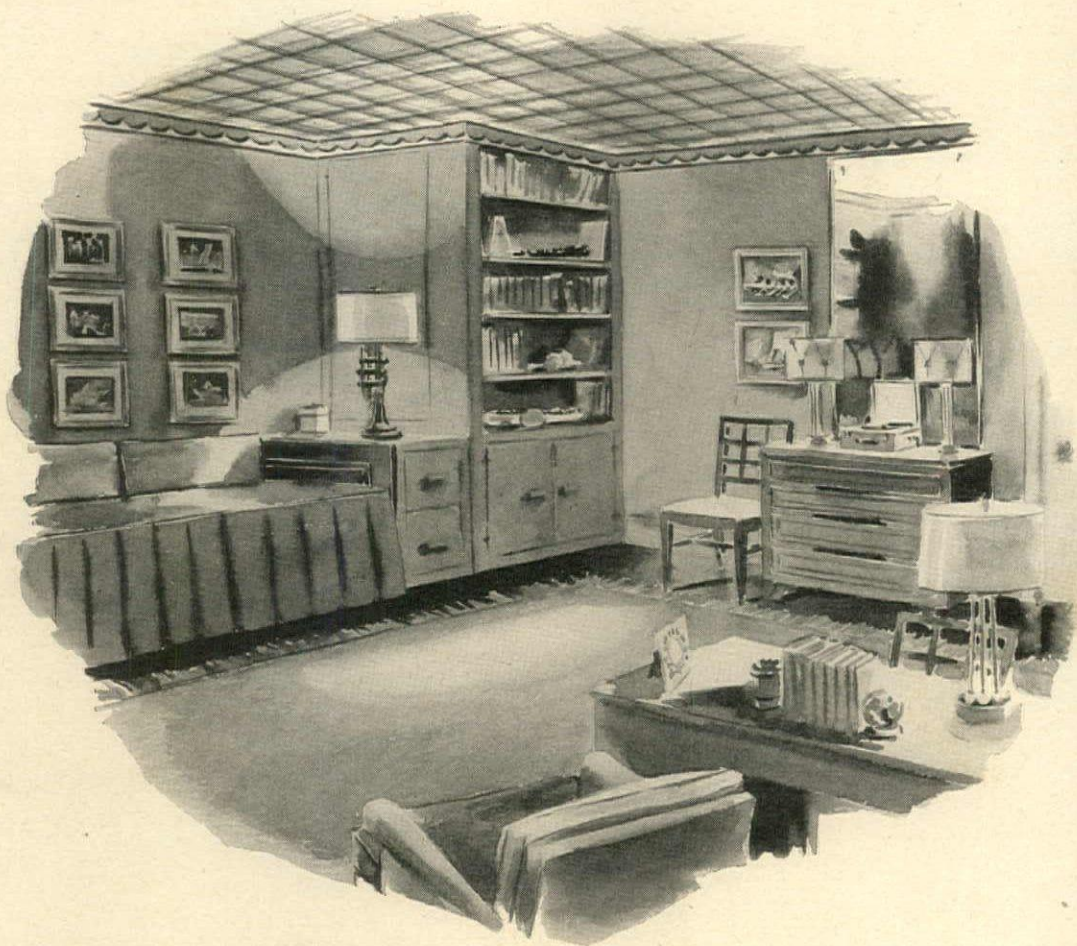
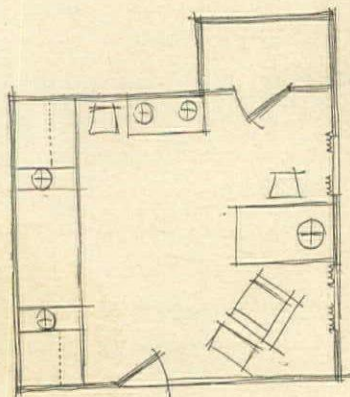
Frilly but functional



● For a girl, 12 to 16, a three-purpose room in gray, rosy red and white: bedroom, study, place for entertaining. Three walls are covered in Strahan's provincial wallpaper; the fourth is painted rosy red with a gray alcove for the bed which is covered in red and white check. Gray quilted poufs provide additional seats. J & C's shaggy rug accents the group.

Built-in bed makes comfortable sofa with closet at one end, passage-way to bathroom at other which could be fitted with shoe racks and hat shelves. Desk is surmounted by hanging shelf to hold collections of treasures. Chest for clothes is treated like a commode with toilet things inside.

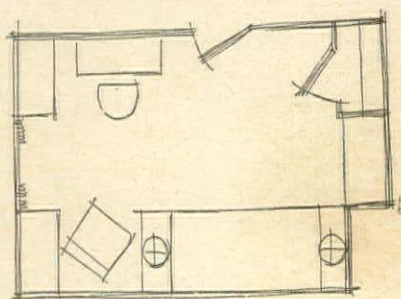
For a young man with a horn



● Studio-retreat, above, for a boy, 14 to 16, who loves music, his own or recorded. (Note to his family: better sound-proof.) United's plaid paper in gray-blue, red and white covers ceiling, forms cornice; blue is repeated on walls; rug is beige.

Built-in niche creates bookshelves with storage space behind; cupboards; deep drawers for record albums (player is on chest) with lamp shelf above. Blond mahogany bed, chest, chairs, by Northern.

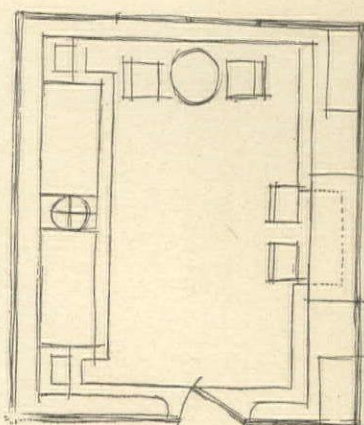
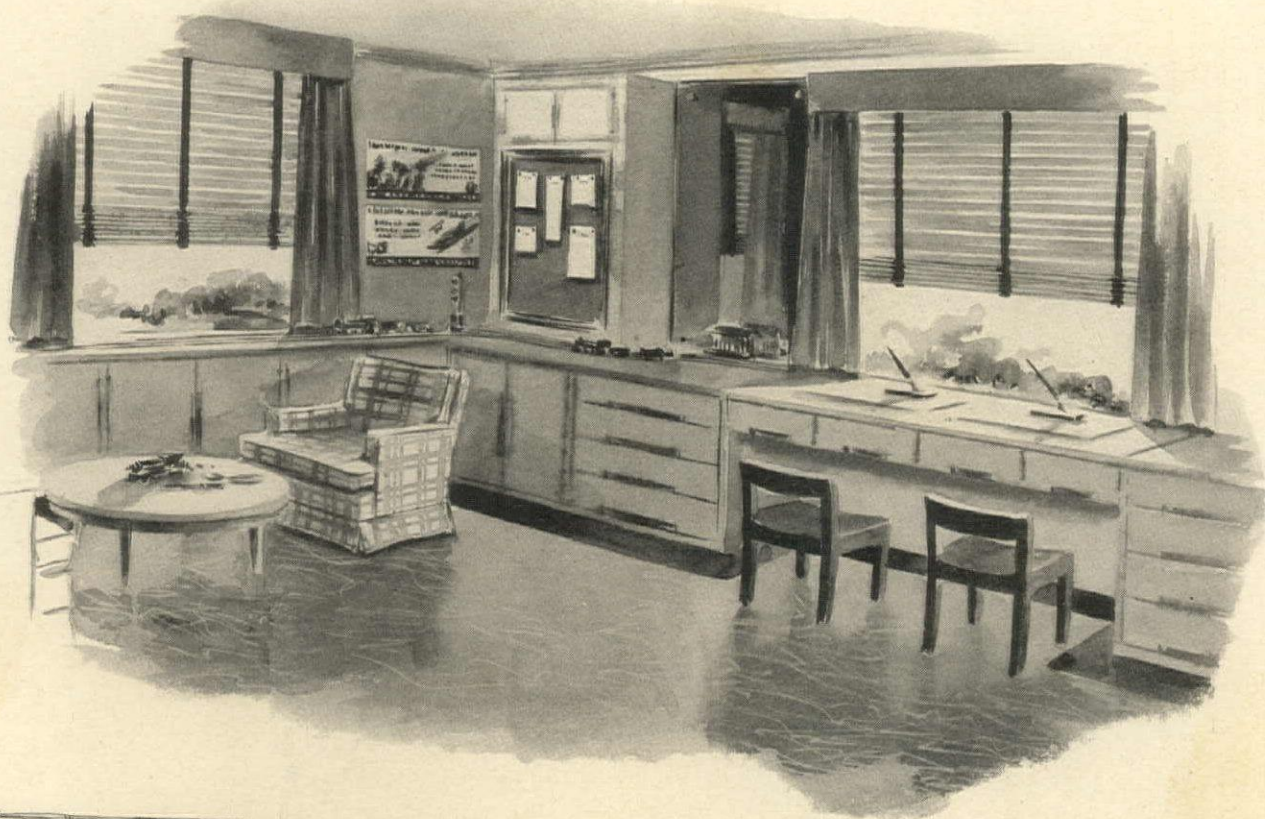
Desk, at right angle to wall, leaves space for chair and table with radio. Seth Thomas clock for checking radio programs.



Yachtsman's snug harbor

● For a mariner, 16 to 18, a small study-bedroom *not* done in red, white and blue. Woodwork repeats soft green of pine-needle paper by Imperial; half models echo brown of its pinecones. Green and white striped sailcloth hangs at window; same fabric in dark green covers Selig easy chair. Maple-finished furniture is Cushman's.

To get necessary pieces in a small, narrow room, chest is eliminated and one (inaccessible anyhow) end of closet becomes a tall set of drawers which pull out into room with mirror on wall above. Shelves and cupboards provide additional storage space at window end, and make room seem less narrow. Clock-barometer, Seth Thomas.



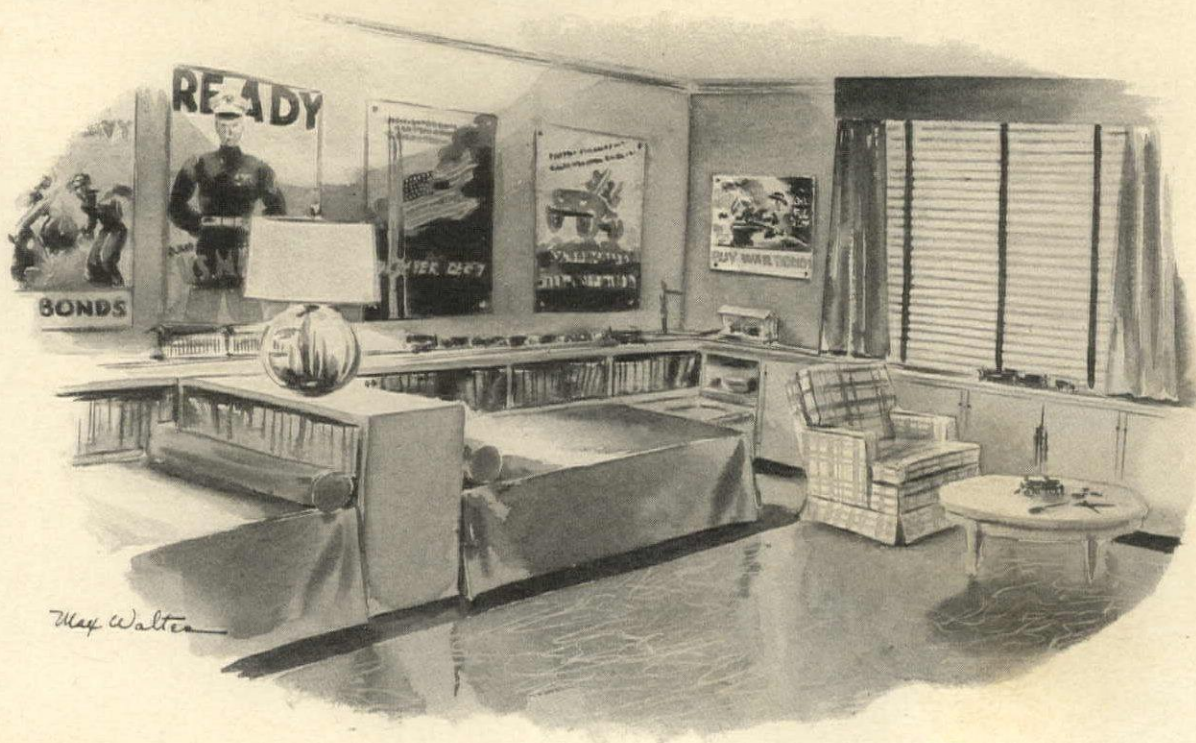
For a pair of lively twins

● Open space, a maximum of built-ins, a minimum of furniture, will delight 12- to 14-year-old boys. Floor is of blue linoleum; woodwork white with touches of red in bookcases; walls medium blue; curtains and spreads dark blue; chairs plaid sailcloth.

A continuous shelf begins at door and runs all around the room to hold electric trains. At left as you enter it forms top of bookcases and extends into a built-in bedhead to hold lamp. Small seats at bed ends have hinged

tops and conceal football helmets, baseball gloves and other bulky sports impedimenta.

On opposite wall, shelf broadens out to form cupboard, chest of drawers, kneehole desk with low chairs to slip underneath out of the way. Cupboard above has bulletin board door, rod for clothes. Whole is lighted by long panel set in ceiling. Similar treatment at right of desk takes care of other twin. Walls throughout are covered with wallboard so that posters may be thumbtacked up without disaster.





● *Above:* Variety show in ceramics—with star billing to Sascha Brastoff's whimsical spell-binder, a blandly curvaceous terra cotta sculpture from his recent one-man show at the Clay Club of New York. Ecstatic little warbler is an ash tray designed by Leza McVey, Neiman-Marcus. The fatuous moose clawing the air adorns a Janeway hot dish stand, Jensen. In more sober mood are Laura Andreson's flat bowl in brown and shell, her vase with brown and yellow glaze; the charming and forth-right Rowantrees mugs: all at America House.

● *At left:* The perky terra cotta pekinese is by Lilian Swann Saarinen, Midtown Galleries.



● Tile cavalcade—
Janeway's curly clawed
lion, softly brilliant
birds by Mickelsen
Pressoir distelfink,
Addison's frolic deer.

CERAMICS

A CAPSULE REPORT ON FINE DESIGN FROM MODERN KILNS

THE potter's art has come a long way since that day, umpteen thousand years ago, when an apeman played patty cake in the red earth outside his cave, and the sun baked his clay doodlings into a handy water pannikin. Today's potters are artists at their craft—they develop new techniques, study the basis of sound design. Today, you place ornamental ceramics, outstanding for glaze, color and form, in your home; on your table there are vessels as firmly compatible with contemporary life as were their early American counterparts a hundred or more years ago; the very pictures on your walls, the knobs to your door, and the combs in your hair may be of finely worked clay.

On these four pages we have collected a group of ceramics; some importantly beautiful, some functional, some fun—but all indicative of a fresh, uncluttered approach. This fine freedom from tradition is characteristic of California's Beatrice Wood, who uses many glaze formulas and continually experiments towards new effects, thereby achieving her fine blistered finishes, the richness of her pigments. Another untrammelled soul is Sascha, a young artist who fashions his twinkling fancies, heedless of the usual chunky conventions of clay sculpture. He models with the same sophisticated zest he put into his recent impersonation of Carmen Miranda in the Army's "Winged Victory". Different again in mood is the work of Lilian Saarinen, wife of Modern architect, Eero Saarinen, whose animal figures have an

(Continued on page 34)



● Colonial ancestor of American ceramics was salt glaze stoneware, with the sturdy grace of functional application. These replicas, with blobby blue design, from Jugtown.



● Texture, form, color—Wood's blistered vases in sea green, foam spume, and aqua. In rear, powder blue bowl from Newcomb Potters; center, right, brilliant persian green dish, The Scheiers.



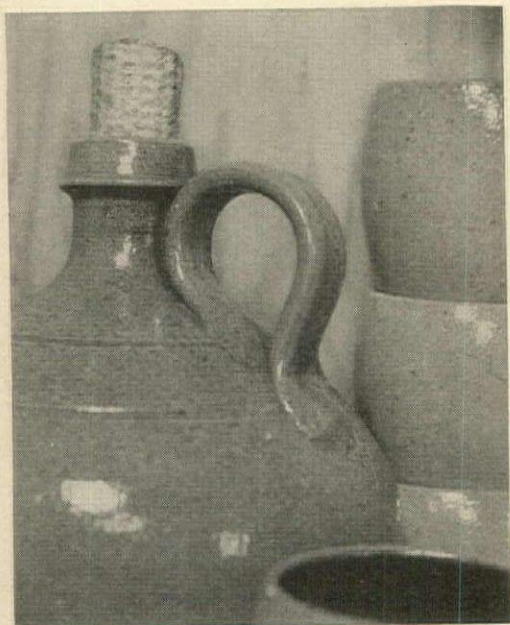
CERAMICS continued

architectonic directness, integrally related to the clay substance.

Another group of artists paint on ceramics to create their effects. A leader in this group is Carol Janeway, who, with an amazing flair for the functional, adapts her ceramics to decorative purposes. Her personal post-war yen is to tile a whole room, and our bet is that she will indeed. On these pages we also show painted tiles by Pressoir, Mickelsen, and Soriano, which are both gay and ornamental.

Nor must we forget the sound pottery design which has grown from the heart of our American heritage. Communities of potters, like Jugtown in North Carolina, The Rowantrees Potters of Blue Hill, Maine, the Newcomb Potters in New Orleans, have revived the simple art of fine hand-turned vessels, in some instances inspired by Colonial or regional originals, in others developing new forms, glazes and designs.

And throughout the country, small kilns flourish. Artists and amateurs alike are dipping their fingers in the wet earth, renewing faith in the talent of American creativeness, in American design.

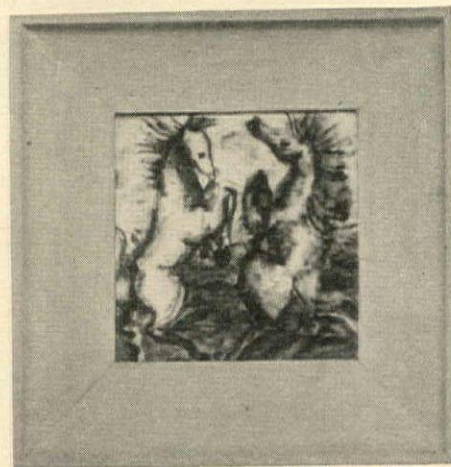


● Moonshine jug and noggins patterned after old salt glaze ones in Carolina's Jugtown.

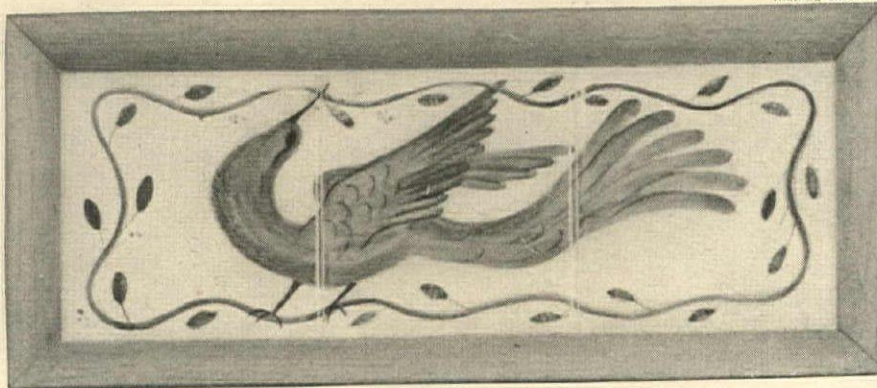
● *Left:* The decorative diversity of ceramics covers Janeway's wall bracket, the pensive hippo plate by Pressoir, Wood's glistening vase, the deep Nereid blue of her platter with exotic fish, the butter-fresh simplicity of Rowantrees ramekins.

● *Above:* How the clay flies all over the U. S. A.! These plates with cross-eyed cow, tractor, were done in Texas by Cordelia Kuhlman; powder blue jugs, mugs, from the Dorchester Pottery, in Massachusetts.

● *Below:* A Viennese sculptress turns to tiles—Vally Wieselthier painted these surging white and blue chargers, framed them as wall décor. And ingenious Janeway did this stain-proof tray, with an inky bird cocking swishy pink tail feathers.



HAANEL CASSIDY



● *Right:* Fancy blond braids are treasured Studio prop, show off Janeway's dragon-decked combs, the high-style buttons she cuts out of clay with a cookie cutter, for all the world like a good little girl in the kitchen. Notice, too, her earrings and cuff-links, the mandarin red leather compact with Chinese green ceramic top, enhanced by a lush gold dove.



● *Above:* A fearsome subject done in a mood of subtle humor and fine sense of proportion—proud mother tigress and peewee cub by Lilian Swann Saarinen.

● *Below:* The bold outline of hand-modeled clay vessels naturally combines with Modern. Here—Wood's turquoise bowl with bark-rough glaze; Andreson's beige whorled platter; a hunky cracker jar, tawny brown and traditional, Jugtown.



● *Above:* Having lived in South America, Soriano turned to samba-land for inspiration for these gleeful pottery coasters.

MORE INFORMATION ON PAGE 78



The first leaves falling speak of Summer on the wane

GOTTSCHO-SCHLEISNER

THE NEXT VICTORY

Now that the food front has been conquered, ugliness comes next

WISE counsels prevailed when, with the war upon us, our national amateur effort to produce more food was called Victory Gardening. Much better than War Gardening. Victory set a goal. We weren't to stop until victory was won.

So far it has been victorious indeed. The labor of millions of men, women and children last year rolled up astronomical figures of food production. It sent ration points tumbling, helped swell cargoes to our armed forces and the destitute of beleaguered lands, saved train space and the tires and machinery of trucks which previously hauled fresh vegetables and fruits to all corners of the nation.

When this year's harvest is gathered in we shall have won another and an even greater victory. The accomplishment is not to be measured in quantities of food alone but in the accumulation of gardening experience as well. New gardeners of last year found the work easier this year. They'd gotten the hang of it. They produced more with less effort. They were convinced that gardening was worth while. Worth while not just because it provided a balanced diet but because it furnished reasonable exercise and consequently built up bodies. It made more people feel better.

It also introduced to many who had never known them before the intangible joys and compensations of gardening. They learned a new way of life, a better life. The victory of Victory Gardens pushed back many horizons, gave a broader and saner concept of the best way to live. A host of new converts was added to those who had already known that gardening is an essential part of the good life.

Shall this great accumulation of experience and conviction be allowed to drain off into other interests? Will the lessons all be forgotten? Will we slide back again into the easy ways of peace?

Those who have their fingers on the pulse of such matters estimate that, of the new gardeners sprung from the present war effort, a quarter will continue to garden. Can't we raise that figure? We can, if we give the present host of gardeners a new objective, a new victory to win.

The next victory the gardeners of America must win is the victory over ugliness.

MANY people have a blind spot about ugliness. They don't see it or recognize it, or, having recognized it, they look the other way. Two kinds of ugliness stare us in the face—the ugliness of waste and everyday ugly ugliness.

Dust bowls and floods are gradually rousing people to the fact that for generations our land was wasted and that it is still being wasted. Poor farming methods and disregard for the life of the soil are visiting terrible punishments upon us. There is nothing uglier than eroded land. It cries out against the ignorance and slackness of those to whom it was

entrusted. Once we allow even a mere skim of our best soil to wash away, the accusing finger of future generations is already pointed at us.

The dullest wit can realize that land kept in top condition will produce bigger and better crops. It pays. But there are seasons when it doesn't pay. When, due to the idiosyncrasies of our economic system, a bumper crop produces less profit than one in lean years. We need an added inducement. The day may come when we approach this ugliness of waste and neglect from the tax angle. The anomaly of our present system is that it penalizes those who work to improve their land and beautify their properties. Let a man improve his place and his taxes go up. His neighbor, who doesn't lift a finger, is taxed less because, in the bland language of the tax law, his is "unimproved" land.

Why not reverse the situation? Why not penalize with higher taxes the man who neglects his property and reward with lower taxes those who conserve their land and improve it?

UGLY ugliness is about us wherever we turn the eye. Consider the hideous approaches by railroad to practically every town and city in this country. We know we are nearing "civilization" when the way is strewn with unmasked automobile graveyards, city and factory dumps and polluted streams.

Consider the stark ugliness of tree-less town streets, the bad taste in public monuments, the bitter reproach of slums, the discord of unrelated architectural styles existing side by side.

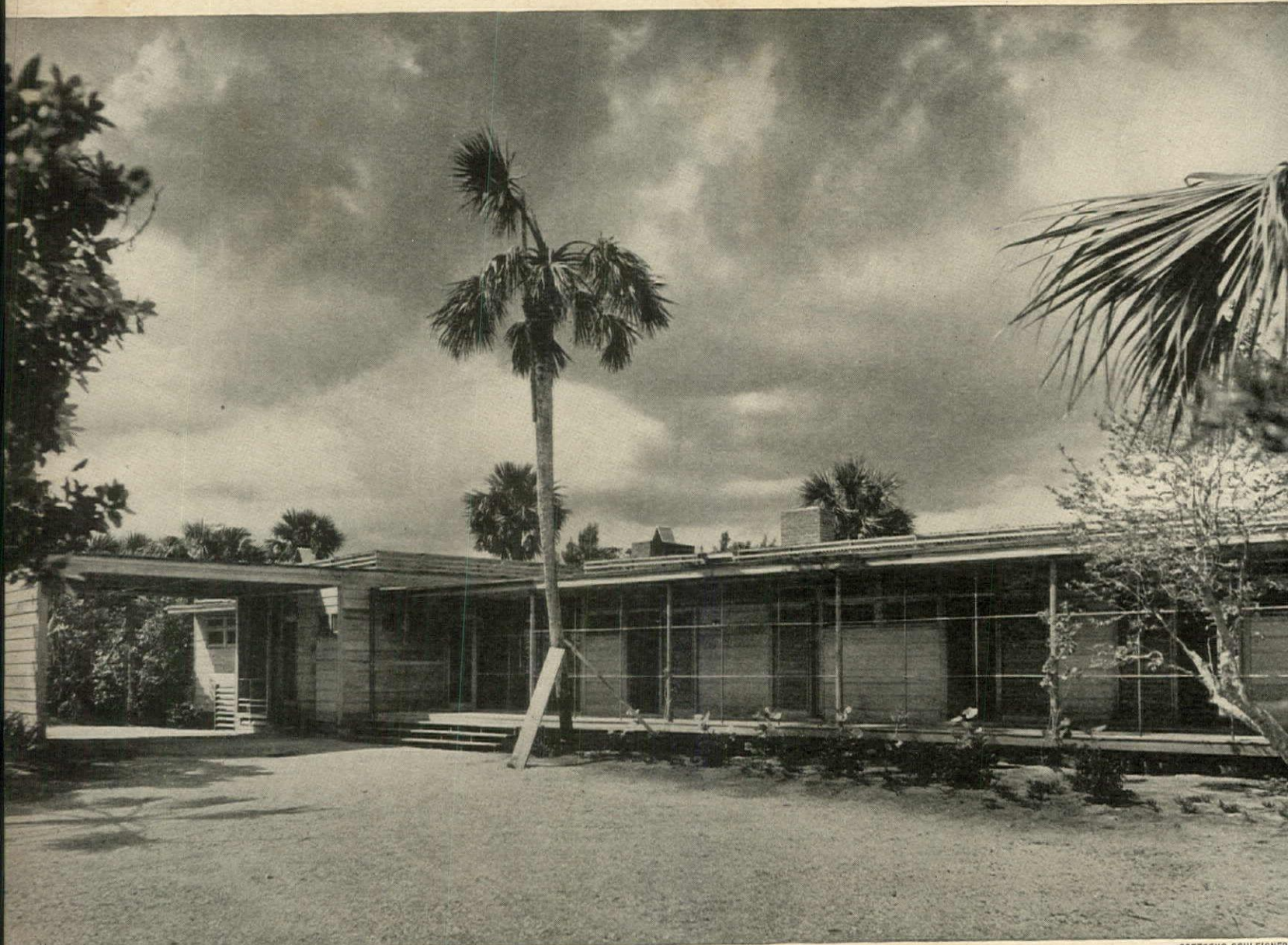
Consider the ugliness of billboards which scar the landscape. The fight against them has gone on for years, an uphill fight against pressure groups armed with great funds, glib sophistries and elastic consciences. When will manufacturers and business men realize that their patronage of billboards is putting selfish interest ahead of public good?

Beauty, like charity, begins at home. It begins on side streets with front yards and backyards planted and well maintained. It continues with shade trees on public ways and the natural beauty of roadsides, kept and enhanced. Its work is carried forward by zoning laws that secure the permanence of residential districts and civic effort to replace slums with better homes. It finds expression in public parks and village greens, in playgrounds for children and recreation areas for grownups, in maintaining historic spots and houses and keeping in health its noble trees.

Here is a vast world of opportunity in which all can share. None so poor but he can take part in it, none so rich or busy that he is exempt from its responsibilities.

Little use our pompously singing "America the Beautiful" unless we are willing to help make it so. This is the New Victory that must be won.

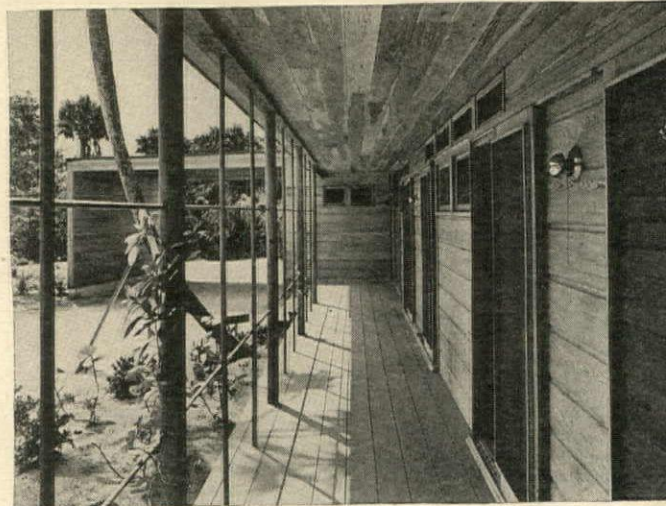
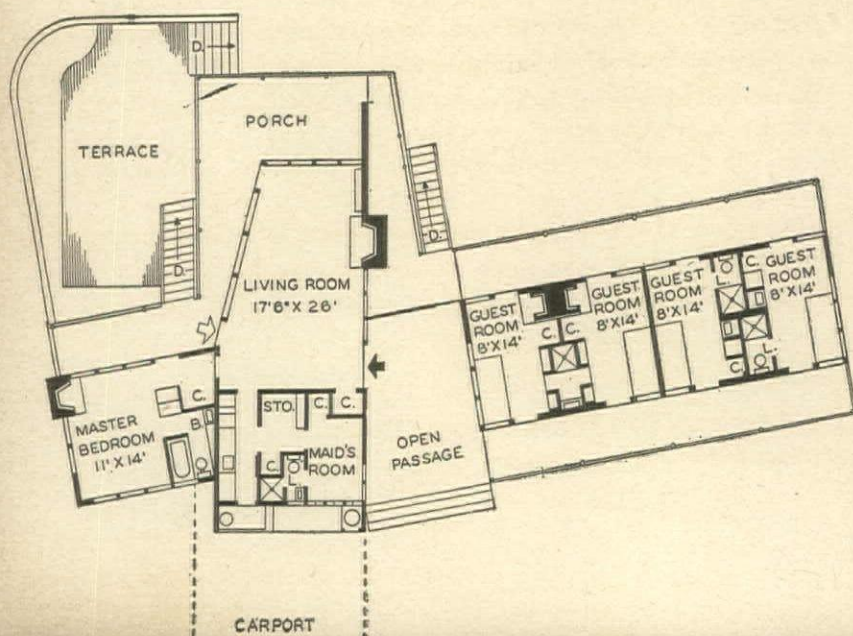
RICHARDSON WRIGHT



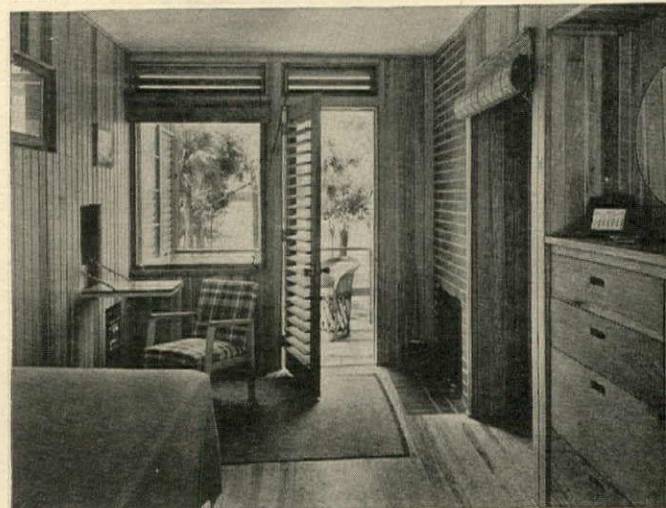
ENTRANCE VIEW OF THE GLASSFORD HOME

GOTTSCHO-SCHLEISNER

● No native Floridian in his right mind builds his house flat down on the ground; he raises it a little off the earth on poles and lets the cooling breezes blow under it. Mr. S. Robert Glassford's architects (Alice Morgan Carson, van der Gracht & Kilham Associates) made very sensible use of this local tradition and went even further. They employed a system of slats over the roof to offer partial shade and interrupted the plan of the house with a broad open passage or breezeway to stimulate ventilation. In the plan below, note how the guest rooms are completely detached from the owner's quarters and are shaded front and back by covered passages. Louvred doors step up cross-ventilation.

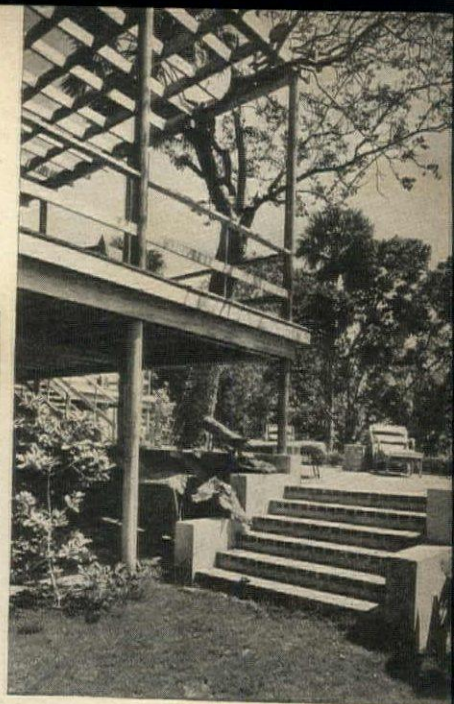


GUEST ROOM PASSAGEWAY



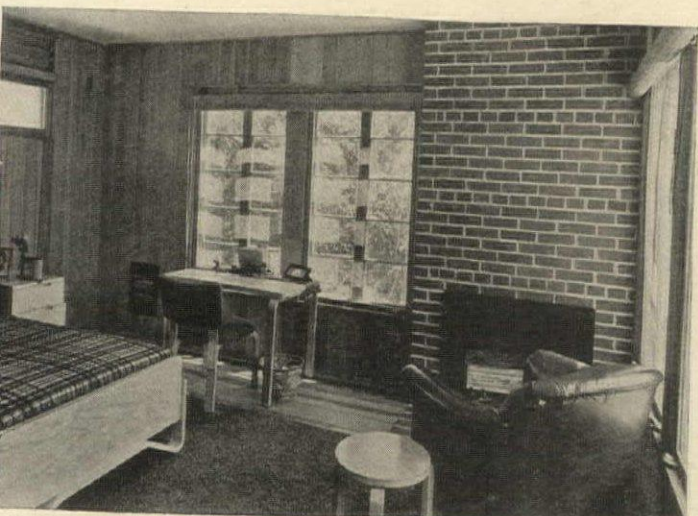
A TYPICAL GUEST ROOM

THESE TERRACE VIEWS SHOW AIR SPACE UNDER THE HOUSE



3 COOL HOUSES

ON THIS PAGE, THE HOME OF S. ROBERT GLASSFORD, ESQ., ON HOBE SOUND, FLORIDA



THE OWNER'S BEDROOM



THE LIVING ROOM IS MAINLY GLASS

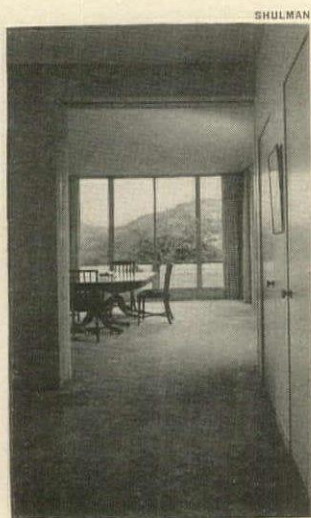
THROUGHOUT most parts of the northern United States the Summers are as hot as the Winters are cold—a fact widely ignored in the design of homes in those sections. True, Winter was our major opponent in years gone by, when our weapons were none too efficient, and the heat of Summer by comparison was merely a seasonal tribulation. But today, with modern insulation and modern heating plants, we can stay quite comfortable during cold Winter weather, in homes that are equally well designed for the mild, or hot, or sweltering days of mid-Summer.

In the case of homes designed primarily for Summer occupancy there is certainly no excuse for failing to explore and make use of the little tricks and niceties of design which can make warm weather not only endurable but downright enjoyable. Solutions have been evolved.

Casting about for ideas to pass along to those of our readers who might be persuaded to reform from the habit of needlessly vulnerable design, we naturally looked in those places which have a preponderance of warm, or at least, mild weather and where, consequently, the people who live there have learned, through experience, how to build for coolness. We chose three houses—one in Florida and two in California—which seem to offer practical suggestions. We present the Florida house here and the two California houses on the following four pages.

CONTINUED ON THE FOLLOWING PAGES ➡

THE HOME OF DR. AND MRS. L. M. MAITLAND, BEL AIR, CALIFORNIA

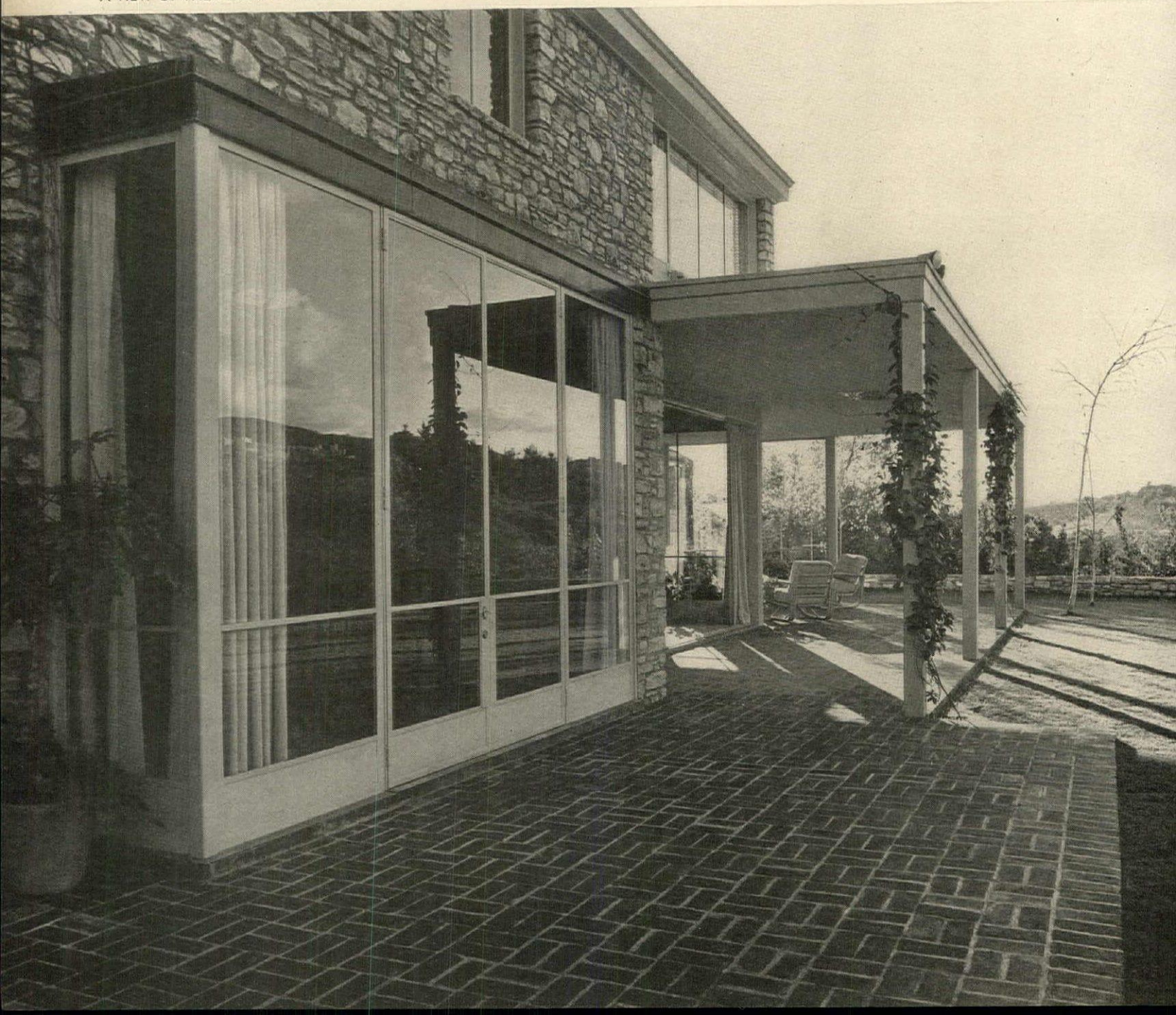


● That much can be done to improve the lot of the existing house with respect to warm weather problems is handsomely demonstrated in this California home, designed by R. J. Davidson. By the use of sliding steel doors and side windows, the principal rooms of the house can be opened up to become practically part of the terrace. In severe northern climates where storm sash is ordinarily employed in the Winter time, these large glass areas would, of

course, be integrally double-glazed so that heat loss through glass would be cut in half, while the heat gain from the Winter sun would still be most effectively employed.

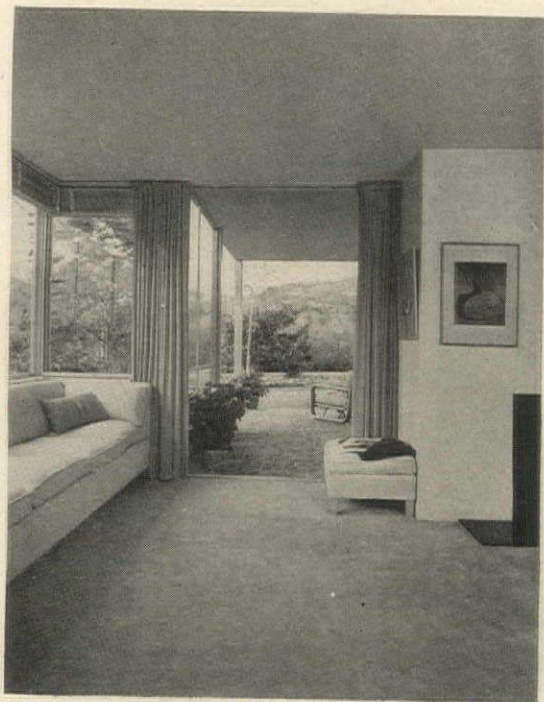
It is noteworthy that a not inconsiderable part of designing warm weather comfort has to do with simplification of interiors: plain wall surfaces, soft light colors, a dispensing with unnecessary detail. The strategic use of vines and potted plants is worth remarking.

A VIEW OF THE TERRACE FROM OUTSIDE THE DINING ROOM

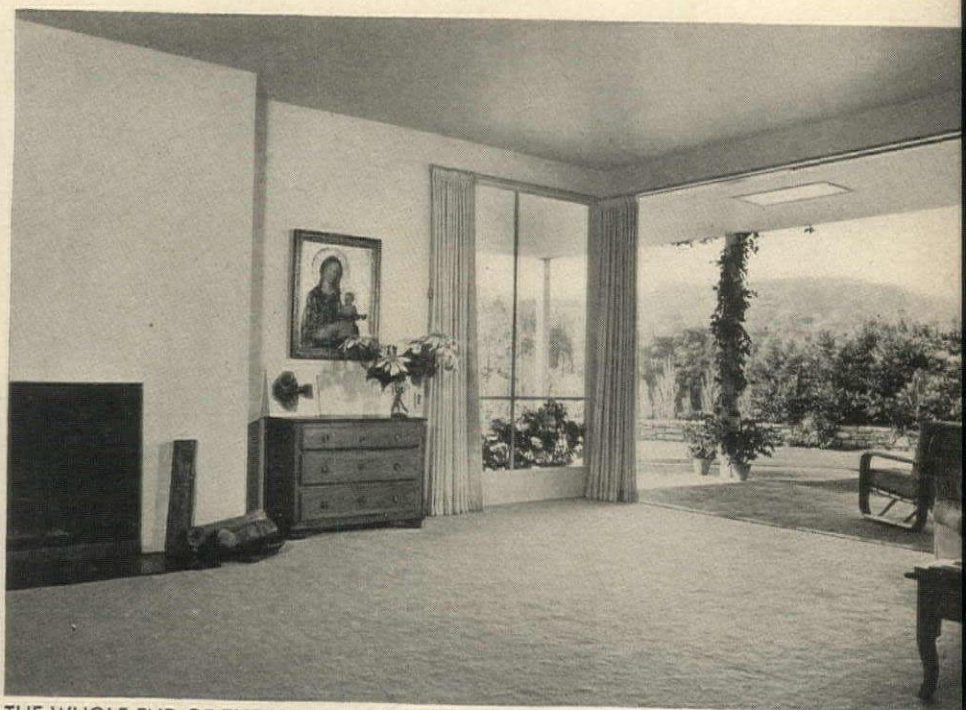




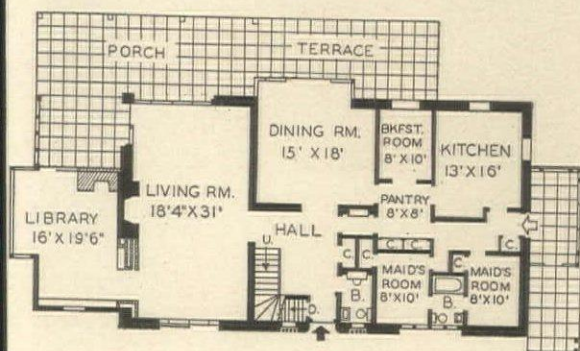
THE DOOR TO THE LIBRARY CONCEALS ITSELF BEHIND THE CHIMNEY



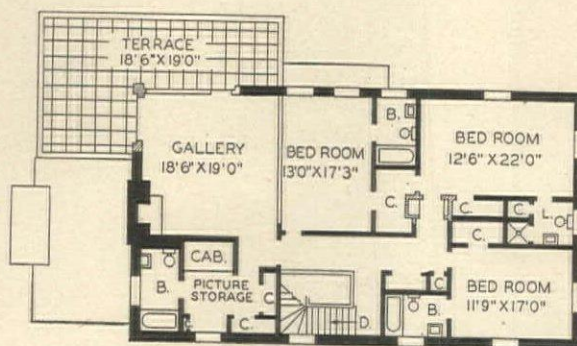
OUTDOORS IS NEVER MORE THAN A STEP AWAY



THE WHOLE END OF THE LIVING ROOM CAN BE OPENED ON TO THE PORCH



FIRST FLOOR PLAN

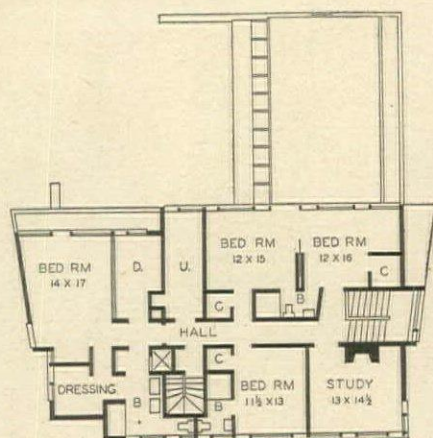


SECOND FLOOR PLAN

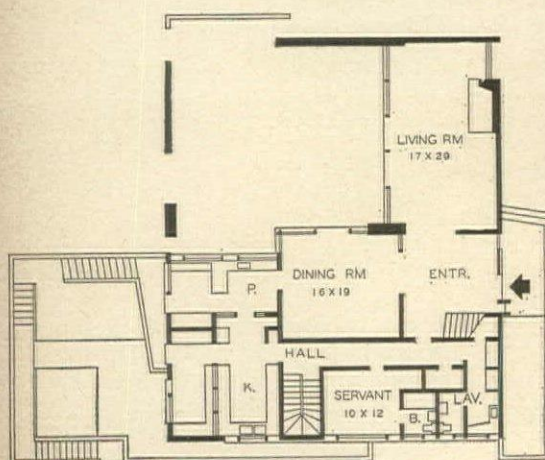
CONTINUED ON THE FOLLOWING PAGES ➡

3 COOL HOUSES *continued*

NOTE LOWER LEVEL GARAGE (ABOVE), UPPER LEVEL PATIO (BELOW)

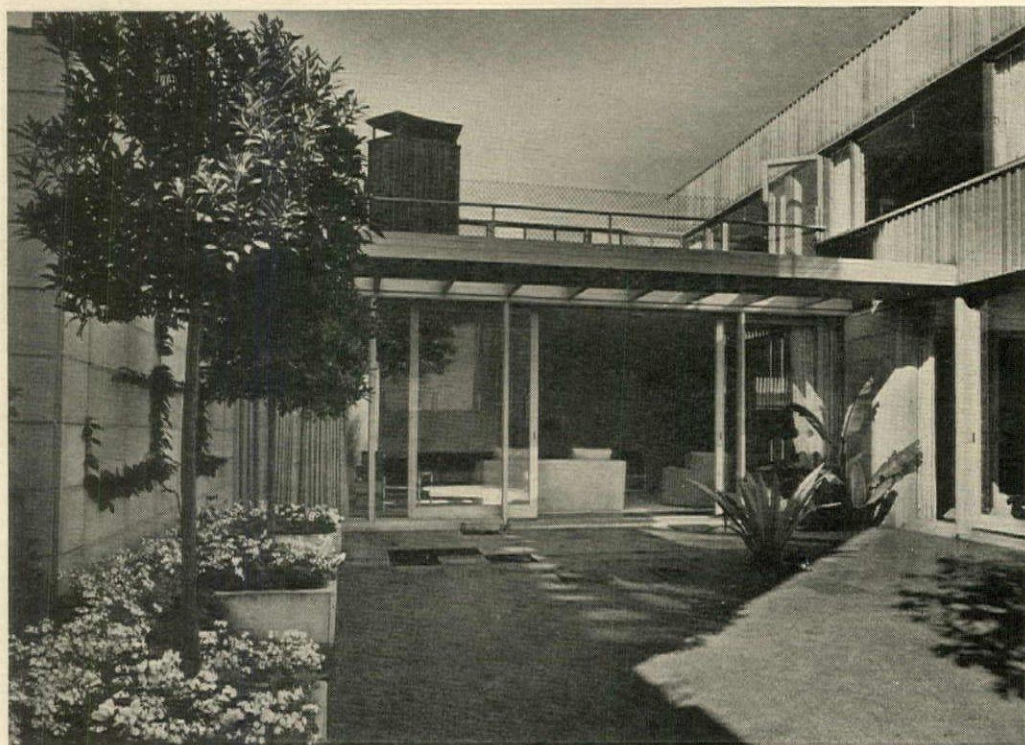


SECOND FLOOR

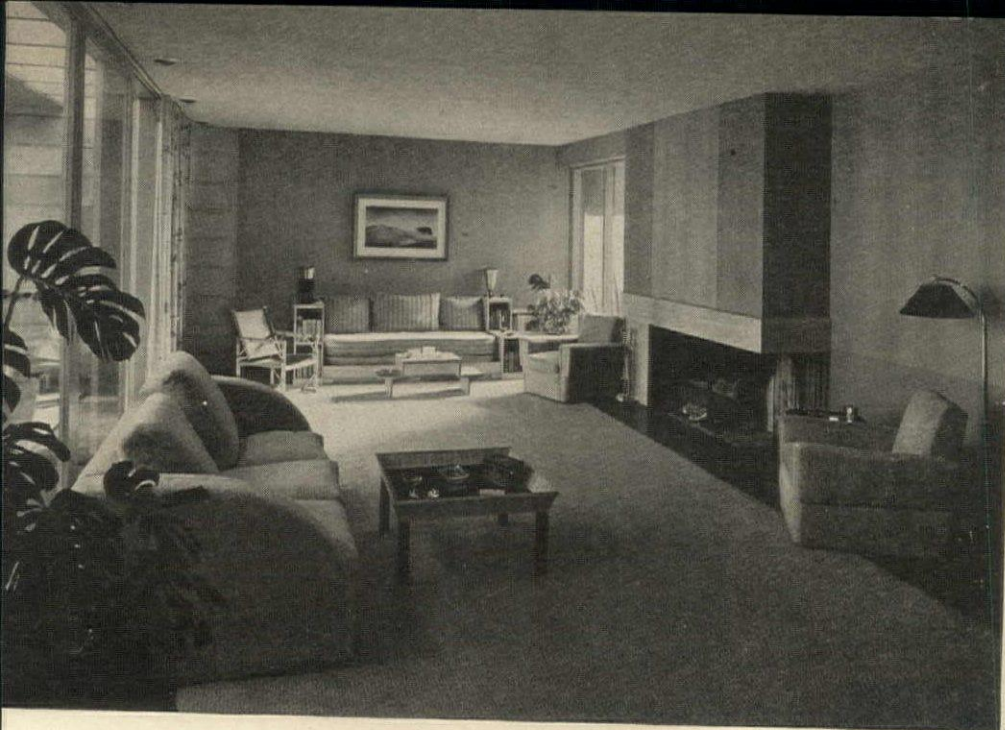


FIRST FLOOR

SCALE IN FT. 0 5 10 15 20



THE SAN FRANCISCO TOWN HOUSE OF



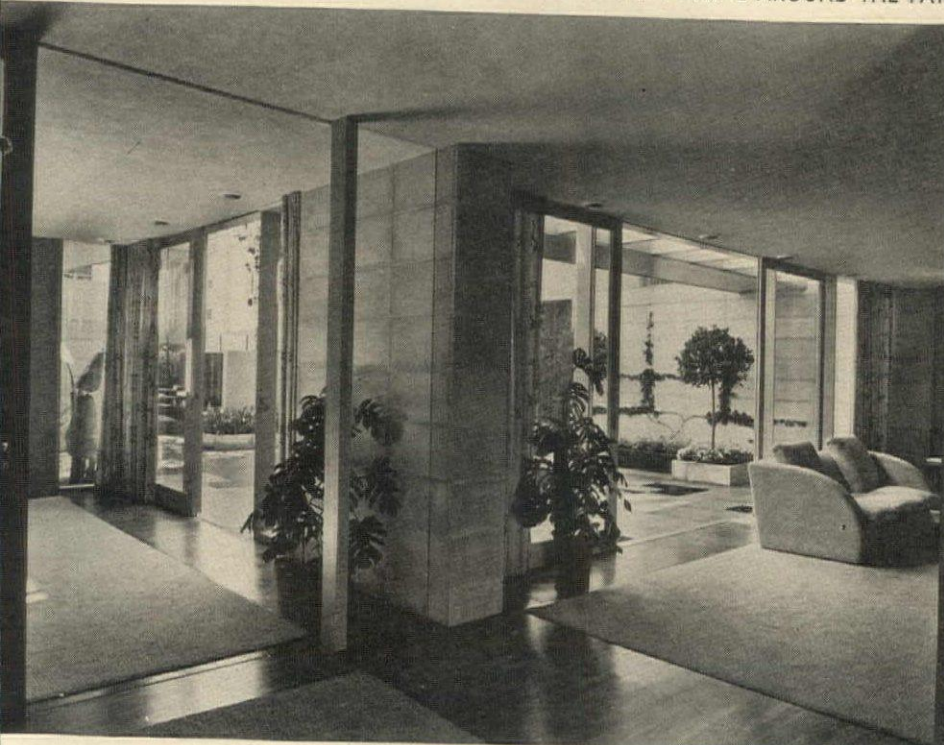
THE LIVING ROOM FROM THE HALL

GLASS PANEL ABOVE BED LIGHTS DRESSING ROOM (BELOW)



● Occupying a small city lot, this unusual home, designed by the office of John Ekin Dinwiddie, develops a very spacious, cool appearance because the interior patio is made the center and focal point of the plan. Thus privacy is assured even in the midst of a city and the use of large glass areas and sliding glass panels is made possible. Many a home built in the open country lacks as attractive and usable an outdoor living area as this town house possesses. Some part of the light, cool atmosphere of the interior may be due to the way in which the architects have treated the entrance hall, living room, dining room and patio as almost a single area, quite uncluttered with little doorways and walls which might interrupt the long, restful vistas.

DINING AND LIVING ROOMS FORM L AROUND THE PATIO



STURTEVANT



THE ENTRANCE HALL IS PLEASANTLY SPACIOUS

T. AND MRS. LESLIE L. ROOS



"Ho! 'Tis the time of salads."

SOME SALAD RULES AND SUGGESTIONS FOR THE DOG DAYS

● With a bow to *Tristram Shandy*, from which our title comes, we hasten to admit that a salad is so much a matter of individual taste that hardly any two people agree unconditionally as to procedure. However, here are a few fundamental rules on the treatment of salad materials:

TO SEPARATE LETTUCE LEAVES

Cut away the hard center from the base of the head. Run cold water between the leaves with enough force to separate but not enough to bruise them. Remove only such leaves as you plan to use (remembering that the large, emerald green fellows contain more mineral matter than their paler brothers). Wash and dry the leaves thoroughly. Failing a wire salad basket, shake them in a colander. When they are dry, put them, wrapped loosely in a clean tea-towel, on a cool, but not icy, tray in the refrigerator. The towel absorbs excess moisture. Arrange the remaining leaves into head shape, wrap them in wax paper and store them in your vegetable compartment. If your refrigerator is correctly chilled, lettuce will keep beautifully for from three to four days. A successful salad is a last-minute job. Don't make up your bowl too long before serving time and dress it only a minute or two before you place it on the table. Tear oversized lettuce leaves by hand, never cut.

TO FRESHEN GREENS

Most greens, except head and leaf lettuce, are improved by immersion in iced water until they are crisp. Dry thoroughly before using, by the method described above. Remove the heavier stems of watercress, dandelion and spinach before the ice bath. Now put the well-washed greens in a refrigerator dish with a close cover, for they borrow perfumes from other foods with alarming rapidity.

COOKED ROOT VEGETABLES

These are generally tastier in a salad when diced and marinated for a time in a seasoned mixture of oil and vinegar. Peas, baby limas and corn kernels may be treated in the same way—but, of course, not diced. Drain off most of the marinade before placing them on their lettuce bed. The entire salad will require dressing, and too much fluid is death to any salad. String beans should, if possible, be completely dressed while still warm and cooled in the dressing. Don't forget that these last have a definite affinity for chopped parsley and finely minced young onions.

TOMATOES

Tomatoes make a more delicate salad without their overcoats. Dip in boiling water, let stand for a few minutes and the skin will come off at the touch of a finger. Chill well before quartering or slicing. Follow the same rules when preparing them for filling as a "surprise".

CUCUMBERS

These do less damage to a recalcitrant digestion if thinly sliced, salted and allowed to stand under a heavy weight before using. Drain off excess liquid from time to time, rinse before dressing and dry thoroughly.

CERTAIN HERBS

Herbs add volumes of zest to salad. But don't just toss in any old thing and expect magic results. Read up on herbs and use them discriminately. Chervil, tarragon, garlic and parsley add dash to almost any salad. To introduce garlic flavor either rub the inside of the mixing bowl with a clove of it or toss among the leaves a "chapon"—a good-sized crust (Cont'd on page 72)



● Hot August noons, the soothing whirl of a distant lawn mower, white sails on blue water—all suggest a leisurely terrace luncheon, planned to take advantage of the view. Table, opposite, with Chinese slant was inspired by flowers and birds of Castleton's "Venetian" china. New dodge—throw-away place mats cut from Imperial's "Peking Tracery" wallpaper. Glasses are Heisey's

"Whirlpool" pattern; furniture is Ficks Reed's triple table, chairs, in Peking blue and Ming yellow. Mirroring the birds on the china, tall porcelain figurines stand poised above an antique pewter fish filled with green leaves; matching ashtrays are studded with semi-precious stones. All at the Paine Furniture Co., Boston, where this table is on display. Sterling, Gorham's "Lyric" pattern.



ANTON BRUEHL

A TABLE WITH A VIEW



ORCHIDS

Adria Aldrich describes several types of this one-time luxury flower

Part of the exquisite orchid collection of Rodney Wilcox Jones, President of the American Orchid Society. The photograph in kodachrome is by Gottscho-Schleisner.

ORCHID GROWING is no longer a hobby of the millionaire only. Since the spread of small greenhouses, this beautiful flower is grown by many amateurs as well as by professional florists. Some enthusiasts get good results with the plants right in their homes.

Whether you grow your own or look for them in a florist shop, you have many beauties to choose from.

CATLEYA. Everyone knows their lovely, big flowers, for practically every florist has them. They are available throughout the year, various species coming into bloom at different seasons. Their color range is from lavender through to pure white, but scarlets, yellows, apricots and strange bronze shades are also available. And there are endless color combinations, such as white with purple or gold throat, blush pink with veins of rose. Cattleya was the original cultivated orchid, first shipment being sent to England from Brazil in 1818.

MILTONIA. Commonly known as the "pansy" orchid, this genus is native to Brazil and bears among the most beautiful of the small flowers. Distinguished by their delicate texture and rosy hues, blooms do not last particularly well as a corsage but are excellent as house flowers. The orchid was named for Viscount Milton, famous patron of horticulture.

CYPRIPEDIUM. This orchid derives its name from the Greek, meaning "Venus-slipper", and all its species can be identified by the sac- or slipper-like lip of the flower. Many types, known as "lady's slippers", are found growing in the woods of this country, but the cultivated varieties are more sturdy and much larger. The color range in this

orchid is fantastic, from white through butter-yellow to deep purple-brown, with wide variation in markings. Flowers are long-lived. They are the easiest orchids to grow. Main seasons are Spring and Fall.

ONCIDIUM. Sometimes known as the "butterfly" orchid, Oncidium is a spray type with each flower standing out crisp and poised. It is found most generally in yellow, but also comes in white and reddish browns. This is one of the most satisfactory of house flowers, but rare indeed is the florist who realizes how effective it can be in a corsage. It is loveliest unwired, unribboned.

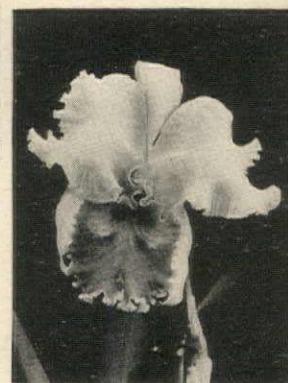
PHALAENOPSIS. India, the Malay Archipelago and the Philippines are the homes of this lovely spray flower, sometimes called the "moth" orchid because of its winged appearance. Many a bride has carried these in her wedding bouquet, for the flowers are white or palest pink or lavender, placed close together on graceful racemes. The flowers also look particularly well in the coiffure, but are inclined to wilt readily as a corsage for they can't stand heat.

CYMBIDIUM. No orchid surpasses the keeping qualities of the Cymbidium, which blooms on spikes often three or four feet long, with multitudes of flowers. Colors range from pure ivory white through the greens to deep purple-maroon. Many flowers have striped markings. A spray will last for weeks and if the upper portion is in bud when the flowers arrive you will have the pleasure of seeing the flowers unfold.

ODONTOGLOSSUM. Closely related to the Oncidiums and Miltonias, this orchid is also a native of the western world. Its flowers, many or few to a cluster and of infinite variety, range from pure white through the pinks, lavenders and yellows, often with bright markings. They are available in variety throughout the year, but bloom in greatest abundance from March to July.



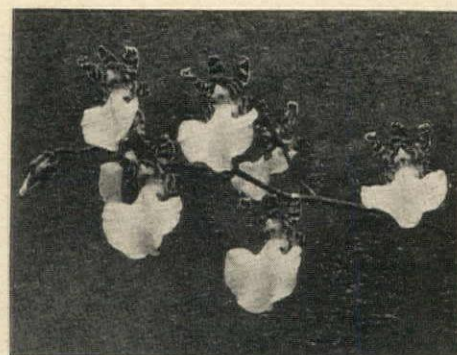
MILTONIA



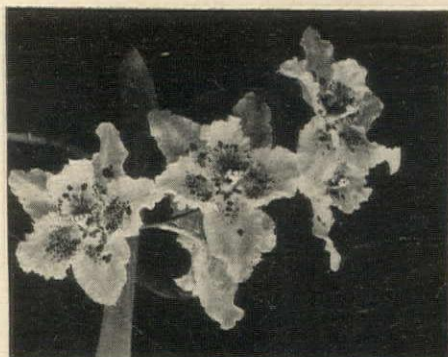
CATLEYA



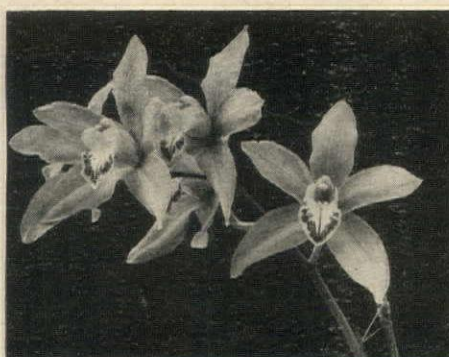
CYPRIPEDIUM



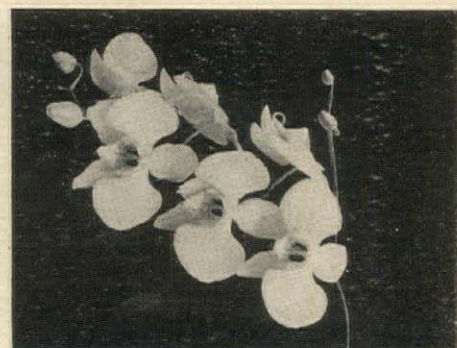
ONCIDIUM



ODONTOGLOSSUM



CYMBIDIUM



PHALAENOPSIS

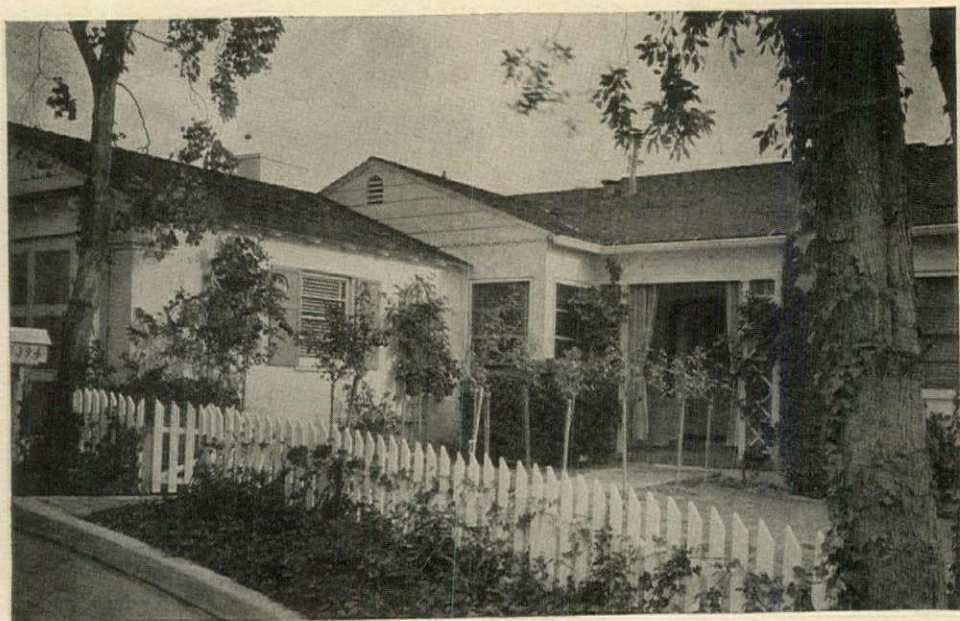
Los Angeles miniature

Decoration made a gem of this house

• Size is no pre-requisite for perfection. Decorator John McMullin knew this when he set to work on the house now owned by Joseph F. Hoyt, of Los Angeles. Outside, it is unpretentious enough—just a small, one-story house, painted white with green shutters, built on high ground overlooking the whole Los Angeles valley. Inside, every room gives evidence of individuality and imagination. Bright, clear colors, skillfully used, provide a perfect setting for the oriental accessories and original paintings which strike the keynote of the house.



VISITOR'S-EYE VIEW OF THE LIVING ROOM



A SNUG PICKET FENCE PROTECTS THE GARDEN



GREEN CANVAS CURTAINS THE DOOR



LIGHT COLORS FOR THE MASTER BEDROOM



HANDSOME FARE FOR A GUEST



ALL DONE WITH MIRRORS

• *Above, opposite:* An unusual Burmese screen and built-in shelves for books and bibelots add drama to the tiny entrance hall. Beyond, a tantalizing glimpse of the living room, with gay magnolia chintz, white rug and lamps of old Chinese porcelains. *Opposite, far left:* The rear of the house, where the main entrance is, faces the street. *Opposite, left:* Green canvas curtains frame the doorway. *Above left:* The master bedroom is done in yellow and white with accents of persimmon red. Walls are white; ceiling canopy of yellow and white striped wallpaper; yellow candlewick spreads. Drawers are painted

yellow and white with red knobs. Many readers will recognize the plates from Vanity Fair's Portfolio of Modern French Art. *Above, right:* A guest room in green and white. Its highlights are the Pahlmann bird chintz and Reynolds watercolors. *Above:* A mirrored wall reflects the living room, including view from window. Two white, Chinese chairs, green-upholstered, flank a table holding an old Chinese birdcage painted black, red and white. The water-color, in tones of red, white, green and gray, and the dazzling white of the screen are seen to advantage against the dark green walls.

BULBS for bare spots

GOTTSCHO-SCHLEISNER



Grape Hyacinths overlap Daffodil bloom

• Even amid the riotous color of August, the good gardener will think ahead to next year's garden. A walk around the grounds may reveal dull corners or monotonous planting that a little imagination can transform into attractive Spring pictures. Often the basic plantings are in, and it is only the small plants—particularly bulbs—that are needed to complete the picture.

Look, for instance, from the dining bay where the March sun first reminds you that Spring is on the way. Purple and gold Crocuses and February Daphne, combined with your existing Early Forsythia, will forecast Easter weeks ahead of time. . . . Or picture drifts of Trillium and Bluebell beneath your Dogwoods.

To help guide you in planting bare spots in your garden, the following chronological list of blooms has been prepared. In the New York area "Crocus time" corresponds to late March; "Grape Hyacinth time" to early April; "Daffodil time" to late April and the Tulip times to early May and mid-May respectively.

Crocus Time

Grape Hyacinth Time

BULBS

PERENNIALS

SHRUBS AND SMALL TREES

Plant	Color	Height	Plant	Color	Height	Plant	Color	Height
GLORY-OF-THE-SNOW <i>Chionodoxa</i> species	blue, white	3-6"	CHRISTMAS ROSE <i>Helleborus niger</i>	white	8-15"	CORNELIAN CHERRY <i>Cornus mas</i>	sulphur yellow	12-20' tree
CROCUS varieties, species	white, gold, purple	3-6"	OLYMPIC HELLEBORE <i>Helleborus orientalis</i>	white	12-16"	FEBRUARY DAPHNE <i>Daphne mezereum</i>	purple, white	3-5'
WINTER ACONITE <i>Eranthis hyemalis</i>	golden yellow	3-8"	RED HELLEBORE <i>Helleborus o. atrorubens</i>	purplish red	9-15"	EARLY FORSYTHIA <i>Forsythia ovata</i>	amber yellow	6-8'
SNOWDROP <i>Galanthus</i> species	white	4-12"	GREEN HELLEBORE <i>Helleborus viridis</i>	green and mauve	12-18"	WITCH HAZEL <i>Hamamelis</i> species	sulphur yellow	8-16'
SIBERIAN SQUILL <i>Scilla sibirica</i>	blue, white	3-6"	NETTED IRIS <i>Iris reticulata</i>	violet and gold	8-12"	WINTER JASMINE <i>Jasminum nudiflorum</i>	lemon yellow	4-7'
MEADOW SAFFRON <i>Bulbocodium vernum</i>	rosy purple	3-6"	SPRING ADONIS <i>Adonis vernalis</i>	golden yellow	8-15"	KOREAN AZALEA <i>Azalea mucronulata</i>	rosy lilac	4-5'
SUMMER SNOWFLAKE <i>Leucojum aestivum</i>	white	10-14"	WINDFLOWER <i>Anemone caroliniana</i>	bluish white	6-12"	WINTER HAZEL <i>Corylopsis pauciflora</i>	lemon yellow	4-6'
SPRING SNOWFLAKE <i>Leucojum vernum</i>	white	6-12"	PASQUE FLOWER <i>Anemone pulsatilla</i>	purple, lilac	9-14"	GOLDEN BELL <i>Forsythia</i> , early species	yellow, gold	6-8'
GRAPE HYACINTH <i>Muscari botryoides</i>	sapphire, white	6-9"	BLOODROOT <i>Sanguinaria canadensis</i>	white	8-11"	STAR MAGNOLIA <i>Magnolia stellata</i>	white, pink	8-16'
NARCISSUS, miniature species	white to gold	6-15"	PERIWINKLE, MYRTLE <i>Vinca minor</i>	delft blue	3-5"	ANDROMEDA <i>Pieris</i> species	creamy white	3-6'
TULIP, miniature species	white, red, yellow	4-12"	WHITE PERIWINKLE <i>Vinca minor alba</i>	white	3-5"	WEeping CHERRY <i>Prunus subhirtella pendula</i>	pink	10-20' tree

BULBS

PERENNIALS

SHRUBS AND SMALL TREES

51

Plant	Color	Height	Plant	Color	Height	Plant	Color	Height
TROUTLILY <i>Erythronium</i> species	various	6-9"	WALL ROCK CRESS <i>Arabis albidia</i>	white	6-8"	FLOWERING QUINCE <i>Cydonia</i> species	pink to scarlet	3-6'
FRITILLARY <i>Fritillaria</i> species	yellow, orange, purple	6-12"	PURPLE ROCK CRESS <i>Aubrieta deltoidea</i>	violet, purple	4-10"	GARLAND FLOWER <i>Daphne cneorum</i>	pink	1/2-1 1/2'
ROMAN HYACINTH <i>Hyacinthus orientalis</i>	various	6-12"	IRIS, miniature species	various	4-8"	GOLDEN BELL <i>Forsythia</i> , late species	yellow to gold	6-8'
NARCISSUS, Medium Trumpet varieties	white to gold	12-18"	VIRGINIA BLUEBELL <i>Mertensia virginica</i>	blue	12-24"	SAUCER MAGNOLIA <i>Magnolia soulangeana</i>	deep pink to white	10-20' tree
NARCISSUS, Trumpet Daffodil varieties	gold to white	12-18"	FORGET-ME-NOT <i>Myosotis</i> species	azure, pink	9-18"	ORIENTAL CHERRIES <i>Prunus</i> species	pink to white	6-20' tree
WAKE ROBIN <i>Trillium</i> species	white, pink, dark red	9-18"	MOSS PINK <i>Phlox subulata</i>	white, pink to magenta	4-6"	THUNBERG SPIREA <i>Spiraea thunbergi</i>	white	4-5'
TULIP, Early varieties	various	10-14"	VIOLETS, VIOLAS <i>Viola</i> species	blue, white, various	3-8"	FRAGRANT VIBURNUM <i>Viburnum fragrans</i>	light pink	6-8'
BRODIEA <i>Brodiaea</i> species	white, red, purple	6-12"	BASKET-OF-GOLD <i>Alyssum saxatile</i>	chartreuse yellow, gold	8-14"	AZALEA species and varieties	various	4-7'
CAMES <i>Camassia</i> species	blue, white	9-24"	BLEEDING-HEART <i>Dicentra</i> species	rose	9-24"	REDBUD <i>Cercis canadensis</i>	magenta, white	10-25' tree
YELLOW LADYSLIPPER <i>Cypripedium pubescens</i>	yellow	10-20"	LEOPARDBANE <i>Doronicum</i> species	yellow	12-30"	FLOWERING DOGWOOD <i>Cornus florida</i>	white, salmon pink	12-30' tree
BUNCH NARCISSUS <i>Narcissus poetaz</i>	white to gold	12-15"	EVERGREEN CANDYTUFT <i>Iberis sempervirens</i>	white	9-15"	FLOWERING CRABAPPLE <i>Malus</i> species	pink, white	8-18' tree
POET'S NARCISSUS <i>Narcissus poeticus</i>	white with red and gold cup	12-15"	DWARF IRIS <i>Iris pumila</i>	various	9-15"	CAROLINA RHODO. <i>Rhododendron carolinianum</i>	lavender	4-6'
STAR-OF-BETHLEHEM <i>Ornithogalum nutans</i>	white	6-14"	BLUE PHLOX <i>Phlox divaricata</i>	lilac	10-18"	BRIDALWREATH <i>Spiraea prunifolia plena</i>	white	6-8'
TULIP, Triumph varieties	various	18-24"	PRIMROSE <i>Primula</i> species	yellow, pink to red	6-18"	WISTARIA species	lavender, white	vine
LILY-OF-THE-VALLEY <i>Convallaria majalis</i>	white	6-10"	BUGLE <i>Ajuga</i> species	blue, white	3-8"	HAWTHORN <i>Crataegus</i> species	white, pink	10-25' tree
PINK LADYSLIPPER <i>Cypripedium acaule</i>	pink	8-12"	COLUMBINE <i>Aquilegia</i> species	various	12-30"	DEUTZIA <i>Deutzia</i> species	white pink	1 1/2-5'
SPANISH SQUILL <i>Scilla campanulata</i>	blue, rose, white	12-18"	PINK <i>Dianthus</i> species	pink, white	9-14"	SHRUB ROSES <i>Rosa</i> species	white, pink, yellow, etc.	4-7'
TULIP, Cottage and Darwin vars.	various	18-24"	IRIS, Intermediate varieties	various	12-30"	VANHOUTTE SPIREA <i>Spiraea vanhouttei</i>	white	5-7'
TULIP, Breeder varieties	various, muted colors	24-40"	ROCK SOAPWORT <i>Saponaria ocymoides</i>	pink	6-9"	LILAC <i>Syringa vulgaris</i> hybrids	white to purple	8-12'

Daffodil Time

Triumph Tulip Time

Darwin Tulip Time



Spanish Squills below Vanhoutte Spirea



Early Tulips with Pansies



Cottage Tulips and Doronicums

MCFARLAND

HARVEST SHOWS

HOW TO PUT THEM OVER WITH A FLOURISH

Anne B. Wertsner, who has engineered many shows as Horticulturist of the Pennsylvania Horticultural Society, suggests that each community pool its efforts towards one bang-up performance.

ANY kind of a show, whether flower, fashion, horse or harvest, requires a lot of work and planning and generally entails considerable expense. Therefore, if we go to the trouble of having a show at all, we should go to the further trouble of being sure it is a good one.

In large cities, due to great distances, it may be wise to have several shows in various sections, but certainly in small towns and communities it would seem better to pool efforts on one good show. If a suitable building or hall is not available, possibly you could do as we did last year in Philadelphia. We hired a tent, 200 feet long and 50 feet wide, and, with the cooperation of the City, were able to place this on a lot located along our Parkway only two blocks from the center of town. The tent was rather spectacular and added the proper atmosphere for a show of this kind, thus eliminating the need for expensive backgrounds and elaborate decorations. This was demonstrated in the exhibit staged by the Philadelphia County Prison Farm where the fruits and vegetables were placed on bales of hay, arranged in tier-like formation against a background of corn shucks. Specimen exhibits were simply arranged on plain tables, painted dark green.

The planning of a harvest show is not so different from that of any other show. Due to the present emergency, it is difficult to find responsible people who are willing to give time to this kind of work. However, in order to attract the maximum number of people, the committee in charge should be composed of at least one representative from as many of the following as possible: the city, garden clubs of the vicinity, women's clubs, the local branch of the National Association of Gardeners, or, at least, a representative of the gardeners in the locality, the State Extension Service, Association of Nurserymen, Fruit and Vegetable Growers' Association, commercial seed houses in the vicinity, advertising clubs, etc.

With the aid of all these groups, publicity is bound to be good, exhibits will come in and people

should take an interest. Large displays or exhibits as well as educational features may be staged by these groups. These really are the backbone of the show and something to be counted upon even if the weather is unfavorable and other exhibits do not come in.

After representatives have been selected to serve on the general committee, a meeting should be called to elect a Show Chairman. This person should have vision, leadership, ability and tact. Other officers to be elected are Treasurer and Secretary. If the show is quite large and trade space is to be sold, a special person should be put in charge of this work. The chairman should then appoint heads of committees and they, in turn, should select their own members.

The date or dates for the show should be set and the hall engaged immediately. When renting or reserving space, time should be allowed for moving into the hall and also for moving out. If the show is a large one, it often requires more than one day to prepare for the opening and also for the dismantling.

All heads of committees should meet at frequent intervals to report the progress of their work. The success of a show depends upon the committees, so careful and regular reports are important. The duties of the officers and committee chairmen are briefly outlined as follows:

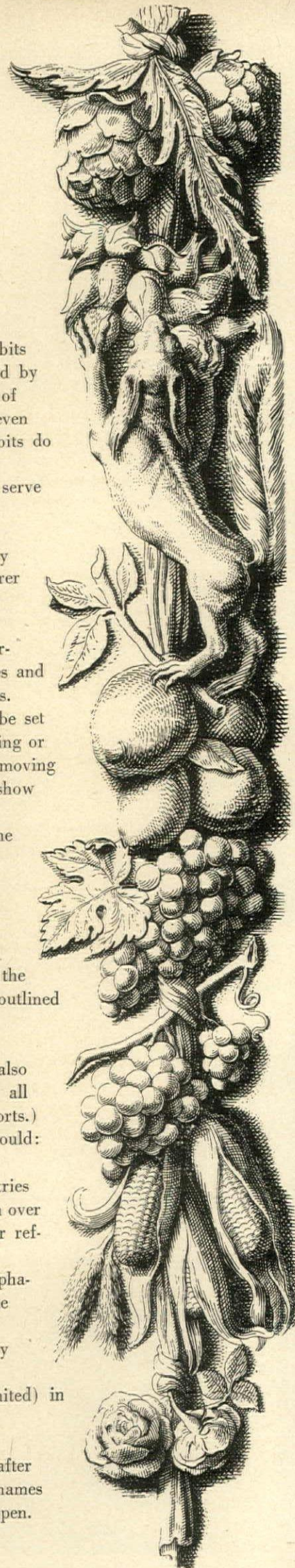
Secretary—(If the show is small, he may also act as *treasurer*. Duties would be to keep all monies, pay all bills and submit financial reports.)

Previous to the show, the secretary should:

1. Keep minutes of all meetings.
2. Receive all entries. (Advance entries should be required. These should not be taken over telephone, but mailed in and cards filed for reference.)
3. Make entry cards and arrange in alphabetical order so that exhibitors will lose no time in getting them the morning of the show.
4. Fill entry sheets and prepare entry papers for judges.
5. Accept entries and fill classes (if limited) in order received.

At the show, the secretary should:

1. Check on prize stickers, ribbons, etc., after judges' aides have finished and see that all names of exhibitors are on display before doors open.



2. Have lists of winners prepared for newspapers.

3. Have judges' comments noted and placed with exhibits.

Schedule Committee—The chairman should be someone who is familiar with shows and able to prepare classes that bring out the interests of the community. For instance, in Lancaster County, Pennsylvania, Dutch ware would be stressed.

The first duty of this chairman, of course, should be to arrange the schedule for the show. This should be well balanced, with interesting as well as educational exhibits. There should be specimens of flowers, fruits, vegetables and canned goods. Specimens of berried and fruited trees and shrubs can be most colorful as well as educational. Arrangements of flowers, fruits and dried materials, as well as table settings, county and commercial displays and exhibits all add greatly to the interest. Educational exhibits showing how to preserve vegetables and fruits by storing in various ways always attract attention. Exhibits should be planned to attract the non-horticultural person as well as the horticultural. In order to do this, the aesthetic side of the show should not be overlooked.

Classes that stimulate the imagination are always interesting. One that attracted considerable interest in one of our shows read as follows: "Arrangement of fruits and vegetables to simulate flowers. Cutting and wiring and other foliage permitted." This brought forth many interesting exhibits such as slices of turnips cut and wired to represent magnolia and calla blooms, and peppers cut to represent tulips. Artichokes made gorgeous flowers when wired on twigs, and ornamental cabbage, radishes, beets, etc., all were used effectively. An old-fashioned nosegay was created out of Brussels sprouts, cauliflower and broccoli.

The committee should keep in mind the purpose of the show when making plans. It may be one or a number of the following:

1. To raise money.
2. To be educational.
3. To teach the value of flowers and vegetables.
4. To awaken interest of youth in growing plants.
5. To stimulate interest in indoor decoration.
6. To raise the standards of horticultural beauty.
7. To create friendly fellowship.

The schedule should state everything clearly and not be the least bit vague as there are always questions regardless of how foolproof it may seem to be. It should say by whom the show is given, when and where it is to be held, giving specific dates and the time for all days, and should state whether the admission is free or not. If a charge is made, my experience has shown that

the public would rather have the tax included. The schedule should also be emphatic about the time exhibits should be staged and removed.

Rules should be very simple but adequate. Probably five or six such as the following will be sufficient.

1. Except in arrangement classes all entries must be grown by exhibitor.
2. No exhibit may be removed without the consent of the Committee until the end of the Show.
3. The Committee will supply containers for all classes except for those in which arrangement is featured and unless otherwise noted.
4. Exhibitors are not permitted in the hall or tent during the judging.
5. The decision of the judges shall be final.
6. An amateur is one who grows plants for his or her own use and pleasure, and not for the purpose of profit or livelihood, and who does not employ regularly a trained gardener or superintendent. Members of the household of a professional or commercial grower are prohibited from entering the strictly amateur classes. (This rule is included because the question of just what constitutes an amateur so often arises.)

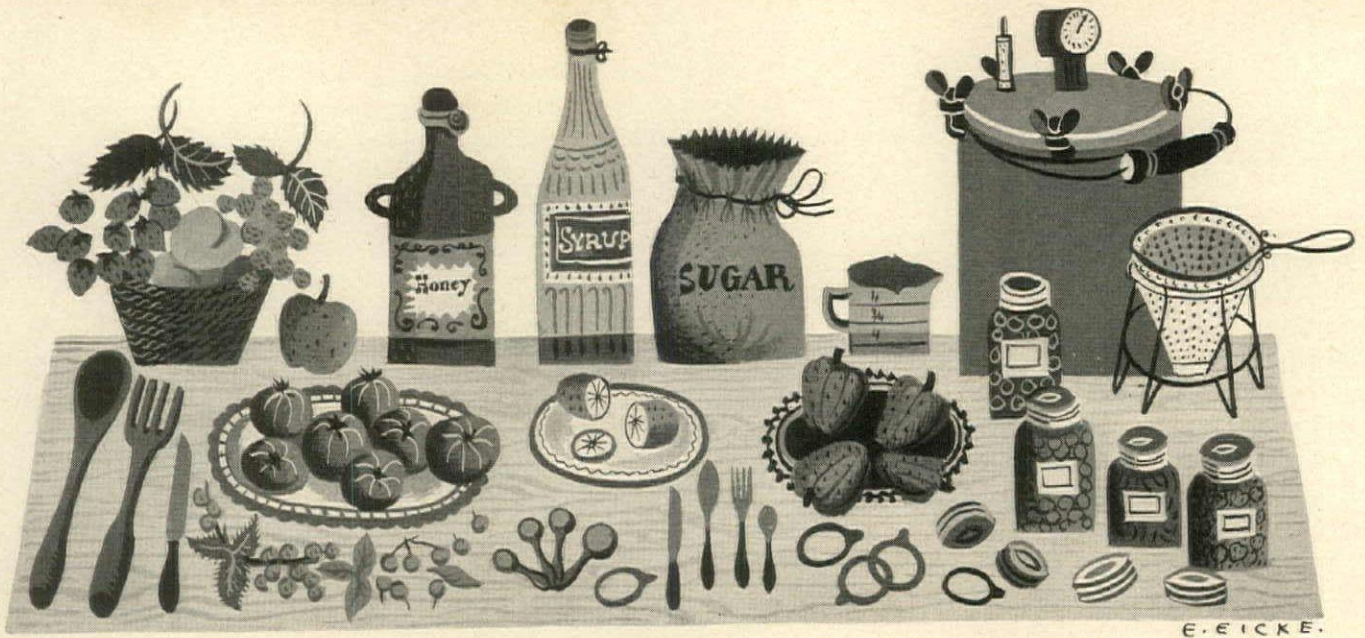
Staging Committee—This chairman should be someone with a knowledge of design in order to plan the floor space in a balanced, harmonious and beautiful manner. In order to achieve this result, the following should be considered:

1. Adequate lighting.
2. Ample table space for exhibits. (This is where advance entries help.)
3. Broad aisles.
4. Well arranged floor. Commercial exhibits at one side, displays by nurseries, etc., used as attractive features or for decorative value in the center, at the side, on a stage or wherever needed. Specific sections should be planned for specimen classes, arrangements, tables, etc.

This committee has charge of all properties such as chairs, tables, trestles, niches (if used), lumber, tools, containers, hose, water tanks, buckets, pitchers, brooms, rakes, plates for fruit and vegetable specimens, covers (burlap or paper) for tables, class cards and stands, thumbtacks, nails, etc. Previous to the show, very careful consideration should be given to every possible item which may be required. This committee is also responsible for the transportation of all properties to and from the show, for providing for the cleaning up of the hall for the judges after exhibits are staged, and for the final cleaning up after all exhibits have been removed.

Publicity Committee—This committee may vary in size, but should have people who can write, type and are willing to make lots of personal contacts. (Continued on page 34)





COMMAND PERFORMANCE

Hume Dixon says repeat your canning successes, gives her own 8 best

YOU'VE already made character with yourself, your family and your friends. Now, a hardened veteran, who has come up flushed and triumphant from her trial by fire, you are about to face another canning season. You're busy, it's hot, your grocer's shelves look full. But don't let this serve as an alibi to rest on your laurels and do nothing. The United States had 75% more canned goods last Winter because you—and 20,000,000 families—canned last Summer. That's why everybody's ration points went down.

Admit, dear veteran, that the first hundred jars were the hardest, and that the satisfaction you got from last year's labor makes it worth while to go on to more discriminating levels. If you don't, you'll miss out; because even the fanciest commercial packs can't compete with you at your best. Neither can your neighbor's prizes on sale at the Church Bazaar. Everything but yours lacks that special quality that only you can give it. Get busy.

Treat vegetables with respect

- *Greens* are best from your own garden—the tender young radish, turnip, beet tops, mustard, all have texture. Home-processed, they can turn out as just so many jars of grim seaweed; or they can be superior to anything commercially available in the Winter, fresh or frozen. Two cautions make the difference. One is speed; pretend you're Gunder Hagg as you rush them from garden to kitchen. The second is extremes of cold and hot; wash in icy water, blanch in boiling. Pack *loosely* into pint jars, cutting criss-cross to get rid of air pockets. Add $\frac{1}{2}$ teaspoon of salt to each pint. Follow jar instructions on complete or incomplete seal. Get into the pressure cooker, *fast*. 55 minutes at 10 lbs. pressure for pints. This kind of green is green—superb

with goose, wild duck, spare-ribs or anything sweet-and-sour. *Green peppers* become the supermen of the Emergency Shelf. To keep them: cut the peppers, seed with a fork, drop into a skillet of hot oil, watch till they start to shrivel and lose their rawness. Pop into hot jars; no oil, no water, just the juice they create on their own. Process 35 minutes in pressure cooker. They look a little odd, but are perfect for all creole, Spanish and Italian dishes. With a small jar of these, onions and a box of rice you can't be caught napping. Of course, if you add shrimp or chicken livers life takes on a new meaning.

Men swoon for it

- *Sauerkraut* sounds plebeian—but it won't when you've made your own. Unless the commercial packers release a lot soon, you'll find the market as empty as it was last Winter. (See *HOUSE & GARDEN*, Sept., '43, for how to make it.) When it's ready to eat it's ready to can. Scoop from the crock both kraut and juice. Heat in a pan over a low flame until it's hot to the touch—110° F.; pack, without mashing, into sterilized jars. Close. Pasteurize 30 minutes in non-boiling water 160°-180° F. Remove. Run tepid water over jars until they can stand cold water. Run cold water fast till they cool. Sauerkraut is delicate and loses both color and texture when exposed to heat for too long a time.

Stop me if you've heard this

- *Fruits* are all done in a Boiling Water Bath. They all use syrup. Always have the syrup, the jars and the canner set up before the fruit makes its appearance. By filling the water bath with jars full of water, and starting the whole thing to heat, you'll find that as soon as you've





packed a jar you can pull out an empty, replace it with a packed, and never have to add water to your bath. This way you keep going clockwise indefinitely, giving each jar its own timing, and never allowing any one jar to wait for the others.

Syrup—the best is made with juice of the fruit you're canning, but by the time you've made the juice from the less pretty fruits, the super ones have been lying around getting mushy and you've worn yourself out. Compromise by making the syrup with water and keeping it hot in a double boiler; then as you sort and wash, toss the less pretty fruit into the syrup and set aside the better ones all in one motion. Use 1 cup of light corn syrup to every 2 cups of sugar because the corn syrup helps keep the fruit's original color and shape and brings out its taste. To the corn-syrup-sugar mixture, add 8 cups of water for thin syrup for breakfast fruit, 5 cups of water for dessert fruit, 2 cups of water for thick preserves, sauces, and the like. Boil the mixture for 5 minutes, stirring so it won't stick, and remove to a double boiler. There it's ready to have the fruit plumped in, or ready to pour over the cold packed jars.

Tender subjects

- **Raspberries** are fragile and should be treated with loving care. If you haven't sprayed the bushes you can pick them right into the clean jar. Otherwise pick into small baskets, wash with a fine spray, drop into the jars. Give jars a staccato shake to pack enough berries so they won't float later, but don't mash them down or they'll lose their shape. Pour thin or medium syrup over to within $\frac{1}{2}$ inch of jar top. Follow jar closure directions for sealing. Process 16 minutes in Boiling Water Bath. So fragrant and appealing that you'll save them for Sunday morning and birthday breakfasts.

Black cherries seem so sleek and soignée when they make their seasonal appearance that you almost ought to wear a tailored suit to can them. Stem. Wash. Leave the pits in. Drop in the jar. Shake them down. Flood with medium syrup to which a dash of almond extract has been added. Give them 16 minutes Boiling Water Bath. Later, for an impressive dessert requiring no butter, cream, eggs or back-breaking labor, serve them chilled around a bowl of ginger ice.

Pick a peck of pippins

- **Whole peaches.** Some canned peaches taste like buns but yours can be conversation-pieces of beauty and still taste like peaches. For that dreamy pink look, add grenadine to the syrup, for a strong peach flavor add a squashed peach and strain it out before pouring the syrup into the jar. Slip-peel the whole peaches by dipping in hot water and then cold; have a bowl of cold salt water handy to drop the naked ones into—so they won't change color while waiting for their companions the same age and size to show up. Drop 6 to 9 at a time into the boiling syrup, and watch them plump for 3-5 minutes (depending on their degree of maturity). Place peaches in jar with tongs or a dessert spoon, pour boiling syrup to within $\frac{1}{2}$ inch of the top. Close. Process 15-25 minutes in Boiling Water Bath (gauge time by

their age and size). Do pack the contents of each jar uniform because you'll be using these for Peach Melba, or you'll be chilling them for individual desserts to which other delicacies may be added: lime juice, fresh pineapple wedges, strawberries, or brandy.

Sliced apples. Strained applesauce is dandy in its own way and the children have to have it. Make it, strain it, put it in sterile jars, process them 5 minutes and you're set. But for a fine dessert, accompanied by the thinnest of wafers or cookies, try sliced apples that you've canned yourself. Use Maiden's Blush apples which look exactly like they sound. Wash them well. Leave the peel on. Cut in slices, the finer the better, but keep them uniform. Drop the slices in boiling medium-thick syrup to which a little lemon juice and some lemon peel have been added. Before they turn color, fish them out with a skimmer and pack fairly tight in the jar; then pour the boiling syrup over them. Process 5 minutes in Boiling Water Bath. Apples have a way of shrinking; if you aren't firm about the packing, January may find you with jars full of syrup and a few floating slices. The effect should be one of lustrous beige slivers, pink-edged in shining syrup.

Tomato juice. Wash the tomatoes first with the garden hose or at the outdoor faucet. Don't bring (Continued on page 78)



LADY OF QUALITY

- *What with the help shortage and the incongruous list of duties that crop up each day, she simply can't devote an entire Summer to canning. But she can't let the whole thing go, either, because she was pretty spectacular last year. So she decided to supply her shelves without drudgery by dramatizing what she did best and repeating her sure-fire successes. This way she loves her work, she gets a real sense of achievement, and her family applaud not only her prize jars but also her beautiful, beaming disposition.*

SWEET STUFF

JEAN FREEMAN'S RECIPES FOR PIQUANT JELLIES AND FRUIT BUTTERS

NOT an apple but a taste of jelly was probably what Eve gave Adam that famous day in the Garden. Certainly a pantry shelf provocatively stocked with shining jars has been an object of supreme temptation to children ever since!

Look back and remember. When you were very young, you certainly didn't ask other children in for meals without permission. But what a swathe you cut when you shouted on your own initiative—"C'm'on home and have some milk and jelly-bread!"—certain and safe in your knowledge that the jelly in *your* house had no equal anywhere.

This for me is the paramount reason for advising every Eve to dabble a bit in jelly production. There are, of course, other reasons. Butter shortage is one. Fine flavor with various foods is another. Roast lamb is never better than with a spot of mint jelly. Fried chicken or cold duck gains luster when attended by a quivering mold of currant or spiced grape; and for anyone who recalls his gastronomical France, an *Omelet aux Confiture* remains forever a melting memory.

Jelly is the result of cooking certain fruit juices, rich in acid and natural pectin, with sugar to such a point of concentration that they congeal, or set, on cooling. Successful jelly is sparkling and of living color. It must be firm enough to retain the shape of the mold or glass, sufficiently tender to quiver without breaking when decanted, and when cut, the angles of cleavage should remain sharp and distinct.

Some good academic rules to insure perfection are:

1. Choose a clear, sunny day for your operations. Skeptics notwithstanding—bright weather makes a bright product.
2. Work only with a small quantity of fruit at a given time. Good jelly is *not* made in bulk. Select fruit which is just ripe or a trifle under-ripe. Over-ripe fruit is no good for jelly.
3. Use as wide a kettle for boiling the juice as possible. The wider the kettle, the more rapid the cooking time. This insures that the flavor will be better and that the pectin will be preserved.

4. Avoid over-cooking. A long session on the fire discolors the juice and causes chemical changes in the sugar.

5. Drip the juice in a sturdy, clean bag, using *no* pressure.

APPLE JELLY

THOSE tart apples from your own trees, either alone or combined with other fruits (see below), are fine for jelly because they are richest of all in pectin—the mysterious stuff that makes jelly jell!

Wash the apples, discard only the stems and blossom ends, and slice them across the core in even wedges, measuring about $\frac{1}{4}$ inch in thickness. Cook them in just enough water to avoid scorching. Since you want a translucent jelly, avoid crushing or mashing the fruit. Simmer until the apples are quite tender but not mushy.

Have a jelly bag made of fine cheesecloth layers, cotton flannel, or a clean sugar sack. Allow the fruit to drip through the bag into a deep earthenware bowl, without poking or prodding. If the bag is pressed, you will get more juice, but the jelly may be cloudy.

Now measure the dripped juice in a large measuring cup. (Six cups of juice are a good working foundation.) Place in a suitable kettle, bring to a merry boil and add gradually a *scant* $\frac{3}{4}$ cup of sugar for each cup of juice. Cook rapidly (stirring only until the sugar is dissolved). When the kettle shows a pretty crown of foam, reduce the flame slightly, continue cooking but begin testing.

Your jelly is "done" the moment it "sheets" from the spoon in response to the traditional test (see below). Remove it from the flame, skim off the film and pour the hot jelly at once into hot, sterile glasses, filling the glasses almost to the top. Allow it to stand for a little, skim away any additional scum and let the jelly cool completely.

Next, melt some paraffin in a small saucepan over low heat. Pour the wax gently over the jelly. Swirl the glasses so that the paraffin runs up to the rim. Cool. Cover snugly with paper or metal caps, label and store jars in a cool dark place.

Jelly Test. Your testing should begin shortly after the sugared juice has boiled up well. It should be repeated frequently, until the test meets with complete success two or three times in succession.

The spoon, preferably one with clean, smooth edges, is lifted *full* from the boiling syrup, held about 12 inches above the kettle and the contents poured back into the kettle. The first time the jelly will pour like water, with the final drops forming one tiny stream. Later, twin streams will appear. As the cooking continues, the last two drops will flatten out into a thin sheet, which as the jelly reaches its final stage, will shear away from the edge of the spoon, leaving it clean. When this happens, your jelly is ready for the jars.

Apple jelly may be varied and enhanced by the addition of more distinctive flavors and coloring. Essence of mint, fresh mint, rose geranium or wild rose leaves, lemon, cinnamon or a bag of mixed spices, all contribute tang and glamour. Any of these may be cooked with the fruit juice and strained off before the jelly is decanted.

Green vegetable coloring improves the appearance of mint-flavored jelly. A spot of red food coloring may be added to plain or spiced apple jelly, if color makes you happy.

Furthermore, because of their natural high pectin content, apples lend a helping hand to innumerable fruits which, though full of flavor, lack the properties required to form a consistent jelly. My own favorites are: one-half apple and one-half: cherry, pineapple, quince, blueberry or plum. And please don't neglect the sour little crabapples. They make the most pink, perfect and piquant jelly imaginable.

GRAPE JELLY

GRAPE JELLY is about the most versatile of all. Juice of cultivated Concord grapes, however, requires special treatment if you're going to prevent fermentation of sugar crystals in the finished product. These are harmless in themselves (they won't make you tipsy, and they won't ruin your

digestion), but they give this jelly a gritty texture.

To prevent this, allow the dripped juice to stand overnight to permit the precipitation of natural sugar crystals. Next morning *dip* the juice with a large ladle very carefully into the cooking kettle. The crystals remain behind as sediment at the base and along the sides of the bowl. Cook the juice up once again to the boiling point and then add your sugar using the same scant $\frac{3}{4}$ cup to every cup of fruit juice. Stir until the sugar dissolves, boil and test.

But careful, please! Firm, bloomy grapes, just a shade under-ripe for good eating are what you want.

Exciting variations of simple grape jelly include: Purple Concord and white grapes, mixed. Purple grapes cooked with spices. Concord grapes, apples and currants, spiked with wine. (In fact, grape

and currant jelly both take well to a dash of either sherry or Madeira, added after the jelly has been cooked but not yet decanted.) Wined jelly should be plainly labelled, never used for spreads but only as a subtle condiment for meats and poultry.

Last—but by no means least—if you live in a region where wild grape flourishes among the wayside rose bushes or brambles, gather them and mix them with the purple Concorde. I'm not quite certain just what magic they impart to ordinary grape jelly, but it's a rare and undefined compound, romantic and gypsy-like in flavor. Memorable eating with venison or wild duck!

CURRANT JELLY

CURRANTS from your garden, like grapes, need no arm to lean upon in order to produce a perfect jelly. Choose currants which are not

over-ripe. Remove the leaves and imperfect berries. Wash and drain without removing the stems. Place them in the preserving kettle and mash them ever so lightly with a spoon or a small potato masher. Now add 1 cup of water to every 4 quarts of berries. Bring the mashed fruit slowly to a boil and cook for from 8 to 10 minutes, stirring once or twice to prevent burning and in order to break up the tough little cells. Pour the fruit into a jelly bag and allow to drip until all the juice is extracted. Remember—no pressing!

After the juice is drained (an overnight stand is a good notion), measure the results and add (provided you like a tart and piquant jelly) a scant $\frac{3}{4}$ cup of sugar to every cup of juice. If you prefer a sweeter product use cup for cup. Reheat the mixture quickly, until it boils with (Cont'd on page 74)



AANEL CASSIDY

A GOOD CRITIC TAKES HIS BUSINESS SERIOUSLY

The antic touch

A GALLIMAUFRY OF PIECES—WITTY, PRETTY, ODD



1

Objects, unusual in themselves, or put to unusual uses by their imaginative owners, add spice and originality to their surroundings.

1. An old dodger, displaying the fascinations of Captain Costentenus, and a bust of the "Tattooed Ladée" rub shoulders in sewing room of Gypsy Rose Lee's newly-acquired New York house.

2. A fine old Dresden mirror, mounted on a curved wood plaque, hangs above an interesting chest with Battersea enamel drawer pulls in Mrs. McCutcheon Cowdin's New York apartment. Bello, Inc.

3. One of a pair of Italian credenzas set with tiles. They were removed from their tall legs and mounted on lacquer bases to flank a sofa in Mr. and Mrs. Ned L. Pines's New York apartment. Harold M. Schwartz, decorator.

4. Black and gold Regency dressing table from Mrs. Clifford Rodman's guest room in Lake Forest, Ill. Mrs. Rodman, decorator.

5. Buttoned and prim as a Victorian basque, this little satin-covered hour-glass slipper chair would add flavor to many dressing rooms.

6. Real butterflies in a shadow box frame mark the hours on this unusual clock in Mrs. McCutcheon Cowdin's morning room. Bello, Inc.

7. A small commode with *trompe l'oeil* organ pipes on its doors and a profusion of tiny drawers—a fine end table. Lyman Huszagh.

8. When you remodel a 17th Century house and make a bathroom out of a closet too small for the customary fixtures, what do you do? You just take an old maple secretary, remove its shelves, line the top with mirror, and hide a regular basin under its slanting front as the Crossmans of Greenwich, Connecticut did. The drawer is now hinged and drops down to reveal space for towels. Eleanor Workman Baldwin was the decorator.

9. A Victorian iron plant stand, an old-fashioned parasol, two ladder-back Provincial chairs and a French scone are all at home in the Goldstones's pine-paneled California hall.

10. A tiny, grilled-door cabinet holds lingerie instead of bibelots in another view of Mrs. Clifford Rodman's bedroom in Lake Forest.

11. Découpage flowers and butterflies, in raised, three-dimensional effect, painted in natural colors, flourish beneath the scroll-painted glass top of Mrs. H. W. Roden's coffee table in New York. Bello, Inc.



5



2



3



4

NYHOL



6



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9

MAYNARD PARKER



8



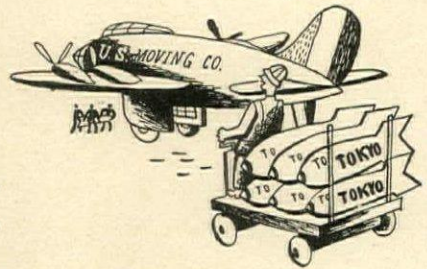
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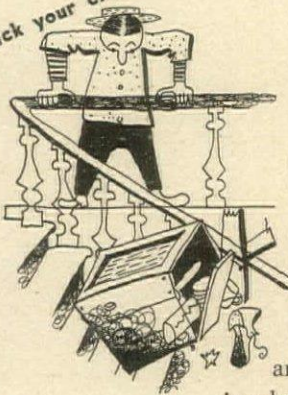
11

SET THE SCENE—STRONG MEN WITH A TRUCK CAN'T DO IT ALL

A MOVING PICTURE



Pack your china in a barrel



Keep a list and hunting's easy

Arabs are practical nomads and moving for them may be easy. For us it's no fun, particularly during a war, but forethought and planning can turn what all too often is a hectic scramble into well-organized routine.

As soon as you know where and when you're moving, dispose of the largest possible number of details you know you'll forget later. Notify the postoffice, the paper boy, the milk company and, above all, the draft board of your coming change of address. Arrange for the transfer of your gas, electric, phone and mail services. Tell your bank and your insurance company.

Find a good moving company; date them well ahead. Ask your friends to recommend one; if they can't, check on a few yourself; visit their offices, look over equipment; check financial references. Ask about liability coverage. Most, not all, moving companies cover each piece for a flat \$50; you can increase this valuation for a fee or take out an all-risk insurance policy.

Once you've picked your company and have a written estimate of costs, take their advice. If they point out that moving is a teamwork job and that four men can move the contents of the average house or apartment more cheaply than three, believe them—it's true.

Get their advice on packing, too. Supplement our suggestions with the practical knowledge of the company's estimator. He'll give you some idea of the number and kind of barrels and cartons you'll need, how to handle fragile pieces, how to save space and time by packing efficiently. Consider, too, having the company's experts pack your most valued possessions.

If either end of your moving trip is an apartment (or both are), you'll have a traffic

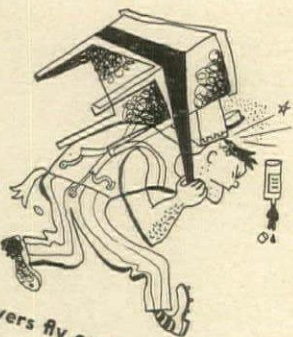
problem. As soon as your moving company can tell you the approximate times they'll be using elevators or stairs, notify the superintendents and get an all-clear. A traffic jam with other tenants' moving men will skyrocket costs.

Now get down to solid planning. Of course, long before moving, you've measured your furniture, made a rough drawing of the floor plans and decided where each piece will go, so you can give the foreman of the moving crew a keyed plan of each room with the furniture in place. Have different colored tags for each room and put them on cartons and barrels as well as furniture—green for the library, blue for the living room, yellow for the kitchen, etc. One carton looks much like another carton and there's no sense unpacking books in the kitchen.

Go over your draperies and rugs. Which of them will need alteration for new spaces, which will need cleaning? Send them off before you move and ask to have them delivered to your new address.

Weed without mercy. Don't waste time, energy and money packing knickknacks and nonsense you think you might just possibly use again. If you haven't used them in a year or so, you probably never will. Throw anything made of metal on your local scrap pile. Ask your favorite charity to call for the other things.

Remember every separate bundle raises handling costs. Golf clubs, fishing poles, brooms and the vacuum cleaner, for example, can be tied together in one big bundle. All small objects that can't be boxed can probably be tied together in this way. Things that need individual protection can be wrapped in paper for safety before they are bundled in with the others.



Drawers fly open, if you don't lock

Not too many books at once



Date your mover well ahead

Packing tips: Buy a good ruled notebook and enter each item as you pack. The list and label system is a great help in checking movers, an absolute necessity when storing. Gather from the grocer, or some other source, twice as many sturdy cartons, boxes, barrels as you think you'll need. Get plenty of newspaper, plain and shredded, heavy brown wrapping paper, corrugated board, cord, rubber bands, colored tags. Find lots of labels, "Handle with Care" stickers and a heavy wax crayon. Have all this ready before you start, then pack room by room.

Rugs—Roll your rugs, particularly broadlooms, professional-fashion, around poles to prevent creasing or broken backing. Tag each for room identification. If they're to be stored, see that they are cleaned and mothproofed. Rugs should be loaded on the van last, so they will be the first to go into the new house. Have the movers lay them before they bring in the large pieces of furniture—they will put down floor runners to prevent tracking.

Draperies and curtains—Roll draperies smoothly on poles or cardboard tubes; put in large cartons to keep from crushing. Fold curtains crosswise.

Furniture—Detach mirrors and marble tops for special crating. Put screws, casters in paper bags, tie securely to piece. Tag keys and take them along with you. Rest heavy pieces on sides or back, not on legs or arms and keep pressure off leather or upholstery.

Don't overload bureau drawers—it pushes out bottoms and damages the contents; remove anything that might break or spill. Use the space rather to store light linens, pillows, blankets. Pad lightly with paper, lock or tie shut. But, if tied, be sure to put cardboard protection under the ropes. For long distance hauling or storage, have upholstered pieces cleaned, then mothproofed and wrapped by the warehouse. It takes four men to handle a grand piano. If stored, check on its being put in a room heated in Winter.

Mirrors, pictures, marble tops—Let the movers pack your fragile mirrors, good paintings, marble tops, in crates built right in your home to fit each piece. Leave other large pieces unwrapped so movers can see what they're carrying. Small ones can be tucked between linens in dresser drawers or covered with paper, stacked according to room, wrapped with corrugated cardboard in one direction, then another. Tie so contents won't rattle or crack and label with "Glass—Handle with Care" sticker.

Lamps and lampshades—Pack shades in cartons or hat boxes. Often silk is dried out from the heat of bulbs and, in handling, the movers' fingers go through the

shades. Heavy bases can be handled better unwrapped. Pack delicate ones upright and in barrels. Don't forget to remove bulbs from sockets.

Books—Send as many as you can to the boys in service. The rest can go into cartons or rented book chests. Wrap in paper or put light cardboard between volumes to prevent injury to bindings; pack no more than 50 to a box. When too many are piled together, they are too heavy to handle. If you use cartons, tie them up.

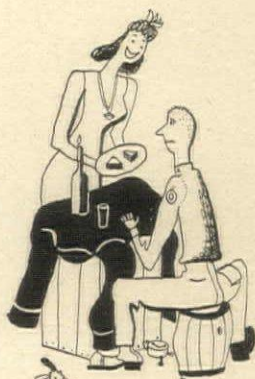
Mattresses and bedding—Use the special cartons movers have for packing mattresses and inner springs or cover with heavy brown paper, but don't roll or bend. Pillows, blankets, comfortables go in cartons.

China and glass—If you pack your own, use barrels or movers' cases on casters, never a flexible carton or basket. Line the bottom of the barrel with shredded paper or excelsior. Wrap each piece in newspaper or tissue and nest it in a handful of shredded paper. Pad plates lightly, wrap six to a package. Experts stand them on end. Pad cups and glassware and wrap individually. Put heaviest pieces on bottom with lots of stuffing between layers, filling in hollow spaces so that nothing can rattle. Don't cram right to the top—and let the movers put on the lids. Paste a "Fragile" sticker on the barrel; indicate right-side-up with crayon. To store, hire a professional to do the job and don't give it another thought.

Silverware—Stuff hollow ware with crumpled paper to protect against denting and wrap individually. Flat silver goes in its own chest or a box with a lock, tissue-stuffed to prevent shifting. Or wrap in tissue, put in a suitcase with other valuables. For storage, wrap each piece in tarnishproof bags or paper before packing.

Kitchen utensils—Guard these against denting. Wrap each piece separately. Put in sturdy cartons, with the heaviest on bottom and pad well. Pack heavy cast iron and such by itself.

Medicines and toiletries—Throw out old, partly-filled bottles. Close powder box lids with rubber bands; fasten bottle tops tightly with adhesive tape to prevent leakage. Pack upright in wastepaper baskets with stuffing between to make them fit trim and snug. (Cont'd on page 77)



Picnic on a packing case



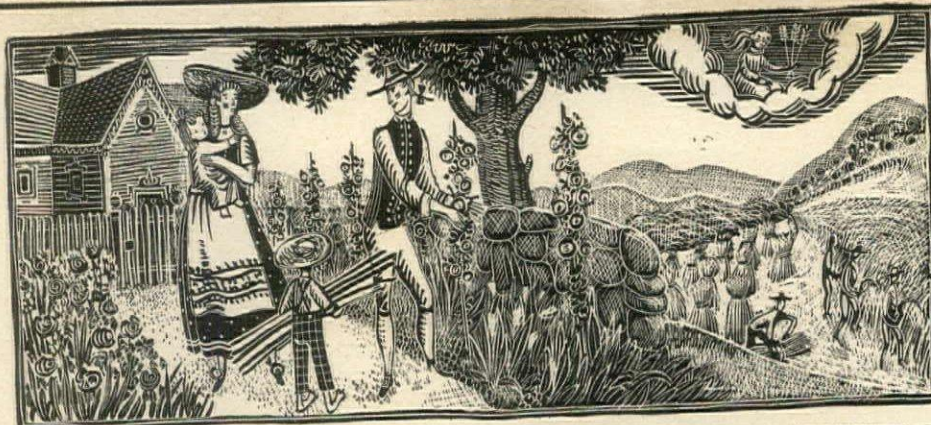
Banish moths before storing rugs




tom funk.

THE GARDENER'S CALENDAR

AUGUST, 1944



MONDAY	<p>I love the garden's "shimmering August mood keyed to the sun, a harlequin of color, birds and bloom".</p>	<p>7 Last call for sowing turnips and rutabagas for Fall crop. Kale, collards and Chinese cabbage are other vegetables you'll want to sow for storage. Also make repeats of bush beans, etc.</p>	<p>14 Peonies can be ordered for planting later this month or next. Allow for 2½ feet between plants and see that the soil is in good tilth. Old plants can be divided and reset.</p>	<p>21 Sections of the vegetable garden that are cleared can be planted to a cover crop. Besides locking up the plant foods for the Winter, it will keep out weeds, hold soil in place.</p>	<p>28 Storage preparations are in order. If you already have a storage cellar, you may need additional shelves. Lacking one, try a barrel or pit or build a cold room in the cellar.</p>
TUESDAY	<p>1 Heat wave predicted by almanac. Do something to counteract expected drouth. Stand by with sprinkler; or mulch beds with compost; or stir up soil to create a dust mulch.</p>	<p>8 Insects alone aren't enough. Diseases too, but we'll call their bluff. We'll keep after weeds because they draw: virus, mosaic, et al. And for blossom-end-rot there's the watering pot.</p>	<p>15 Henri Correvon, writer and collector of rock plants for his garden near Geneva, born this day in 1854. . . . John Torrey, botanist who wrote a flora of New York, also this day, 1796.</p>	<p>22 Now or early next month is the time to reseed bare spots in the lawn. First rake into the soil a top dressing containing leafmold plus fertilizer, 4 pounds per 100 square feet.</p>	<p>29 A plan can be drawn up now for perennials that will be delivered or will need division in September. These include most plants except asters and chrysanthemums that bloom late.</p>
WEDNESDAY	<p>2 Cabbage worms at it still, chewing leaves, eating their fill. Be sure to fix these creatures right: spray or dust with cryolite. Pyrethrum's a good control too, and so is rotenone.</p>	<p>9 Charles H. Perkins, internationally known rosarian and president of Jackson and Perkins', born this day in 1889. The corn borer's after the corn again; ear worm runs it a close second.</p>	<p>16 Squash is far from free of pests. Here comes squash bug and, —no rest!—that pesky vine borer's back again. In fact, we've hardly begun to list this plant's enemies: wilt, mosaic, fleas.</p>	<p>23 Beans that have been dried and shelled for Winter use require protection against weevils before storage. Easiest way is to heat beans to 120° F. for four hours. Or fumigate.</p>	<p>30 Late-blooming perennials, especially 'mums, asters and boltonias, need staking. Regular watering and clipping of dead flower heads will assure good late bloom of annuals.</p>
THURSDAY	<p>3 Time to set out bulbs of Sternbergia, Colchicum, Fall-Blooming Crocus for late bloom. Madonna Lily can be planted now to flower next Summer. Other lilies can be moved.</p>	<p>10 As you discontinue pinching chrysanthemums, increase their food and water. Dahlias may need protection from tarnished plant bugs that suck the sap and distort the buds. ☾</p>	<p>17 Evergreens, both narrow and broad-leaved, can be planted immediately. At the same time you can decide on flowering shrubs for delivery in the Fall. Prepare holes in advance.</p>	<p>24 Henry A. Dreer, seedsman and florist who founded one of the first American horticultural establishments, born this day in 1818. Canning is at its peak—in case you need reminding.</p>	<p>31 David Hosack, founder of the Elgin Botanic Garden in New York City—the site of the present Radio City—born this day in 1769. Early onions are poor keepers: eat them up.</p>
FRIDAY	<p>4 Don't let your V-garden languish as a result of hot weather. Weed it thoroughly and remove over-mature crops. Then spade cleared-off sections and soak them well before replanting. ☺</p>	<p>11 It's not too early to get the Winter window garden under way. Pot up plants for later transfer indoors. Propagate others from cuttings and seed. Begin to water those that are resting.</p>	<p>18 It is important to continue regular rose spraying at ten-day intervals. Black spot and other diseases are prevalent this month. Climbing roses can be trimmed now. ☾</p>	<p>25 A harvest show is a good neighborhood investment that enables us to compare notes, to learn new and better garden methods, as well as to puff up with pride over our first blue ribbon.</p>	
SATURDAY	<p>5 Bean beetle and lady-bug. One's a lady, the other, a thug! How can two cousins be so different? Don't ask questions, but get set to spray the bean beetle off the garden map—now!</p>	<p>12 Small and juicy and pink, green and black, aphids are crinkling leaves of "potat". To keep my vegetables nice and clean, I'll spray with rotenone or nicotine. And quick!</p>	<p>19 Shot-like holes in the leaves; tiny insects that jump like fleas. Flea beetles they are, and they'll continue to bite unless you treat with cryolite—or rotenone or bordeaux mixture.</p>	<p>26 Old crop residues make a good start for a new compost heap. Alternate an 8-inch layer of residues with a thin layer of soil plus a chemical decomposing agent. ☾</p>	<p>"August brings the sheaves of corn. Then the harvest home is borne." Spray, stake and start Fall planting. . . . The morning stars are Mercury, Venus; the evening, Mars, Saturn, Jupiter.</p>
SUNDAY	<p>6 Plants that can be grown from seed planted this month are Canterbury Bell, Foxglove, Delphinium, Hollyhock, Lupine, Annual Pink, English Daisy, Pansy and Wallflower.</p>	<p>13 Sunday's a good day to make up your order of Spring-flowering bulbs for planting next month. You'll find suggestions for bloom combinations on pages 50 and 51 of this issue.</p>	<p>20 If you find your garden shy of perennial bloom these muggy August days, look for ideas in your friends' gardens. Vitex shrub, late hemerocallis, early 'mums now abloom near New York.</p>	<p>27 All comers will enjoy "kabobs" at a Sunday picnic. It's an Armenian dish whereby your new potatoes, tomatoes and onions, plus meat hunks, are roasted on a skewer.</p>	



One of a series of incidents in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

How America's best loved folk-songs were inspired

His family frowned at his "devotion to musick." So, in 1846, young Stephen Foster was packed off to Cincinnati... to work in his elder brother's steamboat agency until he outgrew his "strange talent."

But there was melody in the air of that Cincinnati waterfront of a hundred years ago—*music of the south* on the lips of the Negro boatstubs who manned the gorgeous Mississippi River steamboats from Memphis and New Orleans.

Amazingly, the twenty-year-old boy kept the

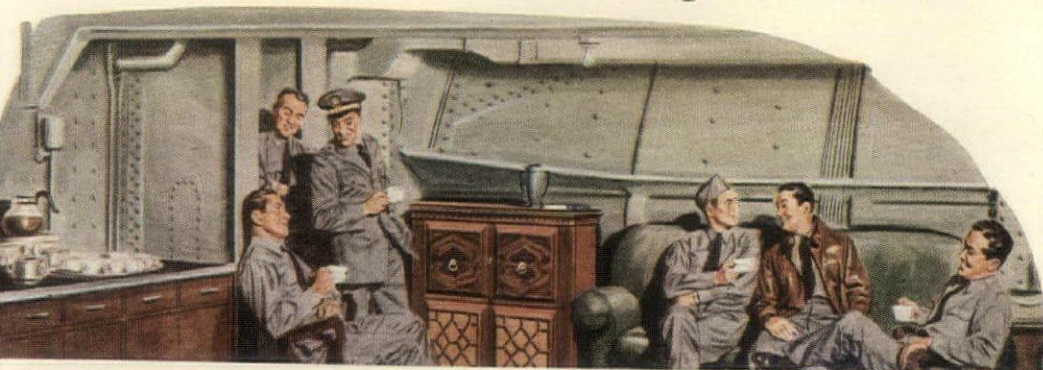
books of "Irwin & Foster, Agents." But in his spare time he would jot down verses in Negro dialect—and tunes to go with them inspired by the colorful new environment in which he found himself.

Soon, this young Northerner was composing folk-songs that seem to have been born and bred in the old romantic South—*Swanee River* and *Old Black Joe*, *Camptown Races* and *My Old Kentucky Home*. In the words of Alexander Woollcott, they "are now, and for generations yet to come will be, an enduring part of American life."

Today, when wartime tension seems hard to bear, why not summon back the peaceful past by listening to one of the mellow songs of Stephen Foster as rendered by a Magnavox radio-phonograph? So faithfully, so beautifully does this instrument reproduce the world's great music that it has been chosen above all others by such famous masters as Kreisler and Rachmaninoff—by Ormandy, Beecham and Horowitz. The Magnavox Company, Fort Wayne 4, Indiana.

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Magnavox. *The choice of great artists*
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Discovered!
the powder to improve the
complexion of your home



• All the beauty of color and design which modern craftsmanship weaves into fabrics, into textiles! All the charm, the indefinable something which modern woman blends into that dream-come-true — her home! Yes, your home of tomorrow will be made countless times more intriguing, more delightful, more livable by fluorescent lighting — advances which home decorators tell us can, at war's end, revolutionize the whole field of home decoration.

For, as you may know, it's the powders lining the inside of a fluorescent lamp which make it work. And our engineers have discovered how to blend this light in ways that bring out just the color tones you wish in your living room, your bedroom; the right light to flatter your own natural loveliness! What's more, you can have mellowed daylight in the evening; cool light for a summer room, warm light for a winter room. All these are among the many postwar promises of fluorescent lighting.

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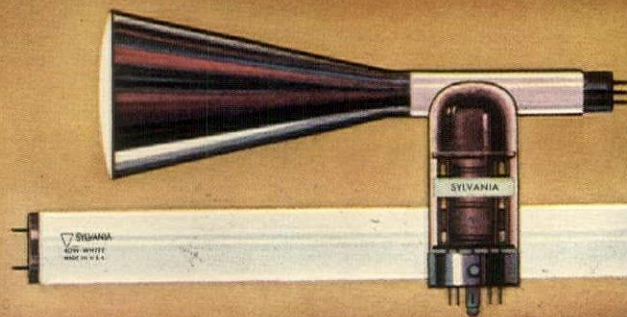


BUY WAR BONDS



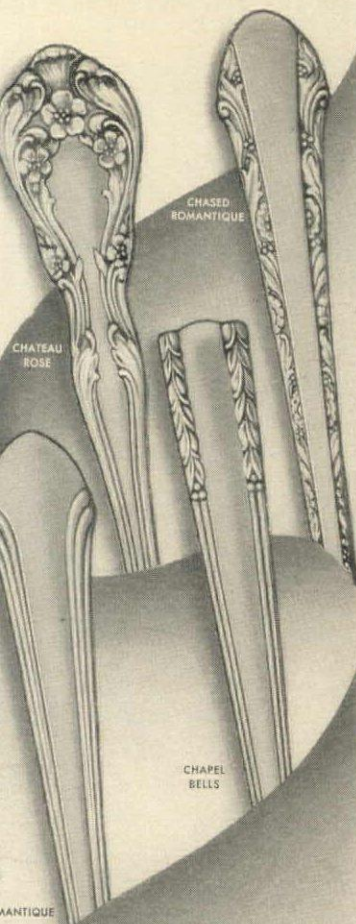
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DOG DAYS IN THE GARDEN

AUGUST is usually a dangerous month in the vegetable garden. These are the dog days, when heat and humidity provide an excuse from effort which will lull the conscience of the gardener, when his enthusiasm has begun to wane after the work of Spring and early Summer. He has reaped the first-fruits of his labor; the early crops, such as spinach, asparagus and peas, are over; lettuce, like himself, is rebelling against the strong sun; beans, cabbage, corn and tomatoes promise supplies that will keep the family in vegetables for weeks to come. The weeds, he thinks, can't do much harm now, and surely his plants are strong enough to withstand a few nips from any bugs that may have survived his dustings. How cool seems the shady porch on a sultry August day, how magical the tinkle of ice in a tall glass! Yet this is much the same sort of temptation, though in less degree, as that which assails a lonely sentry about 3 A. M., or a weary traveler in the Arctic night, and yielding to it inevitably brings the risk of losing all. There is plenty of work still to be done in the garden, and it offers just as rich rewards as that of any other part of the season.

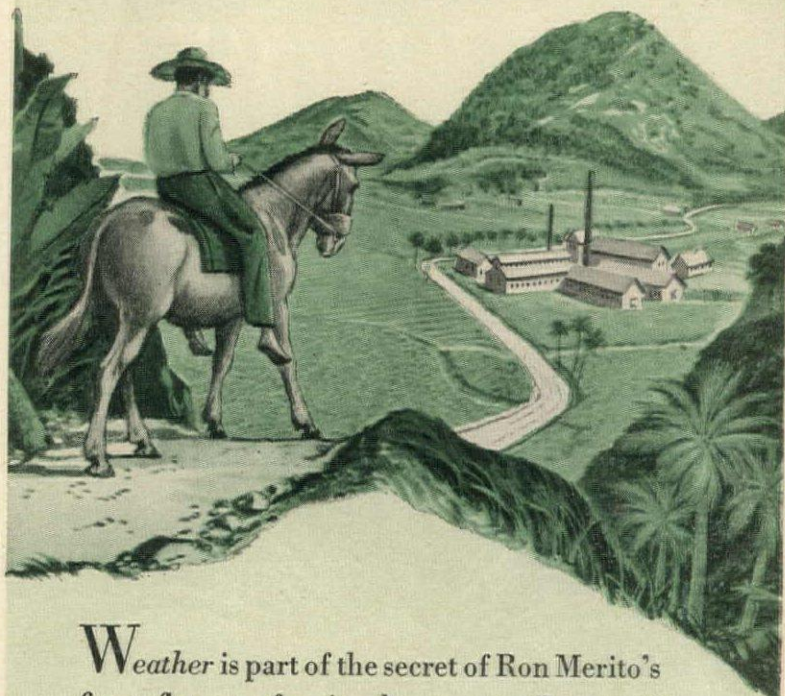
Weeding needn't be arduous, if hitherto the hoe has been faithfully plied, but against insect depredators there must be a constant alert until warden Jack Frost gives the all clear. All to often late rows of beans, for example, may be seen riddled by the Mexican bean beetle and its yellow larvae, not only giving the garden a forlorn appearance but indicating weariness and waste through laying down the weapons of war too soon.

Where plants are not making the progress that might reasonably be expected, they may be greatly helped by an occasional application of liquid fertilizer. This is preferably made by putting a small quantity of old manure in a piece of sacking and allowing it to stand in water for a day or two until the liquid has the color of weak tea, but old manure being a rare commodity, a good substitute is a small handful of commercial fertilizer well stirred in a pail of water. In either case, the potion should not be poured on the plants, but close to their roots; it is strong medicine and the best way to apply it is a little at a time as may be necessary, rather than in one large dose.

Another task which should have attention in August, as in every other month of the season, is the tending of the compost heap but, in addition to keeping it built up, this will probably be a good time for turning it over, if it has been accumulating since Spring. Though parts of the mass may be satisfactorily breaking down into humus, more uniform decomposition of the whole will be hastened by the turning, in the course of which a little ground limestone may be added, stubborn or woody pieces smashed or thrown out, and of course it will be remembered that moisture is necessary, which may call for frequent sprinkling.

(Continued on page 66)

Only in the mountains of Puerto Rico could this different "mountain rum" be distilled.



Weather is part of the secret of Ron Merito's finer flavor...for in the remote Puerto Rican mountain valley from which this rum comes, the conditions of sun, air, soil and water are ideal for rum distilling. If you haven't yet tasted a cuba libre, daiquiri or rum collins made with Ron Merito, you have a delightful surprise awaiting you — and prepare for compliments from your guests, too! There's a delicious difference in any rum drink made with this Puerto Rican rum that's mountain-distilled.



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WHEN YOU BUY YOUR POST-WAR
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Freed Radio Corporation, New York, N. Y.

BUY MORE WAR BONDS!

DOG DAYS IN THE GARDEN

Continued from page 65

The time given to the compost heap will pay good dividends next Spring.

In normal circumstances, a vegetable garden rarely requires to be watered. Even when the surface seems very dry, there usually is soil moisture within reach of the well-developed root systems of its healthy plants. It is almost trite to say that if water really must be applied, it should be a plentiful supply and that a mere sprinkling is likely to do more harm than good. An effective procedure is to make a shallow trench with the hoe, not so deep nor so near the plants as to damage spreading roots or rootlets, and fill it generously.

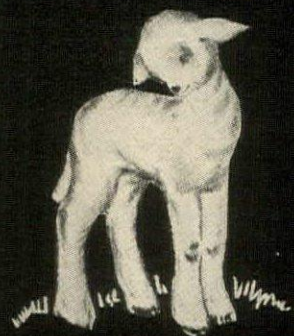
The ordinary way of helping plants to have moisture enough in dry weather is to prevent evaporation by means of a mulch. Hoeing provides a mulch of dust, as well as destroying weeds and providing soil aeration, but there are some who hold that the dust mulch is not so effective as is a covering of lawn clippings, hay, straw or the like, to a depth of say three inches. Certainly this method of thwarting the weeds is invaluable to the gardener who is going away for a couple of weeks, provided perennial weeds are removed by the roots and others scuffed off, before the mulch is applied.

To most of us, however, the all-important garden responsibility of the Summer in this war year is the planting of succession crops. We must now think not only of day to day supplies for the table, leaving the Winter to be provided for by the grocery store, but must also endeavor to produce sufficient vegetables for canning and storage, taking full advantage of every foot of garden row for as long as it will grow anything.

Considerable ingenuity is often exercised in endeavoring to decide which crop should follow what, the assumption being that the first crop has used up a large proportion of plant food elements in the soil to which it may be partial. Actually, any decent piece of soil will grow two crops of the short season species in a year, especially when it is forked over and a little fertilizer added. Our concern, therefore, is rather to compute how many days there are before frosts are anticipated and then to decide what species will come to maturity in the available number of days, always remembering that the days quoted in the catalogs are Spring days, when the light is increasing, whereas Fall crops are grown when the amount of light is on the wane. It is the photo-period, or amount of sunlight, that matters more than the number of days marked on the calendar, and allowance must be made for this fact. There is an offset to it, however, in that certain Fall vegetables can withstand a nip of frost, indeed some are all the better for it.

One frequent reason for disappointment with Fall crops is lack of sufficient care for seedling plants when they have to struggle against a blister-

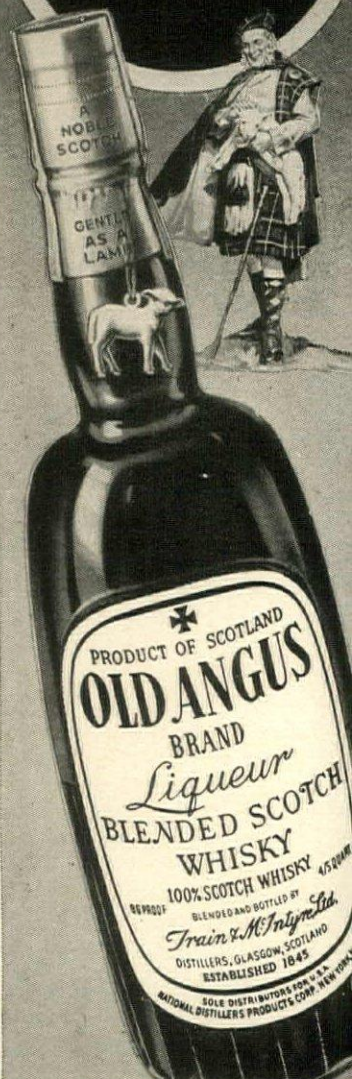
(Continued on page 68)



A
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*"Gentle as
a Lamb"*

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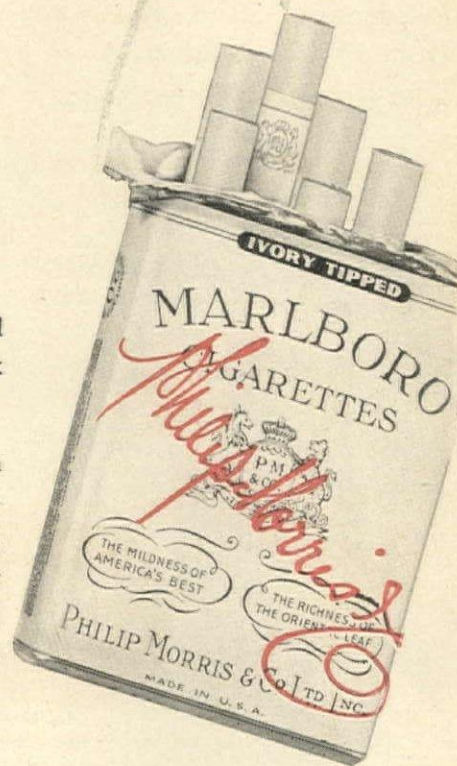
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CIGARETTE OF SUCCESSFUL MEN and LOVELY WOMEN

DOG DAYS IN THE GARDEN

Continued from page 66

ing sun and are rapidly dehydrated. It is no very great chore to erect a shade of some sort, using cheese cloth, laths, branches or whatever may be available and ingenuity can construct, but it will be of much help in giving the tender plants, which are largely water within fragile structures, a chance to survive and to make the rapid growth which is necessary.

While it is not recommended that they be started indoors, as with many Spring plants, a shaded outdoor seed-bed is in many cases very helpful. It may be a cold frame or a hotbed, with cloth or lath substituted for the glass, or it may be merely a good corner of the garden where the soil is fine and suited to this purpose. Here the plants may be raised to a stage where they will be able to fend for themselves after transplanting, with only a couple of days protection such as can be afforded by upturned baskets or pots, or even a shingle that will make a shade.

Another cause of trouble with Fall crops is the prevalence of such fungus infestations as mildews at that season. Perhaps it is premature to mention them in August, except to point out that they are not uncontrollable and therefore the gardener need not be deterred from planting because of fears that they will undo his work later on. Bordeaux mixture, or a dust of similar ingredients, both of them readily available in seed stores, will usually be found an effective control and will also make late season insects very unhappy.

Many people seem to think of turnips as the one obvious specie for late succession sowing, and very suitable it is, though there are others which should fare equally well. Too often the results with turnip are disappointing because it is regarded as a plant of rugged constitution which can shift for itself if only the seed is sown and the seedlings thinned, whereas the same care should be given to it as to cabbage or others of its kin. The popular Purple-Top White Globe is the best variety for general use but some others develop more quickly, such as the flat Milan types and the foliage types, much used in the South for greens.

Brussels sprouts has never attained much favor in this country, especially as compared with England, where no Autumn garden would be complete without it, and it has the advantage of being able to stand quite a bit of frost and is a very good potherb for early Winter. Also improved by frost is another of this tribe, kale, said to be the green vegetable with the highest vitamin content of all. It is very easy to grow and is a handsome plant which lends life to the late, sombre weeks in the garden when its neighbors are showing the decrepitude of old age. Still another which stands frost is collard, which is to say colewort, the original, non-heading cabbage, favorite in the South, and a very useful plant as its leaves can be picked

(Continued on page 70)

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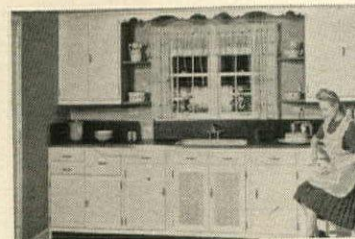
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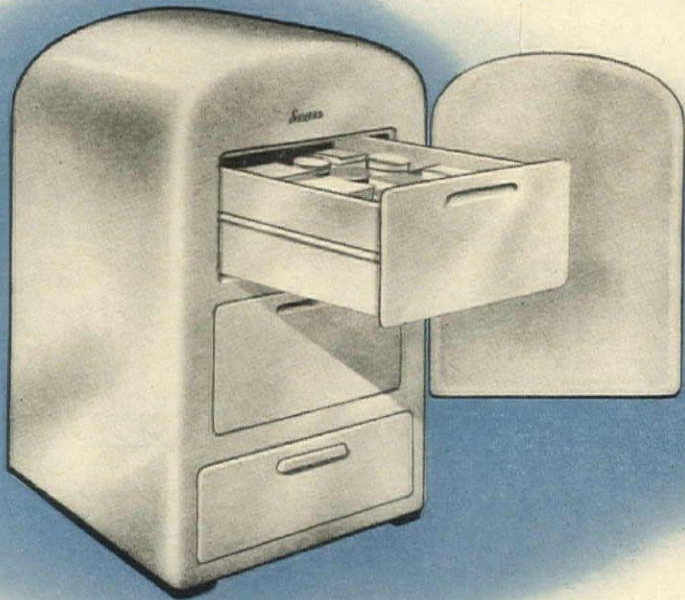
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DOG DAYS IN THE GARDEN

Continued from page 68

a few at a time, beginning from the bottom as with Brussels sprouts. If cabbage itself is to be grown, it will be advisable to sow one of the early maturing varieties such as the small, conical Jersey Wakefield, quickest of all, or Golden Acre, which is an early strain of the fine globular Copenhagen Market.

Chinese cabbage, so-called, makes an excellent Fall vegetable which should be better known for unusually good cole-slaw and as an ingredient of salads. It is very difficult to transplant successfully and therefore should be sown in the row; it is also very susceptible to heat and should be given protection until well established. The tall variety, Chihli, is more commonly used in the North; in the South the stouter, shorter Wong Bok is preferred.

Lettuce may very well be grown now, and the loose-leafed type is better, being quicker in coming to the picking stage, endowed with more vitamins, and yielding a few leaves when required.

Beet, spinach, kohlrabi and the ubiquitous radish may all be sown in August and should prosper if given a reasonable chance. Mustard and pepper grass will come up quickly and add useful variety to the salad bowl. In short, there is so much in the way of short-season crops from which the gardener can select that his time and his rows can be entirely occupied.

FRANCIS C. COULTER

DECORATOR

Continued from page 26

insists on a ceiling light over the table and I think he will also insist on a divorce if I do not give in on this point. Please advise me what to do."

I can't remember now what compromise I suggested, but it must have been satisfactory for, so far as I know, these two people are still living happily together.

The daily correspondence that comes into my office is peppered with human interest stories. Decorating is often a liberal education for the client, and the letters that come to us reveal how this education is enriching daily lives.

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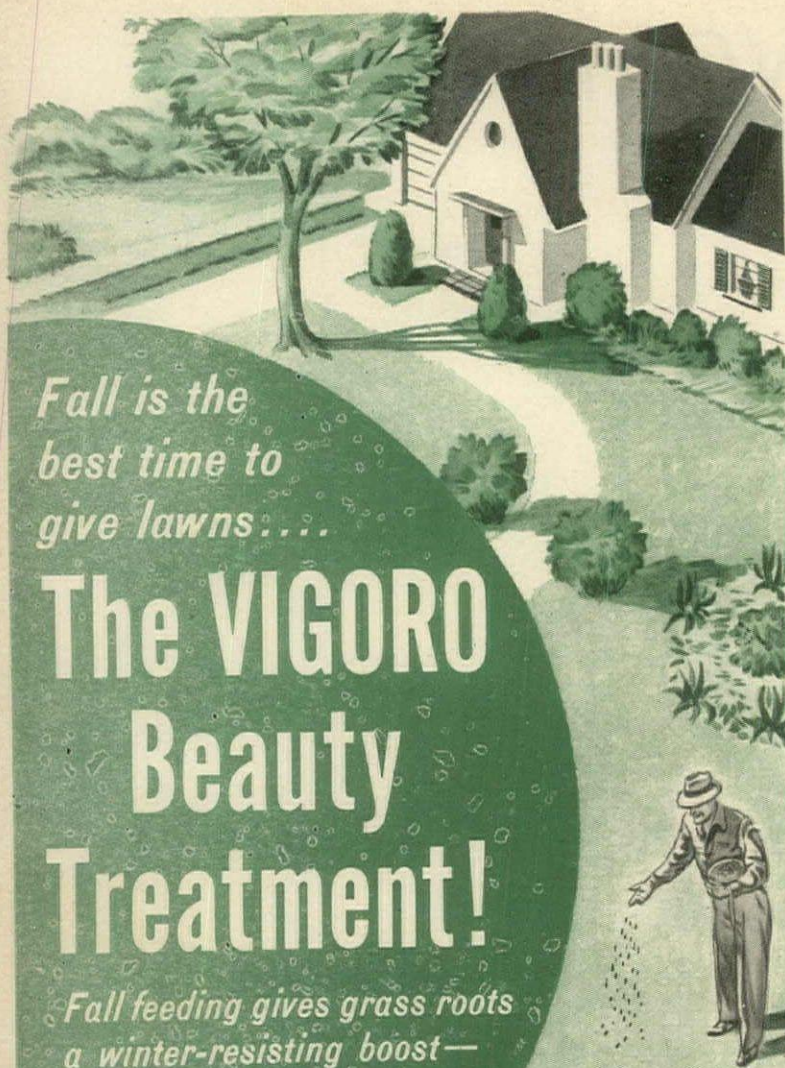
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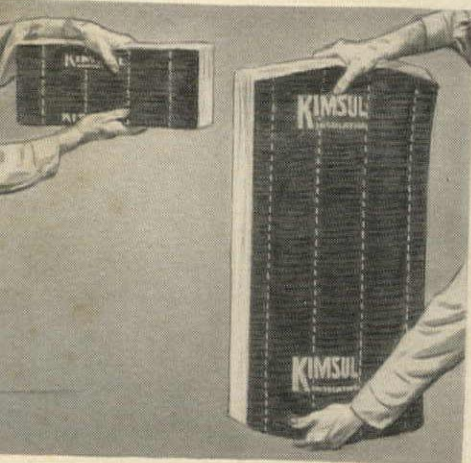
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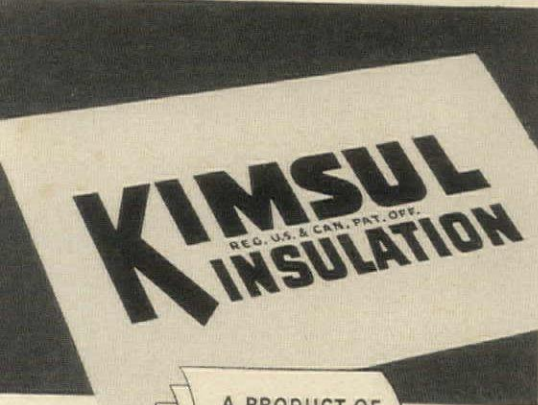
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"TIS THE TIME OF SALADS"

Continued from page 44



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of white bread with crushed garlic rubbed on its inner side.

Vary the contents of your salad bowl. Some of the following may be new to you but all are good:

Escarole, with its creamy center and rough green façade, teams well with sliced tomato or fresh sorrel.

Chicory (called curly endive in some localities) is a shade bitter when judged by its green outer petticoat but sweet as a nut at heart.

Watercress, delicate, perishable, fragrant, adds tang to all salads, especially when chopped and applied to French dressing. Grand alone, garnished with quantities of hard-cooked egg and lubricated with a mustardy dressing.

Dandelion greens are a classic addition to any bowl of mixed greens and nice alone when "fatigued" in a bland dressing. Use young leaves.

Romaine. An aristocrat of the lettuce clan. The long, slim, vivid leaves work harmoniously with citrus fruit, cream cheese or a Waldorf mixture. Used in a bowl of assorted greens the leaves should be broken into good-sized pieces.

Bruga, or long-stemmed Italian parsley, makes a delightful salad when combined with tomato segments and

hard-cooked egg. Chopped coarsely it tastes celestial with a juicy piece of boiled beef or a roasted chicken.

Cabbage. Red, Savoy, Chinese and plain cabbage, finely shredded and masked by a savory dressing, have great possibilities. Nicest alone, without benefit of lettuce, cabbage salad gives a fillip to sea-food and cold meats.

French Dressing: Chill mixing bowl and rub the inside with a divided garlic clove. Put in $\frac{1}{2}$ teaspoon salt, a dash of white pepper, $\frac{1}{8}$ teaspoon Coleman's dry mustard and a dash of mild paprika. Blend to a smooth mixture. Now add 3 tablespoons olive oil (use a good substitute if you must) and blend with a table fork until ingredients are completely mixed. Add $1\frac{1}{2}$ tablespoons best tarragon vinegar. Mix like mad and check for taste. You may like more salt or more vinegar. Just before serving time stir up vigorously and pour over the crisp salad. Toss gently until each leaf is glazed and serve at once.

Sour cream dressing: Mix in a chilled china bowl $\frac{1}{2}$ teaspoon salt, dash of mild paprika, the juice of a small lemon and a spot of dry mustard. Add, stirring as you go, $\frac{1}{2}$ pint sour cream. Taste for flavor. Add the juice of a small onion or a handful of chopped chives and mix thoroughly till dressing is smooth.



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SWEET STUFF

Continued from page 57



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It would tell you of millions of American homes where Weiman Heirloom Quality Occasional Furniture has been used to add finishing touches to beautiful rooms... it would tell you of intimate conversations overheard in servicemen's homes where planning is based upon anticipating that joyful time when "he" returns... it would tell you of exciting new developments now underway at the huge Weiman plant—where designs, woods, finishes and construction methods are being readied for our return to normal civilian production

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glee and proceed as for apple jelly.

Ripe, Red Raspberries do a fine sister act with currants. Take equal quantities of currants and raspberries. Use about 2½ quarts of the mixed fruit. Wash both, leaving the currant stems intact. Crush thoroughly, heat slowly while stirring and bring the fruit just to the boiling point. Extract the juice in a bag and follow the directions for plain currant jelly from that point on, using ¾ as much sugar as juice. Delicious when slightly melted and poured over vanilla ice cream, or orange water ice.

If you ever tasted true *Bar-le-Duc*, you will agree that it was ambrosial. It's not imported now; but if you would care for an acceptable imitation (provided you have some big cherry currants in your garden) you might test this formula:

Choose only the fattest, largest, barely-ripe currants. A mixture of red and white are best, but all red will do.

Wash them, stem them and when you achieve two brimming cups set them to boil slowly with 1½ cups sugar. Cook for about 5 minutes. When the mixture boils (no water is needed since so much adheres to the washed currants) reduce the flame, test, skim and pour while still hot into small, hot, sterile glasses. Cool and seal without dripping or straining.

Americana

Fruit butters are truly American. They are native to the farms of New England and upper New York State, but no assortment of Sweets and Sours on the table of a prosperous Pennsylvania Dutchman would be considered complete without apple butter cooked in cider, or muskmelon butter spiked with lemon juice and cinnamon.

Fruit butters are the result of cooking fruit pulp with a minimum amount of sugar to the consistency of a uniform, fine thick paste, suitable for spreading. They are usually made from fleshy fruits such as apples, pears, peaches, plums or grapes, either alone or in combination, though there are some delicious exceptions to this rule.

As a prelude, the fruit is thoroughly washed and freed of all undesirable elements. Next it is cooked in a large kettle with a minimum amount of water until tender, rubbed through a sieve or colander and, if the pulp is on the thin side, cooked again until it is sufficiently heavy to heap or mound on the spoon.

Now measure the pulp with care, return it to the kettle, and add the sugar and spices. In general ¾ of a cup of sugar to every cup of pulp is advisable. If only ½ cup is used it is necessary to process the finished butter (Continued on page 75)

Gay
NEW PATTERN



... FOR BREAKFASTS OR LUNCHEONS

Your eyes will light to the unexpected smartness of it—embossed flowers flaunting the pastel loveliness of a country garden. It is definitely created for that bright new world in a home of your own when intimate breakfast and leisured luncheons will whisk away all the heartaches and loneliness of war-weary months.

Wreathed with rose, yellow, purple and green, its gleaming ivory body is true vitrified china. Tap it, hear it ring. That tells you it is thin, strong and perfectly shaped—made from the finest feldspar and china clay. It resists chipping and breaking. Will not absorb stains or bacteria. It is one of the new Syracuse True China patterns that will be ready for your selection after the war.

Syracuse

Country Garden
Pattern Shown

TRUE CHINA



Made by
ONONDAGA POTTERY CO.
Syracuse, New York

SWEET STUFF

Continued from page 74

in the jars to prevent spoiling. A hot water bath of from 3 to 5 minutes turns this trick.

After the sugar and spices have been incorporated, the material is cooked until it will flow from the spoon in smooth heavy sheets. Since butters scorch without warning, they must be stirred constantly during this time with a wooden spoon or paddle. The cooking should be rapid, as long slow heat has a tendency to darken the fruit pulp and destroy the original flavor. When the mixture is thick it should be poured immediately into hot sterile jars and sealed.

In my opinion Cider Apple Butter is a headliner, because it so completely captures and retains the inimitable taste and perfume of the ripe fruit. It's delicious with cottage cheese, an enchanting condiment with cold roasted pork and memorable on hot gingerbread.

If this farmhouse recipe sounds like too large a quantity of one good thing, you can cut the suggested ingredients in half. Be sure that you use sweet cider of the very best quality, and apples which will cook easily.

Cider Apple Butter

2 pounds apples (moderately tart)
1/2 pounds or 3 1/2 cups sugar

1/2 tablespoon powdered cloves (optional)
1 gallon sweet cider
1 tablespoon cinnamon

Wash the apples thoroughly and remove the stems and blossom ends. Don't bother peeling, simply core and cut the fruit in thin slices. Place in a large kettle with the cider. Boil moderately until you have a thin lumpy sauce. Pass this through a sieve and return it to the kettle. Simmer until heavy enough to mound up on a spoon, stirring almost constantly. Now add the sugar cup by cup and the spices. Cook, still stirring, until the material will again heap up on the spoon, or flow in a heavy smooth blanket from the spoon's tip. Pour at once into hot sterile jars, cool and seal.

Grape and apple butter, apple and blueberry butter, apple and plum butter are all equally enticing.

For grape and apple, use half grape pulp, half apple; for plum and apple, about 3 times as many plums as apples, and for apple and blueberry, use equal amounts of berries and apple pulp. Prepare the fruits in the usual way and combine them after straining. Add the sugar, simmer until heavy, stirring as directed, decant and seal.

But don't limit yourself to familiar
(Continued on page 76)



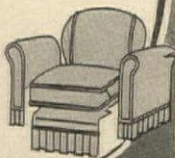
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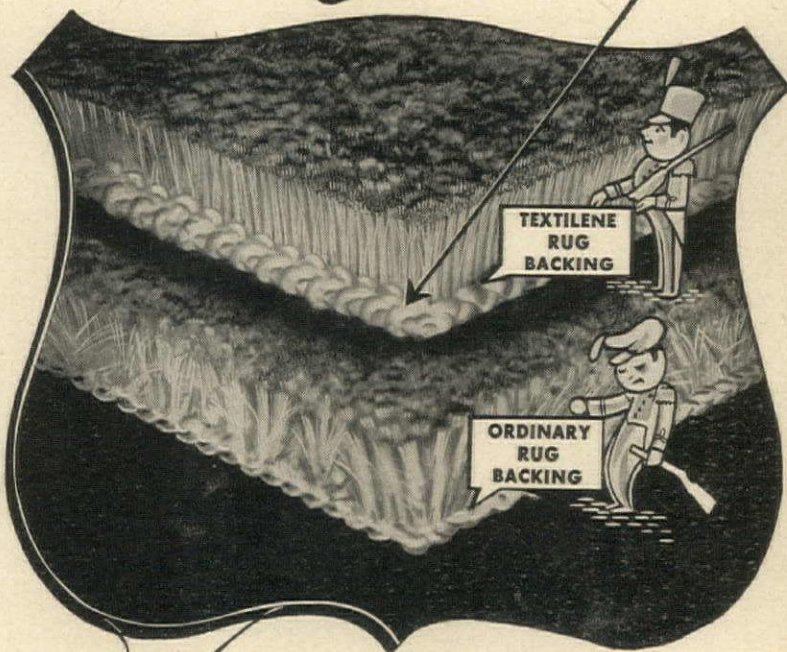
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LOOK FOR THIS BACKING ON YOUR RUGS AND CARPETS

SWEET STUFF

Continued from page 75

fruits and conventional flavors. Half the fun in preserving lies in discovering new and unusual taste thrills.

The amber flesh of muskmelons when combined with lemon emerges as a sweet-sour medley which adds excitement to lamb, veal or chicken; while ruby-ripe tomatoes, combined with the bite of spices and the astringency of vinegar, make a tingling spread for the hot breads or biscuits that accompany a platter of cold meats.

Muskmelon Butter

Select ripe muskmelons. 6 will be enough to handle at one time. Halve them, remove the rinds, seeds and any bruised portions. Cut the meat into large dice and place in a preserving kettle with just enough water to prevent their burning. Cook until tender, press through a colander and measure the pulp. To each quart of pulp add $\frac{1}{2}$ cup sugar, and the juice of $\frac{1}{2}$ lemon. Now add 1 teaspoon powdered cinnamon to the whole and continue boiling until the mixture is thick. Stir constantly to prevent burning and keep the flame only moderately high. Pack the hot butter into clean hot jars. Seal immediately.

Tomato Butter

5 pounds ripe firm tomatoes
1 $\frac{1}{4}$ pounds tart apples
 $\frac{1}{4}$ ounce stick cinnamon
 $\frac{1}{4}$ ounce ginger root
 $\frac{1}{8}$ ounce mace
 $\frac{1}{8}$ ounce whole cloves
2 cups vinegar
2 pounds or 4 $\frac{1}{2}$ cups sugar

Peel the tomatoes by scalding in hot water. Place them in a large kettle with the sugar and vinegar. Add the spices tied in a cheesecloth bag. Cook together over a moderate flame for 3 hours, stirring at frequent intervals. When thick and smooth, remove the spice bag and pour at once into clean hot jars and seal.

Peach butter makes a particularly elegant topping for ice cream, functions nobly on toasted English muffins and tastes as pretty as it looks when served in small open pastry shells as dessert, powdered over with match-stick slivers of blanched almonds.

Peach Butter

(spices optional)

4 pounds of peaches (prepared weight)
2 cups water
sugar
2 teaspoons cinnamon
1 teaspoon cloves (mashed)

If the down on the peaches is heavy, peel them either with a sharp knife or by scalding. If they are fairly smooth, a thorough washing is sufficient. Remove the pits and all discolored patches. Place in a large kettle, moisten with the water and cook until tender. Rub through a sieve and measure. To each cup of fruit pulp add $\frac{3}{4}$ cup of sugar and the spices if you like them. Cook until thick, stirring constantly. When the mixture is heavy and

(Continued on page 77)

FARIBO

Blanket Quiz

New answers to old questions about the lovely Faribo's. Yes, Faribo's are back again!

Q. Can I really buy an all-wool Faribo blanket again—the kind they made before the war?

A. *You certainly can!*

Q. But are these Faribo's just as deep-napped and soft and warm as before?

A. *Definitely!*

Q. And does my favorite department store have them?

A. *It does!*

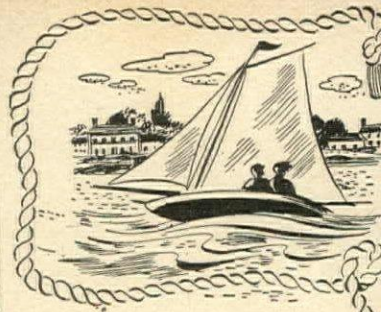
Q. In other words, I can start right away putting Faribo beauty back into my bedrooms?

A. *That's exactly what we mean!*



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SWEET STUFF

Continued from page 76

smooth, pour it at once into clean hot jars and seal.

The tart bite of Plum butter will delight your taste buds. Wonderful as either a spread or a "trimmin'" this royal purple confection appeals alike to eye and appetite.

Plum Butter

4 pounds firm plums
Sugar
2 cups water

Richly colored purplish plums, having veins of crimson under the skin, are most satisfactory for making butter. Wash the fruit, place in a kettle, add the water and cook slowly until the meat is freed from the pits. (These rise to the surface and can be skimmed off, but they are great factors for flavor.) Press the pulp through a sieve and measure. If the consistency seems thin, cook until reduced before adding the sugar. Allow $\frac{2}{3}$ cup of sugar to each measured cup of strained pulp. Cook rapidly until thick and clear, stirring to prevent burning. When the butter heaps up smoothly on a spoon pour it at once into sterile hot jars. Seal and label.

A MOVING PICTURE

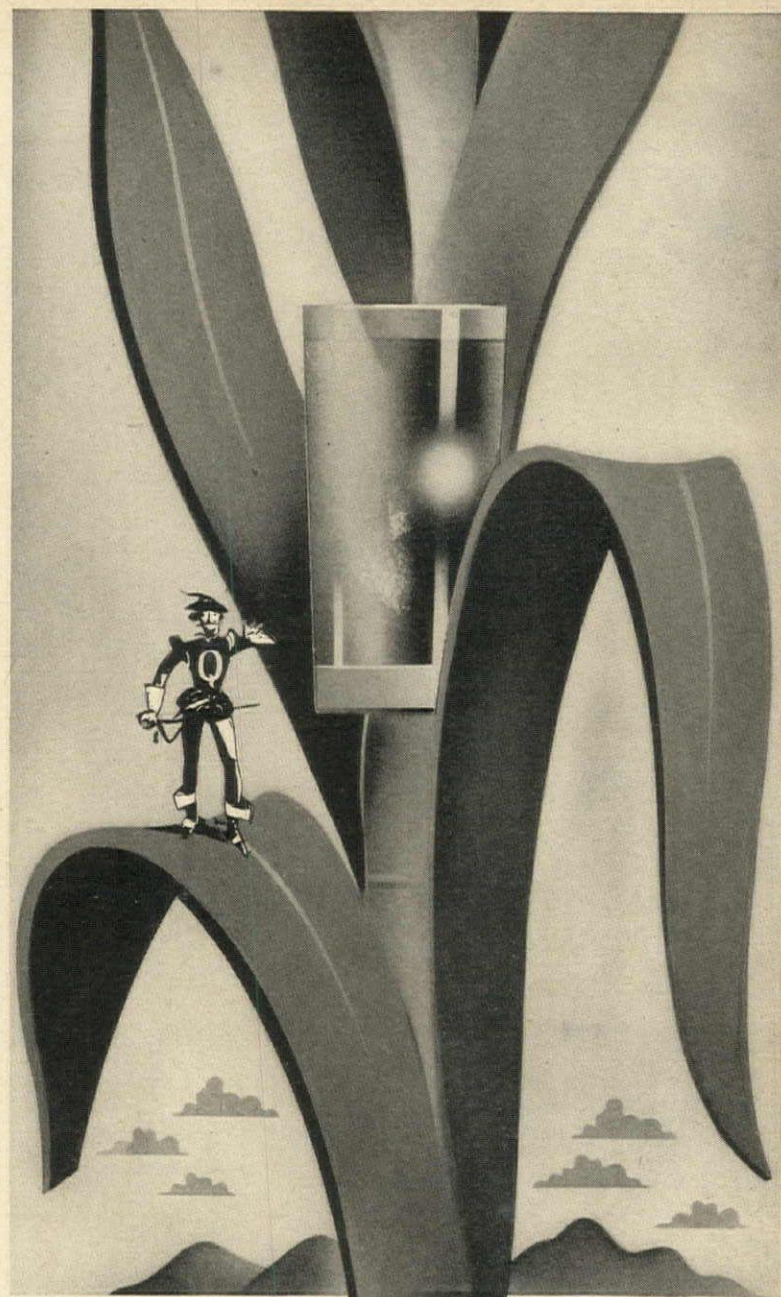
Continued from page 61

Clothes—You can rent special castorwardrobes with space for hats and shoes. Movers need only wheel them to transfer the entire wardrobe. No packing, no wrinkling, no pressing. If you pack your own, a trunk is best. To store, have clothes cleaned, mothproofed and put in certified cold storage.

Ready, set, go—Remember to pack essential bedding, toiletries, pajamas, soap and towels in a special bundle that will be the first thing unpacked. And a skeleton array of kitchen requirements plus something for breakfast. Now park the children and dogs with kind neighbors to keep them from getting underfoot, leave a cleaner-upper and hurry off to the new abode. Plan in hand, you can direct the laying of rugs, placing of furniture and be half settled before the men leave. But don't start unpacking the minute you arrive—you'll get in the way.

Chances are that you'll be too fagged out to get dinner, so bring along a picnic basket packed with the makings of a drink (you'll need it), a pre-cooked casserole dish, canned soup, can opener, coffee pot, sauce pan, paper plates, spoons, forks and electric bulbs. Get the bathroom in working order, do as much as you can to the kitchen. And make up enough beds for a good night's rest—you've earned it.

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JOHNS-MANVILLE "BLOWN" HOME INSULATION

CANNING

Continued from page 55

the dirt into the house. Wash them well again when you get them in. Quarter and throw into a large pot over a low flame, watching the first few so they don't stick to the bottom. Keep stirring and mashing till they're really pulpy. The smell is wonderful. Put hot, sterile jars in a pan of hot water with a large funnel in the first jar. Set a hot bowl and the puree machine right by the stove. Ladle the hot pulp into the puree machine. Catch the juice in the bowl. The trick is to have everything hot and work fast. Second choice is to poke along and then re-heat the juice, but you must pour hot juice into hot sterile jars. Now about seasoning. Drinks served cold require higher seasoning than drinks served hot. I put in salt, freshly ground black pepper, celery seed, garlic salt, onion salt and a dash of Worcestershire. This is definitely not a breakfast drink. It's a lunch, dinner or cocktail time pick-up for which strong men thirst. If you decide to use leaves of fresh basil, celery or parsley: wilt them in boiling water first. If you don't they may spoil your pack—because this sealed tomato juice does not go through a Boiling Water Bath—only Pasteurization.

Use your old-fashioned zinc jar caps because when the jars have cooled you're going to turn them upside down for a few hours and some of the new closures can't take this procedure. Don't gamble with bottles and corks and sealing wax; and unless your pre-war bottle capper and caps are in A 1 condition don't use them either. When the hot jars of hot juice are filled, close, complete seal, pasteurize at 160°-180° F. for 30 minutes, making certain that water is at least two inches above tops of jars. Remove. Allow to cool out of draft. Store in a cool dark place. Shake and chill in the jar before serving.

L'envoi

Can only the best. Figure out what you're going to use it for before stacking up the dozens. Feel your best when you do it. And you'll emerge triumphant with a bow in your hair, a spring in your step, a wicked—and well-deserved gleam of self-esteem in your eye.

CERAMICS

See pages 32-35

Through the courtesy of America House we were able to show the work of Beatrice Wood, Laura Andreson, John Mickelsen, The Scheiers, Newcomb Pottery and the Rowantrees Pottery. Native Crafts has ceramics by Pressoir, Wiesethier and Addison.

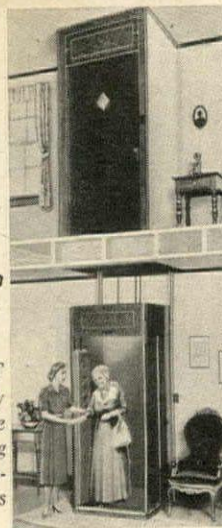
Carol Janeway's work is at Georg Jensen. The Soriano coasters are at Malcolm's, Baltimore. The Southern Highlanders have pottery from Jugtown. The Cordelia Kuhlman plates, courtesy of Neiman-Marcus, Dallas. Lilian Saarinen's sculpture, Midtown Galleries. Fabrics from Goodall.

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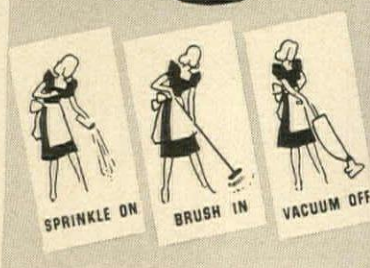
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CANNING VOICE OF EXPERIENCE

If last year was your first try at canning, and you plan to repeat the whole thing again, this is a good time for a check-up. If some of your jars spoiled and you don't know why, try this quiz. For each affirmative answer, give yourself 10 points. But remember it takes 100 to pass!

1. *Was the produce fresh and perfect?*

If it wasn't, how did you expect canning to make it any better?

2. *Did I can it immediately?*

If you let it lie around, there's where your spoilage started. You should have done it pronto or skipped the whole thing.

3. *Were my jars clean and free from nicks?*

If not, you were providing nice little nests for bacteria.

4. *Did the tops fit and did I really know how to work them?*

If you didn't bother to read the instructions, and to test them, you really didn't save much time, did you?

5. *Did I stick to the job without interruptions?*

If you left warm produce in a warm kitchen, you invited spoilage before the stuff was even processed.

6. *Did I check the time-tables for processing each time?*

Don't be ashamed to keep a time-table in the kitchen and to look it up every time. No human being can remember all those different timings for all those different foods.

7. *Did I let them cool unmolested after processing?*

Handling to admire or to get jars out of the way often breaks the seal before it sets. Leave them till next day.

8. *Did I store in a cool, dark place?*

If it was warm the food got mushy; if the light was bright, the color faded. Either way you sacrificed eye-appeal even if you didn't get actual spoilage.

9. *Did I use the contents as soon as I opened the jar?*

If not, why did you open it? Left-overs should be stored in the refrigerator. Still better practice is to can pints and half-pints for occasions when a quart is too much.

10. *Did I check all these points?*

We hope you did; and that you will again this year—if you want your canning to be safe and successful.

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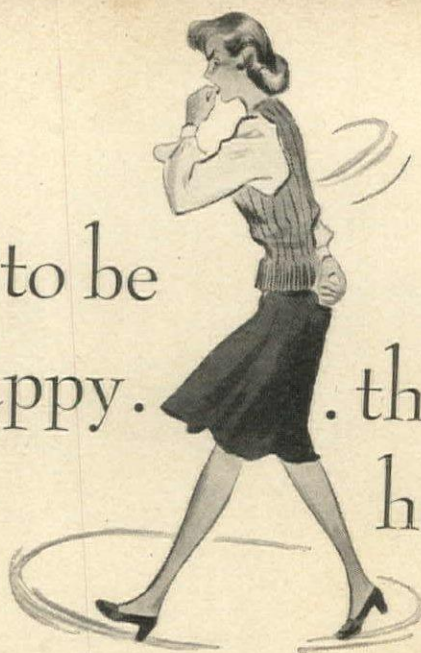
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"ROSES" FOR

Helen Van Pelt Wilson says plant hellebores now for additional color in the Winter garden

HELLEBORES offer to the gardener the special delights of inconsistency. In December to pull on galoshes as snow protection with one hand and reach for the picking basket and shears with the other is all too rare a horticultural experience, especially when it isn't evergreen boughs and berried shrubs you are after, but the waxen blooms of the Christmas Rose. Until these have found a place in the garden tales of the year-round bloom they always seem slightly fantastic and in the realm of reading only.

Yet these and the other hellebores, which are well worth discovering at this season, can easily become actualities. They are culturally simple to deal with and, once established, richly productive. No longer is it necessary for chrysanthemums to have the last word, since the Christmas Rose fills each established clump with fat and numerous buds long before the late chrysanthemums are spent, while their close relative, the Lenten Rose, bears fine flowers before the Spring crocuses show a trace of color.

The enthusiast can, with determination and time, locate a variety of handsome hellebores. One of the loveliest, *Helleborus niger*, the Christmas

Rose, as well as mixed varieties of *H. orientalis*, the Lenten Rose, are available from many growers. *H. niger* grows eight to ten inches high, with deeply serrated evergreen leaves and in time, twenty to thirty flowers to a plant. These blossoms, on sturdy stems frequently in pairs, resemble the single-flowered, tuberous-rooted begonia or some of the anemones.

As the months go by the flowers pass from white through many beautiful rose-pink shadings and finally turn a pleasant, enduring green. In cutting for bouquets, some white and some pink blooms can be chosen and, in order not to sacrifice the important evergreen foliage, leaves can be cut from one of the aralia-like, deciduous hellebores.

For a Christmas centerpiece a combination of Christmas Roses and hemlock is unusual and exquisite. Largest flowering of *H. niger* variety is *altifolius*, which grows twelve to sixteen inches and produces flowers three to five inches across, often several on the same stem.

In the beginning it takes patience to grow these hellebores. Usually they do not flower the first, or even the second, year after planting since they must, before setting buds, not only

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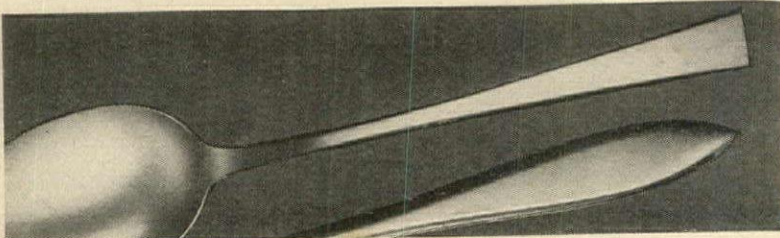


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CHRISTMAS

tain an unusual degree of maturity but also have made themselves completely at home.

It is important, therefore, at the outset to select permanent quarters for them. One happily located group of fifteen Christmas Rose plants, the history of which I have followed with much interest, has all been grown from one plant set out some thirteen years ago. Before Christmas, sixty open flowers in a lively white-to-rose profusion can easily be counted. They make a surprising Winter picture with an ancient tree spreading above them and the protecting wall of an old spring house for background.

In 1943 this planting, in West Chester, Pennsylvania, began flowering on October 10th and new buds were still opening at the New Year. Until late in March the blossoms, by that time green, lingered on the plants. As a rule bloom is not expected until November.

Near this planting grow also several varieties of *H. orientalis*, a species originally found in Asia Minor. The palmate foliage reaches twelve inches in height, while that of the Lenten Rose—so-called because it blooms before Easter—rises on twenty-inch stems. More than a hundred blossoms may appear on a well-established plant. *Orientalis* has exceeding beautiful foliage which inclines to die down once very cold weather sets in. The color range is from pale green through white, rose,

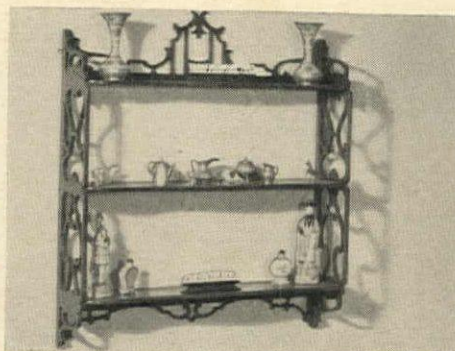
claret and purple to light brown and a deep chocolate-red. Some varieties are maroon-spotted. One, Irene Kroneman, is a rich brown, with leaves which tend to be evergreen. The handsome flowers suggest those of certain cypripediums and are charming for boutonnières.

Choice, lovely and hard to find is *H. foetidus*, Bearsfoot Hellebore, a species from western Europe. It produces a thick two-foot stem of slimly segmented leaves in the center of which develops a loose, pale green globe inflorescence. The flowers start slowly to open before Christmas, are perfected late in January and continue to look well for a month or so longer. Several stems spring from each crown in four- or five-year-old plants, thus producing the effect of a small shrub, reminiscent somehow of leucothoe and just as attractive for the foreground of a shrub planting.

For an indoor arrangement, Bearsfoot Hellebore is also a treasure. Late last January, I placed a single tall spray of it in a dull gold jar with a black Chinese base. The deep green of the foliage and the pale green of the flowers blended beautifully with the yellow and looked particularly well with my 18th Century furnishings. Bearsfoot Hellebore is unexcelled as a keeper. When after two weeks mine wilted, I revived it for another charming ten days by steeping the freshly

(Continued on page 82)

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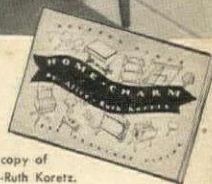
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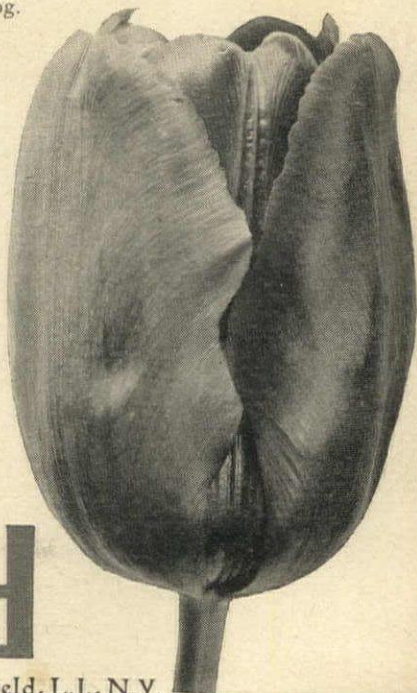
1944 Autumn Catalog

Flowerfield's complete Fall catalog is full of four-color illustrations and listings of the finest quality bulbs, roots and plants for fall planting. Due to the paper shortage, the quantity of catalogs ordered this year has been curtailed—send for your copy as soon as possible. Enclose 10¢ for postage and handling.

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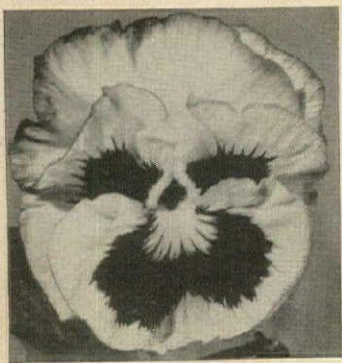
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"ROSES" FOR CHRISTMAS

Continued from page 81



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cut stem for five minutes in a cup of boiling water and then plunging the spray again into its tall vase refilled with ice water.

Flowers on Bearsfoot Hellebore usually do not appear until early in December, but the 1943 season happened to be unusually fortuitous, with first color a month ahead of schedule. It self-sows readily, but seedlings do not bloom until the third year.

Green Hellebore (*H. viridis*) from Hungary, can sometimes be obtained but its smaller greenish flowers are worthwhile only to those who are collecting hellebores. It starts budding sometimes as early as December, but the flowers do not open until March and the leaves are not evergreen. I have liked it for miniature arrangements. It, too, keeps fresh for weeks.

Elegant and unusual as these hellebores are there is no great skill required in raising them. In average garden soil they do well enough but because of the permanency of their residence, it seems worthwhile to prepare an ideal plot of loam well mixed with leafmold and sand until it feels coarse and light and is reliably moisture-retentive. A top dressing of leafmold and rotted manure with slight yearly additions is always recommended for hellebores, but is apparently not essential. An inch layer of composted material is

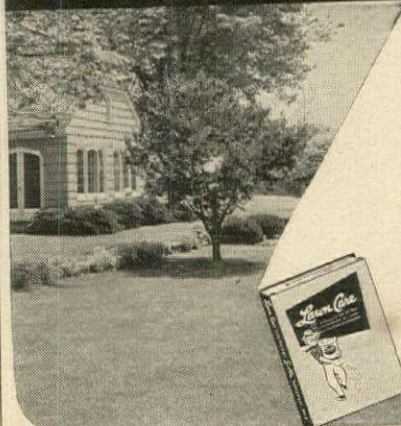
an entirely satisfactory substitute. The plants I have watched have been grown without either manure or mulching, but in leafy soil to which bonemeal has been added each November.

Most important of all is location. A cool, moist, lightly shaded spot, with protection from North and West winds which tend to burn foliage, seems best. The closer plants are to a protecting wall, the earlier they will bloom. Their taste for shade makes these hellebores a special boon to those gardeners who crave flowers but are frustrated by the deep shadows created by many trees. Beneath these in a fern bed or at the edge of shrubby plantings, the hellebores do beautifully.

Plants may be set out from Spring to October, but August proves a particularly propitious time. New leaves appear in Spring, and when a plant has reached the six- or seven-leaf stage, it is time to divide it. Otherwise the buds on *niger*, for example, come up so thickly they can hardly find space in which to open. Even in the first year of flowering there are six or seven blooms to a plant. In the course of a decade, one *H. niger* specimen will be capable of sufficient division to provide some thirty plants.

H. niger does not produce seed in some localities, possibly because most (Continued on page 86)

Recipe For a Beautiful Lawn ..Fall Sowing with Scott's



Take an average lawn... rake it vigorously... apply Scott's Turf Builder and then re-seed with Scott's. Time? Late summer or early fall. Then watch it develop into beautiful weed-free turf.

This recipe was followed by Mr. Everett McMillan of Hammond, Ind., who writes "My Scott Lawn, in contrast to others, is a beautiful green and weed-free. Everyone admires it." Plan now to have a sparkling green Scott Lawn... but first send for a FREE 2 year subscription to *Lawn Care*. It's a lawn advisory service chock-full of beautifying recipes for amateurs. Just send a post card to...

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Special—to see how much bigger and better Pansies you can have, write today for a full-size 35c-Packet of Burpee's Giant Pansy seeds, absolutely free, with easy directions for planting and care (send stamp for postage). With this Burpee Blend you can grow vigorous plants with giant long-stemmed flowers, almost twice as large as the picture. Glorious in the border, exquisite for cutting, all summer and fall. Send name and address today for your 35c-pkt. of seeds free—enclose stamp for postage.

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Most delightful display of blue and gold is obtained by interplanting Virginia Blue Bells and Daffodils. Very popular. All 35¢ for \$2.50.

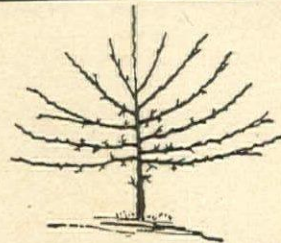
GOLDEN TRUMPET DAFFODILS for beds, borders, edging, or under trees; permanent addition to the garden. 25 for \$1.35; 100 for \$5.00 p.p.d.

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Large flowers on long stems—yellow and white and bi-color, mixed. A very special offer, postpaid: 4 Bulbs 25¢; 100 for \$5.

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Top value, described above, 17 Bulbs

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Showiest of all—whites and yellows with bright apricot, red and orange

cups. Special mixture, 17 Bulbs

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Large, fragrant, deep blue bells, on 6-inch spikes, in April, 30 Bulbs...

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KEEP rabbits away... prevent damage to your trees and shrubs by spraying with Liquid Chaperone, a wonderful new repellent that works like magic. You don't see it, don't smell it... but rabbits (and dogs) do and stay away. Won't dissolve in rain. Order by mail, C.O.D. \$1 plus postage for generous supply (or send \$1, we pay postage). Sudbury Laboratory, 637 Dutton Road South Sudbury, Mass.

Dealers... write for special offer.

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Electrically

NO DIGGING!

Don't go to the expense of digging up and replacing clogged sewers and drains. The nation-wide Roto-Rooter service, using the amazing electric Roto-Rooter Sewer Cleaning Machine, speedily removes tree roots, grease, scale and other debris... without digging. No fuss or mess. Actually razor blades every inch of the line from house to main sewer.

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BULBS
50c each,
12 bulbs
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NEW colors in reds, pinks,
purple and unusual bi-
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of bulbs for Fall planting—Hyacinths, Lilies,
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provides color and beauty in border or
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Our 1944 Daylily Booklet, offering wide selection
of Dr. Stout Hybrids and old-time favorites.
Your copy is FREE—write today!

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AUGUST, 1944

OUR READER SERVICE

How it works, what it does to make it easier for you
to secure the things you see on our pages

MOST of our readers are familiar with the operation of House & Garden's Reader Service, but for those who are in doubt let us explain. It is not a shopping service but its purpose is to help you purchase the merchandise portrayed in HOUSE & GARDEN.

Furniture, fabrics, wall and floor coverings which are sold generally throughout the country are credited in the magazine to the manufacturers. If the store in your city with which you deal does not have the merchandise, write us or have the store write us for further information. We will have the manufacturers send dimensions, colors and all the necessary details so the store may handle your order. If the store does not have a department which carries the type of merchandise you want, let us know and we will ask the manufacturer to send you the name of the store nearest you that can handle the order.

In almost every issue you will find a list of cooperating stores which will display merchandise shown in the special feature for that month. If the cooperating store cannot give you exactly the same item you see photographed it will provide something similar.

If you want to buy a lamp, for example, which is credited to a specific shop and accompanied by a price, make your

check out to the order of that shop. Write the name of the shop on a stamped envelope, enclose your check and order and send the whole thing to House & Garden's Reader Service. We will have the envelope fully addressed and mailed promptly. Furthermore, we will advise you when this has been done. But please do not make out your checks to us as we are not equipped to do personal shopping.

The photographs of interiors of private residences which are reproduced in HOUSE & GARDEN are to help you with your decorating and furniture arranging problems. Naturally many of our readers become interested in the furnishings used in such photographs and would like to purchase duplicates. Whenever possible in these cases, we refer the reader to the person who was responsible for the decoration.

And let us not forget priorities. Due to the curtailment of the production of various materials it may not be possible for you to obtain certain merchandise. However, we shall continue to feature in HOUSE & GARDEN new merchandise of high quality and will do our best to see that it is available to you. Do not hesitate to write us if you have any questions as House & Garden's Reader Service is for your help.

For Autumn Planting-

WAYSIDE'S JUBILEE DAFFODIL MIXTURE

—Composed of Collector's Items—

Nothing like it can be purchased anywhere else in this country. Composed of over 200 choice collector's varieties we cannot continue to grow because of present conditions. Also contains all our tested unnamed seedlings. Varieties in color and form to please the most critical Daffodil fan. Such a mixture cannot be offered again for many, many years. Better tell us at once how many bulbs to reserve for you. Top size bulbs only.

25—\$4.00 50—\$7.00 100—\$12.50 1000—\$110.00
(250 or more may be had at the 1000 rate)

LILIUM CENTIFOLIUM HYBRIDS

These glorified Regal Lilies are delightfully fragrant and superbly showy, with immense white trumpets on 5 to 6 feet stems. External coloring varies from emerald green through tints of pink. Hardy. Simple of culture and permanent, require no transplanting. Flower July and August after the Regales have passed. Delivery October. Supply decidedly limited.

Top size strong Flowering Bulbs
6-7", Each 60¢, Dozen \$5.75

Other items you won't want to miss are the sensational LEONIAN HYBRID HEMEROCALLIS and the GOLD-EN LION IRIS, the only ruffle petaled Iris. See them in our new Autumn Catalog.

NEW AUTUMN PLANTING CATALOG

Roses, Bulbs and extra choice Lilies for Autumn planting. Also new Lilacs and Mock Oranges. True to life colors. Ample cultural instructions. To be sure of your copy, it is necessary that you send 15c with your request (coins or stamps) to cover postage and cost of handling.

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Generally known as Fox Tail Lilies. Bloom stalks 3 feet long, studded with feathery florets in wide range of delicate pastel shades.

Each \$1.00 12 for \$10.00



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(Trade Mark)
(Reg. U. S. A.)

83

CONTROL GARDEN PESTS

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1 lb.
Straight
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Kryocide D-50
(Ready Mixed)
Also 3 lb. bags

Here's the insecticide that will get real results against destructive chewing insects in your Victory Garden. Kryocide is NATURAL CRYOLITE — used for years by successful commercial growers and recommended by authorities. Very easy to apply in a water spray or as dust. Dependable! Lasting! Get Kryocide from your dealer today.

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ORCHID

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WE consider this offering of Cypripedium seedlings the best value ever presented to Orchid Growers, and the only offering of American grown Cypripedium seedlings from exhibition varieties.

WHEN in flower they should command prices from \$50 to \$200, and it is our hope many will surpass the finest English hybrids.

THESE seedlings are rapid growers from this stage on. Leaves about two inches long, they should flower in two years. Cypripediums are of easy culture, and matured plants require little heat—night temperature about 55°. This offering is subject to sale, as we are offering only a limited quantity.

\$5.00 PER PLANT

Illustrated catalog fifty cents

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WELLESLEY MASSACHUSETTS

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IRIS — PEONIES

All Select Varieties

RUSSELL LUPINS

in many and varied colors

Also a wide list of

PERENNIALS

for Fall planting

MANY ATTRACTIVE COLLECTIONS

included in our free Autumn

Supplement. Send today

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Route 1, Charlotte, Vermont

HARVEST SHOWS

Continued from page 53

In order to publicize the show, all forms of advertising should be used such as posters, radio, car cards in public vehicles and newspaper articles. More attention is given to newspaper releases if they are typed double space, in short paragraphs. They should contain names of prominent people who are in some way responsible for the show.

Judging Committee—This committee should secure good, competent judges from out of town, if possible, so they are not familiar with the exhibitors and their materials. Several groups of judges may be needed depending on the size of the show. Separate groups of experts who know judging standards should, in any case, be called on to judge specimens, arrangements, canned goods, etc.

Aides should be provided to help the judges place stickers, ribbons, etc. and to note prize winners for the secretary. These aides should remain in the background and not offer comments during the judging.

At the conclusion of the show, this committee is responsible for seeing that thank you notes are written to all judges.

Hostess Committee—Here is where many people can be used. Those who

meet people well and talk easily are, of course, the most desirable, but others are needed to watch exhibits. They should be familiar with the hall and able to answer questions, or there should be someone in the hall at all times to whom they can refer for information.

Passing Committee—This is one I have found to be absolutely essential. It should include someone from the Schedule Committee who can interpret the schedule. There should also be others who can check exhibits as they are staged to see that they meet requirements such as size specifications and correct number of blooms; whether annuals, if called for; whether types of dahlias, zinnias, marigolds, etc., are in correct classes.

Depending on the size of the show, other committees may or may not be needed. If there is an admission charge, there should be a Ticket Committee. Here the advance sale of tickets is good rain insurance.

There may be many upsetting incidents and things may look black at times, especially the morning of the show, when temperamental exhibitors arrive, but if one tries to keep a cool, level head and proceeds according to schedule despite the usual upsets, the show is sure to be a success.

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The charm and beauty of Williamsburg are reflected in its influence on present-day home-making. Perhaps no other legacy from its Golden Age has received such admiration from thousands of visitors as the furniture... from which have come the distinguished Williamsburg Restoration Furniture Reproductions... made exclusively by Kittinger.

Although not available today, they will again be produced by our skilled Craftsmen when present war commitments are completed.

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FURNITURE REPRODUCTIONS



Only furniture approved by Williamsburg Restoration bears this Hallmark.

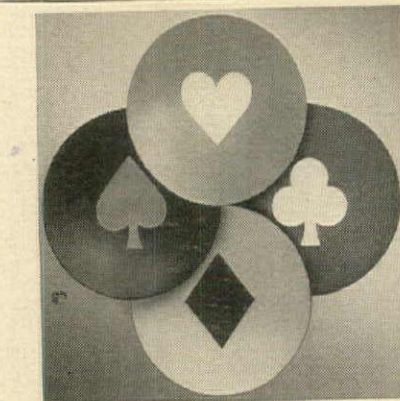


See how many of these distinctive copies of Williamsburg Originals might fit into your home. Send 50c for the Approved Catalog portraying nearly 100 Reproductions.

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Makers of Fine Period Furniture for More Than 75 Years



Avoid costly refinishing of your furniture. Use these practical coasters under drinks, ash trays, vases and knick-knacks.

Easy to Clean
COASTERS
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Made of durable inlaid linoleum with feature inset in contrasting color. Cleans with damp cloth. Felt pad prevents warping and protects furniture. Attractively packaged in assorted colors. Ideal for gifts and bridge prizes.

\$1 SET OF EIGHT

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OVERTON BENTWOOD TRAYS

More Precious Than Ever
An Overton Bentwood Tray is something to be prized most highly these days—the choice woods which give these trays their aristocratic quality have been made scarcer than ever by the war. Until these fine woods again become available, the Overton quality reputation will not be marred by the substitution of inferior materials.
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Croix Royale Fruit
Brandies served after dinner, leave your guests with a delightful glow of well-being

CROIX ROYALE

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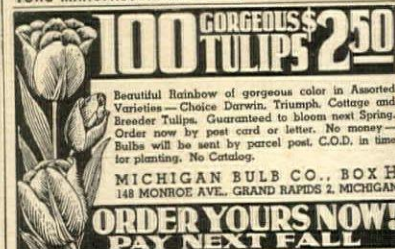


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Large, fragrant deep blue bells, on 6-inch spikes, in April. Superior Armenian kind. Easy to grow.
7 Bulbs 25c; 30 Bulbs \$1, postpaid.
Fall Bulb Book Free—Tulips, Daffodils, etc., to plant this fall. Guaranteed to bloom.
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Chin-Chin Giant Chinchillas
Most Beautiful Fur
Small Investment
Large Profit
Free Illustrated Booklet
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The chipped teacup of the PATRIOTIC Mrs. Jones

No matter who the guest—Mrs. Jones brings out her chipped teacup with no embarrassment. On the contrary, with a thrill of pride.

Not very pretty, that chip. But it bears witness to the fact that Mrs. Jones has her nation's welfare at heart.

Mrs. Jones has given up all unnecessary spending for the duration. By doing *without*—she is helping to fight inflation.

Maybe she doesn't know all the complicated theories about inflation. But she does know that her government has asked her *not to spend*.

So Mrs. Jones is making all the old things do . . . not only that teacup. She's wearing her clothes for another year—and another. She's not competing with her neighbors for merchandise of any sort.

And the dollars she's not spending now are safely put away (and earning interest) for the peacetime years ahead. *Then* those dollars will buy things that can't be had for any price today.

If we all are like Mrs. Jones, there will be no inflation with skyrocket prices. If

we all are like her, dangerous Black Markets cannot exist.

A chipped teacup stands for all that . . . for a *sound, secure U. S. A.*

7 RULES FOR PATRIOTIC AMERICANS TO REMEMBER EVERY DAY

1. Buy only what you *absolutely need*. Make the article you have last longer by proper care. Avoid waste.
2. Pay no more than ceiling prices. Buy rationed goods only by exchanging stamps. (Rationing and ceiling prices are for *your protection*.)
3. Pay willingly any taxes that your country needs. (They are the cheapest way of paying for the war.)
4. Pay off your old debts—avoid making new ones.
5. Don't ask more money for the goods you sell or for the work you do. Higher prices come out of everybody's pocket—including *yours*.
6. Establish and maintain a savings account; maintain adequate life insurance.
7. Buy all the War Bonds you can—and hold 'em!

**HELP
US
KEEP**

PRICES DOWN

Use it up . . . Wear it out . . . Make it do . . . Or do without

A United States War message prepared by the War Advertising Council; approved by the Office of War Information; and contributed by this magazine in cooperation with the Magazine Publishers of America.

"ROSES" FOR CHRISTMAS

Continued from page 82

of the flowers are fertilized just before extremely cold weather sets in and the seeds do not have a chance to develop. In the same place both *orientalis* and *foetidus* may seed freely. *H. foetidus* will produce quantities which ripen in June from flowers fertilized in February and March. All hellebore seed grows best when it is planted immediately after ripening. Seeds need cold weather, however, before germination is likely to take place.

Through the Summer the hellebores change little. They seem to be simply waiting for Autumn. Occasionally in times of prolonged drought, the foliage wilts a little. Plantings are then deeply soaked. Otherwise even extra watering does not seem necessary for these most easy-to-grow perennials.

In fact, more trouble is often taken with the hellebores than is necessary. I see recommended the practice of lifting and forcing plants. Since despite cold and snow the hellebores bloom anyway, forcing seems hardly worthwhile. It is, indeed, part of the pleasure of growing hellebores to pick mid-Summer blooms, in the open, from mid-Winter plants.

BOOK REVIEW

THE ALICE BRADLEY MENU-COOK-BOOK by the Principal of Miss Farmer's School of Cookery, Inc. Macmillan Company, New York City. Price \$2.49.

Far more than a mere cook-book, this is first aid for the weary meal-planner, the new bride, the woman with little time for shopping,—in short everyone responsible for feeding a family.

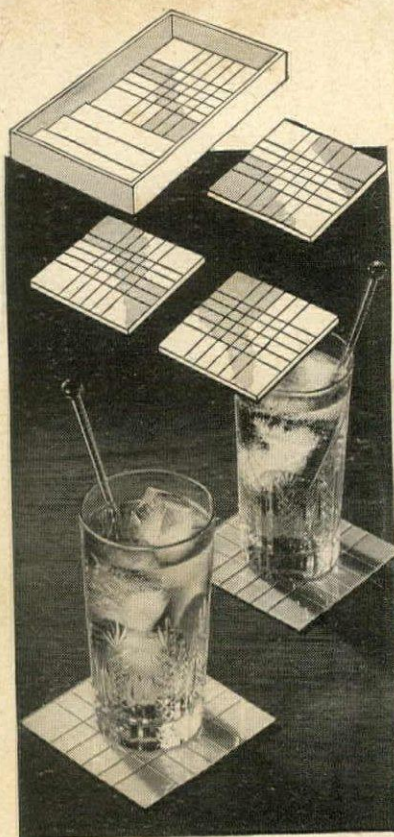
In the first place, it contains complete daily menus with accompanying recipes for fifty-six weeks, with no menu occurring twice. Miss Bradley deplores monotony in food and proves there is no need for it.

Recipes are simple, geared to the season of the year and dietetically sound. Above all, they would tempt the most jaded appetite.

In the second place, each day's menu (except those for Sundays) is accompanied by a market order for special items, while on Saturday there is a comprehensive list of things to be ordered for Sunday and the following week. Here is marketing reduced to its simplest terms—no idle boon today.

Nor is this all. There is a really intelligently worked-out index which identifies dishes by their ingredients rather than by some fancy name, and a wealth of timely and practical suggestions on food and cooking in general.

The greater part of the book appeared some time ago in four quarterly sections. It proved so popular that this new, enlarged, one-volume edition is sure to be greatly in demand. If you need a first-rate, all-round kitchen aid, visit your bookseller now. And run—don't walk!



Party-time Partners...

GLASS MATES

EACH COASTER A DIFFERENT COLOR...

Here's a way to add to the fun of your next informal party.

When you serve each guest a long, cool glass of refreshing beverage, set it off with a smartly-tinted coaster...in his own favorite color!

It'll be his partner for an eveningful of pleasure!...his *Glass Mate*!

Glass Mates are lovely opal coasters that come 4 to a set...each coaster a different color.

And you can get several harmonious combinations...Patriot—Red, White, Blue and Black...Pastel—Yellow, Gray, Green and White...Primary—Red, Yellow, Green and Black.

All are real glass...each made of shining little squares and rectangles...permanently cemented to strong cloth.

They're the perfect hostess gift!

Flexglass Glass Mates are on sale at your favorite gift shop or department store. If they can't supply you, write us.

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THE RUM CONNOISSEUR contains over 100 tested drink and food recipes. Send for your Free copy. Ronrico Corporation, Miami, Fla. Ronrico Rum 86, 90 and 151 Proof. U. S. Representative: Import Division, McKesson & Robbins, Inc., New York City, New York.

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Callaway Towels

...in a gay cascade of "Flower Colors"

TO BATHE YOU in beauty, Callaway created these big de luxe towels...in "Flower Colors" guaranteed fast...and with a special fine yarn texture that stays soft! Look for the Callaway "label of luxury" on bath towels (\$1.00 to \$2.50), on hand towels, washcloths, tufted mats and rugs.

And please note: Callaway towels are "ABSORBenized"*—specially treated to dry you faster.

CALLAWAY MILLS
La Grange, Ga.

*Reg. U. S. Pat. Off.

THE SMART WAY IS...

Callaway

TOWELS



RUGS

Tick-Tock...Tick-Tock...FOR LONG AND QUIET YEARS!



IMPORTANT WAR-TIME NOTE

The Old Charter that you can still enjoy has been taken from our inventories of pre-war whiskeys. Our distilleries have not made whiskey since October, 1942. Since that date their full capacity has been converted to production of alcohol for war use by the Government.

THE CHIEF THINGS to consider in a whiskey are just two. There's the whiskey you begin with. There's the time you let it age. Old Charter goes into the barrel, we believe, the noblest whiskey ever distilled. Then, for long and quiet years Time does what Time alone can do for whiskey...ripens its silky flavor, mellows its body, enriches its bouquet. Then and only then Old Charter is ready to show you *how fine* a Bourbon whiskey can really get to be!

This Whiskey is 7 Years Old • Straight Bourbon Whiskey • 90 Proof • Bernheim Distilling Company, Inc., Louisville, Ky.

OLD CHARTER

A SUPERB
AMERICAN
WHISKEY



BUY MORE WAR BONDS AND HOLD 'EM