

The American Home

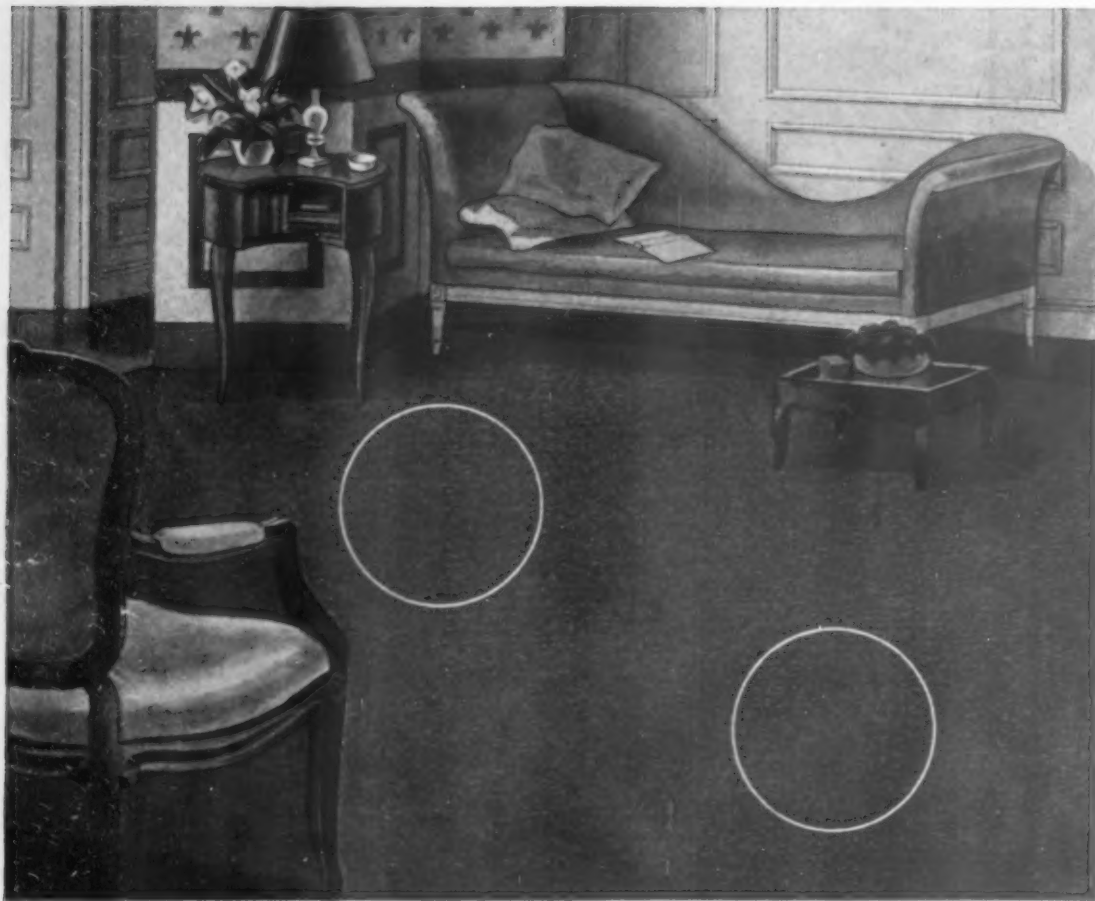
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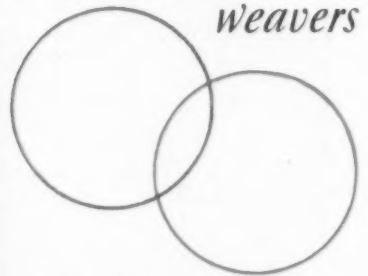
Making the Most of Sleep (Page 357)

Modern Rooms for Modest Purses (Page 370)

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The American Home

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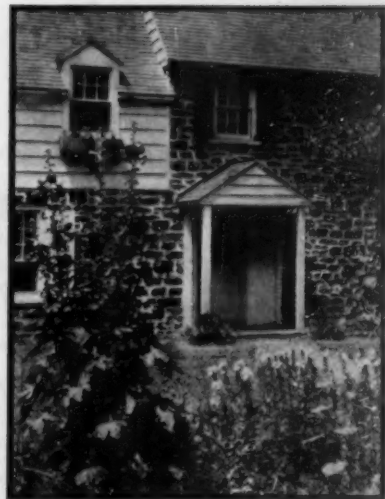
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Coctain

The charm and friendliness of the entrance of this clapboard and stone house at Larchmont, N. Y., owned by Mr. Leslie J. Nichols, is increased by the riotous mid-season bloom in the flower border

Roots

"All these people," said the woman with gray eyes, looking out across the smoke-hung dancing floor, "are gay enough and they talk brightly but somehow they seem to lack something. I can't just put my finger on it."

"Perhaps they lack roots," said her companion.

You've met them time and again, the surface folk, forever on the move, drifting like thistledown across the face of things. They pride themselves on being "regular" and yet they are not real, for they are rootless. And at heart, despite their brave show, they are vaguely unhappy.

Real men and women, who can meet the impacts of life four-square, cannot be dislodged by the first vagrant winds. Their roots go deep down into realities. And it is significant that almost without exception they are home builders and home makers.

Below their sturdy roof-trees reside a sure integrity, a clear-eyed purpose, a sense of direction unknown to the rootless ones.

Oh, to be sure, it is the fashion in certain circles to speak of the "new tempo," to disparage "provincialism," to murmur behind gracefully lifted hands of "petite bourgeoisie." But it so happens that when there comes the testing-time of storm and stress, it is the home makers who stand up against the gales, steadfast because of the roots of home and the life-giving flow beneath them.

This magazine will be of little interest to those who pride themselves upon their "freedom" from the homey things of life. There are publications a-plenty which cater to their tastes. The appeal of THE AMERICAN HOME is aimed directly at the men and women of this country who are definitely rooted. At a time when it seems as though humanity itself were being everywhere uprooted, it still has faith in that fundamental source of happiness for humanity since the dim beginnings, the building and keeping of a home.

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... when you
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For Hard-to-Fill Places

Every home has an awkward wall space or corner which is hard to furnish attractively. Every American home should have at least a corner of Early American Colonial furniture in it. For instance, a desk, chair, corner wall rack, mirror and magazine carrier with a coffee table of Colonial design, as illustrated, has worked wonders in this living-room. See Conant-Ball reproductions at your dealer's.

Write for a booklet showing other suggested Conant-Ball settings and arrangements.

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GLASS . . .

THE EYES OF A HOME



Residence of Le Roy Johnson, Stockton, California. John Upton Cloudsley, Architect, Stockton. F. Paul Dobson, General Contractor, Stockton

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M. E. Hewitt

Many factors enter into the problem of obtaining deep, health giving sleep. Air, temperature, quiet, absence of light, comfortable beds and bedding—even surroundings influence our hours of sleep. This quaint little bedroom, decorated by Walter F. Johnson & Co., has all the requirements for providing satisfactory rest

(See article on opposite page.)

Making the most of SLEEP

Factors essential for complete rest

by BETTY THORNLEY STUART

TERESE and Tom take the usual two-weeks' vacation every year. But it's safe to say that they use up odd moments for at least two months in planning to get the very most out of it. They have in mind a still longer trip to be taken at some fortunate date in the future—three whole months in Europe. This super-holiday has been talked about so often and in such detail that they must have consumed many times its length in getting ready for it.

Yet there's another country in which Therese, who is twenty-five, will in all probability spend fifteen whole years of her life. Tom, who is thirty, will likely stay there for thirteen years, four months, one day, and sixteen hours. This is the strange country of Sleep. Neither of them has ever given it a single serious thought. Yet, to a tremendous extent, all that happens in the country of wakefulness at home or abroad will be affected by their ability to get as much as possible out of this, the longest holiday that one ever takes.

To Therese and Tom, eight hours' sleep is eight hours' sleep—no difference in quality as conditioned by when, where, or how taken. Sometimes they sleep "well," sometimes "not so well." But it hasn't ever occurred to them even to wonder why, let alone do anything about it. And in this they're just like most of the rest of us.

Scientists have been working on food for a long time, and Therese plans the meals much more intelligently than her mother had the chance to do. When she catches up on what

another set of scientists have done on sleep, she'll wonder how she managed to jog along for years treating this tremendously important subject as though it didn't matter. The investigation is just in its infancy; Therese can grow up with it, taking advantage of every new bit of information

as it comes along. Let's see if we can help her right now to answer eight key questions: 1. How much sleep do I need? 2. Does temperature affect sleep and my need for it? 3. In what position should I sleep? 4. What kind of mattress and springs should I buy in order to sleep efficiently? 5. How should bed coverings be chosen? 6. Does light play any part in restfulness? 7. Does noise affect sleep? 8. What is known about the sleep requirements of children?

Taking up the first question—How much sleep do I need?—investigators find a very large number of people undernourished on rest, especially in the larger cities. The old idea that practically everybody should get eight hours has been proved to be sound, but many of us have skimped on our allowance so long that we've come to believe we're the exceptions. Yet a great many ills that we lay to other causes have their roots right here—

lines in our faces and in our dispositions, a feeling that life isn't worth while, a tendency to look on the dark side of everything. Insufficient sleep ages us, in mind and body, more quickly than almost anything else, and who knows how many marriages have been broken

How Long Will You Sleep?

Few of us realize how much time we spend in sleep. Scientists have worked out this table showing the approximate time which we shall spend in sleep before we die if we live an average span of years.

If you are 20, you will sleep 16 years, 8 months, 3 days and 8 hours.
If you are 25, you will sleep 15 years.
If you are 30, you will sleep 13 years, 4 months, 1 day and 16 hours.
If you are 35, you will sleep 11 years, 8 months, 3 days and 8 hours.
If you are 40, you will sleep 10 years.
If you are 45, you will sleep 8 years, 4 months, 1 day and 16 hours.
If you are 50, you will sleep 6 years, 8 months, 3 days and 8 hours.
If you are 55, you will sleep 5 years.
If you are 60, you will sleep 3 years, 4 months, 1 day and 16 hours.
If you are 65, you will sleep 1 year, 8 months, 3 days and 8 hours.

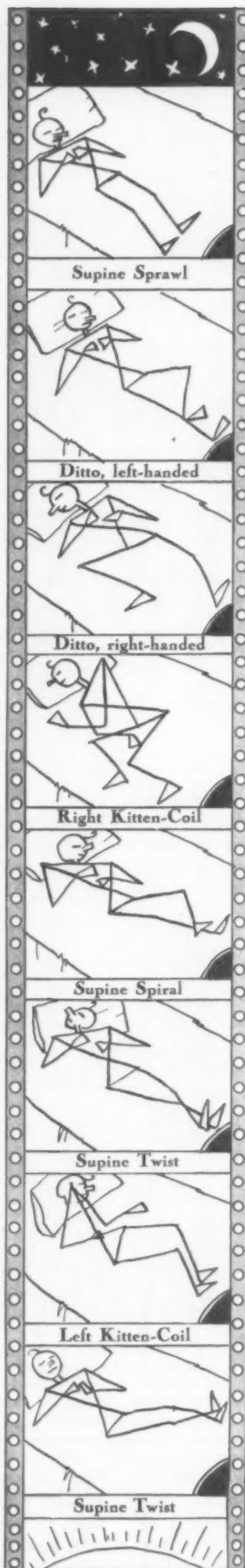
With this in mind everyone should see to it that those factors which make for health-giving sleep, as outlined in the accompanying article, should be carefully attended to in their homes.

up by chronic fatigue, resulting in irritability and pessimism?

People who need alarm clocks to wake them are almost always under-sleepers, yet thousands persist in cutting the night's rest short at one end and clipping it off sharp at the other with a jangling bell that pulls them out of bed with a jerk to strain the heart, increase the blood pressure, and start the new day with a totally unnecessary handicap. Keep the alarm clock for emergencies, by all means, just as you keep cathartics on hand in the medicine cupboard. But don't grow to depend on either. Having enough sleep to cause natural waking is the only way to be sure of keeping fit.

THE second question has to do with the thermometer, and right here we get a hard answer. We need more sleep in hot weather than we do in cold because daytime physical fatigue increases—but certainly the matter of finding it isn't easy. Here, we have to remember that hot air in motion has a cooling power greater than air that is stagnant, even though lower in temperature. The trick on a roasting night is to turn on the electric fan, but not as most of us are accustomed to do it. Stand it on several thicknesses of felt and turn it toward the wall, not toward yourself. The felt muffles its sound, and the position not only lessens the chance of taking cold but proves more restful than the one that tosses your hair and tickles your face with a direct breeze. Then, if your imagination is of the active sort, recall the coldest, blowiest winter day you can remember; a still, cool moonlit night at sea; or even the polar bears with their ice cakes at the zoo and think yourself consciously into the picture. It isn't as difficult as it sounds. And dropping asleep like this starts the next broiling day with much less wilting of the will power. Just here it might be stated that the cold storage room in winter isn't a good idea, for it gives our personal heating plant too much to do. One window open at top and bottom is better than a blast from them all that chills the sleeper without giving him any more oxygen.

Our third question, as to position for sleep, has a really astonishing answer, for the battery of scientists who undertook a research at the Mellon Institute in Pittsburgh assures us that there is no ideal posture, because we aren't intended to be horizontal logs in bed any more than vertical logs by day. The average sleeper lies motionless for as long as an hour less often than once a night, and this is as it should be. Turning and twisting doesn't indicate bad sleep but good—nature's idea of resting each part of us in rotation. We can lie on our backs, on our faces, on our sides, or curled up in a ball when we



There is no such thing as "sleeping like a log." Investigations at the Mellon Institute in Pittsburgh show that the average person changes his sleeping position from twenty to sixty times. Some typical positions, with their scientific names, are shown at the left. How many times do you turn?

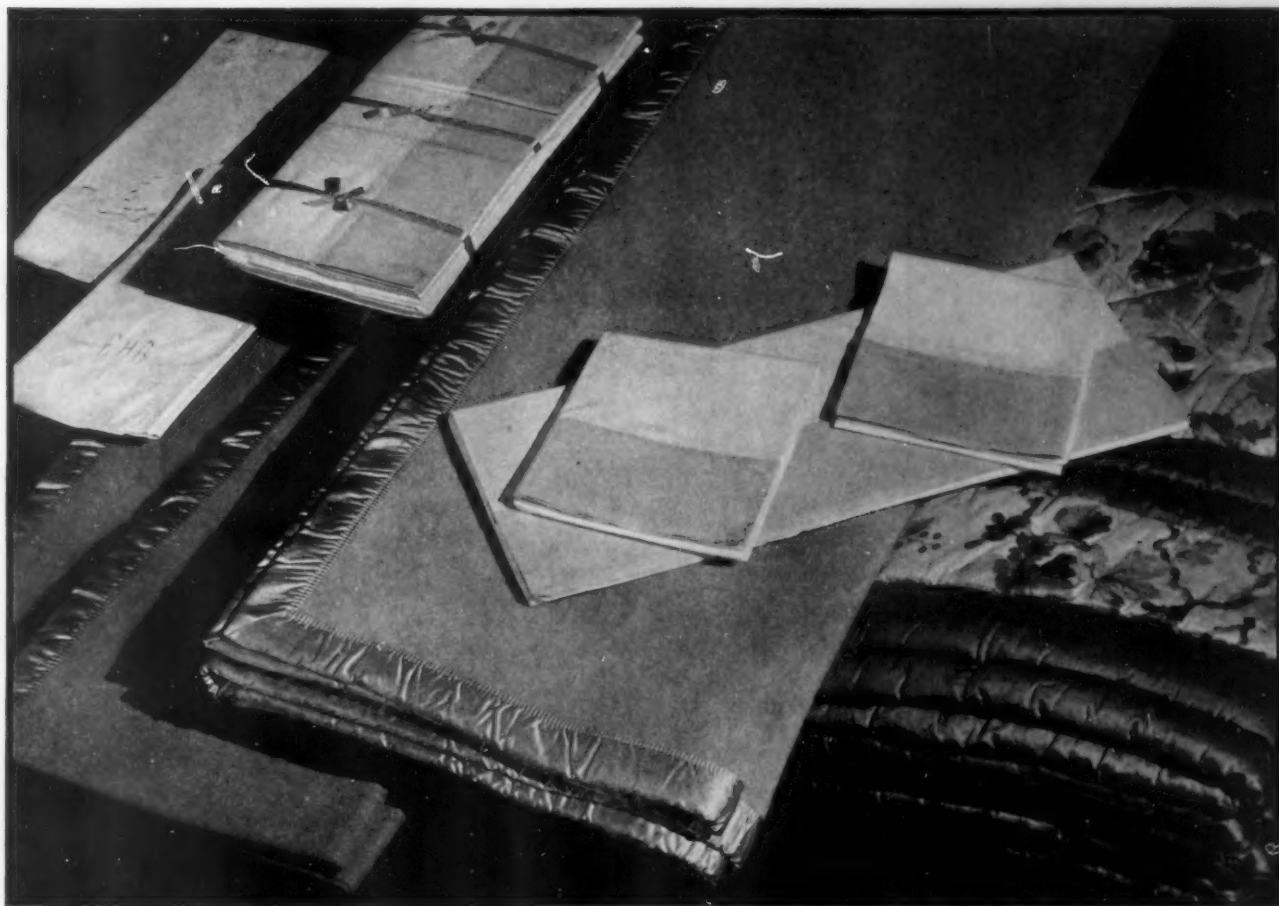
drop off, but even if we happen to wake in the same position, we've gone through a whole gamut of other useful poses in the meantime. Most of us have about a dozen favorite positions that we use as our personal change-offs every night.

If sleep has as one of its factors a series of bending and stretching exercises with rest periods between them, it becomes all the more necessary to pay attention to our fourth question—that of springs and mattresses. Another set of investigators at Colgate University are firmly of the opinion that these should be considered not only for resiliency and softness but for size as well. To admit of the greatest variety of positions, they think a double bed is none too big for one person, but, if this isn't possible, they advise us never to try to get along with any bed that doesn't measure at least thirty-nine inches across. So let's get out the tape-line and see if some of our tiredness doesn't begin right here.

HAVING satisfied ourselves on that point, we should go on to consider the quality of our night-time exercise mats, and here the Mellon Institute scientists tell us that it appears to be the spring that has most to do with determining what poses we can take, and the mattress that decides how comfortable we can be in each of them. Coil springs are good and the more coils, the better the spring. As for mattresses, those with inner-spring construction top the list, both because they're more

Springs and mattress play a most important part in obtaining a good night's rest. Below are illustrated an open coil spring, a box spring and mattress, and an open section showing the construction of the latter. The bed protector is ensembled with mattress and spring cover. (Simmons Co.)





Dana B. Merrill

Courtesy Wamulla Mills

Color in bed fittings is important even when you are asleep. Blue and green, according to Cornell investigators, are most restful to the eyes. Avoid red, yellow, and orange as being exciting colors disturbing to your early morning sleep. The two four-posters below illustrate the minimum width in beds that will make for comfortable sleep. The studio couch at right may be opened out to increase the width when used as a bed

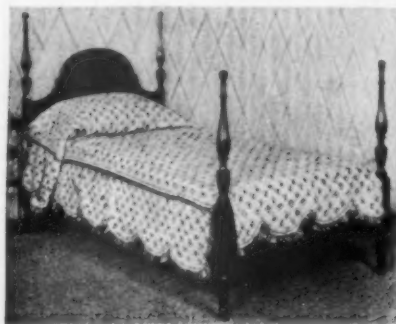
comfortable from the start and because they don't "pack." If we can't go out to-morrow and buy one of this type, we can at least try sunning the mattress we have. If the filling is of good grade, much of the buoyancy will come back.

Now for the covers—and here, too, we must think of size. Extra length and extra width for both sheets and blankets give us a feeling of security against winter drafts that helps us to rest more easily. But don't tuck the top ones in tightly, for this impedes the sleeper in his changes of position. And don't economize on the quality of the blankets—two good woolen ones are better for cold nights, perhaps,

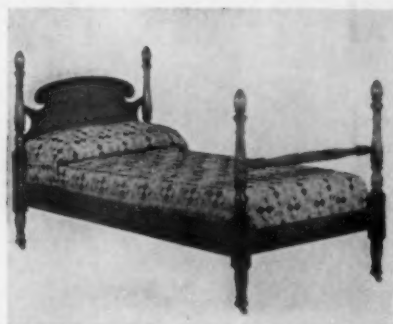
but cotton blankets get their innings in the summer though, even here, they have featherweight woolen competitors just recently introduced to the market. The Colgate investigators are of the opinion that blues or greens are the best colors for both sheets and blankets, on account of the eye-resting effects of these sections of the rainbow, but many people prefer white sheets or white with colored borders which may be "enssembled" with the blankets so beautifully.

"Does color matter when I'm asleep?" you ask. It does, the investigators answer, because on summer mornings the light comes into the room long before you wake to full consciousness. The color-line should be drawn not only around the bed but should take in the whole room, especially if sleeping isn't the easiest thing you do.

Red, yellow, and orange are exciting. Blue and green are restful. Walls in the right tone help us to sleep, for even when we don't wake because of irritating light effects, we don't sleep as well. Almost everyone realizes that a bed facing the window isn't a good idea. But not all of us have thought sufficiently about the subject to include light as reflected into our eyes from walls, mirrors, and brightly polished furniture. People who find (Continued on page 389)



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He got What he Wanted

by LUCIAN CARY, JR.

A stepping stone path leads up to the charming informal entrance. The natural setting of trees makes a fitting background for the house

MR. RICHARDS wanted a Colonial house or, at any rate, a house that fitted the Connecticut landscape. He wanted a small, simple, honest house built to live in.

For a dozen years he had visited Westport and made looking for a house his recreation. He was in no hurry. He wanted to find a bargain and he was willing to wait for it. Meanwhile other people were looking for small Colonial houses in Westport and the surrounding country. They bought them too. They bought the houses that Mr. Richards had rejected. He had begun to discover that while many Colonial mansions had stood four-square for two hundred years and were as sound as ever, many Colonial cottages were in a sad state after half that period. Putting a new roof on a house and putting in new sills and new floors was very expensive, especially when in addition to a water system, a heating plant, and bathrooms. He was tempted by one old salt-box house that could be had for a

very low price but he found that the necessary repairs and improvements would triple the first cost.

As time went on the price of small Colonial houses in and around Westport went up and up and up. In ten years the prices tripled and quadrupled. Mr. Richards realized in the end that if he had bought the most ramshackle of the old Colonial cottages which he had seen and simply waited for the market to go up he could have built the house he wanted from the proceeds. But by this time it was too late. He began to consider building a house—a house that had all of the desirable features that he wanted.

In the end he approached an architect who was also a builder. Could he design and build a house for him, a very small house, for, say eight thousand dollars? The architect who was also a builder replied that he couldn't, and that if he could he wouldn't. But after some discussion and care-

The completed house, built according to Mr. Richard's specifications, was a success in every detail. The walls of the house are of concrete in which stone is set to serve as a facing. The roof is shingled. Out-opening casement windows are used throughout. They are screened with sliding copper screens





The walls of the large living room are papered and the ceiling is painted. A cupboard was built in the corner next to the door to the kitchen as there is no dining room. Ample built-in bookshelves are provided along the inside wall. The fireplace on the side wall is quite large and is enclosed by a simple mantel painted white. The floors are stained light oak and are covered by scatter size rag and hooked rugs



ful thought he presented Mr. Richards with the following proposition.

He would design the house in accordance with Mr. Richards' ideas, submit the plans and specifications to him for approval, and follow his specifications in the interior decoration. He would see that the house was built in the best manner and on its completion would fix a fair price that would cover all costs, i.e., the house, land, finance charges, and architect's fees. Mr. Richards was under no obligation to buy the house unless he was satisfied. Naturally enough Mr. Richards accepted these terms.

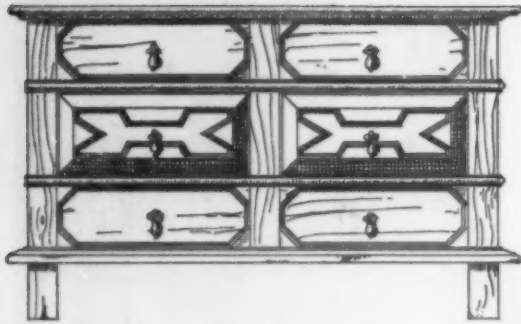
Mr. Richards is a bachelor and wanted a number of things not usually found in a small house. He wanted a cellar under the entire house. He wanted a large bedroom and

bath, with a lot of light, on the ground floor. He wanted a large living room. He did not want a dining room. He wanted a good-sized entrance and stair hall shut off from the living room. The architect's success in fulfilling these requirements can be judged from the plan.

The house was built by a modification of the Flagg method. In this method stone is laid within a form, against its outside face, and concrete is poured in behind. In effect, then, you have a (Continued on page 396)

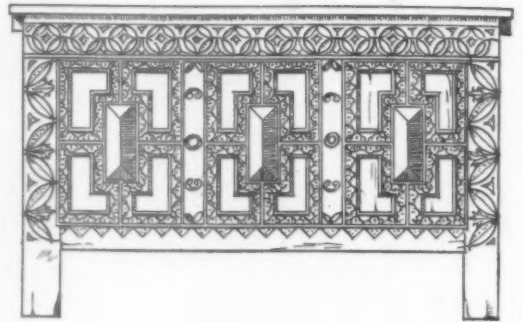
A Course in Furniture

VI. Jacobean Furniture

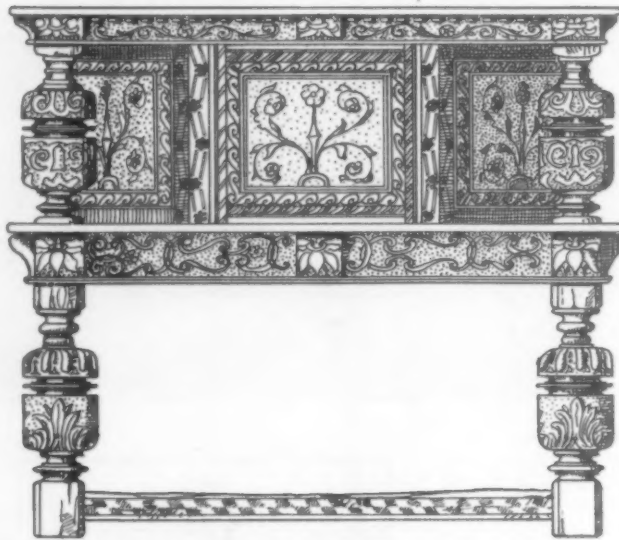


Drawings by LURELLE GUILD

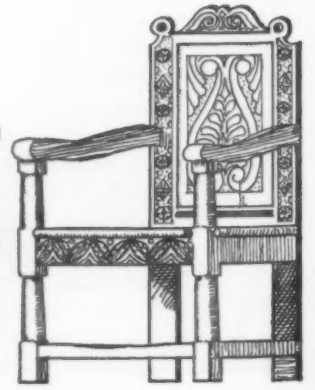
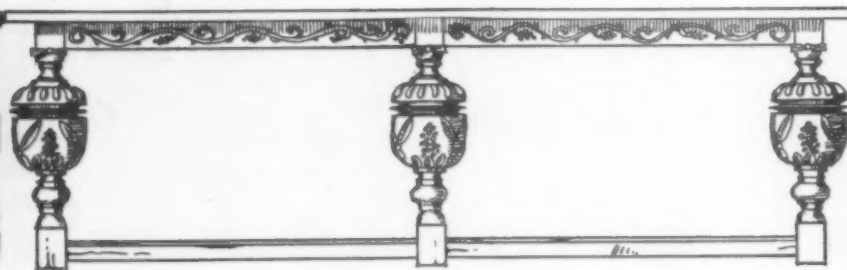
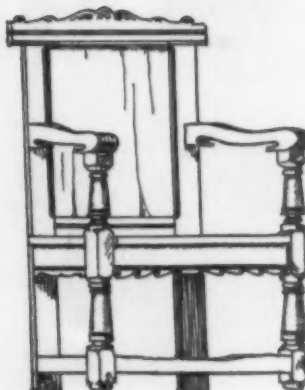
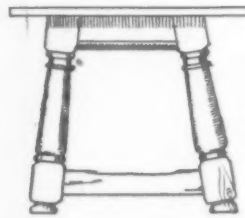
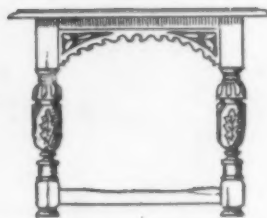
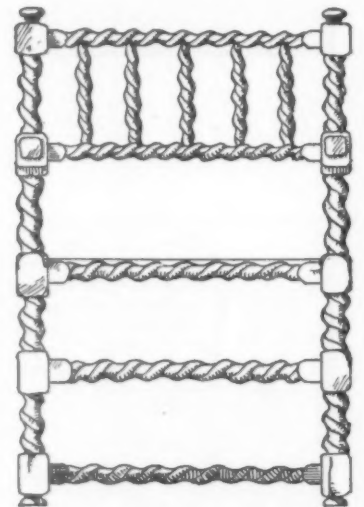
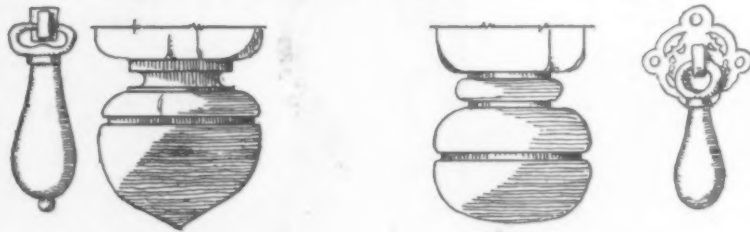
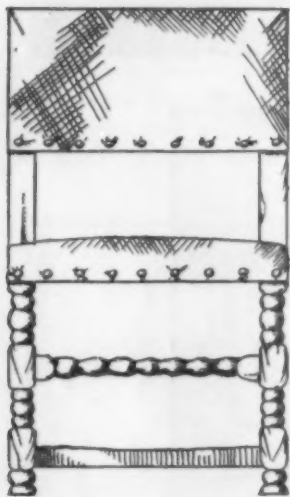
Every household of any standing in medieval England had a chest in which the family's valuables were stored, and which might upon occasion become a seat or a bed. Its earliest decoration was formed by simple arrangements of moldings into geometric forms, but later it was elaborately carved, raised on legs, and gradually it became the magnificent court cupboard which is the most superb and typical piece of Jacobean furniture



Early English furniture was of solid oak, the pieces in everyday use undoubtedly being the work of village craftsmen who went to the nearest cathedral or parish church for inspiration. Construction was very simple, but sound, as pieces still extant testify. The ornamentation is often carving in low relief or copies of the pierced patterns of Gothic tracery taken from the beautiful stone masonry of the time. These ancient pieces compare most interestingly with the examples produced later by the American pioneers



Small, sturdy tables came into being as the demand for space on which to play chess and backgammon demanded a solution, and the models were adapted from the earlier joint stools. The melon-shaped bulb, the heavy acorn drop, and carved, flattened sphere were all popular shapes in ornamentation. Brasses were simple in design with pear-shaped or teardrop handles, and sometimes rather elaborate scutcheons. Everything was constructed to last, and has done so in many cases in an extraordinary state of preservation



THE Jacobean period is, historically, those years in England, from 1603 to 1688, which cover the Jacobean years proper and the eras known as Cromwellian and Carolean. It includes the reign of James I and Charles I, the Commonwealth, and the reigns of Charles II and James II. It is impossible to give the date when oak furniture was first made, and of the earliest pieces not a stick is left, but in many English churches there are seats and choir stalls which give some idea of medieval work.

Present day examples of old English oak "owe nothing to the glamour of a craftsman's name." Not a line exists of the history of the makers of those sturdy pieces which have survived the centuries, and are now connected not with famous names but with historic eras. Early oak furniture, as a rule, was put together with mortise and tenon held in place with dowels or wooden pegs. Its great charm lies not only in its honesty of construction but in the beauty of its well-seasoned, softly glowing wood. Its finish is due to applications of beeswax and turpentine followed by faithful rubbing, which, continued year after year, has produced a patina which cannot possibly be achieved in any other manner.

THESE heavy Jacobean pieces had hard usage in the great halls of the manor houses for which they were made, but they were well adapted to it by their construction, as the survival of so many of them to this day proves. Bluff men in leather garments, heavy boots and equipment of no light weight needed solid chairs and benches to sit upon, and heavy tables to eat from by necessity, so these massive English pieces express their times as perfectly as modern designs depict our own sophisticated life.

The articles which were in daily use were chests, sideboards, joint stools, various types of tables, chairs of different styles, as well as beds, presses, side tables, buffets, and cupboards.

A collector of Jacobean furniture finds among the most interesting examples the oak "dower" chest, which held not only the bride's contribution to the household, but later the clothing, linens, weapons, and family valuables, as well as on occasion providing a seat or even a bed. Tables show infinite variety worthy of careful study, from the gate-legged table of unique design, the refectory table with heavy top, huge bulbous legs and a practical footrail all around to keep the feet from cold, rush-strewn floors to the draw-table with its ingeniously doubled ends which allow it to become twice its length when required. Heavy dressers and serving tables which were the necessary accompaniments to the narrow dining tables may still be found as well as the "court cupboards" of massive construction with receded upper parts and bulbous supports, or perhaps a "livery cupboard," which was a tall press with a grilled wooden front whose interior held food and drink to be distributed to the household by its mistress.

LINENFOLD carving and "strapwork" are always associated with oak furniture, and acorn drops and the "split balustrade" are also found as decoration, as well as mitred mouldings arranged in simple geometric designs. The carving was very intricate and elaborate. Hardware, as a rule, was confined to heavy iron locks and hinges.

Modern manufacturers have made superb copies of these treasures of old oak, and these faithful reproductions are suitable to our homes of English type to-day, and give them an atmosphere and charm which are reminiscent of their glorious prototypes in the "Age of Oak" in old England.



A reproduction of a Jacobean refectory table with heavy top, bulbous legs, and a footrail. (Kittinger Furniture Co.)

A perfect copy of an old cupboard reminiscent of the "Age of Oak." (Kittinger Furniture Co.)



A dignified straight back sidechair having the typical carving of the early oak pieces. (Kittinger Furniture Co.)

This armchair is covered with one of the Jacobean fabrics. (Erskine-Danforth Corp.)



This table is adapted from the old joint stool. (Wallace Nutting)

A gate-legged table of unique design showing wooden pegs in top. (Kittinger Furniture Co.)



The oak "dower" chest is one of the most interesting examples of Jacobean furniture. It held clothing, linens, weapons, and family valuables. (Kittinger Furniture Co.)

Keeping Floors Flawless

by LAWRENCE KNAPP

IT IS just as important that you know what not to put on your floors and what not to do to them as it is to know what to put on them and what to do to them. This is essential in order to obtain the finish you desire and be assured of the least amount of maintenance necessary.

The proper procedure for floor treatment depends entirely upon individual conditions. What type of floors do you have? How much use and abuse do they receive? What kind of finish do you want—light, dark, or medium—highly polished or dull?

The information and suggestions set forth herewith are the result of years of practical experience in many types of buildings, on many types of floors, and data obtained from all over the country from manufacturers of floor finishes.

The types of flooring most commonly used in homes are oak, pine, maple; linoleum, rubber, cork; ceramic tile, unglazed tile, and various types of composition. The only ones of these types that have to be finished after installation are the oak, pine, and maple. These wood floors can be varnished, shellacked, stained, filled, painted, or waxed. Each type of finish has its advantages and disadvantages.

Varnish produces a hard, waterproof finish and gives an immediate luster to the floor. It will wear off in the lanes of traffic and is quite liable to chip off in spots. Worn spots cannot be revarnished by an amateur with a brush without showing a patched appearance or without revarnishing the entire floor.

Shellac also gives a hard, durable finish and a high gloss. It will mar more easily, when it is hit or anything heavy is rolled over it than will varnish. Water turns shellac white.

THERE are three principal kinds of stain: a water stain, an oil stain, and an acid stain. The advantage of these three is that as the floor wears down the stain, due to its penetration in the wood, does not become light. The disadvantage however, also due to its penetration in the wood, is that floors stained with either of these three stains cannot be refinished.

The most practical way to stain a wood floor is by the use of a paste or liquid filler, to which are added various color pigments to obtain the color one desires. This color filler does not penetrate the wood but merely fills the surface pores, making possible refinishing at any time. Even this, however, has its disadvantage because such a stain will wear off in the lanes of traffic, much the same as shellac, varnish, or lacquer.

Paint is often used on a wood floor either to cover up blemishes, mars, or other scars that cannot be removed without expensive refinishing, or to give a Colonial or a modern effect.

Wax is probably the commonest treatment for all types of wood floors, regardless of whether it is applied directly to the wood, on top of a filler or shellac, lacquer, varnish, or stain. It will protect against wear a bare wood floor or a floor that has any of the above finishes applied to it. Re-waxing can be done in the lanes of traffic and in the worn spots without showing a patched appearance.

WAX, more than any other floor finish with the possible exception of stain, especially if applied to the bare wood, accentuates the beauty of the grain in the wood and will produce either a dull or high gloss. The disadvantages contended by some, such as showing footprints, being sticky or being slippery, are due to one of three reasons: either an inferior grade of wax composed of soft waxes is used, too much wax is applied, or the wax is not allowed to dry thoroughly before polishing. A disadvantage of wax is the fact that it might have to be applied more often than would shellac, lacquer, varnish, paint, or stain. To offset this, however, a wax finish is less expensive to maintain than any other finish.

In purchasing any floor finish, it does not pay to buy the cheapest as it usually is the most inferior. You should make certain to buy well-known, advertised brands.

There are various kinds of shellac, varnish, lacquer, and stain made for various purposes. Make sure that the kind you buy is for the purpose for which you intend it. It is just as important to buy a good grade of wax; some contain inferior ingredients and combustible solvents, others contain hard waxes and non-combustible solvents.

To clean a wood floor that has been shellacked, use a cloth and gasoline. Do not use alcohol as it will cut the shellac. If there are any blemishes or marks on the floor, put a little gasoline on these marks and rub with very fine steel wool. Do not rub too hard, otherwise you will cut through the shellac film.

TO CLEAN a floor that has been varnished, a dry mop or the occasional use of a damp cloth or mop is usually all that is necessary.

To clean a lacquered floor, a dry mop is usually sufficient, with the occasional use of a damp cloth or mop. Do not scrub shellac or varnish as you are likely to scour the surface of the finish.

The various wood flooring manufacturers throughout the country, being impartial, do not recommend that any one of these two finishes is better than the other, but they do state that if either of these two finishes is waxed as often as is necessary, according to conditions, (Continued on page 392)

The rug at the right is an American Oriental, a copy of a Kashan. It has predominating motifs of blue and gold on a wine-colored background. (Karastan Rug Mills)

RUGS

And how to choose them

by ELSIE M. HUBACHECK

WHEN you go to buy a rug you have an amazing variety from which to choose. Gay, decorative novelties are as numerous as the practical standard patterns and standard weaves, and their colors are fascinating. They range from brilliant scarlet to misty rose, from exotic yellow to delicate beige. Prices are surprisingly varied, too, as you can find a room-sized wool-faced rug for as low as fifteen dollars while a hand-tufted carpet the same size will cost from two hundred dollars up.

With a market full of beautiful things it is wise to shop carefully, in fact, you should plan before you shop. That planning usually begins with the price. How much should you spend for a rug? The United States Department of Commerce estimates that a floor covering in a moderately sized house usually represents about twenty per cent of the cost of the furnishings in the room. This year your rug money will go further than ever because prices are the lowest they have been in years. The floor is very important. It is the largest single surface, excepting the walls, and the rug will act as a background for your furniture.

The sheen type rug is the latest development of the power

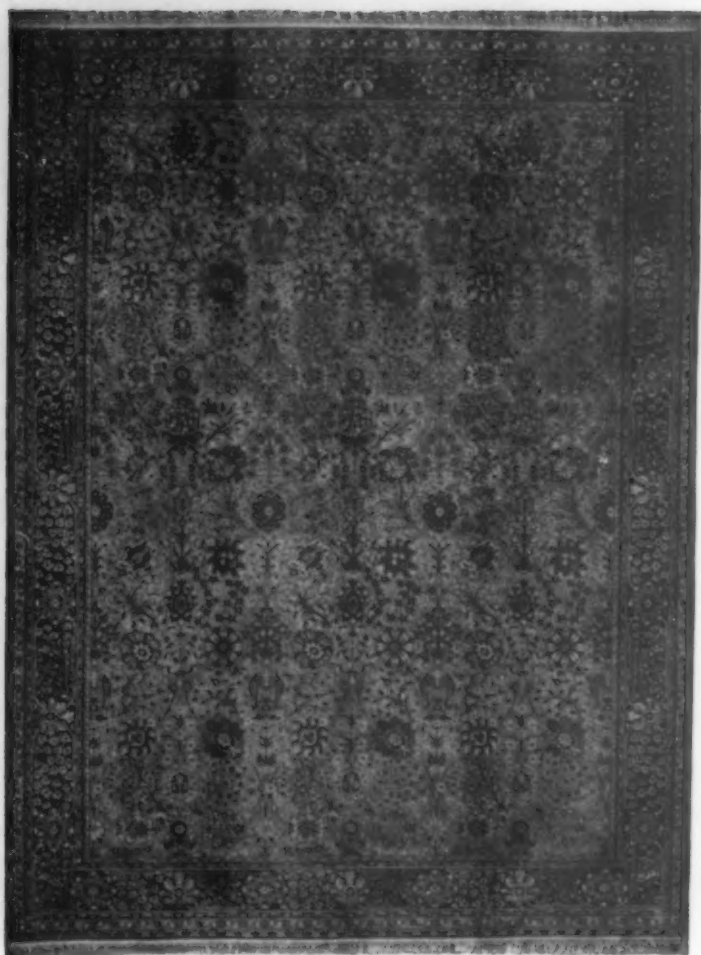


loom and it is generally called the "American Oriental" because of its rich pile, lustrous sheen, and faithful reproduction of Oriental designs. The high pile gives the American Oriental, which has a limp back similar to hand-woven fabrics, a luxuriancy which the Wilton never achieved, in spite of the fact that many of the finest grades are made on Jacquard or Wilton looms. There are a great many grades of American Orientals just as there are a great many grades in true Oriental carpets, but the colors are always particularly rich and subdued because of the washing which is also somewhat responsible in most instances for the attractive sheen. This washing is the same process through which most Oriental rugs are put before they reach the retail American market. Oriental colors are generally too vivid when they are new for Occidental taste. The American Oriental's principal claim for popularity is the sheen, but its greatest beauty lies in its designs and the depth of its pile. The rugs are sold under trade names but most of the leading manufacturers are producing them and they range in price from seventy-five dollars to two hundred and twenty-five dollars for a 9 x 12.

This is slightly higher than Wilton prices taken as a whole, but Wilton is a practical stand-by because it is a low pile weave of exceptional wearing qualities. The designs are woven in, not printed as in velvets, the tufts are very close, and there is a wide range of colors and designs always on the market. The latest development is a brocade or embossed effect in which the design is silhouetted against the background through the use of twisted yarn for one and untwisted for the other. The word "broadloom" does not mean a style or a weave but a dimension. It indicates

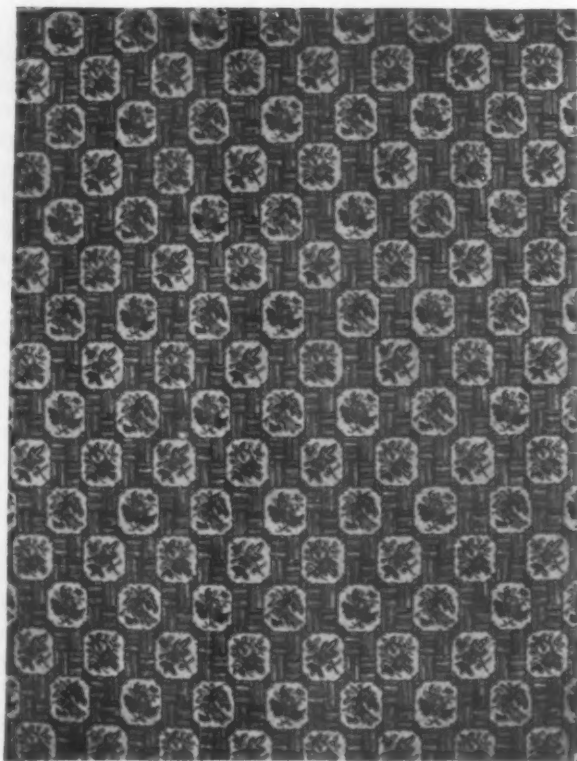
In laying the seemingly seamless carpet the two straight edges are pushed together tightly, and a tough web of strapping, impregnated with a special cement, is laid along the back. By the time the cement is set, the joint is firm and unyielding. (Collins & Aikman Corp.)





Above is an Anglo Persian, the long recognized standard of American worsted Wilton rugs. It is made in five colors with backgrounds of black, rose, tan, taupe, and red. This particular design is Sixteenth Century Persian and has much of the trellis motif found in some of the finest rugs of that period. (M. J. Whittall Associates)

If you have Colonial reproductions and your room is simple you might use a Beauvais Broadloom in a Colonial hooked rug pattern. This one comes in rose, green, and tan. Woven on a broad loom, it is seamless. (Bigelow-Sanford Carpet Co.)



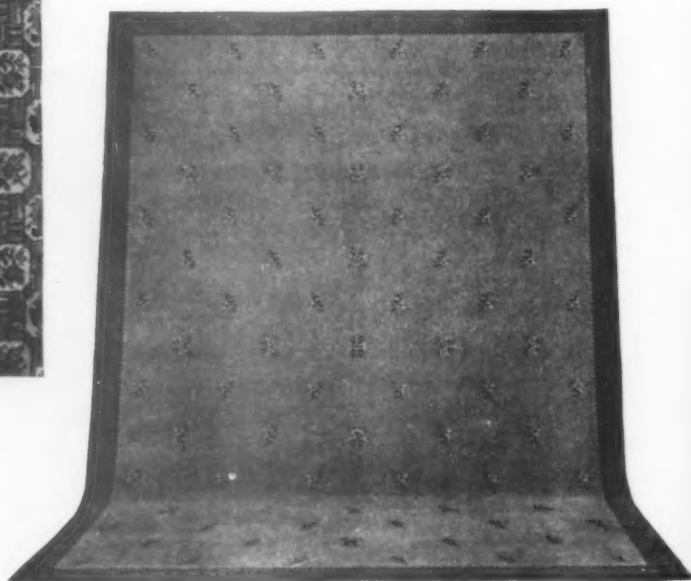
When you consider design you must think of it in terms of decorative periods just as you would in connection with furniture. Here is a Colonial chintz bedroom rug. (Firth Carpet Co.)

that the rug is woven on a broad loom and is consequently seamless. Axminsters, Wiltons, and other weaves may be had in broadloom widths. It comes in plain colors and all-over designs, in widths up to eighteen feet, and is sold by the square yard.

Whenever all-over carpeting is to be considered you should see the new "seemingly seamless" carpet which can be cut to fit any shape room and enlarged to any width or length without showing a seam. This is possible because the carpet does not ravel. Bias cuts, even diagonal joinings can be made without binding or turning in the edges. The straight edges are simply pressed together tightly and joined by a tape which is cemented over the back of the cut. The heavy pile blends and the joining is invisible. All this is possible because the carpet has a resilient back of a rubber composition which anchors the pile and keeps the threads from raveling. This carpet comes in sixteen plain colors but contrasting colors can be inserted to form patterns or borders and the effect is that of a woven-in design. Because of the unusual back, brads can be used in nailing it to the floor and as they sink into the pile there is no sign of where the tacking has been necessary. This makes a very smooth, neat carpeting job.

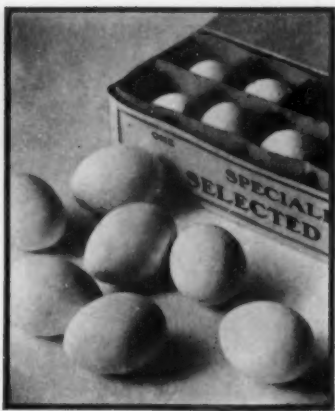
But you may have another type of room which is popular to-day. It has a chintz-covered wingchair by the fireplace, a Colonial desk between the windows, a gate-leg table, and Windsor chairs to give the effect of a New England interior. If that is your room, and it is especially lovely for a suburban home, do not mar the picture with the wrong rug. If your furniture is satiny mahogany and your house richly built, a Persian or India rug is appropriate because the wealthy colonists used them although they were difficult to import. But if you have reproductions and your house is

simple you might use a Wilton Broadloom in a Colonial hooked rug pattern, or more appropriate still would be a braided rug. Machine-made ones come in large sizes—elongated ovals are the best this year—and you could use small hooked rugs before the fireplace and at the doorways. Once you begin to look for hooked rugs you will be surprised at the variety on the market and their fascination. If you have a more elaborate living room with satin brocade furniture in one of the lovely shades of green, rose, or gold, a grand piano, paneled walls, and richly shaded lights (Continued on page 399)





An adult needs a pint of milk a day; a child needs a quart taken as a drink or combined with other foods as in soups



Eggs three or four times a week for an adult; at least five times or more a week for a child served either soft cooked or in custards



One potato a day at least for an adult even though he may be dieting; children need them either boiled, baked, or mashed



Fresh fruit for adults and children over three; for the younger children, cooked fruit, and always tomato or orange juice

Merging Your Menus

Meals suitable for the whole family

by LOUISE GIBBONS GURNEE

IT'S A wonder any of them are alive to-day to tell the story—those children of fifty or sixty years ago, who used to sit up to the table with the rest of the family and eat fried pork chops and fried potatoes and fried hominy before they knelt beside their little beds and blessed "papa" and "mama" and six or seven little brothers and sisters.

When they grew up, no doubt, these children began reading patent medicine advertisements—and not for pleasure, either. And they vowed that their children would never have anything put into their stomachs that wasn't actually predigested.

That's, no doubt, the explanation of why we, their children, used to be tucked away by ourselves around a low, oilcloth-covered table and fed on such vapid viands as prunes without sugar, pies without crust, cookies without frosting, and naked vegetables.

There was no meat in our diet. Gravy was too rich. Everything was either broiled, boiled, or raw. And we were supposed to count the number of times we chewed. Even custard wasn't allowed to slip down unaided. And as we sniffed the smell of the gorgeous food our elders ate we sourfully munched on a raw carrot.

BUT here it is late summer and here *we* are with children of our own. Poke them away in a corner. No! Spend all day mixing up dishes for the children who are beyond the infant stage, and seven or eight other kinds for the grown-ups? Two no's!! Now it's meals for the whole family—but meals that fill everyone with satisfaction and no one with indigestion. Meals that save cooking three different kinds of breakfasts, luncheons, and dinners and make the children feel they are not a race apart after all. For scien-

tists have told us, and continue to tell us whenever they break into print, just what foods are necessary in the diet of children and adults. And, if these foods are placed side by side, anyone can see that there isn't such a tremendous difference. For instance, look at the following requirements for adults and children, over two years of age:

MILK—An adult needs a pint a day, either to drink or as part of other foods such as creamed vegetables, soups, etc. The child needs a quart in the same fashion.

EGGS—For the adult, eggs three or four times a week in some fashion. For the child, eggs at least (and maybe more than) five times a week, either soft cooked (soft boiled, coddled, or poached) or incorporated into custards or like dishes.

POTATOES—Yes, even if the grown-up is dieting, there should be potatoes, for they supply iron to the system. Adults require one a day, at least, cooked any way. Children need them either boiled (creamed, escaloped), baked, or mashed.

GREEN VEGETABLES—Adults need two big helpings of such green vegetables as string beans, spinach, lettuce, carrots, cabbage, etc. with one of them served raw, preferably. Children need only one (although two are better) and that one may be sometimes served cooked and sometimes finely chopped and served raw.

MEAT—For the adult, once a day at least, or a meat substitute such as cheese dishes or fish. Children need no meat till they're five or more and then should have only tender meat or fish.

FRUIT—Fresh fruit, if possible, for adults and children over three. For younger children, cooked fruit, and always tomato or orange juice. (It's a good idea for everyone to have tomato and orange juice in addition to other fresh fruit.)



Meat or meat substitute for the adult once a day at least. Children need no meat until they're five or more years old



Adults need two big helpings of green vegetables with one preferably raw. Children need only one, although two are better



Bread is necessary for adults to provide energy. For the children serve hard crackers, toasted bread, and crisp bread sticks



Cereals for adults, if desired; for children serve them at least twice a day hot or cold in variety until they're of school age

BREADS—These are necessary for adults to provide energy, along with starchy vegetables, cereals, butter, cream, and desserts. For the children, hard crackers, toasted bread, Italian bread sticks, etc. at every meal as exercise for their teeth and gums. And be generous with good, rich, butter. **CEREALS**—For the adults, if they so desire, and for children cereals should be served at least twice a day until they're of school age.

Let's suppose your youngest child is at least five. Then we'll make up some pattern menus for meals that will please the whole family and injure no one's digestion. These pattern menus are not the kind that you follow with both eyes shut and pocketbook open. Pattern menus are the kind that may say "fresh asparagus" in big, bold letters and you order "canned string beans" if there is no asparagus on the market or if it is too expensive.

So now since we've made it a little easy for ourselves by supposing your youngest offspring is at least five we'll be fair and set ourselves a problem by presuming that, since it's August, you might still be summering miles from nowhere and that your telephone has just developed sleeping sickness. We'll probably be able to get through breakfasts and luncheons all right but the dinners will depend on your own pantry shelf and the willingness of the head-of-the-family to bring home fresh meat once in awhile.

Here we go with the breakfasts, for breakfasts are important:

Breakfast 1

Sliced oranges
Ready-to-eat cereal with cream
Crisp bacon Raisin bread toast
Milk, coffee, or cocoa

If you've been having orange juice day in and day out you have no idea that somehow sliced oranges even taste differently when they're placed sunflower fashion on a green glass plate. And let us call your attention to a new cream that's manufactured by the maker of a baby food who can use nothing but skimmed milk in his baby formula and puts up the cream in cans. You can buy either coffee cream or whipping cream—and you'll never believe till you try—this whipping cream actually whips!

Breakfast 2

Stewed prunes
Cooked whole wheat cereal with cream
Soft cooked eggs Toast
Milk, coffee, or cocoa

Prunes cooked with lemon are delicious. Or try the canned ones—they taste like ripe plums. "Soft cooked

eggs" is a dietetic expression that's crept in. It might mean soft boiled or poached or, better still, coddled. And coddled eggs are simply dropped (in the shell) into briskly boiling water, the flame turned out, and the pan covered. And when the toast's ready, they're ready. The toast should be made of white bread once in a while, thick or thin as you like it. But it shouldn't be buttered for the children until just ready to pop into their mouths.

Breakfast 3

Sliced bananas on ready-to-eat cereal
Broiled or creamed codfish on toast
Milk, coffee, or cocoa

Bananas are so cheap and so throbbing with vital mineral salts and vitamins that even without cereal but with sugar and milk they're almost a whole meal in themselves. Be sure the bananas are *ripe*. That's when their yellow skin is flecked with brown. Broil the codfish if you can have fresh codfish. Cream it if you're using dried or canned.

Breakfast 4

Fresh fruit
Cereal (any kind you like this morning)
Eggs (if you really want them) Toast or muffins with jam
Milk, coffee, or cocoa

Fresh fruit includes canteloupe, fresh red raspberries, grapes, or peaches and all those we've forgotten and you haven't. If you want to please the children this morning serve one of the vegetable substitutes for coffee to everybody. It will make the youngsters feel terribly grown up—at least until breakfast time has passed.

And now if you're so fed up that you can't even read about food any longer, go out and have a swim, dig in the garden, or sit on the porch and look beautiful—and when you come back we'll go into the matter of luncheons.

Luncheon 1

Eggs Florentine on toast
Sliced fresh peaches and cream Vanilla wafers
Iced or hot tea (for grown-ups)
Milk (for children)

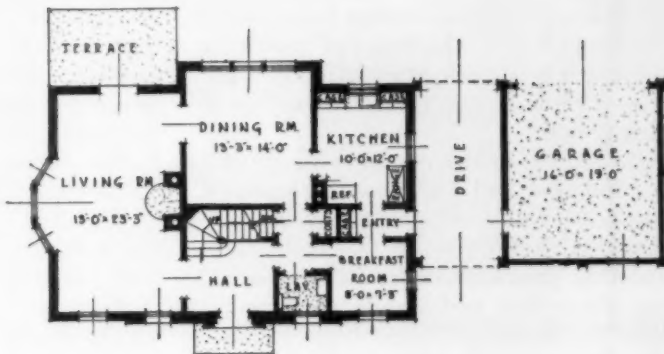
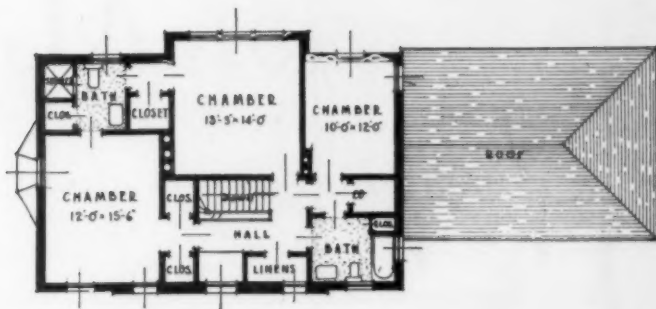
Eggs Florentine, served as you will serve them, are poached eggs nested on a bed of fresh or canned chopped spinach which has previously taken up its abode on buttered toast. The dish is then swathed in a medium cream sauce to which has been added cheese—the kind that's sold as a "cheese food," tastes like cheese, looks like cheese, but has had the whey put back into it so that it's digestible even for children. A dash of paprika on top adds that subtle something that makes a dish look (Continued on page 395)

A Georgian Mansion

Which could be built for less than \$17,000

While this house was designed by an architect of Louisville, Kentucky, Stratton O. Hammon, it represents a late Colonial style of architecture particularly common in New England. The brick veneer walls contrast pleasantly with the cream white of the exterior woodwork and the green or black of the shutters above

Mr. Hammon has handled the plans of this house with considerable skill. Notice especially his treatment of the garage. The big garage doors have been successfully hidden and yet the garage is closely attached to the house. The house contains 24,800 cubic feet costing, at 55 cents a cubic foot, \$13,670. The garage contains 6,400 cubic feet and could probably be built for \$3,200



STRATTON O. HAMMON

Modern Rooms for Modest Purses

Simple suggestions along new lines

THAT THE AMERICAN HOME is interested in the modern movement in architecture and decoration goes without saying since this movement pertains to our homes both inside and out. Critics who follow the trend of the times say the modern movement has come to stay although they admit that, as in all new movements, there is much in it that is freakish and irrational.

The Editors have followed the modern trend carefully and studied it thoroughly, and now feel that the first wave of enthusiasm which produced many designs of really poor style has passed and taken with it much that was bad. The movement on the whole has gone forward and to-day must be considered in all our decorating and architectural plans.

The impetus towards modernization came from Europe. A great many people are under the impression that the Exposition of Decorative Arts at Paris some few years ago was the starting point. While undoubtedly this splendid exhibition—at which unfortunately the United States was not represented—did have a great deal of influence in bringing the modern movement forward, nevertheless it started many years before that, so that this so-called

modern movement is not really so very modern. Slow to be recognized in America it has steadily grown and found favor until to-day its influence on our national consciousness is far from negligible.

Quite naturally any progress must be the product to a certain extent of youth, youth guided by wisdom and experience. Wishing to present a group of rooms decorated in the modern manner we therefore turned to youth for inspiration. We offered prizes at the New York School of Fine and Applied Arts for the best plan of a small apartment decorated and furnished in the modern style and at moderate cost.

These students, with all the enthusiasm of youth, responded in an imaginative and extremely practical manner. Of the many designs that we have received we have selected eight, and in the following pages we reproduce these drawings. A list of prices of the furniture in the rooms is given on page 400. A brief description of each room written by the student is given and makes clear the color schemes, arrangement of furniture, and particular purpose of the room each one had in mind.

An Important Announcement

THE AMERICAN HOME is anxious to procure good photographs of well designed homes and tastefully decorated interiors that will not only be of interest to its readers but prove a source of inspiration to them. Therefore it will pay fifty dollars each for the best photographs of

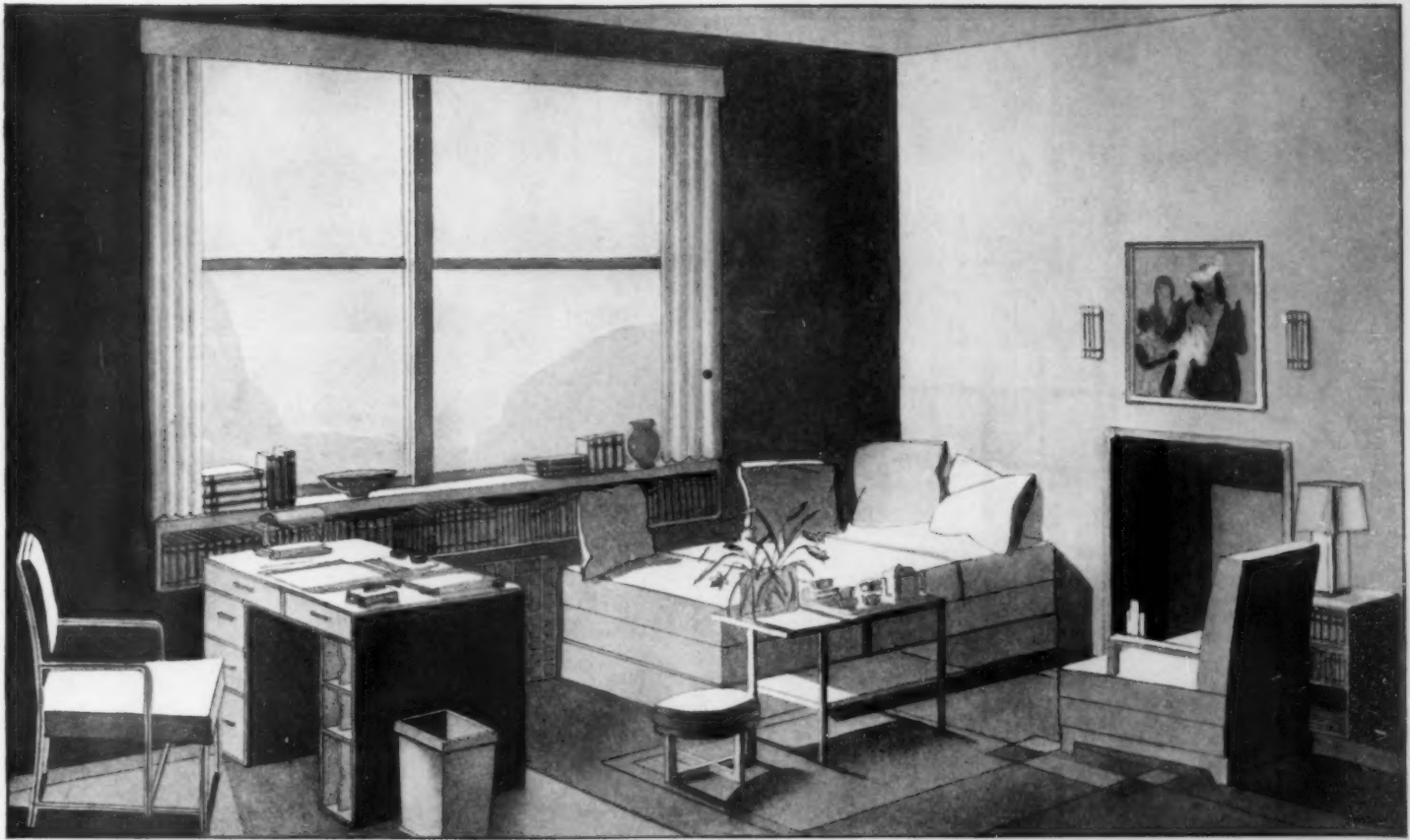
- (1) A house, the cost of which did not exceed \$10,000 (exclusive of land)
 - (2) A house, the cost of which did not exceed \$20,000 (exclusive of land)
 - (3) An interior (any room is eligible) for which the cost of decorating and furnishing did not exceed \$750.
 - (4) An interior (any room is eligible) for which the cost of decorating and furnishing did not exceed \$1,500.
- All photographs should be addressed to the Editor

of THE AMERICAN HOME, Garden City, N. Y. The Editor cannot attempt to criticize or enter into a correspondence regarding photographs submitted.

All photographs are submitted entirely at the sender's risk and the magazine cannot be held responsible for any loss or damage in transit. In addition to the prize winning photograph THE AMERICAN HOME reserves the right to retain for publication at its usual rates any photograph submitted which, while not winning a prize, seems in the opinion of the judges worthy of publication. Availability of prints for reproduction purposes will also be taken into consideration in making the awards. Glossy black prints are preferred.

Return postage should be enclosed.

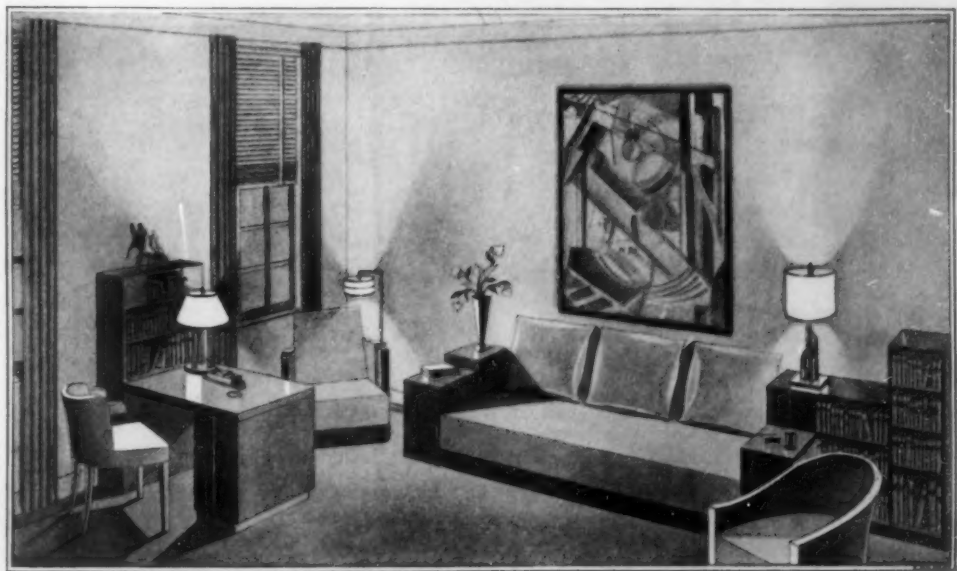
All entries must be received not later than November 1, 1931.

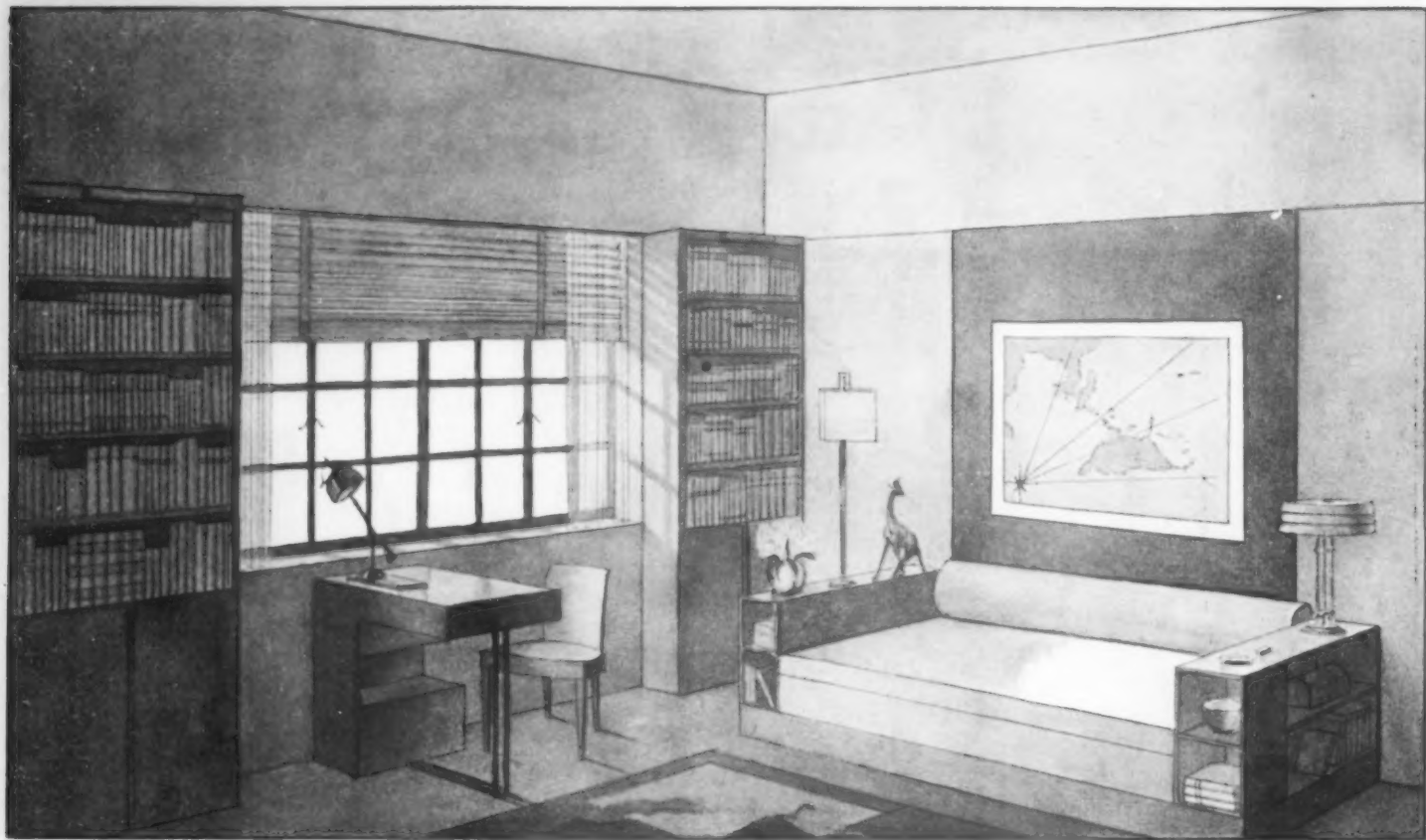


THE combination sitting room and living room above is done in the modern mode to express the modern tastes of its owner. The fireplace group presents a bed of light birch finish with coverings of heavy basket-weave material in green. The near-by chair is of light brown wood upholstered in a soft blue basket weave. The adjacent lamp has a plain parchment shade and a white glass base. The fireplace has a metal trim which gives it a very modern aspect, and this is augmented by the modern print in gay colors which hangs between the two cylindrical glass wall sconces. A light brown table is set out with a charming tea set of salmon color, a little deeper in tone than the walls, and accented by brown handles. A rug in varying shades of brown, salmon, and buff forms a pleasing background. The desk is made of light wood with a dark trim, and on it is a desk set of pewter and brass combined. The desk chair is of metal structure, upholstered in green linen. The entire room is dominated by a dramatic window made modern by the extreme but sophisticated simplicity of its soft green hangings and plain trim. (Designed by Virginia Boose)

THE walls and woodwork of this combination bedroom and living room are painted Chinese yellow, and the floor is covered nearly to the walls with a beige rug. The Venetian blinds are painted the color of the walls, and the draperies

are of tête de nègre chintz and hang to the floor. A combination desk and bookcase holds a chromium bakelite desk lamp with a shade of natural parchment. The desk chair of black lacquer is upholstered in gay orange leatherette. A black lacquer divan is upholstered in green fiesé and flanked on the left by a black lacquer table holding an orange vase with white flowers, and on the right by a black lacquer bookcase lined with orange, and supporting a reading lamp of chromium bakelite with a shade in natural-colored parchment. A black and white print in a frame of painted silver hangs over the divan. The easy chairs are upholstered in tête de nègre rep. (Designed by Edward Gilbert)



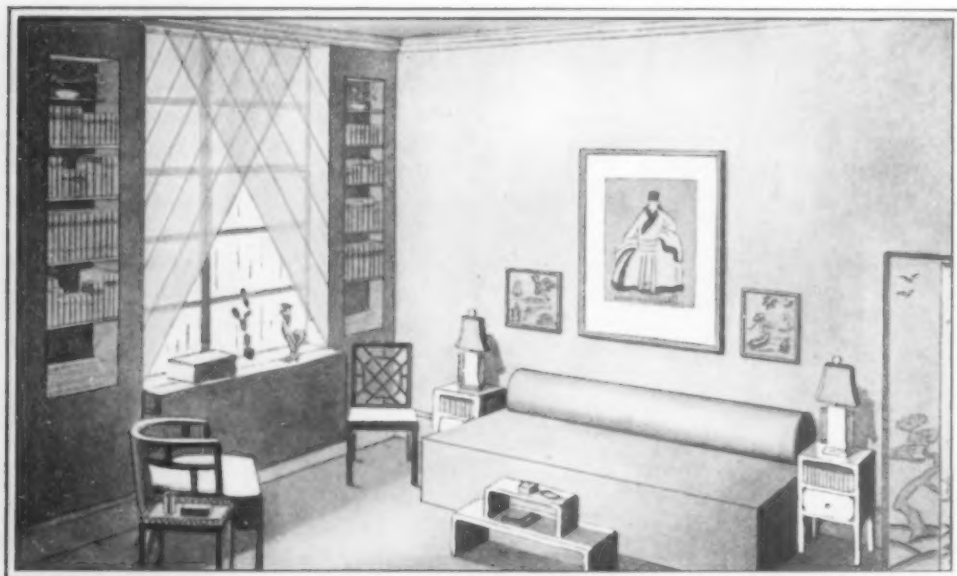


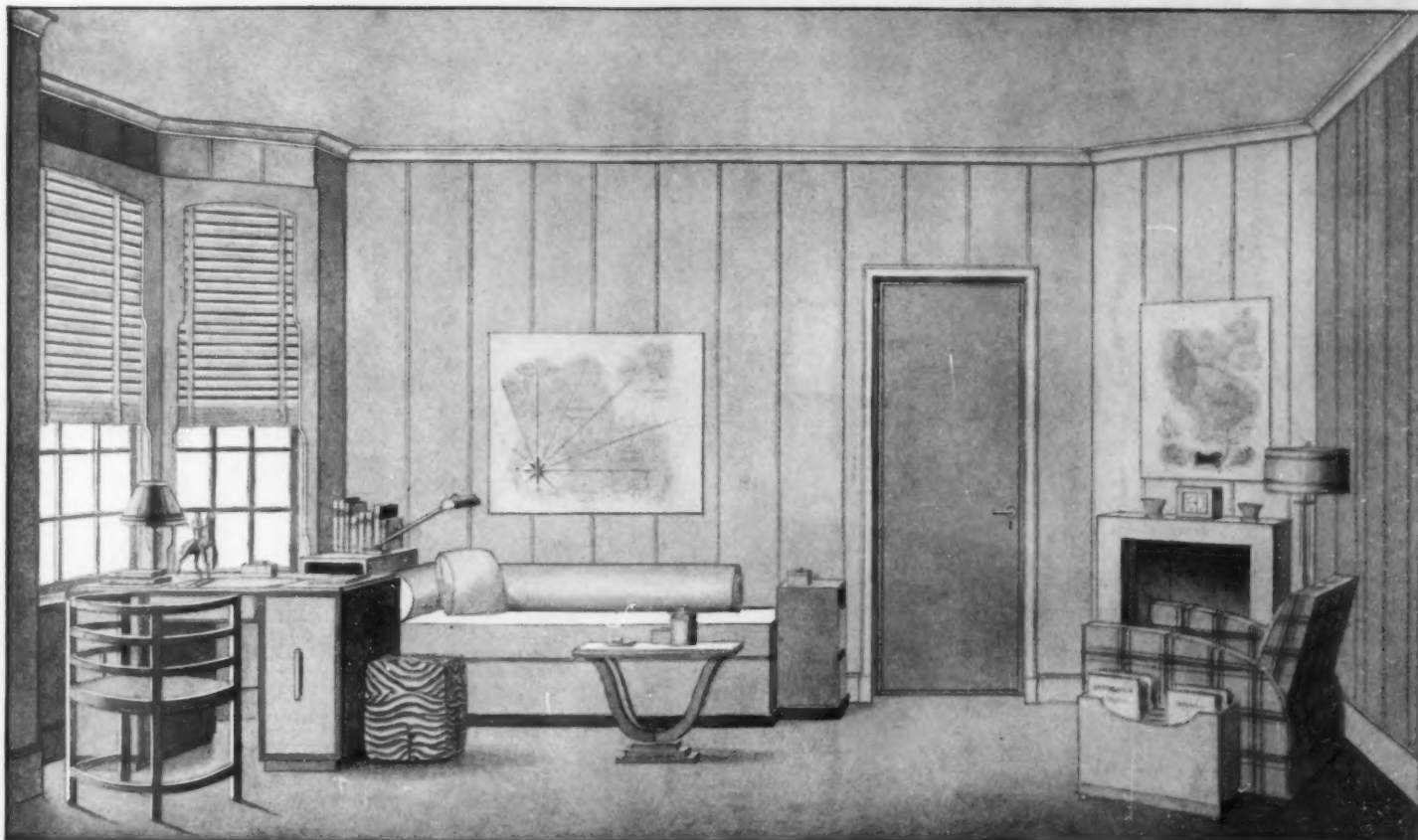
THIS combination living room and bedroom has a practical and logical arrangement. Bookshelves which are simple enough to be made by an amateur carpenter were built on either side of the windows with space in the lower part for portfolios and magazines. The walls were painted in two shades of fawn color, the frieze (a band about two and a half feet deep) being lighter than the lower part. All the furniture is of light wood, the upholstery of serviceable cotton fabrics, and the lamps entirely of metal and glass with the exception of the floor lamp which has a square parchment shade. In the perspective sketch are shown a desk, a small chair upholstered in marron (chestnut brown), and a

studio bed covered with rough linen-colored monk's cloth. A large, thin sheet of cork was placed on the wall behind the bed, providing a novel solution for a background for temporary decorations. Placed opposite are two club chairs upholstered in antique yellow and a low table. The curtains are neutral and the rug combines all the colors in the room. (Designed by Priscilla Peacock)

IN THE room below the Chinese influence is dominant, but the whole room shows the value of a simple setting with accessories in perfect harmony with their background. The walls are light gray-green with the woodwork softly shading

from the light tone to a darker one. The large window has a glass curtain of pale straw-colored net hung closely to the glass. Tightly stretched on a frame which fits inside the window and flush with the walls are striped voile curtains of the same color. The worktable has a large drop leaf and is, in effect, an extension of the window sill. Both the chairs are of light-colored wood similar to lemon wood, trimmed with black, and upholstered in dull gold rep. The studio bed has a trim, tailored cover of heavy denim in dark green and over it hangs a large print and two smaller framed pieces of silk. The chest of drawers, mirror, and tables are of dark mahogany color; accessories in henna and white. (Designed by Jane E. Herrmann)

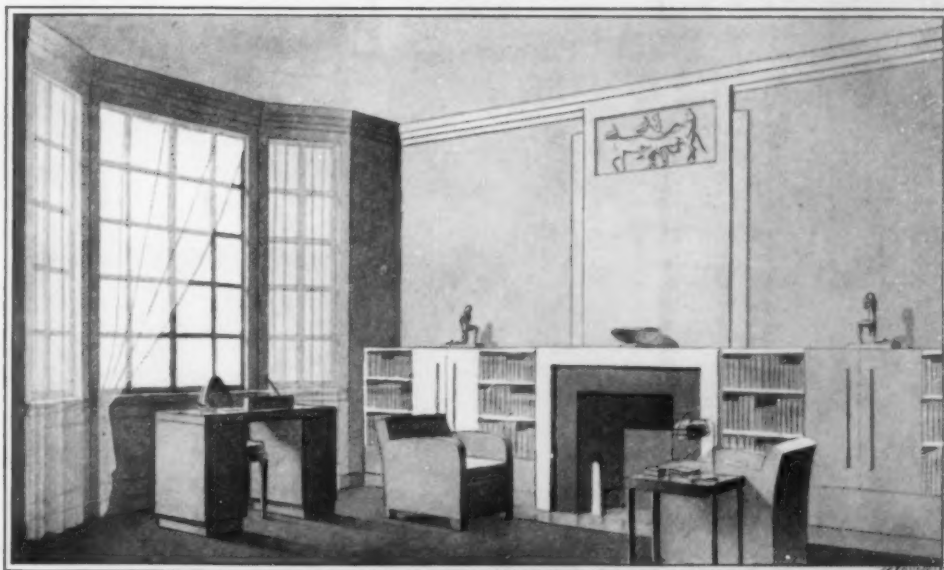


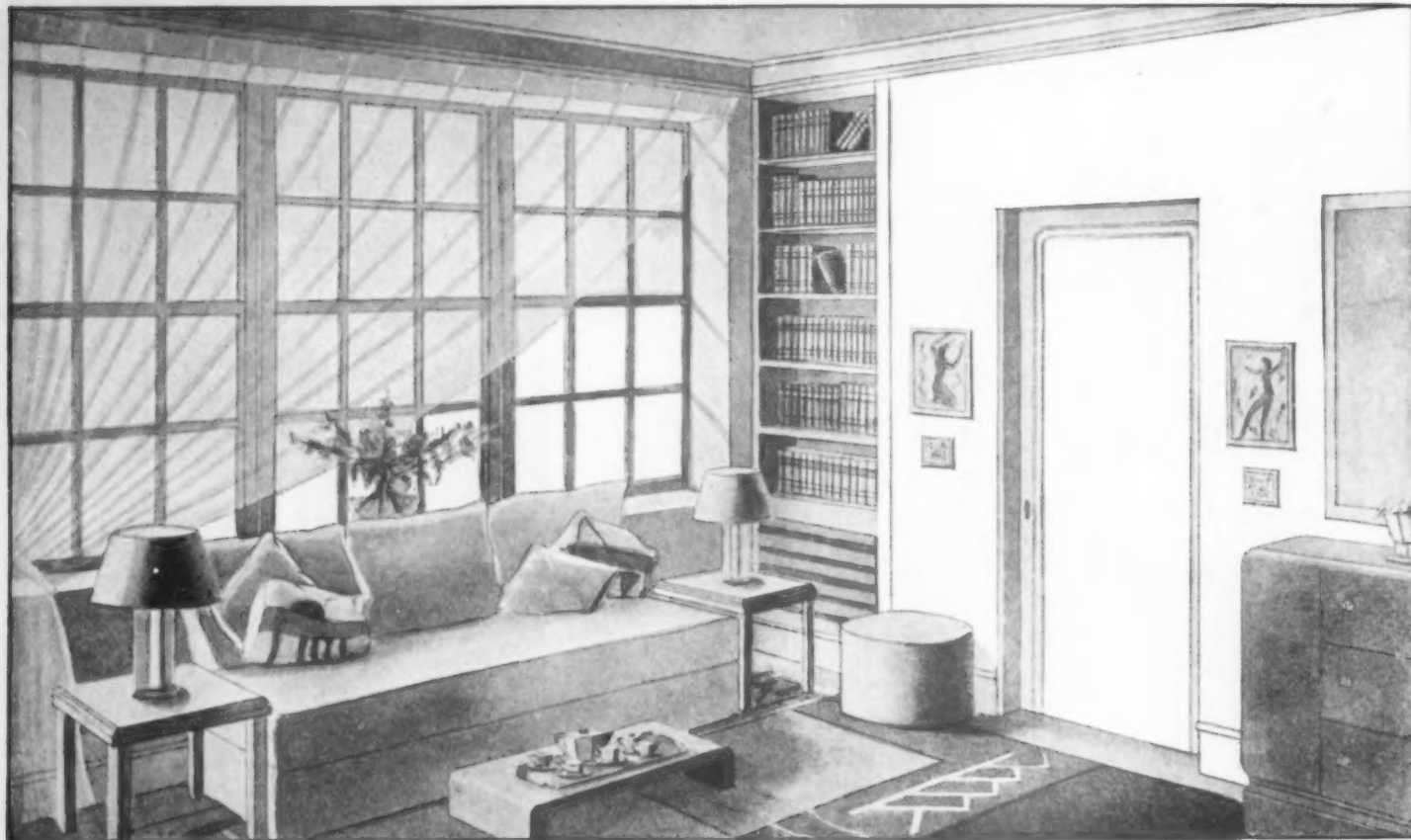


IN THIS living room applied moldings run vertically from baseboard to cornice which, like the walls, are painted a light wood tone to give the effect of pine boards. At the window are Venetian blinds. For decoration a series of old maps is used. The furniture is of maple except the desk which is of pine. A plaid fabric in tones of tan, dull red, and brown is used to cover the easy chair, while a plain green denim upholsters the bed and bolsters. Red fabricoid is used for the seats of the side chairs and the desk chair, and a square seat in front of the desk is covered with a fabric woven to look like zebra skin. A taupe carpet covers the entire floor from wall to wall. (Designed by O. G. Zenke)

tique white with the walls a darker tone of the same color. The baseboard is a warm gray and the carpet a still darker tone. The facing and hearth of the chimney-piece are a dark gray composition stone. The sheer draperies are a pale cream color. The large chairs are upholstered in a coarsely woven cotton fabric of a tawny beige color. The divan is covered with dark blue fabricoid and the small chairs in a deep, dull Persian red fabricoid. The wood pieces are very light natural wood with a painted blue trim. The arrangement over the chimney-piece consists of two modern statuettes of dark blue glazed ware and a low modern bowl in pewter. (Designed by David K. Young)

THE room below, masculine in character, offers a comfortable and logical arrangement of the furniture. The modern note is struck by the built-in chimney-piece unit which has many uses. Grouped about the hearth are two easy chairs and a chromium and bakelite table holding a lamp with a chromium base and shade. Before the window are a desk and a straight chair. On the wall between two doors is a low divan with ends for books and smoking materials. Before the divan is a long, low table, and against the far wall is a radio cabinet which provides also a convenient space for keeping refreshments. The chimney-piece unit, the over-mantel treatment, and the cornice are a mellow an-





THE corner of the room shown here gives a glimpse of a good-sized living room. Three large windows, draped in a modern manner from one side with glass curtains in deep folds, let in plenty of sunshine and light. In front of the windows is a divan of blue glazed chintz at each end of which is placed a small modernistic black table holding a chromium lamp with a natural parchment shade. At either side of the room is a maroon-colored hassock of fabricoid. Bookcases are built on either side of the windows over radiators which are concealed by strips of wood. The walls are painted buff color, and the inside of the bookcases maroon. In the farther end of the room is a corner fireplace flanked by two easy chairs, and opposite this is a

low black cabinet with a large mirror above it. The rug combines the colors of the room—buff, maroon, blue, and black—in its modernistic design. (Designed by Virginia Lloyd)

IN THE combination living room and bedroom below the walls are painted a light, warm gray and the floor is covered with a gray taupe carpet. A basket-weave fabric of linen with henna-red and blue-green striping on a gray background is used for the draperies, the day-bed, and the upholstered chair. The other large chair is covered in gray-yellow rep, while the upholstery on the seat and backrest of the desk chair is of green leather. The Venetian blinds are of blue-green. The desk, built-in bookcase, and bed are of unfinished birch, waxed and rubbed. The desk chair is made of chromium tubing with a cushion covered with green leather. The lighting fixtures at either side of the fireplace diagonally opposite the day-bed are of sanded glass, while at the head of the bed is a reading light, and on the desk a lamp of metal. The day-bed has a space underneath for pillows and bedding. The radio is installed in a good looking cabinet with a simple fluted front. A small end table beside an armchair has a black glass top and chromium legs, and the note of black and white is repeated in the two prints over the day-bed. (Designed by W. G. Pollock)



Stone and Wood

An 8-room house costing about \$19,000 to build



Jonas Pendlebury, who designed the house shown above, derived his inspiration from the Colonial houses of Pennsylvania. He suggests that the main house be of solid stone walls while frame construction, covered with silver gray shingles, could be used for the service wing. The entrance door and shutters might be painted light blue-green, and all the exterior trim and woodwork should be painted ivory white. For the roof Mr. Pendlebury suggests dark blue slate

The cubage of the main body of the house is estimated at 24,500 cubic feet and where labor costs are high could probably be built for 65 cents a cubic foot, or \$15,925. The service wing contains 7,448 cubic feet and, at 50 cents a cubic foot, would cost \$3,724. The plans are efficient and worthy of study

New Light on Lamps

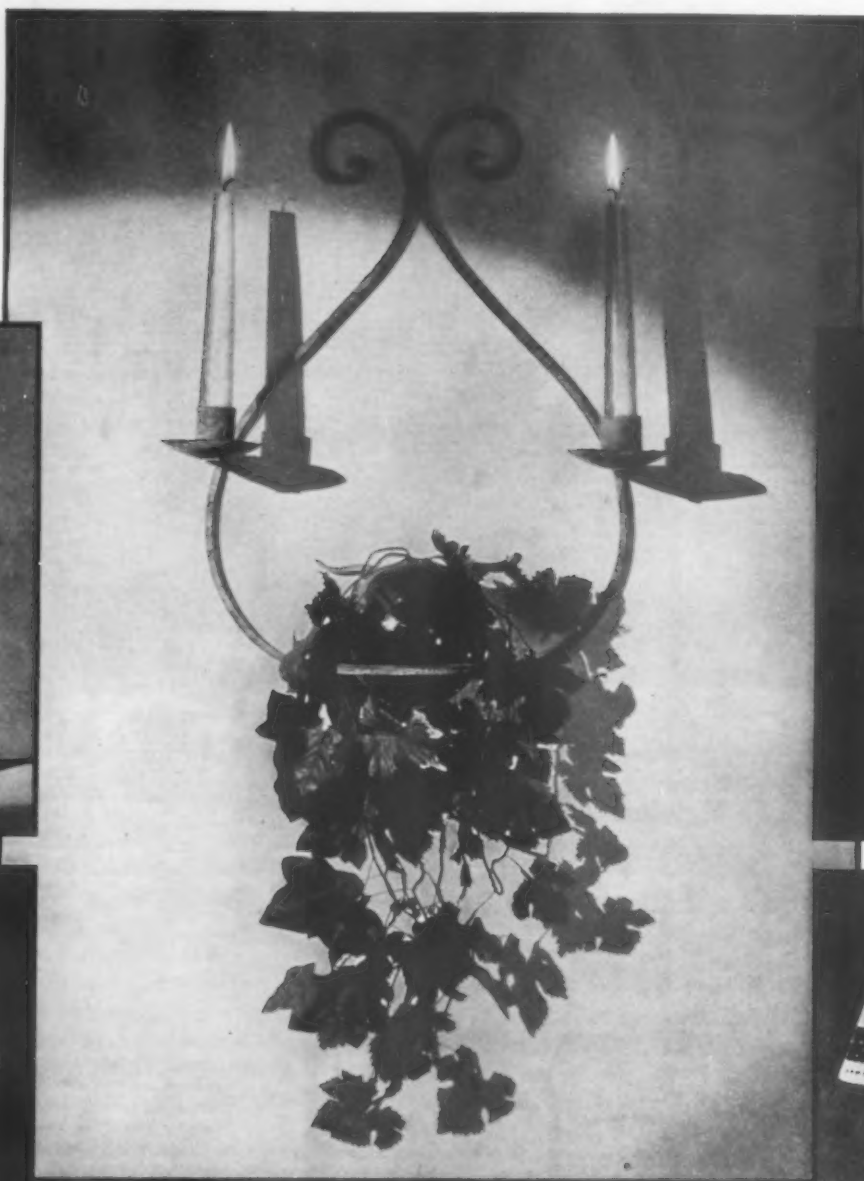
Decorative, useful, and moderately priced

Perfect for a boy's or man's room is this little pewter lamp. The parchment shade has motor boat motifs in gay colors



A copy of an old Sandwich glass lamp in quaint "heart" design with a print shade would be lovely for a country cottage

Charming on the mantel or dressing table would be this pair of amusing Staffordshire poodle dog lamps. These little poodles have rough sanded ears, ruffs, and tails. Parchment shades have two-toned blue scallops and blue stars



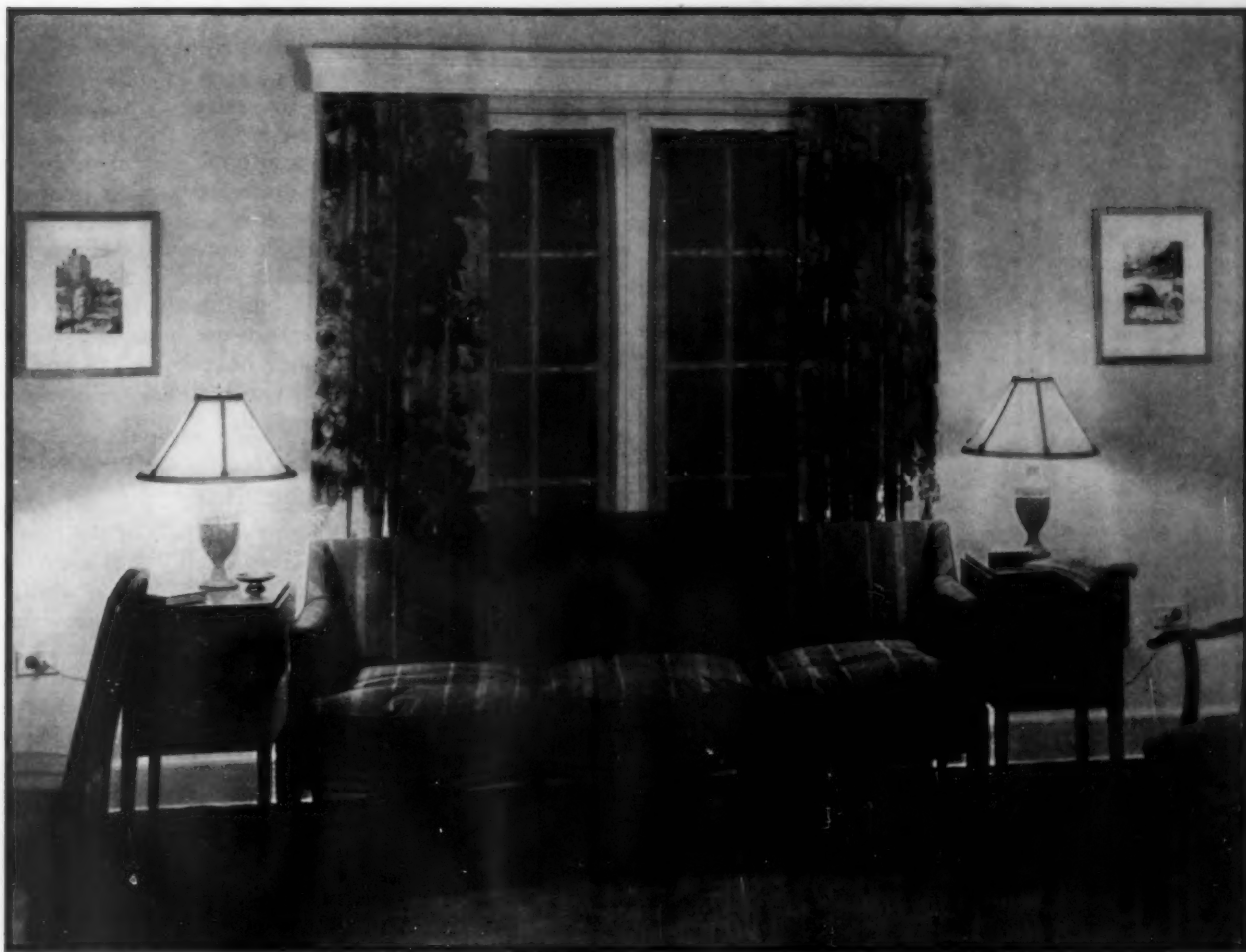
Wall sconce from Mitterdorfer Straus, all lamps from R. H. Macy & Co.

Lovely for the sunporch, living room, or dining room would be this iron wall sconce with blue witch ball filled with ivy

Any child would be thrilled by this "Winnie the Pooh" lamp with the tree house and all the appealing characters from the book by that name illustrated on the shade



Can't you just picture in a Colonial setting this quaint milk glass pineapple lamp with a red and cream polka dot band on its pleated shade?



General Electric Co.

A pair of lamps—one at either end of a davenport—not only gives perfect balance and symmetry to the furniture grouping but provides adequate illumination for reading

Look to your

LIGHTING

by INA B. ROWE

THE dinner party was riding along merrily to a happy ending. The guests in a mellow mood were about to continue in the living room the gracious interplay of the dinner table. But, as they redistributed themselves in groups about the fireplace and the other charmingly lighted corners, the hostess with one motion grimly electrocuted all the joy.

How? She turned on lights.

Now one would not have thought this simple, logical, innocent act should have broken up the party, but the fire department barging in could not have done it better. Nor should the light itself be blamed entirely. In this case the offender was a ceiling pendant, closed at the top with a cone reflector, which sprayed light from a 200-watt clear lamp

down through a thin glass globe. Certainly two hundred watts, even with the additional wattage scattered here and there, did not give too much illumination for the size of the room. It was only its crude, ungracious way of crashing in that made the light offensive.

It struck the guests in the eye, almost with the force of a physical blow, causing them to wince and turn away. It painted shadows under the eyes, the chin, and in the hollows of the cheeks of every woman present, and with a master-mean brush inked ten more years onto her face-age. It broke up the congenial small groups which had so naturally foregathered around the lesser, scattered lights, merging them into one unwieldy, inharmonious crowd. It wiped out the charm and balance of the room

by giving the center overwhelming importance. It spotted in the high reflecting surfaces, and at the same time smudged the corners with shadow.

One by one, the guests, heavy eyed from squinting against the light, decided that the party was turning out to be just another one of those dull affairs, and the time had come, thank goodness, when they could politely go home. The evening had been ruined not by too much light but by light wrongly applied.

It goes without saying that we use a room according to its lights, one here to read by, another there for hand work, and another yonder by the radio, and when the light is dimmed all the charming appointments of the room do a quick fade-out. We rarely have too much light. Outdoor sunshine is

Side lights should never be used without a shade or shield. Bright or glaring spots are hard on the eyes and detract greatly from the decorative value of the room



General Electric Co

Lamps, whether they are decorative, incidental or purely practical, give a room a certain amount of animation which it otherwise lacks. Suitably chosen for a conversational or decorative grouping of furniture, they have a unifying effect and actually complete the picture



McBurney & Underwood, decorators

pretty sure to have many times the actual intensity of indoor artificial light. The usual trouble with the latter is that we let it run wild. It crashes at us, shows up weak points without mercy and, by setting up its own brand of mental irritation, adds a new crop of frowns and wrinkles.

Whether or not there should be a central ceiling light in the living room is a matter of choice. Some people like to have a ceiling light for those occasions when they want general illumination of fairly low intensity throughout the room as, for example, when they wish to throw some light on several tables of bridge. Some home builders who veto the ceiling pendant for their own use bring the wires to the center of the room where they have them cut and capped. Then they or their successor can install a ceiling light later with practically no trouble at all.

ONE must say this for a ceiling light—it is never asleep at the switch. The different members of the family cannot turn it on or off at the lamp itself. But even with this virtue the ceiling light doesn't have to be the whole show, and turning it on doesn't have to become a nervous habit. It can be modest and retiring, giving floor, table, and desk lamps a chance to do their part, too. A combination makes a very flexible system, and the one most frequently found. The danger lies in using ceiling lamps of bad design, without regard to the gentling effect of proper shading, color, diffusion, and general control.

You can see for yourself what type of light is most charming by trying out one or two simple little experiments. Here is one that will show you what shadows will do to your face. Perhaps you have a single high light over a mirror, as in the bathroom, for example, and a portable bedroom lamp that you can carry about easily. Take the shade off the latter and plug it in so that you can stand in front of the mirror with the lamp in your hand. Now turn on the two lights alternately, the one shining upon the face from above and the other from below. The face will actually appear to twitch and move, giving a constantly changing play of expression. Of course you will not be likely to fall under the evil influence of either one of these types of light in a living room, but there are some that are not so far removed. The shadow-makers are the ones to look out for, while those so mellowed, shaded, and directed that they cast little or no sharp shadow at face height are the ones most likely to treat youth and beauty with respect.

Now to see what a lamp does to a room, have some one stand at each of several side lamps, ready to turn them on or off when you give the signal. With all these lamps turned off and only the ceiling light on, look around to get the general effect. Do not neglect to look at the people, too. When this effect has had time to sink in, turn off the center light, and turn on the floor and table lamps. It will seem as though the walls of the room actually receded, giving the effect of greater space. It (Continued on page 399)

M. E. Hewitt

Keeping Faith by Fall Planting

by ROMAINE B. WARE

DO YOU remember the vows you made last spring when nature began her annual unfoldment and your garden was so far behind in the spring display? You faithfully promised yourself that *next year* your garden would be a mass of early color. You remember the glorious billows of Daffodils you pictured in the borders and the gay splashes of color you planned the Tulips would make? And how about that group of Japanese Crabs meant for the far corner of the garden, and the new French Lilacs to replace the old common ones along by the garage? If you would



All the popular perennial plants for the hardy herbaceous border are safely transplanted in early fall to get established before winter settles down

Bulbs for spring bloom must go into the ground in fall, and for places shaded in summer by tree foliage the spring flowering bulbs offer the best material for flower effects

have all the color next spring that you planned, there is a busy time just ahead of you.

Fall planting time is just around the corner. Before many weeks, all plants will be in a practically dormant condition, and fall planting should go forward rapidly. There are many things to be planted at once that they may become established before cold weather arrives. And you must make definite planting plans and get in your orders for the things you will plant later. Don't wait till the last moment. Right now you can select with leisure and when the time comes you will know just what is to be done.

Narcissus, so important in every spring garden, should go in as soon as possible but Tulips can wait a few weeks. Dutch Crocus will do much better if planted early and Madonna Lilies should be put in at (Continued on page 408)

Color Accent

with

Fall-Planted Bulbs

by ARTHUR H. CARHART



IN ALL discussions of color schemes, of colors that do clash and do not clash, of tints and shades that balance, we often pass right by the most important fact concerning color in our landscape.

That fact is that color is accent. It is the force that "points up" the general design, that puts life into the scheme, that gives a verve and spirit to detail that makes the garden live.

No more effective use of color can be found than in accents in the spring garden. Colors seem stronger and more vivid after winter's snow and mud. The time to mix the pigments that are to splash color into the next spring's garden is this fall. Next spring will be too late.

When leaves are still putting forth tentative green, when house finches are foraging for bits of fiber and string to line hidden nests, when there is still a residue of the austerity of winter, spring bloom, especially the bloom we get from fall-planted bulbs, brings life and virility into the garden at a time when the garden without fall-planted bulbs is dull and drowsy.

There is no temporizing with this question of planting for spring bloom. Whatever bursts into color in April must be packed into the ground in September or October. I think of fireworks; how the man who (Continued on page 409)

The spring garden scheme can be "pointed up" by use of fall-planted bulbs selected with an appreciation of their color effects. Shades and tones for distance; bright masses for accent





by FRANCES EDGE McILVAINE

Christmas-roses

Bloom in Winter

During times when snow covers the ground even, this sturdy evergreen herbaceous plant opens its three-inch flowers of crystalline whiteness. Cut and indoors it lasts for weeks and arranges well with Pachysandra foliage (see below)



FREQUENT mention of Christmas-roses has been made in our gardening papers during the recent few years. There seems to be something very attractive in the name; even the botanical one *Helleborus niger* has a strange charm. Often, however, the name conveys no real image to the mind. One member of a garden club when asked if she had them replied without hesitation, "Oh, you know, I have no greenhouse." As there was not time then to enlighten her, she was left, uninformed and complacent, with

visions, no doubt, of fragrant Hybrid Teas.

Besides *H. niger* there is also the Lenten Rose (*H. orientalis*) blooming much later in winter. The Christmas-rose (*H. niger*) commencing in this section (southeastern Pennsylvania) to bloom in November is often laid limp and prostrate by Christmas, by our severe up and down temperature, though a few mild days will bring up their stalks again, and if hand-lights are put over them one may coax more flowers.

To go still further into the genus, there are fourteen species listed by Darnell, an English authority, of which those just mentioned are the two best known. Articles about Hellebores in American gardening papers are usually written around a lovely picture, where quantities of large white anemone-like flowers luxuriate amidst their handsome leaves. Three varieties of the Christmas-rose are invariably cited, taken verbatim from some English book though this fact is not often mentioned. *H. niger* var. *altifolius* is named as the best, followed by vars. *maximus* and *angustifolius* and Mad. de Fourcade, but one can rarely find a dealer in this country listing any (Continued on page 407)

A surprisingly beautiful decoration composed of Peonies in pink and white varieties arranged with annual Larkspur in the same colors. A lesson in Peony use



Something new in PEONIES

*And some old favorites
at the American Peony
Society's annual meeting*

by EDWARD AUTEN, JR.



New Japanese Peony Nippon Princess, a peculiar pink in color, that won the American Home Achievement Medal at the recent American Peony Society's show, Fort Wayne, Indiana



Another new prize winner was this Jewell, a large single red Officialis Hybrid, produced by Mr. Lyman Glasscock, whose work with this type of Peony is outstanding

WITHIN driving range of Fort Wayne lies as much "Peony conscious" territory as can be found anywhere in the United States, and at the National Peony Show in June the root grower, the keen amateur, the florist, the hybridizer, the home lover, all entered flowers in friendly competition. And, as a striking example of the lure of the Peony, faithful Harry A. Norton of Quebec interrupted a European tour and came back to America to attend the show and see another season of bloom.

The importance of *condition* of bloom at a show was strongly emphasized. Mr. Wassenburg won the gold medal in the class for 100 varieties with a collection which included a surprising number of the old timers, but all were in prime condition and made a display of high average quality. In the twenty bloom classes some varieties had plainly been cut too far advanced, and quality was low. One must realize that added size, beauty, and delicacy of coloring, not to mention lasting quality, can be gained by cutting for a show just the moment the upper half of a bud softens. It should then be put in water in cold storage at 34 to 36 degrees and taken out the afternoon or evening before the show, giving it twelve to eighteen hours' time to open. Blooms so handled will bring out all that is in a variety.

Another point brought out was the ability of the Peony bloom to stand up under adverse conditions. The first day was distressingly hot, but the general appearance of the show the second morning was fully as good as, if not even better than, the first day.

Few Solange were shown, but the judges selected an enormous bloom from a decorative basket by Tom Knipe as the best bloom in the show, Solange thus winning the B. H. Farr medal for the second year. It was much larger than the winning bloom at Duluth, but lacked its warm pink glow. Sarah Bernhardt, which dominated the Duluth show, was almost unrepresented this year. Martha Bulloch, however, which has been in small numbers recently, appeared often and in good form in the winning classes.

Elwood Pleas was of surprising quality; Henry Avery and Judge Berry fine as usual; Mrs. Edw. Harding was at last shown in good form, but it is now surrounded by such a surprising number of fine new double white seedlings that any claim to its future greatness is very strongly if not successfully challenged. Alice Harding, fine as it is in its creamy white color and pleasing texture, is also coming up against stiffest competition and must do better at the shows or else be content to sit in the second row. (Continued on page 412)



EXACTLY as our forefathers fashioned them



These exact reproductions of collectors' pieces may be purchased through leading furniture stores.

IN the Museum of Fine Arts at Boston, in the famous John Whipple House at Ipswich, in the Wadsworth Atheneum at Hartford, are the treasured Early American originals which Heywood-Wakefield has skilfully reproduced.

Reproduced! Not merely "copied," not "adapted." Heywood-Wakefield craftsmen have actually re-created, down to the smallest detail in wood, design, and construction, these gems of our forefathers' artistry. Thus, and only thus, can the winsome charm of these exquisite pieces of yesterday be captured and preserved for our modern American homes.

This is the kind of furniture which your children's children will treasure through the years. Yet, the prices are but a trifle more than you would have to pay for ordinary copies or clumsy "adaptations."

There are dining, fireside, and living-room groups, trestle tables, duck-bill and great windsors, tavern tables, etc. Each piece proudly wears a buff and blue tag that tells of its grand old ancestry.



Standing by the fireplace in the John Whipple House at Ipswich, Mass., is the original of this Heywood-Wakefield great windsor chair. The replica is authentic in every detail.

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Authentic Reproductions

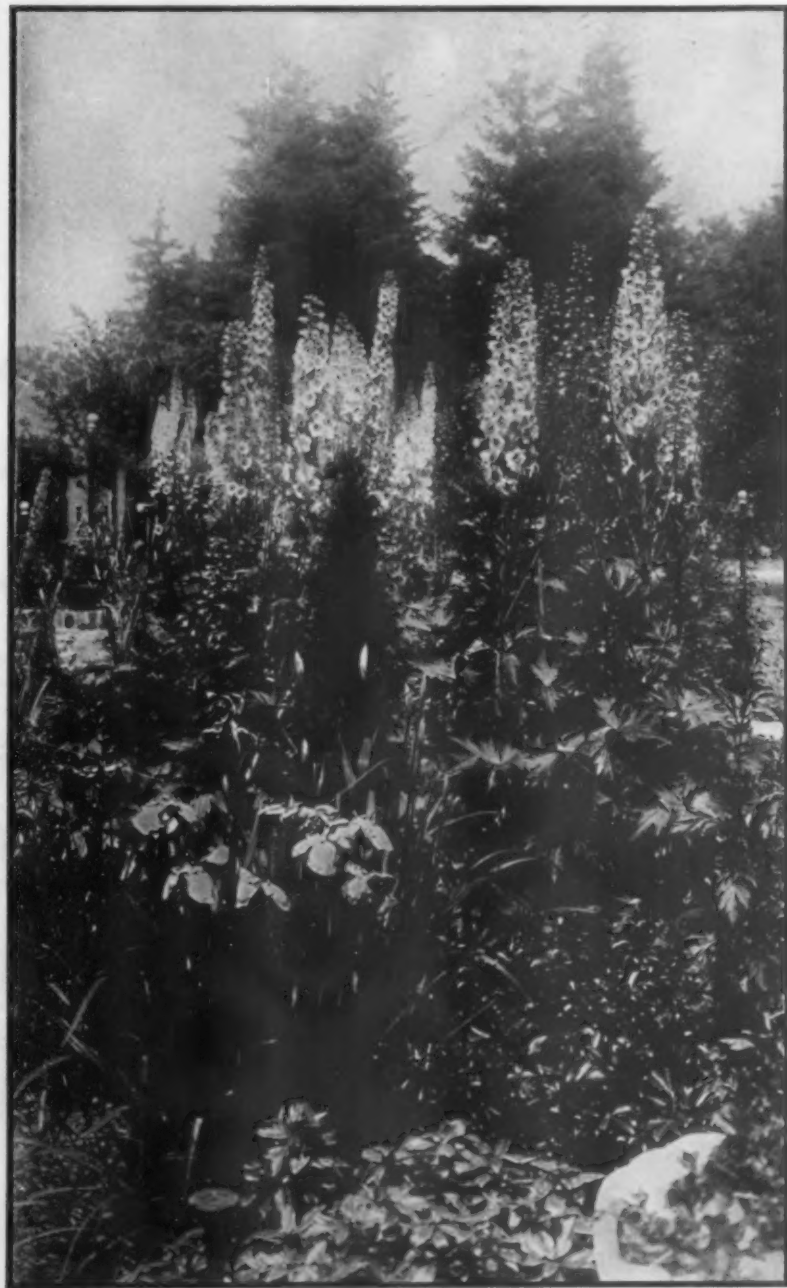
Attached to each reproduction is this buff and blue tag that tells the story of the original museum piece.

If you would grow

Delphiniums

by CHARLES E. F. GERSDORFF

THE time to plant Delphiniums is in September, the period of planting which assures most success. October will do only in favored warmer climes. In some localities early spring planting before much growth has been made has proved quite successful. After obtaining well-grown plants and allowing a two-foot space for each, the earth should be opened to the same depth and eighteen inches in diameter, filling the lowest foot of the hole with a mixture of very old manure and garden soil well tamped. If the subsoil is very heavy dig the holes six inches deeper and fill that six inches first with coarse gravel or other stony rubble to insure perfect drainage. Set the plants, spreading the roots as well as possible, and complete the filling of the holes with the best soil you can provide, preferably containing some leaf mold, or peat moss, made thoroughly friable.



If of a clayey nature, also incorporate some sand to prevent caking after a rain, as much of the vigor of the plants comes from the tiny surface roots. The crowns should be two inches below the surface. When filling the soil about the roots, gently compact it before leveling. Avoid dense shade, roots of trees, and stuffy locations.

When growth first starts in spring dig around each plant away from the crowns, very shallowly, a trowelful of bone meal or some good phosphate plant food, and later spread on the surface of the soil *well away* from the crowns some green manure, *without working it into* the soil. Cut faded spikes to prevent seeding.

Its tall spires of bloom, some as pyramids, others as closely set or loosely bound cylinders, all stately, rising to heights of five feet or more, many showing color-budded laterals that add grace, supply our gardens with a wealth of blues that would be sadly lacking were it not for these magnificent plants.

As the sole occupants of large beds, there is nothing finer than massed Delphiniums, so planted that each individual has space to develop normally. Whether planted in beds of formal character, in irregular clumps and masses, or as intervals in the mixed border, it is all important that there should be at least two to three feet between specimens.

In whatever situation they are placed, whether among shrubbery, or in groups along walks and drives, or in garden plots of their own, they are equally effective, always excite admiration, and may be made to give a long season of bloom. If, as the first crop of flowers fades, the plants are cut to the ground, new growth will be produced, and in favorable seasons or localities up to three crops of stalks may be had in flower, each succeeding crop, however, not quite as tall nor as fine as the next preceding.

Plants under such treatment should be allowed to start into new growth without forcing and after a good start is made, then feed as already directed on this page, being very careful not to disturb the surface feeding roots by too deep cultivation, and water generously. Every care should be extended the plants to keep them in a constant but normal state of vegetation. Through such successive croppings, bloom may be had from June to November.

Its hardy character is accounted for when we consider the origin of the original species from which the modern English varieties were developed, coming as they did from Asiatic Russia, that bleak country of Siberia, and the inbreeding of specially robust native forms.

While its hardiness is an asset, it is essential to remember that the plant delights in a deeply warm and friable loamy soil, and (Continued on page 411)

Among the strains of Hybrid Delphinium now offered by specialists there are types and colors to suit all fancies, surely. Each grower has his own standards of merit, and therein lie any distinctions



Re-roof now— and pay out of income . . . over a year!

THE deferred payment plan announced by Johns-Manville removes one of the chief causes of worry from the harassed home owner's mind. The "new roof problem" loses its old terrors—becomes a simple financial transaction that you can easily manage.

WHAT IS THE J-M PLAN? . . . From the wide variety of J-M Asbestos or Asphalt Shingles you select the type which exactly suits your own needs so far as color, texture, style and price are concerned.

. . . You pay a small amount down—as little as \$24—depending on the roof you select.

. . . At once your new Johns-Manville Roof is laid—giving you needed protection without delay, improving the appearance of your house enormously.

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amounts—over a whole year. You will find that under the Johns-Manville "year to pay" plan your new roof slips into your budget without straining the figures for any one month—plus the advantages of having the protection and beauty of a new roof now!

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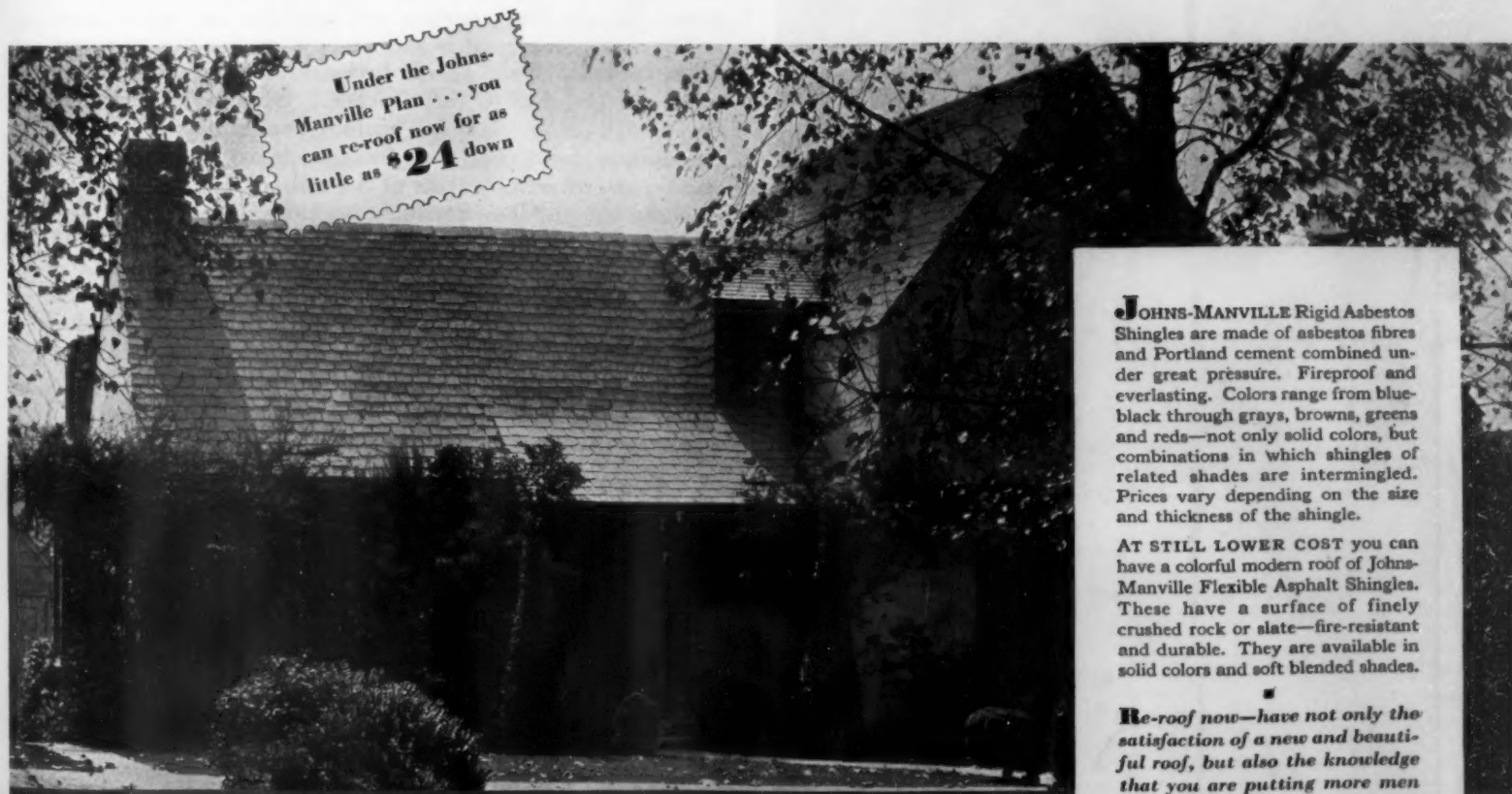
Your new roof is laid over the old—eliminating

the cost and trouble of removing old shingles—combining the insulating value of the old roof with that of the new.

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In your locality there is an experienced J-M dealer who will gladly inspect your roof, show you the various types of J-M Shingles and estimate the cost of re-roofing—without obligating you in any way. He will also tell you of other ways you can increase the comfort of your home under the J-M "year to pay" plan.

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JOHNS-MANVILLE Rigid Asbestos Shingles are made of asbestos fibres and Portland cement combined under great pressure. Fireproof and everlasting. Colors range from blue-black through grays, browns, greens and reds—not only solid colors, but combinations in which shingles of related shades are intermingled. Prices vary depending on the size and thickness of the shingle.

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WANTED-

A Perfect Lawn

by P. H. STEWART

A GROUP of mortgage bankers and appraisers were studying the factors and items to be taken into consideration in deciding what amount of money might safely be loaned on a piece of property. It was interesting to hear these men discuss and analyze your and my home from this standpoint. Among the factors was the value of a good lawn as an indicator of the character of the person living in the property.



Weeds are likely to become most troublesome on the too closely cut lawn. Keeping the grass itself growing vigorously is the best weed antidote. A Redtop plot cut closely and frequently had more than fifty times as many weeds as an uncut plot

The lawn is a reflector of human character. The home owner who keeps his yard in good shape, shows a pride and permanence that has considerable value. Likewise, the owner of city property who lets weeds take the grass and who gives but scant consideration to the appearance of his front yard is likely to deal just as carelessly with his financial affairs. Then, too, there is something about a well-kept lawn that marks a house as a home that is really

lived in rather than a mere place of shelter.

The soil, to a great extent, determines what the lawn shall be. Only too often basement soil is dumped on top of cans, bricks, cement blocks, cinders, and similar material in filling up a lot. This refuse material unless deeply covered is very likely to affect unfavorably the growth of grass.

If the problem is to seed a lawn about a new house, the first step is to see that the contractor, in digging the basement, puts to one side the black top soil so that it may be available later. Sticky, heavy subsoil which is inclined to puddle and bake is likely to be the foundation material about the new home.

Take special care in leveling to see that there is the proper slope. Much can be added to the appearance of the lawn by adjusting the slope or by building smooth, attractively curved terraces as the individual case may require.

Many people do not thoroughly settle the soil in the newly filled water and pipe trenches. Later heavy rains cause these to cave in causing unsightly depressions very difficult to correct. Running plenty of water into these ditches with a hose when refilling is one of the best ways to settle the soil.

After the grade has been established a covering of black soil should be spread evenly over the clayey subsoil material. If the black surface soil from the basement excavation has been saved it should be used for this purpose, otherwise enough soil should be hauled in to make a covering of *at least* two to three inches. Where it can be procured, well-rotted weed-free manure should be worked into the surface soil. This will increase moisture holding capacity, improve the texture of the soil, and tend to prevent washing and puddling during heavy rains or watering. The advice given freely in former days to lawn makers was "add plenty of lime." Ideas have changed. It is doubtful if lime is of any particular advantage; and indeed may even be a detriment. As a matter of fact, experiments over a long period of time have shown that lime tends to encourage weed growth.

FROM the standpoint of good lawns, it is unfortunate that the human race does not have in late August or September, rather than in the spring, that primeval urge to get out doors to dig in the soil and to plant something. For, on the whole, late summer seeding of lawns is much to be preferred over spring seeding. Many people spring seed their lawns only to discover, when frost comes, that the grasses which they have been nursing along are chiefly the two weeds, crabgrass and Foxtail, and not the lawn grass which was sown. For weeds (the above named two especially) are the bane of the spring seeded lawn.

The ideal time to seed a lawn is in late August or early September. If put in at this time the grass usually covers the ground well by the time growth stops in the late fall and is ready to come on early the next spring.

Scattering seed in spring over parts of the old lawn where the grass had killed out usually fails to secure a stand. Better stir these spots into a good seedbed in August and seed them down. If done in spring, (Continued on page 413)

Making the most of sleep

Continued from page 359

themselves waking too early, or waking tired even after their full sleep-allowance, might well consider a bit of redecorating, or at least a shot of rearranging.

Coming to the seventh question, we get down to the great American bugbear—noise. Noise, the scientists tell us, raises our blood pressure even when it doesn't wake us. It tightens our muscles and spoils our relaxation. We may not have the least idea in the morning what caused us to wake up feeling below par, but noise is often the answer. At the University of Michigan it was discovered by test that even a passing taxi can change blood pressure in a sleeper who doesn't know he hears it. At Colgate they took the matter up even more delicately and found that the subject's muscles tightened when someone tipped past his bed. True, we can habituate ourselves to noises even of the most violent sort, so that we sleep right through them, but the *quality* of our rest suffers, and we suffer with it.

Some day our country will wake up and legislate. In the meantime, we should do our own private part toward making the American night less of an ordeal. But even if we don't produce noises, with late loud speakers, motors that stand running in front of other long-suffering people's houses, doors that slam and good-byes delivered in shrieks that make the night anything but good for those around, we can at least begin to protect ourselves and our families against the noises of our neighbors.

All of us know offices where sound-absorbing materials are used in interior construction, and, if we plan to build new houses, we might well look into this feature, as well as that of sound-proof doors. In the meantime, we can investigate for next winter the window-mufflers now on the market—small boxes of the same sound-absorbing type that let in the air while keeping out a lot of the noise. Also, we can weather-strip the doors we have. Then, too, we can remember that heavy rugs and all-over carpets take up about twenty per cent of the racket in every room in which we place them—something we try to avoid in the music room, where it deadens the piano, but something especially desirable in the bedroom. The same principle should be applied to the bedside clock. Buy it a felt pad to stand on, and its ticks will be kept to itself.



This sturdily constructed bed of Jacobean design would be very appropriate in an English room. (Courtesy, Kittinger Co.)

Those of us who have children want to know how to give them the splendid health-foundation that will make them grow up more able to meet the world than their parents were, and sleep in the right amount and under the right conditions is tremendously important. Very few American children of to-day get the benefits they should at this point.

The Colgate investigators tell us that, below the age of six, the best way to judge how many hours of sleep are needed is to check the child's general health and particularly his temper. Irritable children are frequently sleep starved, not perhaps in the matter of mere hours, but because some one of the conditions noted as favoring the right kind of sleep in adults has been overlooked. The Mellon Institute scientists add that



The width of a bed is important in its effect on sound sleep. Select one not less than thirty-nine inches across. (Courtesy of Charak Furniture Co.)

children from two and a half to four years old are the most active sleepers tested. Their changes of pose are more frequent, therefore the spring-and-mattress question is even more important to them than to us and care should be taken in this selection.

Daytime naps for three- and four-year-olds are better when not exceeding half an hour or an hour at the most, because more is apt to cut into sleep at night. If the child objects to going to bed in the afternoon, we're told that a rest on occasional days when he seems to need it is better than to insist on everyday observance.

But perhaps it isn't so much the littlest child who is sleep-starved; this process is apt to begin when developing minds coax to stay up and take part in what's going on. Comparatively few Americans of the stirring younger set get the allowances set down in the following table as compiled by the Colgate authorities, but this may be the deep-seated reason for many things that are habitually blamed elsewhere.

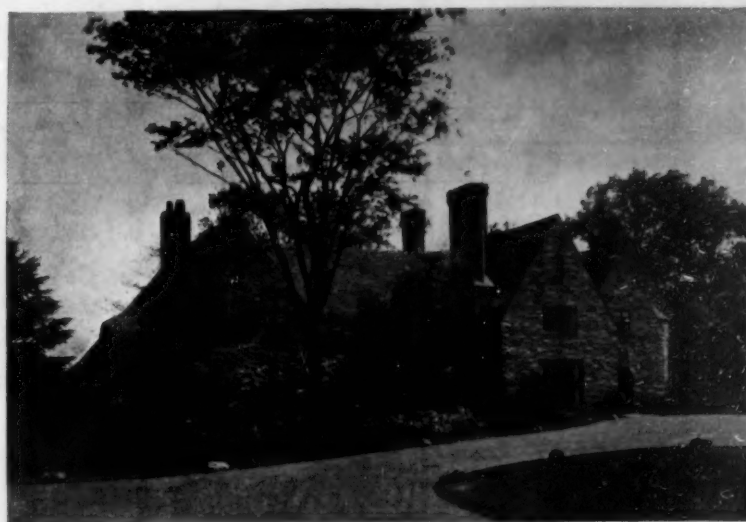
| | |
|-----------------|----------------------|
| Ages 6-7..... | 11 hours, 14 minutes |
| Ages 8-9..... | 10 hours, 42 minutes |
| Ages 10-11..... | 9 hours, 56 minutes |
| Ages 12-13..... | 9 hours, 36 minutes |
| Ages 14-15..... | 9 hours, 6 minutes |
| Ages 16-17..... | 8 hours, 30 minutes |
| Ages 18-19..... | 8 hours, 16 minutes |

Perhaps a final word may be in order about getting to sleep when sleep is difficult, not because of anything outside, but because our brains persist in running along on the pressing concerns (Continued on page 392)

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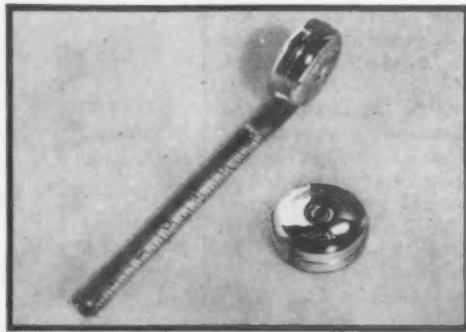
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Devices for American Homes

For September, we have selected for your approval several new devices which are considered both practical and efficient. Each one though entirely different in purpose, will add an up-to-date note to your home. In ordering please send your check or money order to the firms mentioned below. For any other devices or for any information write Diana North.

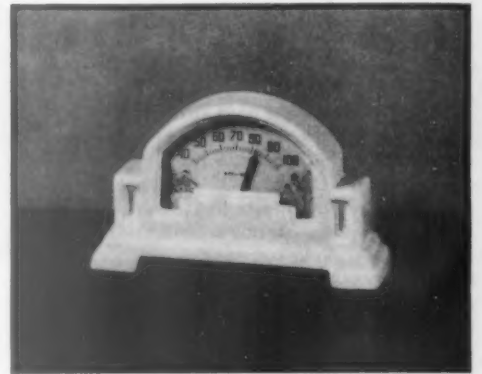


NEVER before has a flexible, "rigid" steel tape been encased in such a compact way. Pull it out to any desired length up to 6 feet, it will not bend and by simply pushing the button it will automatically rewind itself. An absolute necessity for measuring windows, curtains, etc. Price \$3.00 prepaid within 100 miles of N. Y.; to points beyond, charges collect. Hammacher, Schlemmer & Co., 145 East 57th St., N. Y.



IF YOU have a dog or cat in your home, you will need this little English first-aid kit, which contains medicines, bandages etc. in case of accidents or sudden indispositions. Price \$1.00 prepaid. Abercrombie & Fitch, Madison Avenue & 45th Street, N. Y.

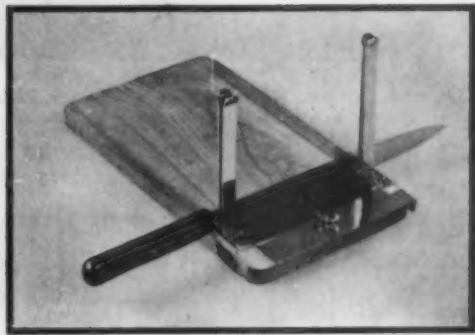
THIS Pyrex tea pot is made of the famous heat resistant glass and gleaming chromium plate. A graceful opening in the lid replaces the old-time spout while a tea ball can be suspended from the little hook on underside of cover. Though only 5 1/4" in width it will pour enough tea for five or six cups. \$2.75 plus 25¢ postage, tea ball 35¢. W. G. Lemmon, Ltd., 820 Madison Ave., N. Y.



A PORCELAIN thermometer that will tell you the exact temperature of your room. In blue, green, black, pink, maroon, or ivory porcelain. \$2.50 plus 20¢ postage. W. G. Lemmon & Co., Ltd., 820 Madison Ave., N. Y.



THE novel bomb flashlight can be carried on your wrist, or will stand up at any angle on its own base. It takes standard batteries and comes in polished nickel or polished copper for \$1.15 prepaid. Boulevard Shop, 220 Northern Boulevard, Flushing, N. Y.



THE utility bread slicer is both simple and practical; no complicated parts to get rusty or out of order, while it should prove a valuable time saver. The knife is unattached; to use, simply slide down between metal guides thereby cutting an even slice quickly and efficiently. A metal screw on board can be adjusted easily for any size slice desired. Price \$3.25 prepaid from Lewis & Conger, 78 West 45th St., N. Y.



BRAND new are these "perfect" pie plates illustrated above. They are made of aluminum and they have a two-fold usefulness as one side is for baking cakes while the other side is for baking pies. Please note the indented gutter which will prevent the juices from dripping over the edge and spoiling your oven floor. Two plates cost 75¢, three cost \$1.10, all prepaid from Lewis & Conger, 78 West 45th St., N. Y.





If you are looking for a modern home, with a present and a future—moderately priced—within sight of New York but in the clear air and quiet of the Jersey hills—go to Allwood, adjacent to Montclair Country Club. Values here will impress you. Every new fireplace in this great development is to have Heatilator construction, which guarantees smokeless operation and double heat from same fuel.

At Allwood, N. J.

Every New Fireplace

is a HEATILATOR FIREPLACE



One of the Heatilator fireplaces in a home recently built at Allwood, N. J., where 4500 new buildings are being erected. The use of Heatilators assures freedom from smoke and heat without waste. Note the grilles for cold-air intake and warm-air outlet—giving double heat from same fuel.

.... Guaranteed Smokeless and Double Heating

P. J. JOSSIER, Chief Architect, says:

"No matter how good the heating system of a house may be, the fireplace should be capable of giving real heat. No home is completely charming, comfortable or modern without a real fireplace. For the homes we are building at Allwood, we have adopted the Heatilator method of fireplace construction because this is the only practical method that assures proper proportions, design and workmanship, freedom from smoke, and heat without waste. With the Heatilator we avoid any questions of efficiency or waste, and assure the highest degree of fireplace charm."

CHAS. H. REIS, President, says:

"Erecting 4500 buildings is an undertaking of such magnitude as to require utmost care in planning. We have found that of all features in a home, none adds so much to enjoyment as a fireplace that really works. Most people would far rather pay the comparatively small amount extra for a fireplace than not to have one—even if they have to economize on furniture to balance their budgets. So our Allwood homes generally include fireplaces—and all our new fireplaces are built with the Heatilator to assure perfect operation and satisfaction."

WHETHER you are building hundreds of homes or only one, the use of a Heatilator adds little if anything to the cost of an ordinary fireplace. Rarely is the excess more than \$15-\$25. Even this is nothing when results are considered.

The Heatilator is a complete unit up to the flue—including firebox, down-draft shelf and damper—parts you would have to pay for otherwise.

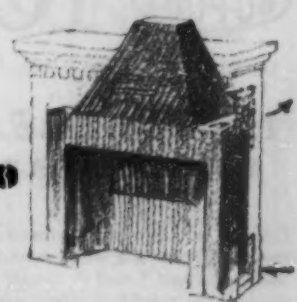
As the Heatilator absolutely assures proper proportions and workmanship for efficiency and smokeless burning, with any type of fuel, it eliminates the chance of having to rebuild to gain fireplace satisfaction. It simply cannot smoke. It assures the charm of "a fireplace that really works."

And the double walls, with cold air intake and warm air outlet, provide an auxiliary heat supply which is needed in every home, particularly of cold mornings and evenings and when the furnace is out. The Heatilator saves heat, ordinarily wasted, equal to that from a spacious furnace register.

As a mark of modern construction, the Heatilator protects ownership and resale values. No fireplace is truly up-to-date unless built with a Heatilator.

The Heatilator can be used with all types of fireplace material and design. It is made of rust proof metal, in many sizes. The leading architects of the country definitely recommend it. Write for copies of their letters, and full information—free.

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When you buy, build or rent, be sure of having a HEATILATOR Fireplace

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DELINEATOR INSTITUTE SAYS:

**Tontine Window Shades
stand scrubbing. We know because
we scrubbed them hard—**



**Du Pont Tontine Shades came through this test
with flying colors in the Delineator Laboratory**

THAT'S what happened to Tontine Shades in Delineator Institute laboratory. They were scrubbed—with a stiff brush, plenty of soap and water—20 times! "And they would have stood up under many more scrubbing," said the laundry specialist of the Institute. "They came out in fine shape. No signs of wear. No color change. No pinholes, cracks or frayed edges."

That's why we, as manufacturers, say, "Test before you buy." Any Authorized Tontine Dealer will be pleased to furnish you with testing samples for scrubbing.

Tontine Shades stand repeated scrubbing without injury to beauty or fabric, because they're

impregnated with Pyroxylin, the very same basic substance that's in the Duco finish on your car. It makes Tontine Shades durable as well as scrubbable.

Tontine Shades come in plain colors, in corded designs and in a variety of gay prints. For best results du Pont Tontine Shades should be mounted on Tontine Guaranteed Rollers.

We have a booklet on new, smart ways to drape windows. We'll gladly send you a copy of it. Simply fill in the coupon, enclose 10c in stamps—and the booklet will be mailed to you. Canadian subscribers should address: Canadian Industries Limited, Fabrikoid Division, New Toronto, Ontario, Canada.

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A. H.—4

Making the most of sleep

Continued from page 389

of the day. Almost everyone has his or her pet recipe, but here are a few from which to choose a variant: a tepid soaking bath from fifteen minutes to half an hour; a glass of hot milk, sipped slowly; a book, preferably of the type that describes peaceful outdoor scenes; a change to a different bed in a different room, or just lying on your own, with your head at the footboard; a series of slow deep-breathing exercises in front of the window.

All of these demand getting up, or at least sitting up. But there are others less strenuous. One consists in stiffening the body and then relaxing all over, followed by a conscious attempt at still further relaxation, beginning at the top of the head and going down to the toes. A second suggests keeping on hand a bottle of perfume that can be uncorked on your bedside table or, harder but

less expensive, dissolving a handful of your favorite bathsalts in a bowl of warm water. In either case, the idea is to breathe the fragrance in slowly, thinking of the flower garden or the pine woods associated with it. A third and quite different procedure begins with imagining a black curtain before your eyes and then watching the scenes, the colors or the designs that flow across it. But the strangest way of inducing sleep that we ever heard of was told us by a friend who swears to its efficacy in her own case. She plans a wardrobe for one of her friends, beginning with the hat—setting it on the chosen wearer's head, standing off to look at it, changing it for another—and so on down she goes, choosing, placing, criticizing as the scheme unfolds. Perhaps she doesn't really like this vicarious shopping, for she says she never yet has reached the shoes!

Keeping floors flawless

Continued from page 364

floors will last without refinishing for many years.

If floors are waxed after having been treated with varnish or shellac, or the wax has been applied to the bare wood with a paste filler as a base, the marks on such floors can then be cleaned with liquid wax and very fine steel wool. The solvents in the liquid wax loosen the dirt and disfiguring marks, and the steel wool rubs them out. It is remarkable how liquid wax and steel wool will clean a dirty wood floor.

If wood floors are stained with either an acid, water, oil, or colored filler stain, they should be waxed to protect the surface and rewaxed and polished as often as is required.

To remove the general accumulation of dirt on any floor that has been waxed, use gasoline and a cloth as gasoline will cut wax as quickly as any other product.

For linoleum floors the manufacturers recommend waxing as the most practical and economical treatment. Wax penetrates the pores of the linoleum and seals the surface against dirt and wear without destroying the resiliency of the linoleum.

Some manufacturers recommend lacquer for linoleum floors, but it is not as practical as wax alone. Shellac and lacquer wear off in the lanes of traffic and it would be necessary when this occurs to reshellac or relacquer the entire floor. If you wish to use either shellac or lacquer on your linoleum, then wax it afterwards for the wax will prevent the wearing off of the shellac and lacquer in the lanes of traffic.

To clean a rubber floor an occasional mopping with mild soap and water is usually all that is required.

For those who prefer a polish on rubber floors, and a polish is much more attractive than the otherwise dull finish, there are available some half dozen water base waxes. An oil base wax cannot be put on a rubber floor, as the oil solvents over a period of time soften the materials

and cause the colors to run. Although the water base wax made for this purpose produces a hard, durable and water-proof finish, it is in most cases difficult for the inexperienced to apply this material so as to produce an absolutely uniform result. This does not mean the layman cannot do it, but one should be certain to follow the directions closely for applying these materials.

A cork floor can be scrubbed periodically. If the cork has been filled with a solution of fifty per cent alcohol and fifty per cent white shellac first and then kept waxed, scrubbing is usually unnecessary and only an occasional cleaning with gasoline and re-waxing and polishing is required.

To clean a ceramic tile floor or an unglazed tile floor, an occasional mopping or scrubbing is all that is required. The latter can be safely waxed and polished and a beautiful luster developed. Rewax and polish as often as is necessary. This will eliminate frequent washing.

There are a great many different kinds of composition floors manufactured. Some can be waxed; some cannot. Some require only mopping or scrubbing; others can be oiled. Do not under any circumstances put oil on any other than a composition floor as it darkens wood and linoleum and collects more dust and dirt than any other finish.

Years ago it used to be considered the thing to do to oil one's floors. That is now an antiquated idea and an unsatisfactory finish, as an oiled floor cannot be waxed or any other finish applied without first bleaching the wood.

Do not under any circumstances put a surplus amount of water on linoleum or wood. Water, in surplus quantities, penetrates the pores in the wood and causes shrinkage and expansion, raising of the grain and, eventually, warping. A surplus amount of water on linoleum will penetrate underneath the surface and over a period of time rot the backing.

Merging your menus

Continued from page 368

delightfully dangerous even when you know it's "good for you."

Luncheon 2

Hot vegetable soup
Peanut butter, orange, and lettuce sandwiches
Apple sauce
Ginger cookies
Tea or milk

Of course the soup is canned. No one but hotel chefs cook soup in the summer any more. The peanut and orange sandwiches may be made by mixing orange juice with the peanut butter or, more simply, by using sliced oranges in the sandwiches. The tart tang of the orange does away with the apt-to-be-gooney feeling of the peanut butter.

Luncheon 3

Spaghetti with tomato sauce
Cole slaw (for grown-ups)
Crisp bacon
Bread sticks
Lettuce with fruit juice dressing (for the children)
Stewed fruit with plain cake
Tea or milk

If the children are getting a bit wearied of plain milk add a drop or two of vanilla to change the taste.

Luncheon 4

Chicken à la king on toast (or in bread baskets)
Pineapple and cream cheese salad (French dressing for grown-ups, fruit juice for children)
Tea or milk

No dessert is needed for this luncheon; the fruit salad takes its place—and nicely, too. The chicken à la king, like the spaghetti in luncheon 3, may, of course, be had in cans or jars. There's little excitement in the meals that the whole family can eat but the ease of preparation should make up for that. It is certainly more fun to spend your afternoons vacationing than it is to act as hand maiden to a cabinet full of kitchen gadgets. The evening meals are simple, too, planned with an eye to having the after-dinner beverage served on the porch—and served early.

Dinner 1

Broiled lamb chops
Creamed potatoes Grilled tomatoes
Celery Radishes Green onions
Lemon meringue pie
Iced or hot coffee Milk

Diced, the creamed potatoes will take only about twenty minutes to cook. The lamb chops and tomatoes can be cooked at the same time. You'd better make some extra filling for the pie and serve it to the children in sherbet glasses. Keep the radishes and onions away from them—but everything else goes.

Dinner 2

Creamed chicken with peas in potato puffs
Combination salad
Pineapple ice cream with sweet wafers
Coffee, tea, and milk

The chicken dish is as easy as "rolling off a log." The chicken comes out of a can, is pulled into slivers, drowned in a good cream sauce to which canned peas or cooked fresh peas are added. The potato puffs are made from mashed potatoes with the stiffly beaten whites of eggs

folded in. They're dropped like cookies onto a greased pan and popped into a hot oven. They'll rise like a cloud and then sink in the center. And that's what they should do, for the creamed chicken mixture, when the puffs are transferred to the plates, can be poured right into the hollows. Don't put any dressing on the children's salads and leave out the radishes and onions.

Dinner 3

Meat loaf
Buttered potatoes
Creamed green beans
Waldorf salad
Coffee, tea, and milk

There's no dessert here. The Waldorf salad serves a dual duty. For the children, omit the nuts and serve with a boiled dressing. You'll notice the meat loaf has no gravy—it would be too rich for the young, temperamental tummies but the cream sauce on the beans serves just as well.

Dinner 4

Baked ham
Stewed parsley potatoes
Buttered asparagus
Sliced tomato salad
Orange ice
Coffee, tea, and milk

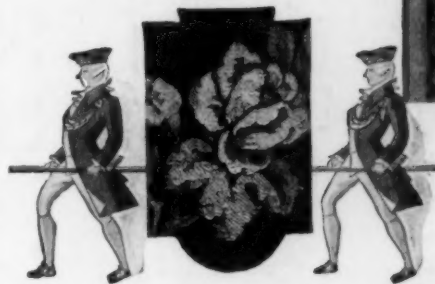
This is really a simple dinner that takes only a half hour all told for the hot dishes, even though it includes baked ham. There is a new boneless ready-cooked ham being sold to-day that makes baked ham possible without hours of work, without steaming up your kitchen, and without roiling up your disposition. And it comes small enough for a family of two or three or large enough for a holiday feast.

For the small size ham mix one cupful brown sugar with one tablespoonful flour and enough pineapple juice to make a paste. Score the ham. Stud with cloves and cover with the paste. Whisk into a hot oven and it's ready to eat in twenty or thirty minutes. The children can have a small portion—and they'll be lucky to get that—for ham is a dish that few can refuse.

The potatoes are ready in next-to-no time. They're just raw potatoes, peeled and sliced thin, cooked in a small amount of salted water. They're done in about ten minutes when butter and minced parsley are added. The asparagus takes little longer and the salad isn't difficult enough to even mention.

And that brings to a close an even dozen menus that may not put you in the graduating class at the Cordon Bleu, but they will give you the feeling that you are doing right by your little Nell or Norah. Every one of them calls for at least one hot dish, even though it is summer. But if the children are to eat at the table, too, there simply must be hot dishes. Too many sandwiches, too many cold drinks in too many little stomachs may undo a whole winter's feeding "by the book." Those perpetual picnic meals are easy to get but hard to digest and all the sunshine and fresh air and sleep your child gets during the summer aren't going to amount to a hill of beans unless his stomach is filled by the right kind of food.

Absolutely true to their colors— ORINOKA SUNFAST DRAPERIES



The grace and elegance of deep Georgian windows; from the Orinoka booklet

It is very important, this matter of color-fastness. On it depends the *permanent* beauty of the room you are decorating.

With Orinoka Guaranteed Sunfast Draperies you may create exactly the effect you wish, and know that it will endure. You may choose colors so fragile that they seem the wildest extravagance, colors so mellow that they might have come out of a piece of old-world brocade, and you may hang these draperies in the strongest light, confident that they will not fade.

But it is more than the fine materials of Orinoka draperies that guarantees their color-permanence. Consummate skill in dyeing is also necessary. Orinoka yarns are dyed by a special process by skilled craftsmen. Your protection in buying Orinoka Sunfast Draperies is in this tag attached to every bolt: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

If you would like a copy of our booklet, "Draperies and Color Harmony," mail 10 cents with the coupon. We will also send the name of a nearby dealer who will show you Orinoka fabrics as they really are. The Orinoka Mills, 183 Madison Avenue, New York City.

ORINOKA SUNFAST Draperies . . . colors guaranteed sun and tubfast

THE ORINOKA MILLS, 183 Madison Avenue, New York City
Gentlemen: Will you send me a copy of the Orinoka booklet, "Draperies and Color Harmony"? I am enclosing 10 cents.

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—HEARTHSTONE EDITOR.

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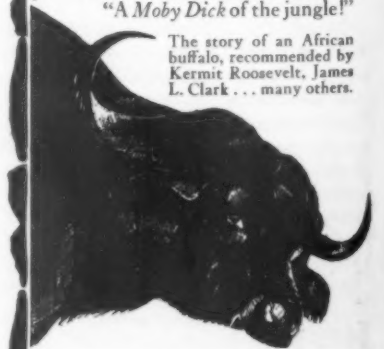
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Ask your electrical dealer about Victor Ventilators today or write at once for our free booklet on "Home Ventilation" and we'll also send you our nearest dealer's name. Mail a post card today!

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Be sure that you have first looked through the advertising pages and requested booklets direct from the advertiser wherever possible.
—HEARTHSTONE EDITOR

HEARTHSTONE EDITOR, THE AMERICAN HOME, GARDEN CITY, N. Y.

1. I am planning to

2. Please send (at no expense to me) the following booklets.
(Insert numbers from list)

Name

P. O. Address

City State SEPT. 1

Save 1/2 on RUGS

FREE BOOK Tells How

Learn Why thousands of women, who can afford Wiltons, now choose these lovely

New-Type OLSON RUGS

at 1/2 to 2/3 the price. Mail coupon.

Send us Your OLD RUGS and clothing

THE RUG SENSATION

of the Year You can send materials of all kinds and colors at Our Expense. In a week we'll weave rich-textured, seamless

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Choice of 52 exquisite Persian, Turkish, Chinese, Hooked designs and popular two-tone colors regardless of colors in your old materials.

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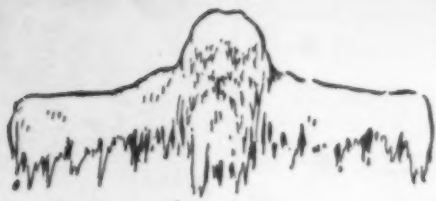
LOWEST PRICES IN YEARS

Never before have such luxurious, modern rugs been made from the valuable wools in old rugs, carpets, clothing. Ship material at our expense.

Write for This Fascinating FREE Rug Book in Colors

Shows how we scientifically reclaim your valuable materials, sterilize, bleach, picker, card, comb and spin into rug yarn—then dye with fast colors and weave on power looms into soft, luxurious, new Duovelvety Rugs.

C
N
A
T



How To Stop THE HEATING GHOST From Cellar Walking

First, send at once for "Hither and Yons." It's a booklet. An interesting one on heating botherments. And heating troubles. Both how to prevent and how to cure. Not, however, in the least a book of advice, or admonitions, or one of commandatory do-it-these-ways.

It is simply a tale telling of how to go about having a happy solution for your heating. How to prevent cellar Ghost walking.

Has nothing specially to do with oil burners, automatic stokers for cheap fuel, or what not. Nevertheless it has to do with all of them. Leastwise, it points out ways and means to get satisfactory thrift heat from them.

In short, if you were to sit down and write the directions for what should be contained in a booklet on "Heat Satisfaction, How to Have Them," suspect you would exactly describe this "Hither and Yons" booklet. That's why we feel so confident in urging you to send for it. "Hither and Yons" is its name—and for a reason. Send for it. See for yourself its helpful reasonableness.



Burnham Boiler Corporation

IRVINGTON, NEW YORK

Representatives in principal cities of United States and Canada

He got what he wanted

Continued from page 361

concrete wall whose outside surface is faced with stone. There are a number of advantages to this system. A wall can be put up two or three times as fast as in the usual laid wall; it is more waterproof than the laid wall; and it is stronger and more substantial than the laid wall which has been the standard of permanence.

Another feature of houses built by the Flagg method is that they are without cellars. They usually have a small pit for the heating plant but the rest of the house is built on a concrete plate. Mr. Richards wanted a cellar in his house and he has one. But cellars are merely a hang-over from the days when they were used to store the winter's supply of food.

The cellar walls are of poured concrete eighteen inches thick, the floor is six inches thick on a natural gravel foundation. The side walls of the house are twelve inches thick of stone and concrete. After the wall forms were removed the grout was raked out of the joints in the stonework and they were pointed up.

The entrance hall has a large coat closet under the stairs. The walls and ceiling are papered. The woodwork and doors are painted. The same scheme of decoration is carried out in the upper hall. Lighting is by a single branch pewter candelabrum of formal Colonial design. The upper hall has a ceiling light.

The walls of the large living room are papered. The ceiling is painted. Floors are stained light oak. The fireplace on the side wall is quite large. It is enclosed by a simple mantel painted white. Over the mantel are two two-branch pewter candelabra of formal Colonial design. There are four double outlets at convenient points about the room for lamps. On the inside wall there are large built-in bookcases. In the corner next the door to the kitchen there is a built-in corner cupboard.

The bedroom to the right of the hall, very nearly approaches the living room in size. It has three large windows facing east and south and has sunlight practically all day. The

walls and ceiling are papered and the doors and woodwork are painted. The floor is stained light oak. Lighting is from two Colonial tin wall sconces. There are also two double outlets for lamps.

The kitchen is well lighted by a bank of windows along one wall. Underneath the windows are a large sink and a small built-in table. On the opposite wall there is a built-in cupboard. Next to it there are an electric range and an electric refrigerator. The kitchen, service entrance, and bath are all finished in paint. The floors are covered with a heavy linoleum.

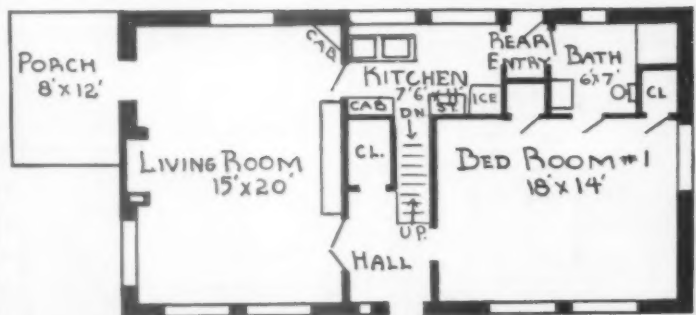
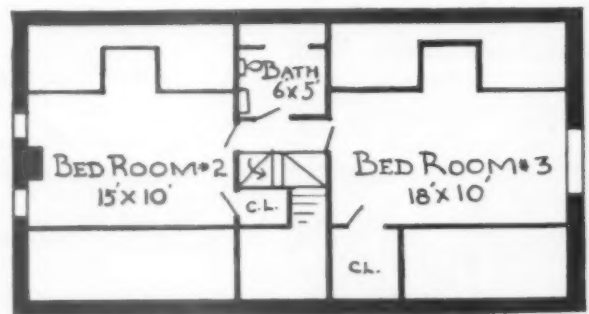
On the upper floor of the house there are two large bedrooms and a bath. They have ample light from the dormers and end windows. The bath is fitted with a large built-in shower instead of a tub—a preference of Mr. Richards.

The roof of the house is shingled. All flashings are of copper. The heating plant is steam and there is a separate hot-water heater. All chimney flues are tile lined. Out-opening metal casement windows are used throughout. They are finished in black iron. They are screened inside with sliding copper screens. The hardware throughout is black wrought iron. The electric range and refrigerator were included in the specifications.

The completed house was exactly what Mr. Richards wanted and he bought it as soon as it was finished, although it cost twenty-five per cent more than he had wanted to pay.

The architect and builder says that he can duplicate the house for \$12,500. This includes the land, house, finance charges, and all fees. He says that this low cost is due to a highly organized system of construction and labor. He has simplified and standardized as many of the components of a house as is possible.

It might seem that this would make all the houses look alike. But this is not so. Every house finds its individuality through its mass and its interior decoration.



The floor plans show rooms of spacious proportions

COUPON
OLSON RUG CO.
 Chicago New York Philadelphia Detroit
 Pittsburgh Cleveland
 St. Louis
 Mail to 28 Leff
 gentlemen: Mail
 Low Prices.

Look to your lighting

Continued from page 378

is amazing what a clear-cut impression one gets of an actual change in dimensions, all through having the light spread to the corners instead of centered. This effect of space may not be the one you covet, but it is a simple way to help you make up your mind.

If you find that shadows creep up under the chairs or behind tables when you change lights, it is a simple matter to sponge the worst of them out with a still more generous scattering of well-shaded lamps.

Practically all incandescent lamps are now made with frosted glass which refracts the light, thus doing their bit to modify the sharpness of shadow. Although the frosting of the glass slightly reduces the quantity of light that passes through, it makes up for this by improving the quality, as the light left is comparatively shadow-free and without glare. If you substitute an old-fashioned clear glass for the frosted glass in the first experiment described above, you will get a very clear picture of the flattering ways of light diffusion.

Lamps scattered here and there throughout a room have the effect of unifying the different centers of activity. A group consisting of a

chair, table, and a wall decoration may be these three things and nothing more. But if a light is included in the grouping, placed so as to bring the three within its magic circle, the pieces at once become a unit. Just the angle at which a shade is tipped may make all the difference in the world as to whether a group holds together or separates into its parts. There is no set rule to follow, but one can easily apply the trial-and-error method, to find which gives the best effect.

Investing in lamps is one of the most painless methods of being separated from one's money. Whether you own or rent, whether you intend to live and die right where you are or to move next week, the portable lamps are your own. So-called "fixtures" belong to the house. It is only about once in a lifetime that the average family deliberately sets out to refixture, but the portable lamps can be rejuvenated every year at small cost. You can take the lamp apart, salvage the parts you like or can use again, and give what is left a new cord, a new socket, a new shade, or a different base, and you get workers for cripples and new lamps for old.

Rugs and how to choose them

Continued from page 366

you might have an Oriental rug. However, if the color scheme calls for plain carpeting chenille is the correct fabric. It is the most luxurious and the most adaptable of the machine-made floor coverings. The new seemingly seamless carpet is its only rival in adaptability. While that carpet is cut to meet all possible irregularities of shape and size, chenille is woven to fit them. There are no problems of shape or size, no intricacies of design and nuances of color which cannot be met in chenille. It ranges in price from eleven dollars to forty-eight dollars a square yard.

There is a way of adding luxuriousness to the "feel" of carpets and rugs and that is by using a carpet cushion. A cheap cotton-filled padding helps little, but a hair felt cushion is most satisfactory. It not only adds luxury and resiliency but years of life to any wool floor covering. It acts as a shock absorber saving the carpet from being pounded between heels and the floor and never lumps or flattens out under heavy wear.

When you have decided the type of rug you want for your room, you must then think about the size. We are living in an era of small rooms. Borderless carpets make rooms look larger and wall-to-wall carpeting does the same. High pile carpets like most Orientals and the shen type rugs and chenille absorb light. Flat surface rugs like the Kilims of the Orient, the Aubussons of France, and the Wilton and Axminster weaves reflect light. But, of course, heavy pile fabrics give an air of luxury and richness which cannot be equaled.

If you choose a plain color be conservative. A carpet covers a large space and you are apt to have to live with it a long time. Green is a very

practical and popular color. We find it everywhere, but it is being shown in so many shades and called by so many names that one can almost forget that all of them are formed by a combination of the same old blue and yellow. From the soft gray-greens to the clearest and brightest emerald they are popular. After green it is noticeable that the red-purple has won favor. Eggplant is a color to be found in all carpet weaves. Raisin has more brilliance; it is redder. And after that we find the old favorites Burgundy and mulberry leading us to Spanish reds and bright scarlet, so strikingly lovely in white interiors. Brown is briar, mahogany, tête de negre. Henna holds its own because it is warm and because it is complementary to the all-popular green. While mauve, wisteria, old lilac, and amethyst are flattering colors that suggest dainty boudoirs.

When you consider design you must think of it in terms of decorative periods just as you would in connection with furniture. As medium-priced furniture has improved greatly in style and design so have the medium-priced floor coverings. Period patterns are to-day available in Axminsters and Wiltons for the small house. The French periods, from the profuse floral patterns of Louis XIV to the stately ones of the Second Empire, are all represented both in hand-tuft and machine-made carpets. All-over embroidery or lace-like designs are typically English and heraldic and brocade patterns suggest Spanish grandeur. Colonial designs are numerous and we even see some Mid-Victorian rose bouquet and landscape patterns in modern carpets because that period is having a revival.

This nuisance always ends



when windows are Rolscreened

DELICATE draperies haven't much chance of remaining clean, unruined or untorn where ordinary window screens are used. Hinged screens maul them. Outside screens soil them. But Rolscreens of Pella eliminate both these vexations for the woman who loves a well-ordered home.

Rolscreens make ordinary screens as old-fashioned as washbowls-and-pitchers. They're really amazing in their advantages toward beauty, convenience and economy.

*Rolscreens roll up and down—
like a window shade*

They're there when you want them; out of the way and sight when not needed. No screen-obscured vision when windows are closed. No trouble getting at casement latches, window boxes, or outside of windows for washing purposes. A touch of the thumb—they roll up, automatically; a gentle pull and they're back in place.

Rolscreens, installed on the inside, have no cumbersome, wide frames to reduce light area or to spoil the slender beauty of windows.

Rolscreens collect no dirt—to be beaten against window panes by rain or to soil

breeze-blown drapes... They clean themselves each time they're rolled.

Rolscreens require no annual taking down and storing; no dragging out, dusting, painting, repairing and matching to windows in the spring... They're permanent!

Rolscreens are always insect-tight, even in widest windows. They're locked in at sides, top and bottom.

Rolscreens will not sag, bag or rip. A heavy accidental blow merely disengages the sliding lugs from their guides, and rolling the screen instantly replaces them.

Rolscreens will not rust. They're made of special electro-plated "Alumina" wire-cloth, with reinforced selvedge, that will far outlive their TEN-YEAR GUARANTEE.

Any type or size window—in new or old home—can be Rolscreened. But only genuine Pella-made Rolscreens have the fifteen patented features which make them the superior of all other rolling screens. Mail the coupon below for booklet giving complete story and showing how easily you can have Rolscreens installed.

Special information, specifications and services to architects and builders on installations in new dwellings, hospitals, hotels, office and apartment buildings.

Rolscreens

TRADE MARK
OF PELLA, IOWA

ROLSCREEN COMPANY, 691 Main St., Pella, Iowa

Please send illustrated booklet showing how Rolscreens can add beauty, convenience and utility to my home.

Name _____ Telephone _____

Street _____ City and State _____

Honestly...



**ASHAMED
OF THE OLD
WATER CLOSET?**



Replace it with **T/N**
... quiet, low in cost

THE modern T/N toilet makes the bathroom a show-place in the home. Gleaming twice-fired vitreous china. One-piece design. Fits in corners, under windows, under stairs. Unusually quiet when flushing. Non-overflowing. Comes in colors or in white. Moderate in price. See your plumber or mail the coupon.



T/N

**ONE-PIECE
WATER CLOSET**

W. A. CASE & SON MANUFACTURING COMPANY
Dept. 219, 220 Delaware Ave., Buffalo, N. Y.
Founded 1853

Please send me free descriptive literature on the T/N one-piece Water Closet. I am interested in
 REMODELING NEW HOME

Name _____
Address _____
Plumber's Name _____

Cost of furnishing rooms

shown on pages 371 to 374

Room designed by Virginia Boose

| | | |
|--------------------|-------|-----------------|
| Bed and covering | ..... | \$49.50 |
| Desk | ..... | 45.00 |
| Chair and covering | ..... | 27.50 |
| Table | ..... | 25.00 |
| Stool | ..... | 11.75 |
| Chair and covering | ..... | 45.00 |
| Table | ..... | 10.00 |
| Chest of drawers | ..... | 45.00 |
| Dressing table | ..... | 27.00 |
| Bench | ..... | 10.00 |
| Curtains | ..... | 8.00 |
| Table lamp | ..... | 18.00 |
| Desk lamp | ..... | 12.00 |
| Plain rug | ..... | 25.00 |
| Patterned rug | ..... | 35.00 |
| Desk set | ..... | 20.00 |
| Pillows | ..... | 10.00 |
| Tea set | ..... | 12.00 |
| Total | | \$433.75 |

Room designed by Edward Gilbert

| | | |
|--------------------------|-------|-----------------|
| Divan | ..... | \$50.00 |
| Desk | ..... | 50.00 |
| Desk chair | ..... | 20.00 |
| Commode | ..... | 30.00 |
| Chest of drawers | ..... | 50.00 |
| Venetian blinds | ..... | 30.00 |
| 4 lamps | ..... | 60.00 |
| 2 chairs, tête de nègre | ..... | 80.00 |
| 1 chair, green | ..... | 50.00 |
| Bookcase | ..... | 30.00 |
| End table, black lacquer | ..... | 15.00 |
| End table, walnut | ..... | 20.00 |
| Carpet | ..... | 40.00 |
| Mirror | ..... | 20.00 |
| Picture | ..... | 15.00 |
| Draperies | ..... | 15.00 |
| Total | | \$575.00 |

Room designed by Priscilla Peacock

| | | |
|--|-------|-----------------|
| 1 studio bed, complete with springs and mattress | ..... | \$52.19 |
| 2 ends for studio bed, @ \$11.74 | ..... | 23.48 |
| 1 bolster | ..... | 6.00 |
| 6 yards monk's cloth, @ 79 cents, for cover | ..... | 4.74 |
| 2 upholstered chairs, @ \$44 | ..... | 88.00 |
| 1 small table | ..... | 11.50 |
| 1 desk | ..... | 81.00 |
| 3 straight chairs, @ \$12.50 | ..... | 37.50 |
| 1 dresser | ..... | 51.20 |
| 1 rug, hooked wool, unclipped | ..... | 39.50 |
| 1 desk lamp | ..... | 5.00 |
| 1 floor lamp | ..... | 50.00 |
| 2 table lamps, @ \$25.00 | ..... | 50.00 |
| 1 Venetian blind | ..... | 15.00 |
| 5 yards voile, @ 75 cents, for curtains | ..... | 3.75 |
| Total | | \$518.86 |

Room designed by Jane E. Herrmann

| | | |
|---------------------------|-------|---------|
| Rug | ..... | \$46.50 |
| Divan | ..... | 37.75 |
| Cover for divan | ..... | 8.00 |
| Arm chair | ..... | 52.50 |
| 2 side chairs, @ \$20.00 | ..... | 40.00 |
| Coffee table | ..... | 20.00 |
| End table | ..... | 18.00 |
| 2 night tables, @ \$20.00 | ..... | 40.00 |
| 2 lamps, @ \$20.00 | ..... | 40.00 |
| Screen | ..... | 15.00 |
| Chest | ..... | 60.00 |
| Mirror | ..... | 20.00 |
| Curtains | ..... | 25.00 |

| | | |
|-------------------------------|-------|-----------------|
| Drop-leaf table, under window | ..... | 15.00 |
| Porcelain cock | ..... | 14.00 |
| Total | | \$451.75 |

Room designed by O. G. Zenke

| | | |
|---|-------|-----------------|
| 1 day-bed with bolsters and cushion | ..... | \$60.00 |
| 2 end tables beside day-bed; 1 @ \$15, 1 @ \$20 | ..... | 35.00 |
| 1 desk | ..... | 65.00 |
| 1 desk chair | ..... | 35.00 |
| 1 coffee table | ..... | 20.00 |
| 1 easy chair | ..... | 75.00 |
| 1 magazine rack | ..... | 15.00 |
| 3 maps, @ \$5.00 | ..... | 15.00 |
| 2 side chairs, @ \$20.00 | ..... | 40.00 |
| 1 chest of drawers | ..... | 65.00 |
| 1 mirror | ..... | 15.00 |
| 1 ottoman | ..... | 20.00 |
| Carpet | ..... | 60.00 |
| 3 Venetian blinds, @ \$15.00 each | ..... | 45.00 |
| 3 frames for windows @ \$15.00 | ..... | 45.00 |
| 5 lamps | ..... | 85.00 |
| 1 clock | ..... | 15.00 |
| 2 vases | ..... | 10.00 |
| Total | | \$720.00 |

Room designed by David K. Young

| | | |
|----------------------|-------|-----------------|
| Divan | ..... | \$ 65.00 |
| Club chairs | ..... | 153.00 |
| Tables | ..... | 64.50 |
| Straight chairs | ..... | 48.00 |
| Cabinet | ..... | 100.00 |
| Desk | ..... | 40.00 |
| End tables for divan | ..... | 30.00 |
| Lamp | ..... | 43.00 |
| Wall light | ..... | 20.00 |
| Carpet | ..... | 60.00 |
| Draperies | ..... | 25.00 |
| Chimney-piece unit | ..... | 45.00 |
| Total | | \$693.50 |

Room designed by Virginia Lloyd

| | | |
|---|-------|-----------------|
| 1 divan | ..... | \$52.50 |
| 2 end tables, @ \$8.75 | ..... | 17.50 |
| 2 hassocks, @ \$20.00 | ..... | 40.00 |
| 2 lamps, @ \$20.00 | ..... | 40.00 |
| 2 chairs, @ \$40.00 | ..... | 80.00 |
| 1 cabinet | ..... | 35.00 |
| 1 tea table | ..... | 20.00 |
| 1 large rug | ..... | 75.00 |
| 1 small rug | ..... | 25.00 |
| 1 glass vase | ..... | 2.95 |
| 1 fruit compote | ..... | 5.00 |
| Artificial flowers | ..... | 2.00 |
| Glass curtains, 9 yards @ 75 cents a yard | ..... | 6.75 |
| 4 pillows, @ \$5.00 | ..... | 20.00 |
| Total | | \$421.70 |

Room designed by W. G. Pollock

| | | |
|------------------------------|-------|-----------------|
| One pair of draperies | ..... | \$ 20.00 |
| Desk light | ..... | 15.00 |
| Desk | ..... | 65.00 |
| Chromium desk chair | ..... | 40.00 |
| Venetian blinds | ..... | 12.00 |
| Heavy upholstered chair | ..... | 110.00 |
| Upholstered chair | ..... | 80.00 |
| Radio | ..... | 70.00 |
| Bookcase and bed combination | ..... | 150.00 |
| Wardrobe | ..... | 60.00 |
| Side lights | ..... | 20.00 |
| Total | | \$642.00 |



**A job
NOBODY WANTS**

— is cleaning toilet bowls the old-fashioned way — by scrubbing. But you needn't do it! There's an easier, quicker, safer method.

Sprinkle a little Sani-Flush, an antiseptic, cleansing powder, into the bowl, follow the directions on the can, flush, and watch the bowl become snow-white. All odors are eliminated, all germs killed. Even the hidden trap, which no brush can reach, is purified and cleansed. And Sani-Flush cannot injure plumbing.

Sold by grocery, drug and hardware stores, 25c; in Canada, 35c. The Hygienic Products Co., Canton, Ohio. (Another use for Sani-Flush — cleaning automobile radiators. See directions on can.)

**Sani-Flush
CLEANS CLOSET BOWLS
WITHOUT SCOURING**

Setting-Up Exercises for Your FACE—LIFT SAGGING MUSCLES REMOVE DOUBLE CHIN
Kathryn Murray's 6-Minute-a-day Facial Exercises, by strengthening flabby, drooping muscles, help to banish crow's feet, double chin, sagging cheeks, sallow complexion, etc., and restore in a safe, natural way the bloom and animation of youth. No massage—no lotions—no straps—no skill required. Results assured. 13 years of successful use. Book free! Write today!
KATHRYN MURRAY
Suite 952
5 So. Wabash Ave., Chicago

A GIFT for HIM
Imported three-piece Smoke Set (cigarette box, ash tray, and match box holder) of Oriental Ebonized Wood. Hand inlaid with genuine mother-of-pearl.
No. 1228 Special at \$1.50 postpaid.
THE NEW 1932 KELLOGG CATALOGUE IS READY
Pages of Gifts for men, those "almost impossible-to-buy-for" creatures.
Gifts for Women, lovely individual feminine things. Gifts for Children and Babies—pages and pages of them. Gifts that make Jack turn somersaults out of sheer joy. Wedding, anniversary, birthday gifts—for every conceivable time or occasion, selected by Mr. Kellogg personally who knows the gift markets of the world as you know the corner drug store.
Nowhere else in all creation, in catalogue or under city roofs, is there an assortment of moderately priced gifts like Kellogg's.
Write NOW for your FREE Copy
Robert W. Kellogg
Springfield
12 Park St.

Shop Windows of To-day

by DIANA NORTH

DURING the Victorian era, it was quite the fashion to overcrowd one's rooms with an alarming amount of unnecessary bric-a-brac. Now-a-days however, we choose decorative objects with a more discriminating eye. Good ornaments are hard to find and usually expensive, so I was delighted to discover the one illustrated here which we have photographed holding a tiny ivy plant. The cup is made of opaque glass in a lovely jade green color and it stands perkily on its black oriental-looking stand measuring but 4½" overall. You can obtain it as well in a soft amethyst color. Cup and stand but *not* the ivy plant cost complete \$1.75 prepaid from MADOLIN MAPLEDEN, 825 Lexington Ave., N. Y.



At Carbone's shop in Boston one can see all kinds of furniture, glass and pottery imported

Though both the two lamps pictured below are of an unusually good design, I want to draw your attention particularly to the shades which have been made by an entirely new process. They are of dotted swiss stretched over pastel parchment and are bound with a scalloped glazed chintz border. They can be had in colored dots on a white ground or in a flowered pattern and in all pastel shades. Both lamps can be obtained in pewter, colonial brass or bronze and are very moderately priced at \$6.75 each or \$12.75 a pair, prepaid with shade. Or you can order the shades alone for \$2.25 apiece prepaid. As they are the standard 8" size they will fit practically any lamp. TREASURE TRAIL, 49 West 23rd St.

Even though I spend practically my entire time around the shops, I have a hopeless feeling when

from all over Italy, which bring with them the quiet charm and easy gracefulness of the Old World hill towns. The little hanging bookshelf was found there, and though you will notice the



graceful contour of the wrought iron which can be had in brown rust color, white or yellow finish, the photograph does not do justice to the tiles. They come from Laveno, and each one has a decoration in soft tones of sepia, red, brown, and green, of an Italian peasant done in a rather modern impressionistic style. Price \$8.75 express collect. CARBONE, 342 Boylston Street, Boston.



COPPER . . . PEWTER . . . IRON . . .

Unique!

These Russian brass wall sconces will help give the home the right dignity and decorative charm. They are made in the one, two and three lights, 10" high. Express collect.

No. MC214—Pair 3-Light sconces. \$35.50
No. MC215—Pair 2-Light sconces. \$33.00
No. MC220—Pair 1-Light sconces. \$22.75

B. PALESCHUCK
"The House of Metal Ware"
22 Allen Street New York City
Send for catalog M21

ANTIQUES AND REPRODUCTIONS IN BRASS . . .

FOR PERFECT COFFEE

You will want a Silex coffee maker. All Pyrex glass - electric, gas and alcohol models - silver, chrome or nickel finish - three sizes. Write name on this advertisement for booklet - and name of nearest dealer - - -

The Smart Way to Make Coffee!

SILEX
COFFEE MAKER
At Dept. Stores - Electric Shops
THE SILEX COMPANY, HARTFORD, CONN.

TWO WELCOME ARRIVALS FROM SUNNY ITALY

The amusing little pottery donkey comes from Amalfi, to hold your cigarettes and matches. \$4.95 delivered. Beside him stands a miniature Capri pot, distinctive and colorful, planted with *Sanseveria*. Plate to match. \$2, delivered (plant included).

If interested in the decorative arts, write for a copy of "THE SHARD."

Carbone
342 Boylston Street, Boston

NEW—ATTRACTIVE—USEFUL

This University Booksshelf is styled up to the minute in both design and price. Solidly yet gracefully constructed of finest maple; has an ample capacity for many books. Designed so it may be hung on the wall or placed at the back of a desk.

Stands 29" high, is 37" in width.
Price \$9.00 Express Collect

Lily J. Kroboth's
"Petite Shoppe"
3750-82nd St. Jackson Heights, L. I.
May we mail you our free catalog of the very latest things?

Shop Windows of To-day

"Virginia" will help . . .



. . . solve your fall furnishing problems and add charm and loveliness to your bedroom.

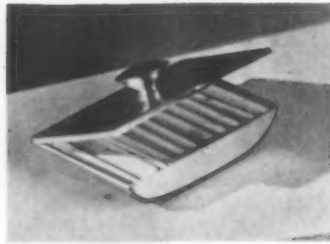
Made of maple or gumwood, sturdily and gracefully constructed, the popular "Virginia" is an authentic and faithful reproduction of an early spool bed.

May be had in a soft hand-rubbed finish of either maple, walnut or mahogany. Height of head 42 1/2", foot 38 1/2"

Price \$35.00 f. o. b. Conway

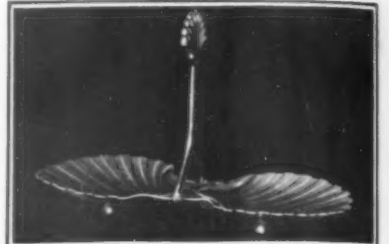
E. E. BURROUGHS CO.
Conway, South Carolina

May we send you our latest catalogue?



it is necessary to select a gift for a man. A new idea is the very smart and good-looking combination blotter and cigarette case which is pictured above. It is made of plated silver and could be used equally in the office or home. \$2.25 prepaid from HEATHER-MATHEWS, 411 Fifth Avenue, N. Y

For breakfast, tea, or any occasional meal, this little reed table is without equal and can be used in the house as well as out of doors. Very easy and light to carry about, it can be transported from one place to another with the china and glassware already placed on the tray. An added



New! PEWTER AND COPPER NUT DISH

only \$2.50

Rosy copper and silvery pewter are simply stunning in combination. You'll love this new copper-pewter nut or bonbon dish, No. 8722. It makes a beautiful gift or bridge prize. 9" wide. See it at your favorite gift shop or write us direct enclosing check or money order.

M. W. CARR & CO., Inc.
Dept. A-9 West Somerville, Mass.

★ Carr Craft ★
GIFTS OF CHARACTER IN METAL

Our September "Special" Is a Striking Value!

Send for New Colonial Catalog

Delivery prepaid within 100 miles



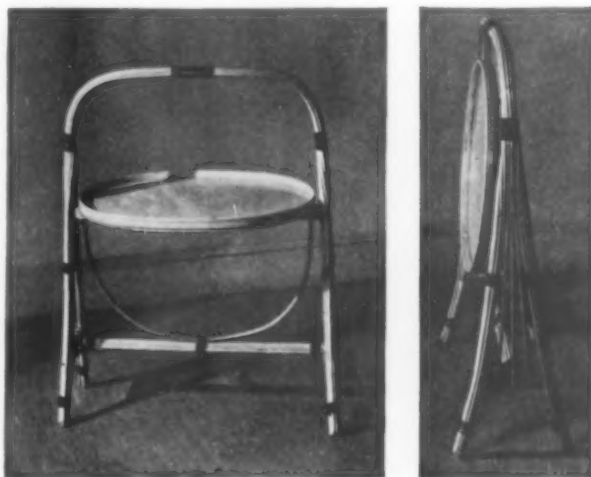
This long needed piece combines a charming Colonial Cricket with a sturdy magazine rack, making it important for both practical and decorative purposes. 10" x 16" x 19" high. Walnut, maple, mahogany \$7.50

three new yorkers

145 East 57th St.
New York, N. Y.



Now a division of Hammacher, Schlemmer



advantage is that it takes up but little space when not in use but can be opened out in a jiffy. It comes in either the natural rattan finish or painted a clear yellow, red, or orange. Price \$12.00 express collect. JANE WHITE LONSDALE, 314 East 57th Street, N. Y. C.

Autumn days are not far off and though we have used gayly colored linens for the seashore cottage and camp we need more formal cloths for our fall entertaining. The mosaic embroidery on this oyster white linen crash bridge cloth has been ex-



TABLE DISTINCTION



is easily achieved with this Florentine Silver hand-made marmalade spoon and lemon fork—beautifully designed, delicately carved. \$2.75 postpaid.

Write for catalog AH

ALMA NEEDLECRAFT
225 Fifth Avenue New York

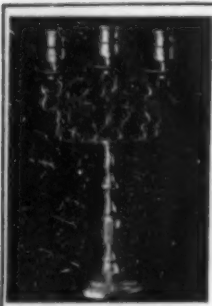
Unusually Lovely Pins



Circle and bar pin of white metal, effectively set with tiny brilliants and six soft creamy pearls. Exceptionally nice looking. Bar pin 3 in. long. Circle pin 1 in. across.

\$1.60 each postpaid

MADOLIN MAPELSDEN
825 Lexington Ave. New York City
Illustrated Circular on Request



Delightful reproduction of an ancient Russian ceremonial candlestick with quaint lion design. Of solid, polished brass. 11 1/2" high. 3 candles. \$4.00 per pair, or \$2.25 ea. postpaid.

Write for catalog 7E

ADOLPH SILVERSTONE, Inc.,
Established 1898
21 Allen St., N. Y.



Say "Merry Christmas" with Friendly Gifts

Send for the Quaint Shop Book of Gifts—over 48 pages of charmingly different Christmas remembrances. Priced from 50c upwards. Quaint Shop Gifts are Oh! so different! Novel Incense Burner shown here is miniature of John Alden's Fireplace. \$1.00. You'll enjoy the Quaint Shop Book—each page an adventure in lovely things to give. Write for FREE copy today.

Box 511 WHITE'S QUIANT SHOP Westfield, Mass.



BEET FOOT STOOL

Covered in gay chintz or your needlepoint. Solid maple, hand-rubbed

in five shades. Top 12" x 9"; 6" high. \$5.00 By express collect

SOMERSET SHOPS

55 Water St. Fairfield, Maine

ENDS CALLOUSES



They Gently Fade Away
Corns and Callouses yield at once to the wonderful medication in this thin, comfortable adhesive fabric. You walk, play, dance in comfort. No more nagging foot pains. This soothing
Medicated Adhesive Surface absorbs all hard growths without injury to healthy tissue. Antiseptic, healing. Big spool, 60 square inches. Send \$1.00 and if not satisfied after trying get full refund.

COMFITAPE LABORATORY
Box A Burlington, Vermont



Shop Windows of To-day

**STUDY
INTERIOR
DECORATION
AT HOME**

**FOUR MONTHS PRACTICAL
TRAINING COURSE**

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

Home Study Course
starts at once Send for Catalog 12S

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start Oct. 2d Send for Catalog 12R

**NEW YORK SCHOOL OF
INTERIOR DECORATION**
578 Madison Avenue, New York City



quisitely worked by hand. It measures 36 x 36 and with four napkins costs \$6.50 prepaid. ALMA NEEDLECRAFT, 225 Fifth Avenue, N. Y.

Do you want a mail box that will really hold your magazines? The one above is especially designed for this purpose and will be useful as well for small parcels and catalogues. You can have it finished in either old iron, statuary bronze, crystal green, or antique brass. By the way, it measures 15½" long, 3½" deep and 6" wide, thereby being ample for even the largest and bulkiest magazines. Price \$2.75 prepaid from the PATENT NOVELTY COMPANY, Fulton, Illinois.



This gleaming Norwegian pitcher is made of blue-green pottery and is quite different looking with its wide handle and enormous spout. It would lend character and charm either holding a few flowers or standing alone or used as a water pitcher for meal time. It comes from a little shop that has nothing but Scandinavian articles, and it is an excellent place to find unusual gifts. The pitcher costs \$2.75 prepaid from SIGNE KAVLI, 651 Lexington Avenue, N. Y.

I have found that most hampers, however decorative, are either too small or too narrow to be entirely practical. The wooden one pictured here measures 10 x 17 thereby making it ample for average laundry. It is decorated with a gay wild flower design on a pastel ground in either blue, green, rose, or orchid, an unusual feature is that it is fitted with a figured laundry bag. A drawer string closes the bag when it is lifted from the hamper thereby making it ready for the laundry. Price \$5.50 express prepaid, extra laundry bag 35c. from CORBETT MANUFACTURING COMPANY, St. Mary's, Pa.



See the whole room at a glance in a

GIRANDOLE MIRROR

See the whole room at a glance! Convex mirrors were made for this purpose in Italy in the early 15th century. For over 200 years they have been in vogue in this country. This one is an exact copy of an old mirror in the White House.

Fine quality glass is set off from the gilded frame by a jet black rim. The 13 balls in the beautifully finished gold work represent the 13 states.

A Girandole mirror lends character and distinction to any room—a delightful gift for the fall bride.

| Height | Diam. | Diam. Glass | Price |
|--------|-------|-------------|---------|
| 23" | 16 ¼" | 14" | \$11.95 |
| 21 ¼" | 14 ½" | 10" | 9.95 |
| 14 ¼" | 10 ¼" | 8" | 3.75 |

DANIEL LOW & CO.
125 Essex St. Salem, Mass.
Sent prepaid. Money refunded if not pleased

This is just the lamp to brighten up your home during the long, dark evenings to come. The peach colored shade with orange band is of excellent quality parchment paper and is hand decorated with dainty flowered design to match base. Diameter of shade 11"; over-all height of lamp, 14".

The base is of genuine Italian pottery with alternating horizontal stripes in subdued tones of tan, green, red and blue. Entire lamp is beautifully antiqued. Has 6-foot cord.

For living room, porch or bedroom

Price \$3.95 Express Charges Collect
Shipping weight 7 pounds

SEND FOR ILLUSTRATED PAMPHLET 9-A

THE BOULEVARD SHOP
220 Northern Boulevard
Flushing, Long Island, New York

A Tight Squeeze!

Just a simple twist of the wrist and this Handy-Andy juice extractor will squeeze your oranges as dry as a Blue Law Sunday.

Juice does not come in contact with metal; glass container holds a pint ... a great convenience when a thirsty crowd is waiting.

Detachable top for easy cleaning.

\$1.75 postpaid,
add .20 if west of Miss.

HANDY-ANDY
Specialty Co.

Long Island City New York

MINIATURES

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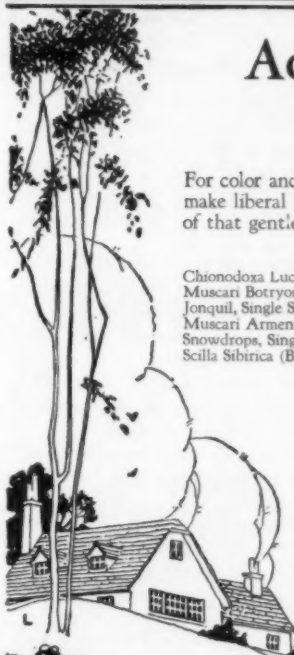


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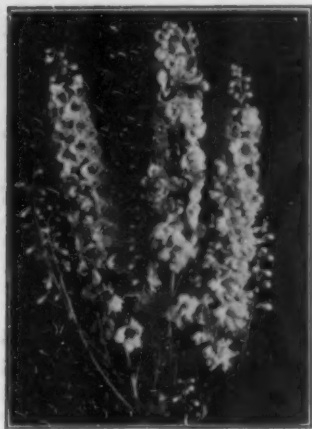
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Garden Reminders

North

The Flower Garden—Oysters are good in September—a safe rule. But a safer rule is that Peonies should be planted in September. . . . Plant Madonna Lilies this month. Also, prepare beds for other bulbs to be set out in October. . . . The summer's events have proved certain corrections in flower borders needed. Start now to make those corrections. . . . Plant Sweet-peas for next summer's blossoming. . . . Set out some Rose bushes late this month—fall planting is an excellent idea, yet often overlooked. . . . Move perennials that have stopped blooming so that they will be ready for next season. . . . Keep weeds out of the garden. . . . Cut off seed pods. Save seeds of varieties you want to propagate. . . . Prepare material for mulching so that frost will not catch you unaware. . . . Divide Phlox and other perennials. . . . Cuttings may be taken of Rockcress, Pinks, etc., and placed in the coldframe. . . . Root cuttings may be taken of Anemone japonica. . . . Spray Chrysanthemums, stake them, and apply liquid manure. Attention paid now will be repaid with interest next month. . . . Transplant August-sown Pansies.

The Vegetable Garden—Seeds to be sown this month include Cabbage for the coldframe, Cress, Lettuce, Winter Radish, Turnip, Cauliflower for the coldframe, Corn, Salad, Mustard, and Spinach. . . . Blanch Celery. . . . Watch insects. Have spray gun handy for use at any sign of disease. . . . Tie up Endive to be blanched. . . . At the first threat of frost pick tomatoes even if they are green. They will ripen indoors, and why not put up some of the green ones for the winter? Vines may be pulled up by the roots. Hang them in the cellar to ripen. . . . Pick onions as soon as tops ripen. After they have dried put them away for the winter. . . . As soon as potatoes die down dig hills. . . . Pumpkins, squash, and melons should be gathered and put where frost cannot attack them. . . . Pull up beets and carrots before heavy frost. Tender vegetables should be covered as a precaution against frost.

Miscellaneous—Sow lawn seed the first part of the month. Cut lawns before frost sets in. . . . Take runners off August-planted Strawberries. . . . Cut out old canes of berries—that is, those that bore fruit. . . . Prepare to make compost heap. Save old branches, leaves, etc. . . . Pick pears when firm, not letting them ripen on the trees. Pick apples as they ripen. . . . Give evergreens thorough watering. . . . Clip hedges for final time. . . . Transplant shrubs. . . . Check the complete garden, noting the changes that ought to be made next year. . . . For Thanksgiving bloom indoors start Paper-white Narcissus.

South

Miscellaneous—Clean up flower garden, vegetable garden, orchard, and lawn. . . . Cut away surplus growth of vines and shrubs; they

will need it after a long hot summer especially if it has been wet. . . . Rake up all dead leaves, mow and trim the lawn, getting rid of all weeds. . . . Remove all old fruit from Peach or other fruit trees. . . . Burn all diseased fruits, leaves, or branches. . . . Make a muck-heap in a convenient corner to receive prunings, leaves, and lawn clippings. . . . If you had a muck-heap last year, rake off the top to deposit in the bottom of the new one, and use the rotted material about the roots of shrubs where the rains have washed soil away; or to spade into new beds for humus. . . . Spray everything thoroughly after September 15, with kerosene oil emulsion, whale oil soap, nicotine sulphate, or Bordeaux mixture to get rid of scale insects, aphids, and fungus diseases. . . . For caterpillars, dust with arsenate of lead. . . . Dust with lime-sulphur to prevent mildew. . . . Spade deeply any vacant beds, and fertilize for planting annuals or perennials. . . . Prepare beds for winter and early spring bulbs. . . . Prepare beds for Strawberries. . . . By the middle of the month, sow the lawn with English Rye or other "winter-grass," directly over the Bermuda lawn without digging, scattering manure and river sand thinly over it.

The Flower Garden—Stake and tie Chrysanthemums and Dahlias. If perfect blossoms are desired for All Saints' Day, protect Chrysanthemums with cheesecloth tents. . . . Plant early-blooming Sweet-peas if this was not done last month. . . . Work and fertilize Roses for October bloom. . . . Prepare beds for new Roses. Spade deeply and lay oyster shells in the bottom of the trench for drainage. Use a complete prepared plant food for large and abundant blooms. . . . By the middle of the month, seeds of most of the spring-blooming annuals may be sown. . . . In the open, plant Poppies, Larkspur, Sweet Alyssum, Candytuft, Stocks, Wallflower, Phlox, Calliopsis, Coreopsis, Pinks, and Zinnias. . . . In boxes or seed-beds plant Pansies, Forget-me-nots, Linum, Arctotis, Dimorphotheca, Mignonette, Columbine, Hollyhock, Daisies, Cynoglossum, Scabiosa, Godetia, Gypsophila, Evening-primrose, Erythrinum, Snapdragon, and other seeds that need protection from heavy rains or from frost. . . . Plant bulbs of Oxalis, winter-blooming sorts; Hemerocallis, Freesia, Easter Lilies, Callas. . . . Withhold water from Azaleas this month, or water sparingly if the weather is very dry; stir the ground lightly, being careful not to disturb the roots, which are near the surface. Dress with humus, charcoal, and oak leaves or peat moss.

The Vegetable Garden—Sow salad vegetables: Parsley, Rockette, Radishes, Lettuce, Cauliflower, Kale, Collards, Turnips, Mustard. . . . Divide Onions, Shallots, and Chives. . . . Plant Beans, Peas, Carrots, Salsify, Parsnips, and any other hardy vegetable. . . . Keep ground well cultivated between rows, and do not let it bake after a shower or a watering. . . . If English sparrows devour your seeds, scare them

Garden reminders

away by tying strings along your rows.

The West Coast

Set out seedling perennials and young Cyclamen plants, also grow in pots for house plants. Complete planting of Freesias and Watsonias. . . . Plant dwarf Gladiolus and Ranunculus. Make cuttings of Camellias, Rhododendrons, Cotoneaster, Berberis, Japanese Privet, and root Magnolias by layering. . . . Be-

gin planting Spanish, Dutch, and English Iris. Keep the garden irrigated until the early rains; cultivate and fertilize. . . . Irrigate and cultivate the rose beds for autumn blooming. Prepare beds for bulb planting. . . . In Southern California begin sowing Petunias (small varieties), Nemesia and Lobelia. Plant Vinca major and Vinca minor now. Clear away spent summer plants and blossoms, and give autumn blooming plants care.

Christmas-roses bloom in winter

Continued from page 381

variety at all, only the type though it may be any one of these aforementioned, depending upon whom he imported from.

Helleborus niger, whatever variety, plain or fancy, we are able to grow well enough and to propagate in various sections of the country: in western New York, on Long Island, in the middle west and northwest, where the gentler climate of northern California, Washington, or Oregon would, I imagine, approximate their native conditions. The Pacific coast has undoubted advantages for gardeners, and here let me amend that dogmatic statement that no American nursery offers named varieties, for a western catalogue lists "prae-cox" which I am told does bloom earlier than the type and at least two other dealers out there offer *H. orientalis*, pink hybrids, and *H. abschasicus* which bears wine red flowers of much charm. Many of the so-called differences of the white flowered varieties may be merely those of climate and cultivation, and I know myself that deep digging in of leaf mold and top dressings of old manure will work wonders.

My experience with *Hellebores* in Pennsylvania west of Philadelphia is as follows. They are a good autumn and early spring flower for cutting as well as for interest planted near the house. In November they commence to bloom. I have bought *H. niger* from three different places and they seem to be the same. Cut with a long stem, sliced at its end so water may enter freely, each bloom will last about two weeks in the house. One can make a very attractive arrangement using *Pachysandra* leaves instead of their own which should never be cut as that exhausts the plant, and they are always shabby and browned by frost. The *Pachysandra* has a slight resemblance to the *Hellebore's* leaves and may be cut with lavish abandon. When severe weather comes, a frame with sliding glass on top or simply panes of glass propped over them will save the flowers from spoiling and the stems from becoming limp by freezing. In my Pennsylvania place it is too cold, with too sudden changes from freeze to thaw to expect perfect flowers or even any in late December or January. With February, more blooms come and a friend's twenty-year-old bed nearer Philadelphia and in a warm southwest corner of wall gives quite the luxuriant bloom of the storybooks all winter. And this same friend who is an experienced gardener and knows our climate, says *Hellebores* should be

transplanted or divided only in July, their resting period.

Now, for all the peripatetic race of gardeners who go north to seaside or mountains this is an impossible time, but for those of us who live the year round on our own acres, it can and should be done then. No, we pause again on this dogmatic statement and remember it is very foolish to be too sure of any gardening practice. It is quite difficult in our hot summer climate to ship plants—what with the delay of post and trains, they may succumb on the way, so many of our nurserymen cannot ship in July. In autumn their usual time is September and March or April in spring. If care is taken in ground preparation, *Hellebores* will take hold and grow when transplanted at other times than July, which month, however, is considered the favored time from friend to friend, or dividing one's own.

The bed should be prepared deeply in a half shaded much sheltered place, quite long before one expects to plant. Dig out two feet or more and put back in the bottom the stones that all well-ordered perennial beds should have. If the spot is sheltered it must not be too hot in summer. An eastern angle of the house or at the base of a tall tree—these are good places. One should have light shade over them and if the large tree is not available one can use the expedient of big potted plants like a Rose Geranium of finely cut leaves or an *Abutilon* sunk in a row in front of the bed in summer. This is a dodge used by English gardeners to shade their plants sometimes but as no American would ever call an English summer sun hot, I doubt if this would help us here. The soil must have plenty of leaf mold and good loam. A top dressing in early autumn of old manure will give them the incentive they need for their winter flowering.

When the beds become well established one may often find seedlings germinating spontaneously around the parent plants. The seeding habits of the *Hellebores* are curious. When the seedpod begins to ripen the stalk lengthens, bends over, and buries the tip with the seedpod deeply down into the ground.

Also remember this when planting your bed of *Hellebores* for the first time, put in also bulbs of *Colchicum* and autumn *Crocus*; also *Sternbergia*, the autumn *Daffodil*, as well as *Squills* for spring, and the *Winter Aconite*, etc. These will ensure your watching over your *Hellebores* with an absolute "hands off" policy, but an ever conscientious attention.

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Keeping faith by fall planting

Continued from page 379

once. At this time, too, practically all perennials which have finished blooming may be transplanted and that means this is an ideal time to make over perennial borders or start new ones. It is a mistaken idea that a perennial border is a really permanent planting. Comparatively few kinds can be left undisturbed more than a few years. Peonies, Gypsophila, and Dictamnus are among the most permanent and once properly planted are generally best left alone, but practically everything else in our borders will benefit by occasional taking up, dividing, and resetting.

Phlox, Iris, Valeriana, Helianthus, Lobelia, and Astilbe will give the best results if divided and reset at least every third year and fall is the best time to do this. They will then be able to start growth vigorously early next spring long before the soil could be worked. This periodic replanting provides opportunity to rejuvenate the soil, to replenish the humus supply, and clean out weed infested areas. Thoroughly rotted barnyard manure, that has decomposed till it's almost like leaf mold, is ideal to spade into the soil about a foot below the surface. Add liberally of acid phosphate at the same time; this being supplementary to the regular dressing of a complete plant food in spring.

Peonies are among the most important perennials to plant now, and this is, indeed, the only safe time to plant them. Spring planting, unless under exceptional circumstances, is never to be recommended. The most important consideration in Peony planting is that they shall have perfect drainage and sunlight at least a good portion of the day; that the roots be planted at the proper depth with the eyes or buds two and a half to three inches below the surface, and that no manure be in the soil adjacent to the roots.

The careful selection of varieties is of the greatest importance. All over the country there are Peony specialists who grow few if any other varieties of flowers and they will be only too glad to advise you. Be sure to include some of the single and Japanese types as many of them are exceptionally effective in the garden.

Delphinium may be planted now and in revamping your borders the old clumps can be taken up and divided. Delphiniums are vigorous growers and rank feeders. If not dug and reset occasionally the quality of bloom deteriorates. This may be done either in the fall or spring but if done now the plants will be able to produce a better quality of bloom. Make the soil quite rich where you plant Delphinium, and well drained.

There are numerous other perennials which may be planted in the fall. Alyssum in several varieties is an excellent spring blooming perennial either for the hardy border, rock garden, or wall garden. Anchusa is a welcome blue flower. Columbine, in the new hybrid varieties that are so particularly fine, does better in partial shade than full sun. These hybrids enjoy a fairly light soil with plenty of humus in it. Shasta Daisies can be handled at this time. Some of the new varieties are extra fine and, by

planting several kinds, bloom may be had from early May till late in the fall. The old-fashioned Bleeding-heart can be planted now, in fact it may easily be propagated at this season by cutting pieces of the root into two-inch lengths and planting about two inches deep right where they are wanted to bloom. Lupins, Myosotis, Platycodon, many of the Veronicas, Violas, Pyrethrum, Trilliums, and Trollius take kindly to fall planting.

It is important that all fall planted material receive some protection over the first winter at least. Not being firmly anchored, due to the roots being disturbed, they are more likely to be heaved by the frost and freezing of winter. As soon as the ground is frozen, apply a light covering of hay, straw, cornstalks, evergreen boughs, or some similar material which will protect the plants without smothering them. Hardwood leaves may be used but those from the soft woods, such as Maple, mat down too easily and are likely to smother the plants. In sections where the winters are changeable and may be wet, some things may need the protection of a strip of mulch paper. Dry cold storage conditions are ideal for things like Digitalis, some of the tender Iris, and a few other perennials. They must have a circulation of air, however, so don't suffocate them.

Late in the fall, just before freezing weather sets in is ideal for planting Roses in many parts of the country. They will start root growth at once and by the time the soil could be worked in the spring will be partly established. Prune lightly as you plant, and early in the spring cut them back severely. Just before freezing hill the soil up around them to a height of eight or ten inches and if winters are likely to be severe and changeable add a layer of hay or straw after the freeze-up and cover this with tar paper. Don't cover too early but have your material ready and in a dry place.

Fall planting of trees and shrubs is considered practical throughout a large part of the country and right now is a good time to move evergreens. They have ceased top growth by this time but root growth continues on through the fall. This, of course, is ideal as specimens moved now will be somewhat established by spring. Be sure evergreens and any other fall planted material receive plenty of water until the freeze-up comes. During the winter all plant material evaporates moisture and if it has not been supplied to newly set plants, serious winter losses may result. Plants must not freeze in a pool of water but the soil should be thoroughly moist to a goodly depth.

Flowering shrubs and trees should play an important part in our garden planning. Late in the winter the vernal Witch-hazel produces its curious flowers of bright yellow away ahead of every other shrub. It is perfectly hardy even in zero weather. And of course no garden is complete without a mass of Goldenbell.—For-sythia intermedia spectabilis is by far the most desirable. One of the newer shrubs, Beauty Bush (botanically Kolkwitzia), is fast becoming

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Keeping faith by fall planting

popular. Its common name describes it well; surely it is a beauty and, while rather costly because of scarcity and demand, it is worth the price through being different and very beautiful. I could go on and on, mentioning desirable shrubs as there are so many kinds. Try, however, to make your planting different by using a variety of kinds. That does not mean that you should try to plant a little of everything, but study your garden and its possibilities and try to work out pleasing effects and combinations.

The Japanese Crabs and Cherries should find more use in our gardens. They are glorious in bloom and even when full grown are not so very large. At the end of a garden path or where they may show off against a background of evergreens few things are more effective. In the fall their foliage is quite brilliant and many of them produce fruits the birds enjoy. Laburnums, Tulip trees, Magnolias, Dogwoods, Hawthorns, the Judas tree or Redbud, and the Tree Lilacs possess marvelous garden possibilities. Not only do they provide a display of blossoms truly delightful but they may be used as backgrounds and

for screen planting. We may admire the Maple, the Elm, or the graceful Weeping Willow but the average yard is too small for trees that grow so large.

When planting shrubs or trees make every possible effort to prepare the soil well. Give good soil to start in, at least, and once established they will be better able to take care of themselves. If a start must be made in poor soil they will be handicapped and may never recover. During the first two years be sure they do not want for water and even after that it will pay to water liberally in dry weather. Also, do the exceptional thing if you would have fine growth—give the trees a dose of plant food occasionally. Remember that the roots must be encouraged to go deeply so do not merely wet the surface. As you plant this fall, all deciduous shrubs should be pruned back about one third to allow the disturbed root system opportunity to catch up rather than starting at a disadvantage. Evergreens moved with a ball of soil do not require cutting back.

The coming sixty to ninety days can well be the most important gardening time of the twelve months.

Color accents with fall planted bulbs

Continued from page 380

packs the colored fire into the piece which will flame into a prototechnical flower pot, must say to himself that this gray powder will burn red, this darkish powder will be yellow, or that other kind will be green and vivid. There is no evidence of this final brilliance in the material he puts into the fireworks. He must look beyond the thing that he packs away and see the flaming result. He must plan; he must design his combinations of colored fire to get the effect he wishes even though the materials he combines are drab and give little hint of what they will show when fire touches them.

In a like manner the gardener who starts to plan the blaze of color he is to have next spring must look beyond the bulbs, corms, rootstocks, and root clumps and see the color brilliant and vivid as it will come to life when early blooms burst.

Color is accent. The spring garden ablaze with blossoms can be one of the most beautiful garden pictures of the year. One of the most welcome for it is the first in the seasonal cycle. And here is an interesting thought; because the spring bulbs will come up, bloom, get out of the way for the later blooming perennials, you can have an entirely different set of accents in the color plan of your spring garden than you will have when the Peonies, Phlox, and later Iris are blooming. In other words, if you will plan your color accent, figure out where you want the accents in this spring display, you may so vary your garden color splashes from what will come later in the season that you will have different rhythm in your garden, almost another expression of the design idea.

Like any good designer, let us turn a moment to consider what we have to work with; what pigments are available for this spring pageant that will break out like late winter fire-

works against the grayish background of leafless twigs? At one end of the pigment scale stands the white of the Narcissus, the aristocratic immaculateness of the sturdy Hyacinth, and chaste white Tulips. From there the colors swirl through reds, yellows, crimsons, touch that vivid blue of the Grape Hyacinth, include the butter gold of Crocus, shade into the sombre tones of the Rembrandt and Breeder Tulips, or claim the harlequin colors of the Parrot Tulips, gay jester flowers of the bulb family.

There is no limit to what you may get in color strength, in faint tints, in cloudy shades. It is largely a matter of personal choice and the requirements of your garden design that dictate what colors, which pigments, you will select as you dibble bulbs into the ground. You will find trouble in having so many colors to select from rather than difficulty in finding colors that will serve.

Let us now touch on some observations that will help you in selecting and placing your flower pigments.

Any point at which a strongly colored flower blooms will be accented. If your garden is a simple grass panel bordered by a simple and unornate straight perennial border, then you can accent the panel by dibbling into the turf a multitude of golden Crocus that will make this a field of fabulous luster. You could give additional accent to the form and proportion of this panel by introducing a very tight, closely planted, edging of Muscari, the little brilliant blue fellows as powerful in color in each bloom as three acres of blue sky boiled down to a thick sirup!

Or you would get an entirely different effect by making certain recurring rhythms of color accent in the straight flower border leaving the grass panel untouched. The ends might be massed in the darker shades of deeper-toned Tulips while in the

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Color accents with fall planted bulbs

middle there might be a great splash of some buttery colored Narcissus, or such a red as the vividly colored Pride of Haarlem Tulip. Each would give a different effect because the color accent is placed differently. And also because there would be different colors with different powers to catch and hold the eye.

Let us consider another illustration of just how the color power of the spring blooming garden can be used. In the bend of an informal border we have a bit of statuary, a bird bath, or some such garden feature. The background of this feature stands out starkly, nakedly—white against grayish neutral tints—severe, cold, lacking in life.

But consider. Place a great splash of carmine Tulips on either side. Have a troop of Daffodils between these carmine spots, dancing and nodding around the base of the pedestal, until it seems like there is a giant's handful of sunshine dropped into that gray cove of the garden. Life, color accent, has come there. Personality, character, spirit have clustered around that bit of statuary that was so ghostly. In the summer it may be only a sliver or spot of white peeping shyly from a bower of greenery. But in the spring, before the leaves burst, it may be wildly exotic. If you make your plans this fall give it the benefit of spring blooming color.

Here is another suggestion. Paler tints and darker shades, that have less virile strength than raw colors, will seem farther away from your windows than blooms that are more powerful. Now, if you were to plant some of the bronzy or mauve-toned Tulips in the farther beds of your garden, and grade through colors up to near the house where you place the strongest colors available in spring flowering bulbs, you will get an effect of the farther side of the garden being more distant than it really is, and of the nearer side being nearer and more friendly. Following the same principle, you can make the sweeps of your informal bed lines more powerful, give them more accent, if you will place colors on the "promontories" and the tints and shades in the "bays." It will have the effect of pulling out the portions of the beds that jut into the lawn; shoving back those which sweep away from the open lawn. The mind is somewhat trained to judge the distance anything is away by the strength of color the eye records. Farther objects are hazier. Therefore if you get a hazy color in any recessed portion of your garden scheme it will tend to give it further dimness, will accent the depth of that recess. The eye will see color there. It will be subdued. The deduction will be that because it is dim and subdued it is more distant than it really is.

Here is a simple illustration of how the placing of color will change the appearance of your spring garden. We consider a gray or quiet shaded

dress. The dress lacks life. By putting a cluster of brilliants in the center of the waist an accent is secured. By taking that off and putting a rosette of old orange, dull-glowing and subdued but still powerful, on the shoulder you have another effect. A belt buckle of flashing stones at the waist on the opposite side from the shoulder rosette gives a still different effect. Your spring garden is a gray dress. Your fall planted flower pigments are the color accents that will bring vividness and charm to that gray dress during the spring days. Your distribution of color in the gray garden and the results you obtain will be distinctly parallel to what might be done with color on the background of a gray dress.

I prefer bunching the colors, putting the massed accents at points where there will be no accent in later blooming periods, getting a different effect than will be obtained later on, and bring a spring personality into the garden. Twenty or thirty bulbs massed where they will give a great splash, another of equal size at another point, a third daub of color slapped into another angle of the garden—and you have a far more powerful color accent than you have if you distribute little dabs of individual Tulips, Crocus, Daffodils, and Hyacinths at fairly regular intervals all over the garden scheme.

I could go into quite a fine discussion of where you might put pumila Iris, what should be planted near it, what should not, which Tulips are best, why they are, and where they might be used. It might help you. Again it probably would not. I would far rather point out to you all, the color variations we possess in what can be planted now so that you will have a vivid color garden next spring, early. I would point out the fact that you can introduce a new garden personality into your old garden by the proper use of these spring blooms; a personality that will come, visit you, and then make way for the other garden schemes and accents of summer and fall bloomings. I would talk to you some of just how to use these pigments of flower blooms, how to plant several dozen vivid Tulips to get a really effective color mass where a color mass will make a great effect while shrub leaves are undeveloped, or suggest how you accent and "point up" the scheme by an even distribution of color powers. Then I would allow you to use your ingenuity and inventiveness in getting original spring effects.

Decide where your accents should come. Select the particular variety of Tulip, or Narcissus, or Hyacinth that will give you the color you need. Order it. Plant it. Wait.

Magic will come when the buds swell. Spring spirit will come racing into your garden, will dance through the Daffodils, and will swoop and swirl in mad spring quadrille through the stately masses of Tulips.



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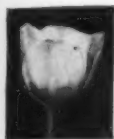
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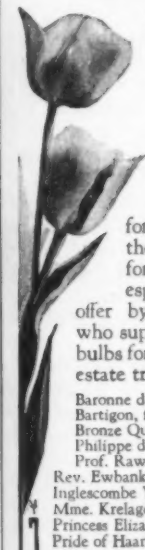
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Fall Catalog Free

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If you would grow Delphiniums

Continued from page 384

during the growing season a liberal yet careful use of manures and plant foods, and a liberal supply of water, but at no time must they be found in a soil that is not well drained. In dry weather a good mulching will prove beneficial, or the ground may be carpeted with an undergrowth of some dwarf shallow-rooting annual plant.

Avoid most of the virulent diseases by not planting in uncongenial quarters or soil. Given the right conditions of growth, most of the troubles attendant on growing these plants will be conspicuous by their absence, or be kept down to a minimum. Avoid also a forcing of the growth with too much nitrogen, as this tends toward a soft growth easily susceptible to diseases. Charcoal over the crowns is beneficial in preventing attacks of a fungus at this point. The hairy leaved sorts are most susceptible to such attacks, resulting in wilt and sure death of the plant unless checked. If caught before too far advanced, the plant may be saved by pouring around the infected parts a mixture of equal parts of hydrated lime and sulphur in water, two parts bordeaux, and one half part tobacco dust, all in a weak solution about half the strength usually recommended for fruit trees. Slugs sometimes attack the crowns during the fall or early spring. This can be prevented by lightly covering the crowns in early fall with coarse and sharp coal ashes, to be removed when the new sprouts have pushed their way out in the spring. Further details on cures and preventives may be had from the specialists' catalogs.

Plants showing over a half dozen stalks or flower heads should be pruned to remove the weakest shoots, leaving the strongest to develop into plants of amazing beauty. Such clumps should be split apart by breaking into natural divisions, either preferably in September or in the early spring of the year.

Choice named varieties are increased slowly by division or by making cuttings of the new spring growth and rooting in sand and for these reasons are usually high priced. Another way to effect a planting of desired proportions is either to grow the stock from seed, following directions as given by the specialist producing the seed from only the choicest varieties which will give a fair percentage closely resembling the seed parent, or similarly selected seedlings produced by a specialist, may be planted with great satisfaction to the garden maker.

Unless one wishes to start with seed, and by selection save only the most outstanding, which at best is a slow process, it is best to obtain young plants either propagated from desired parents as rooted cuttings, or selected to type as seedlings therefrom, obtaining one or more of such fine strains as Totty's, Duckham's, Vanderbilt's, Bristol Nurseries', Burn's, Barber's (Hoodacres'), Pudor's, Coleman's, Wing's, Moore and Lunn's, Stumpp and Walter's, and others, which have been developed from the best English strains such as Blackmore and Langdon's cylindrical forms, Watkins Samuel's Wrexham form, and Kelway's, and by inbreed-

ing with native species. These have been selected for their ability to grow and bloom well in our trying climatic conditions. Stock from abroad often must be acclimated and this entails losses before the desired garden effect may be realized.

Where money is no object, a fine planting may be had of wholly foreign sorts or domestic ones. Yet it is not to be assumed from these statements that the named Delphinium is closed to the rank and file who operate their gardens on the budget system. Hence a brief description of some of the choicest gems now available, and the prominent American strains, should lead to any goal which the contemplative gardener has in mind.

The author had the pleasure of seeing the following gems blooming in all their glory these past few summers. As developments from Moore and Lunn's eastern American strain, these are outstanding: Trudy Moody is over six feet in height, with heavy pyramidal spikes with single dark navy blue florets and large white bee; Martha Moody, not quite so tall, with double bright navy blue flowers edged with mauve and no bee; Maylina is tall, a double black blue, about the darkest yet seen, with mauve tips to the center petals, in loose spikes; Anita Mia is of medium height, a compact spike, flowers double, pale blue with inner petals of lilac pink and with large light yellow bee; and Berta-May also tall, is a large single violet, veined and laced darker. Some petals tipped lilac, with a large white lacy bee in a compact spike.

In Totty's strain, we have choice selected seedlings from named English varieties, and selected to match closely in color and form the English parents, so that they may be had as seedlings selected to varietal type.

Duckham's strain is a development of selection and breeding of English strains, particularly selected as to giant florets and vigor.

A few choice English varieties, acclimated to our conditions comprise Amos Perry, a rich rose-mauve lined and flushed with sky blue, outer petals sky blue, with dark bee; Monarch of All, double violet and purple with brown bee; Mrs. Creighton, deep Oxford blue with center of plum, large brown bee and semi-double; Polar Star, an ivory white; and Queen of the Lilacs, a large double rich lilac with white bee.

Barber's principal strain, known as "Hoodacres Whites" is already world renowned as a notable contribution to American Horticulture and to the world, as the most chaste of whites—snow white, white with fawn center, single, double, and semi-double—all compact spikes, such as Pearl Necklace. His other strains are also noteworthy, with such fitting representatives as Sir Arthur, a noble spike of three-inch florets, light mauve, and numerous others.

Bristol Nurseries' strain is of two types, their own hybrid developments, and from best English strains, all selected for vigor and beauty. Pudor's Glory strain has loosely set spikes, his Prize Winner strain being more compact, and his Wrexham strain developed from the best English of that type. His Glory of the Valley



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The natural color and grace of hardy North American wildflowers place them among our choicest garden decorations. Until September 15, we offer this unusual assortment of 84 exquisite plants at a special price of \$10 or one-half the collection for \$5.50, you to pay postage.

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Our new fall 1931 catalog shows over 300 varieties of native American flowers and ferns—from all parts of the United States. There are varieties for shaded nooks or rockeries, for woodland mass planting, for bog gardens, and for dry hillside. Among this large collection are Trailing Arbutus, Fringed Gentian, Native Lilies, and Orchids. Send for our new fall 1931 catalog today.

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for



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Just as "the proof of the pudding is in the eating" so the proof of the quality in our bulbs is their record as prize takers. Year after year we invest thousands of dollars in bulbs and time in our trial grounds, to show that we may rightly claim them to be



Small portion of Tulip Trials at Tulipdom 1931

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Due to immense stocks in Holland, many Tulip bulbs are offered cheaper this year than for over a decade. "Honest but poor" best describes most of them. The value a man puts on his bulbs is a true barometer of what he thinks of their quality. We consider one quality only—the best!

Send for Special list and Catalog at once. The list shows which varieties we will have on hand here at Oyster Bay. The catalog will tell you what they are like. It's free, of course, and mention American Home.



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New! Duckham's Delphiniums

NEW COLORS
NEW TYPES—MASSIVE SPIKES

The acknowledged leaders of American-Grown English Delphiniums. A superb strain of the most perfect spikes. Three times in succession Duckham's Delphiniums have won the Gold Medal Award at New York Show.

Special Dozen Offer \$11.00

For those who want to start with the best in Delphiniums or add this fine strain to their gardens, I have selected from our fields an especially fine lot of clumps to use in this offer. This selection covers a wide range of the best colors and will make a spectacular addition to your flower border or bed. These are specially priced to attract those who have not as yet experienced the joy of growing the best in Delphiniums. Large 6 to 8 ft. spikes in single and double flowered formation, in lovely shades from the pastel lavenders and orchids through the brilliant blues to dark peacock blues. Their extreme hardiness makes fall planting safe, as they will establish themselves this fall and bloom earlier and more profusely next year than by spring planting.

Run of field hybrids

Per dozen \$11., per 100 \$85.

Specially selected super-hybrids

Each \$2.50, \$5.00 and \$7.50.

Send for my special Delphinium booklet G which tells a lot more about this super strain. You are cordially invited to visit our fields at Madison and make your own selections.

WILLIAM C. DUCKHAM

BOX 144

MADISON, N. J.

If you would grow Delphiniums

is a beautiful combination of light blue and silvery mauve with small white bee, and Dream is semi-double with florets larger than a silver dollar outside petals clear blue, inner clear orchid pink, white bee.

The Wing strain runs to the Wrexham type and to a new type combining the best qualities of various strains, not confined to any particular shade or tint. Springtide, is a large semi-double rosolane pink with outer petals sky blue banded rosolane pink and irregular white bee. Stumpp & Walter's strain is grown to selection in definite color groups, Dreer has a strain of solid spikes in a wide color range. Vanderbilt's strain are hybrids from a distinct line of breeding and bring other colors and tints into the group, with new habits, various strains being listed for definite purposes and sold only as seed from definite parents.

Coleman's is a development from the best English Wrexham's acclimated to American conditions. Healy's Imperial has developed a strong type with marked pinkish tendencies in coloring.

The number of colors, shades and tints, and combinations, are numerous enough and of a selectivity allowing for the greatest variation in taste and color design in the garden. The various strains, being grown as they are in different parts of the country, make these wonderful plants, available and acclimatized to all situations.

There is even a dwarf kind of Delphinium (*D. sinense*) which is fine as an edging plant for the taller sorts, or in the rockery. This form can be

had in bloom ninety days from seed, in azure and rich ultramarine blue, growing so easily that it is often treated as an annual.

With improvement of the blooming habit, the size of the individual floret, went an improvement in color, an increase in the color range so that now we may find soft yellows, creams, in addition to rich deep blues, ultramarine blues, lilacs, lavenders, even pinks, and the dark shades of purple and blue-black, with combinations of the several colors named, some single, others semi-double and still others so double as to seem more like some other flower, were it not for the color and form and blooming habit, and excepting the extremely double kinds, they have bees (centers) of white, yellow, buff, brown, or black, and sometimes striped, leaving the crowning achievement of all—that of pure whites as stately and fine as the finest blue, now known as Hoodacres Whites—to an American grower. Another all white strain is Lyondel similar to Lemoine's selection in form and habit, but only in the one color. In some the color is seemingly veined or laced over the ground color. Over all is usually to be found a glistening iridescent rose-like sheen. A further development consists in stock peculiarly suited to our varied climatic conditions, such as extreme hardiness and disease resistance.

A planting of Delphiniums is not complete however, unless provision is made to include some of the improved Belladonnas, which have spikes more loosely formed, much branched, slender, and graceful, and are characterized by their greater freedom of bloom.

Something new in Peonies

Continued from page 382

La Fee, E. C. Shaw, Pride of Essex, Strassburg, Ralph, Chas. Neidel, Margaret Vierheller, Denise, a shell pink, La Tendresse, President Wilson all helped to win prizes with fine blooms. Elisa, a deep pink with incurved petals, little more than a single, was fine. Auglaize Gardens had outstanding blooms of Philippe Rivoire, Tourangelle, Primevere, Matilda Lewis, and Mrs. Edw. Harding. Inspecteur Lavergne, by some named as the best double red, showed considerable purple, and I am very doubtful whether it can wrest honors from Philippe Rivoire, perfect in finish, fragrant, alive with color, and lacking only extreme size.

Reds in general did not show up well, but in one class Mary Brand, Mons. Martin Cahuzac, and Longfellow acquitted themselves. In the twenty bloom class Adolphe Rousseau again won for reds. Dr. J. H. Neeley won in the silver medal amateur class with one of the outstanding exhibits of the show. Here was a good Karl Rosefield; Dr. J. H. Neeley, a fine new white; Mrs. Frank Beach; the scarce and fine Samoset, deep flesh pink; and, needing no apologies, a fine bloom of the ancient Marguerite Gerard.

The display of singles and Japs was outstanding and educational. L. D. Baker was a consistent winner. In Japs, Some Ganoko, Onahama, and Isnai Gidui won, as specimen blooms, Tokio and Onahama in six

blooms, and Onahama for best Jap bloom in show. An enormous typical red Jap. Fuyajo was much in evidence. In singles, Marguerite Desert and Mischief for specimen bloom, Vera and L' Etincelante in six blooms, and Vera, best bloom in show.

Mr. Lyman Glasscock, whose work with Officinalis Hybrids is outstanding, won with his new Jewell, a very large single red hybrid, while Mr. Mead showed six beautiful Lobata Sunbeam, small single blooms of most brilliant deep orange.

In the seedling class an unusually large number of new kinds were shown, and two first class certificates and twenty-two honorable mentions were awarded after most painstaking work by the Seedling Committee. To the Peony fancier, this was easily the most interesting part of the show: Doubles, Singles, Japs, all in a wide color range, many of outstanding beauty. Edward Auten, Jr. won the American Home Achievement Medal for the best new Peony at the show with a pink Jap of indescribable hue, very distinct and different, No. 614, and now named Nippon Princess. He also received honorable mention on a white Single, a red Single, a Double white, Monterey (a salmon Jap), a flesh pink Double, and two red Japs. Mr. Glasscock won the First Class Certificates on Jewell, and No. 6, a full double hybrid. Good & Reese scored with

Something new in Peonies

Dr. J. H. Neeley, Good's Ideal, Darling O'Mine, and No. 102. Dr. J. H. Neeley received two awards. J. S. Snook, one, American Rose & Plant Co., two, John M. Johnson, one, Cherry Hill Nurseries, one on a Jap, and Mr. J. F. Rosefield, three, all very outstanding, and one of them he says will displace his own Karl Rosefield. In view of the restrictions of the new plant patent law, detailed descriptions are not given here. The Fort Wayne Park Board, Adolphe Jaenicke, Superintendent, put on a large display of fine blooms, and is showing what a city can do in providing the new and really fine varieties for the pleasure and education of its citizens.

Basket and vase arrangements were exceptionally fine, and should inspire

us to pay more attention to artistic arrangements and combinations in our use of the Peony as a cut flower.

While hurrying to set up an exhibit, I saw suddenly the Peony, parading in its beauty, proud, charming, appealing, the work of John R. Knipe, fourteen-year-old son of a Kokomo florist. Before me stood an enormous basket of pink and white Peonies, with pink and white annual Larkspur, and just a touch of the latter in light blue. Five feet long and nearly four feet tall, it was irresistible. A medium-sized old-fashioned clothes basket had been used by adding a wicker handle, and when young John had filled it up, the finished job was saying just about as much as can possibly be said with flowers.

Wanted—a perfect lawn

Continued from page 386

March or early April is the time so that the grasses may get the start on the weeds.

Many prefer a lawn of pure Kentucky Bluegrass. White Clover because of its speed in starting from seed, and for other reasons is often paired with Kentucky Bluegrass. Other grasses and mixtures may fit local soil and climatic conditions.

Great quantities of grass seed of low quality are seeded conscientiously by lawn makers each year only to have the results disappointing. No one can afford to use the low quality seed often put out at bargain prices by some dealers. Such stuff is usually full of trash, the seed is of poor germination and containing many noxious weeds.

In a certain midwest state, the official report on samples of Bluegrass and of lawn mixtures shows that the careless and "bargain hunter" buyers of seed is likely to get. One lot of supposedly pure Kentucky Bluegrass, for instance, had 27,450 weed seeds per pound among which were 1350 of Buckthorn, 5400 Common Plantain, and 2700 Red Sorrel. Out of 15 samples, 8 contained numerous weed seeds likely to prove serious pests in the lawn.

Those who have had experience with lawn infestations of Plantain, Red Sorrel and similar weed pests do not need to be warned about the danger of buying lawn seed full of weeds.

Please do not get the idea that there is no good lawn grass seed available! Official seed analyst reports show numerous good lots from reliable seedsmen who take great pride in their product and offer a high quality commodity. However, do not expect to get such seed at cut rate prices and from stores that feature low quality stuff.

Not only does Mother Nature encourage the primitive man in us to spring seed our lawns, which for the greater part is often unsatisfactory, but she also does not particularly like our ideals of a lawn or our methods of treating grass. It is nature's plan to have Bluegrass and other lawn grasses develop to maturity while we insist on keeping them short throughout the year. This close and continuous clipping is hard on the grasses. The leaves of plants are the laboratories in which food is man-

ufactured by the aid of sunlight. A reduced leaf area, particularly during the immature or early season stage, therefore means that the roots of grasses can not be as well supplied with reserve food as would be the case where the grasses grow to maturity normally. In some tests in Wisconsin, Graber and others found that plots of Bluegrass allowed to mature had only 71 weeds per plot, while those areas cut close and frequently had 595 weeds per plot. Likewise, Redtop plots cut after the grass had matured and then kept cut the rest of the season had only 4 weeds on each plot compared to 232 for the areas cut close, and frequently.

What can we do about it? Some few folks who have come to appreciate the principle that grasses must develop leaves and a top growth in order to keep up the food supply and vigor of the root system are letting the grass get a good start in the spring before it is clipped and even then the mower is set to cut high. Others have gone so far as to let the grass mature before cutting it, reasoning that the tall grass was no more unsightly than a weakly growth of grass and a healthy growth of Dandelions and other weeds, which resulted from close and frequent clipping.

Probably most people will insist on continuing the usual lawn treatment in which case the liberal and reasonably frequent use of a nitrogen fertilizer is advisable. Nitrogen fertilizers can be bought as especially prepared brands, a large number of which are available through local seed stores, or they can be secured in the form of ammonium sulphate or sodium nitrate. Their use will add greatly to the vigor of the grasses and help to keep weeds out of the lawn even though it is kept clipped short.

Let us give our lawns the care and consideration that we give to our flowers and shrubs.

[By all means give the same "consideration" which I think points to using a complete fertilizer, rather than depending on nitrogen alone. The plant as a whole must be fed if it is to endure. Nitrogen is good enough in giving expansive leaf area, but that leaf area needs to work and will do so if it has food material to work on. A complete fertilizer will supply this.—L. B.]

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September, 1931



He didn't
count sheep
jumping a
fence

NO SIR! The guest we have in mind had his own cure for insomnia! He asked us to furnish a thermos bottle full of hot milk, so that he could have it by his bed, in case he woke up at night, take a drink ... and then get to sleep again! Thermos bottles, and hot milk aren't part of the standard equipment of United Hotels... but we do have large, airy high-ceiling rooms, with a feeling of pleasant freedom... and the beds... well, if you've ever slept in one of our hotels you know how good they are! So there's very rarely occasion for insomnia at any of the 25 United Hotels listed below.

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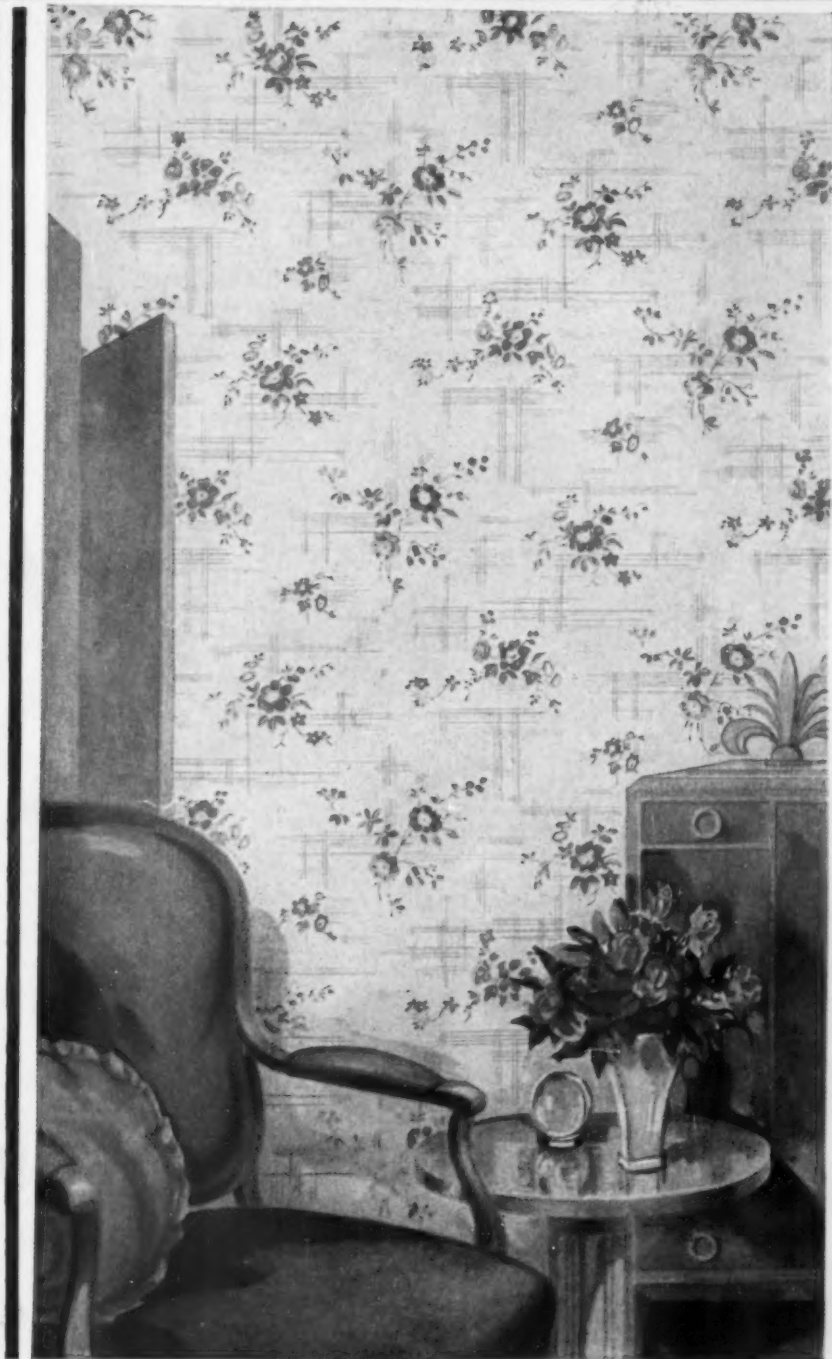
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booklet
and samples



Booklet con-
tains helpful
decorating
suggestions

SANITAS
CLOTH
WALL COVERING

Consider your Adam's Apple!!*

Don't Rasp Your Throat With Harsh Irritants

"Reach for a
LUCKY instead"

Eve started it and the daughters of Eve inherited it. Eve gave Adam the apple, and it seems that Adam must have passed it on. For every man and every woman has an Adam's Apple. It is your larynx — your voice box — containing your vocal chords — Don't rasp your throat with harsh irritants — Reach for a LUCKY instead — Be careful in your choice of cigarettes.

Remember, LUCKY STRIKE is the only cigarette in America that through its exclusive "TOASTING" Process expels certain harsh irritants present in all raw tobaccos. These expelled irritants are sold to manufacturers of chemical compounds. They are not present in your LUCKY STRIKE. And so we say "Consider your Adam's Apple."

Virginia Cross

ANNISTON, ALA.

"It's toasted"

Including the use of Ultra Violet Rays

Sunshine Mellows — Heat Purifies

Your Throat Protection — against irritation — against cough

TUNE IN—
The Lucky Strike
Dance Orchestra,
every Tuesday,
Thursday and Saturday
evening over
N. B. C. network.

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