

# The AMERICAN HOME

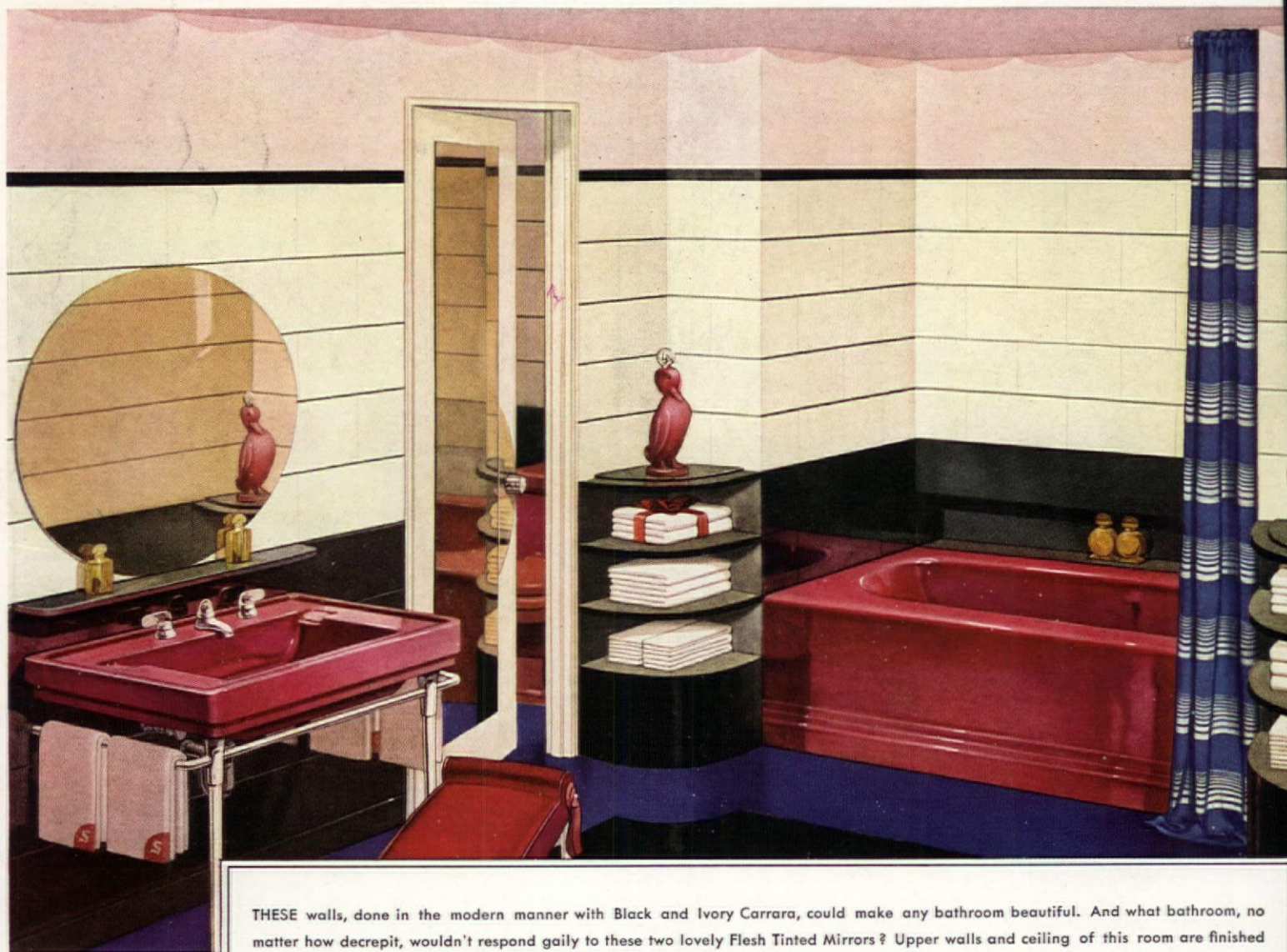
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January, 1936

# Making **YESTERDAY'S BATHROOM** fit for **TOMORROW**

**H**ERE'S A remodeling idea that really works wonders . . . the use of lovely polished white Carrara Structural Glass to bring outmoded bathrooms and kitchens up-to-date. Carrara color-tones are soft and mellow, its beauty ageless, its charm and freshness simply preserved by an occasional wiping with a dampened cloth. Old rooms, grown worn and unattractive with age, literally take on new life when given a Carrara beauty treatment . . . while bathrooms and kitchens in new homes are certain to be truly distinctive if attired in walls of Carrara. Loveliness, permanency and utility . . . these are Carrara's important contributions to gracious homes and pleasant living.



THESE walls, done in the modern manner with Black and Ivory Carrara, could make any bathroom beautiful. And what bathroom, no matter how decrepit, wouldn't respond gaily to these two lovely Flesh Tinted Mirrors? Upper walls and ceiling of this room are finished in harmonious shades of quick-drying Wallhide Paint.

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# A G-E? . . . LUCKY CHAP! WISH I COULD AFFORD ONE!



**IT'S THE ONLY  
AUTOMATIC HEAT  
YOU CAN AFFORD!**

**no other furnace can be like it  
nor do the things it does for your lifelong comfort**

...CE in a great while some invention comes along so right in principle, so perfect in working, that the family buying it never congratulating itself.

...General Electric Oil Furnace appeared years ago. There was and still is nothing like it. Take our word. Or the word of thousands of proud owners.

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...water is kept hot. There's no chilly

***is best burned in a***

...lag while the furnace heats up. Domestic hot water is automatically furnished all year round at low cost. The boiler itself is steel—arc-welded like a battleship. Everything is coordinated—built into one automatic mechanism that even oils itself with the fuel oil! The G-E Thermal Control maintains even temperatures; you needn't even wind it.

Installed in a day. Three years to pay under liberal terms. The G-E is a lifetime job . . . saves you real money every day of your life. Come in and see it. And you must send for the free book that pictures and describes more of its marvelous features.

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...“THE INSIDE  
STORY” SHOWS  
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SAVE 20% TO 50%  
ON FUEL COSTS!**



**SEE HOW DIFFERENT IT IS!**

Burner at top. Oil burns downward. Flue connection at bottom. Heat usually lost up chimney by natural draft is trapped and used. For steam, vapor or hot water heating system.

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Please send me by return mail, without cost or obligation, "The Inside Story," describing the G-E Oil Furnace.

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**GENERAL ELECTRIC OIL FURNACE**

# Gardening for community and personal welfare

AN ENTIRELY new type of garden project undertaken about a year ago by the Greenwich, Connecticut, branch of the Junior League of New York City is an inspired suggestion for the development of a truly neighborhood organization of benefit to an entire community in an astonishing number of ways.

It all started with a Library established by the Junior League in a small community a few miles back of Greenwich, in a building known as The North Mianus Recreation Center, owned by the town. Among its two hundred members were a number of boys and young men of the neighborhood, between sixteen and thirty years of age, whose lives at the time seemed to need direction along career lines. A regular worker in the Library had the thought of guiding their reading into constructive vocational channels and toward their natural bent—gardening, which proved to be an inspiration and the start of an extremely exciting project. A few books on gardening were sufficient to form a nucleus around which to build an educational program. The next step was identifying within the group of boys, a natural leader of nineteen, with high school and trade school background, whose interest along gardening lines was keen and sincere, and asking him to select other boys of the group who might be counted upon for substantial, continued interest in gardening sufficient to warrant forming a garden club.

The group met and in orderly fashion selected a complete corps of officers, including executive, vice president, recording and corresponding secretary, treasurer, librarian, publicity officer, and four delegates including two representatives from the boys' group and two from the Junior League membership. It was called the North Mianus Garden Club with Mrs. Ernest Moncrieff as chairman. A constitution was drawn up and accepted, including within its classes following objects:

1. To be a self-supporting organization built on fundamentals aimed toward building character.
2. To coordinate the interests of those desiring better and more ornamental gardens.
3. To simulate interest in cooperative gardening, giving all members a common interest.
4. To aid in the protection of wild flowers and birds (a provision coinciding with the conservation laws under the Federated Garden Clubs of Connecticut).
5. To study the fine art of gardening in all its aspects.
6. To form into a mutual Employment Department under the president, and supervised by the Connecticut State College, the U. S. Department of Agriculture, for home and community service (which gives the club a percentage of the wages of those employed to cover part of dues.)
7. To locate all points of historical interest in the community.
8. To develop various projects.

At the very first meeting justification of the endeavor was discovered, for it was very plain that innate appreciation, combined with natural skill in handling the pick and shovel, could attain tremendous results. By encour-

aging the boys with intelligent direction, it proved possible for them to develop into expert, skilled gardeners.

To qualify as members, the boys had to assume very real responsibility. Each one had to read a garden book and present a written report giving a practical demonstration at one of the regular meetings, and to file the report with the librarian for future reference. The Junior League girls, on their side, were made associate members, their dues guaranteeing tangible help in carrying through any project the boys might develop. The obligation of the Club to complete dues was a specific amount of work on the grounds of the Community Library, to complete landscaping plans already prepared for the organization by Mr. Armond Tibbett, a Fellow of the American Society of Landscape Architects. This obligation was made to serve a multiple purpose, for the educational department covered all the points of planting, in theory, before actual planting was begun, thus introducing sound information in the most practical way possible.

It is truly surprising to realize the almost limitless possibilities in interests and topics and endeavors that have come logically into the scope of this Garden Club.

A competition in the arranging of winter bouquets was one thing that came about naturally as the result of a visit to the estate of a friend of the Club, with grounds developed from the standpoint of making the best possible use of natural surroundings, adapted and somewhat adjusted according to principles of landscape architecture. The boys were inspired to use the same natural materials in arranging their own small "estates," in this case winter bouquets, which were judged according to variety of material, naturalness, suitability and lasting qualities. A prize, out of the proceeds of sale of these bouquets, was awarded the winner.

A STUDY of bulbs developed as the boys indicated this as one thing very much wanted, and to top this a nurseryman gave a practical talk and demonstration which were of inestimable value to the club members.

The making of Christmas greens for sale was another logical undertaking, and one carried out on a most businesslike basis. To begin with, the club had experts demonstrate how to construct various types of Christmas wreaths and to point out the various wanted sizes. Secondly, by way of collecting material, the Club, rooted on thrift, discovered that a highway was being cleared by the state and the white pines burned; these were salvaged and used to great advantage. Also, it was learned that to make way for a new house about to be built, trees were being cleared, so the members helped in the cutting and were repaid by becoming owners of the hemlocks. In a third instance, a waterway required the trimming of branches from the spruces along its borders and these cast-off branches served well for the arrangement of various combinations of greens. As a result of all this, orders were taken, and final deliveries of wreaths made at top speed. The boys received a percentage of the proceeds, and the balance created a revolving invest-

ment capital for further projects.

The manufacture of decorative birds for the garden is still another taking with the Club. The director wrote general instructions on paper and an active member group handled the project entirely by themselves, each boy taking part at the jigsaw, sandpapering, filing until the article was finished—a good example of definite vocational education deduced incidentally.

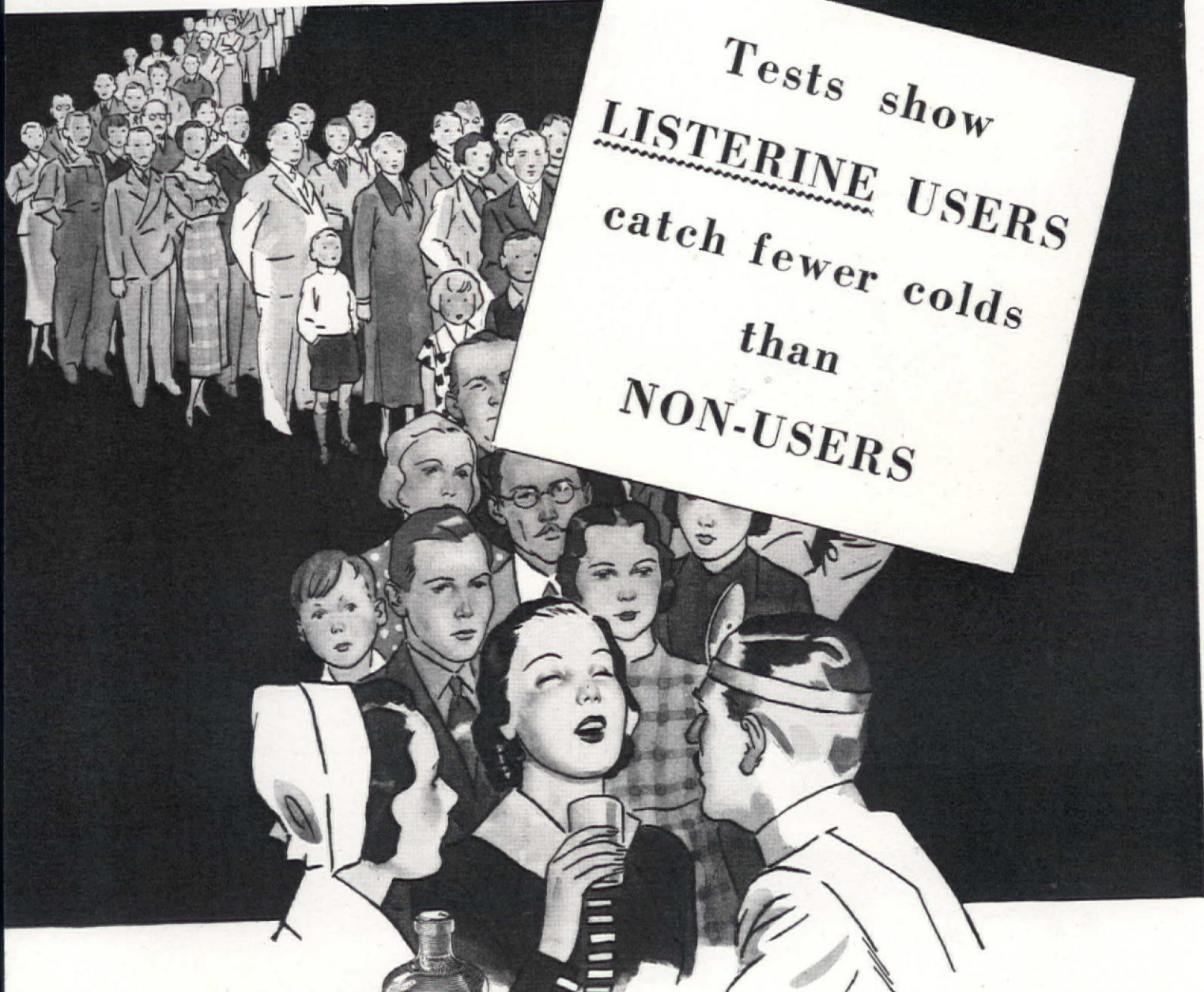
ANOTHER intensely absorbing project of the Club was determined by the members themselves. It was planned to have a series of lectures by a well-known landscape architect on the subject of estate planning and design. The thesis was soon changed, for the boys had a ready understanding of the natural information about trees, shrubs, flowers, and wanted practical information to help them obtain better jobs or to attack their own gardening problems with greater confidence. So, to begin with, the lecturer on such subjects as "Hotbeds and Coldframes—Their Construction and Use" . . . "Propagation of Plants" . . . "How to Plant Trees and Shrubs." Now the subject has been reached where the fundamental elementary design can be presented above practical foundation. The actual demonstration in this course developed into the project of appropriately landscaping recreation grounds.

The building of an out-of-doors pavilion was another endeavor with multiple purposes for not only did it afford instruction in laying up of out-of-door stone work, but has provided a place where the boys have picnics and roasts and now is a center for social activities.

The Club has now concluded the installation of a water system, installed through the courtesy of the town of Greenwich, at the Club building, and also water for the garden with a pool which eventually will contain many rare plants.

The various ramifications of the Club's gardening in general is offering new ideas and bringing out unknown talents in the boys themselves. One has taken to architectural sketches of buildings—his favorite index of his major interest. Others are more concerned in the horticultural aspects of gardening, or in the handicrafts, in garden ornaments and decorative wreaths, and are concentrating on those aspects.

All of this is only a start. There is still to be explored the possibilities of benefit to the boys themselves and to the entire community. The North Mianus Garden Club Junior League has been voted a member of the Federated Garden Clubs of Connecticut. Also a prize in the Connecticut Tercentennial Fairfield County competition for landscape design of recreational grounds. The Club, firmly established, hopes to welcome other clubs at various meetings held in their large clubrooms. Moreover, these are being held from time to time in cooperation with the Social Service Department as a community center. The whole community is participating in this gardening endeavor, and will continue to do so.—C. L. E.



Tests show  
LISTERINE USERS  
 catch fewer colds  
 than  
 NON-USERS

cal experiments on actual  
 le show value of antiseptic  
 ment in controlling colds

or any member of your fam-  
 troubled with colds read the  
 ving carefully. It suggests a  
 ly that may help you as it has  
 d others.

the winters of 1930-31, 1931-32,  
 1934, medical supervisors sel-  
 ed large numbers of people and  
 ed them into two groups. One  
 p gargled with Listerine. The  
 group did not. At the end of  
 winter, the number of colds con-  
 ed by each group was compared.



This comfort-  
 ing result was  
 noted:

**Fewer Colds and  
 Sore Throat**

In a majority of the tests those who  
 gargled Listerine twice a day or  
 oftener caught fewer colds than non-  
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When Listerine users *did* catch  
 cold, their colds were milder in char-  
 acter and of shorter duration than  
 colds of non-users. And note this:  
 Users of Listerine had fewer cases of  
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*Listerine kills germs in throat*  
 Why such gratifying results? Here

is the answer: Germs associated with  
 colds and sore throat are killed by  
 millions when Listerine is used as a  
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 hand in resisting germ invasion.

Think of what the last cold you had  
 cost you, in discomfort, inconveni-  
 ence, and dollars and cents; then ask  
 yourself if the twice-a-day Listerine  
 treatment isn't worth trying. Lambert  
 Pharmacal Company, St. Louis, Mis-  
 souri.

**LISTERINE**

for the quick relief of Sore Throat

10¢



Try this new, finer  
**COUGH DROP**  
 ends throat tickle  
 relieves irritation  
 checks coughs



Above: Home of Mrs. George D. Stearns, Fairfield, Connecticut

Top, right: Home of Mrs. E. A. Smith, Anderson, Indiana

Right: Home of Mr. and Mrs. Christian V. Pederson, Rutherford, N. J.



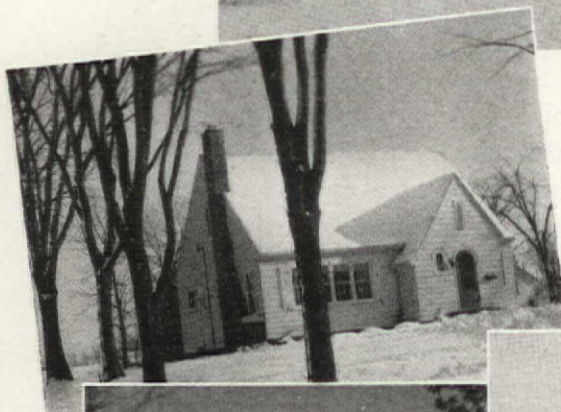
Left: Home of Dr. and Mrs. Joseph J. Murray, Wal-  
tham, Mass.

Below: Home of Mr. and Mrs. G. L. Wilke, Big Spring, Texas



Left: Home of Miss Minnie Wepfer, Neillsville, Wis.

Corner: Home of Mrs. A. L. Hull, Lewiston, Mich.



Above: Home of Dr. and Mrs. H. R. Moore, Newaygo, Mich.  
Right: Home of Mrs. J. E. Miller, Watertown, Mass.

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MRS. JEAN AUSTIN, Editor

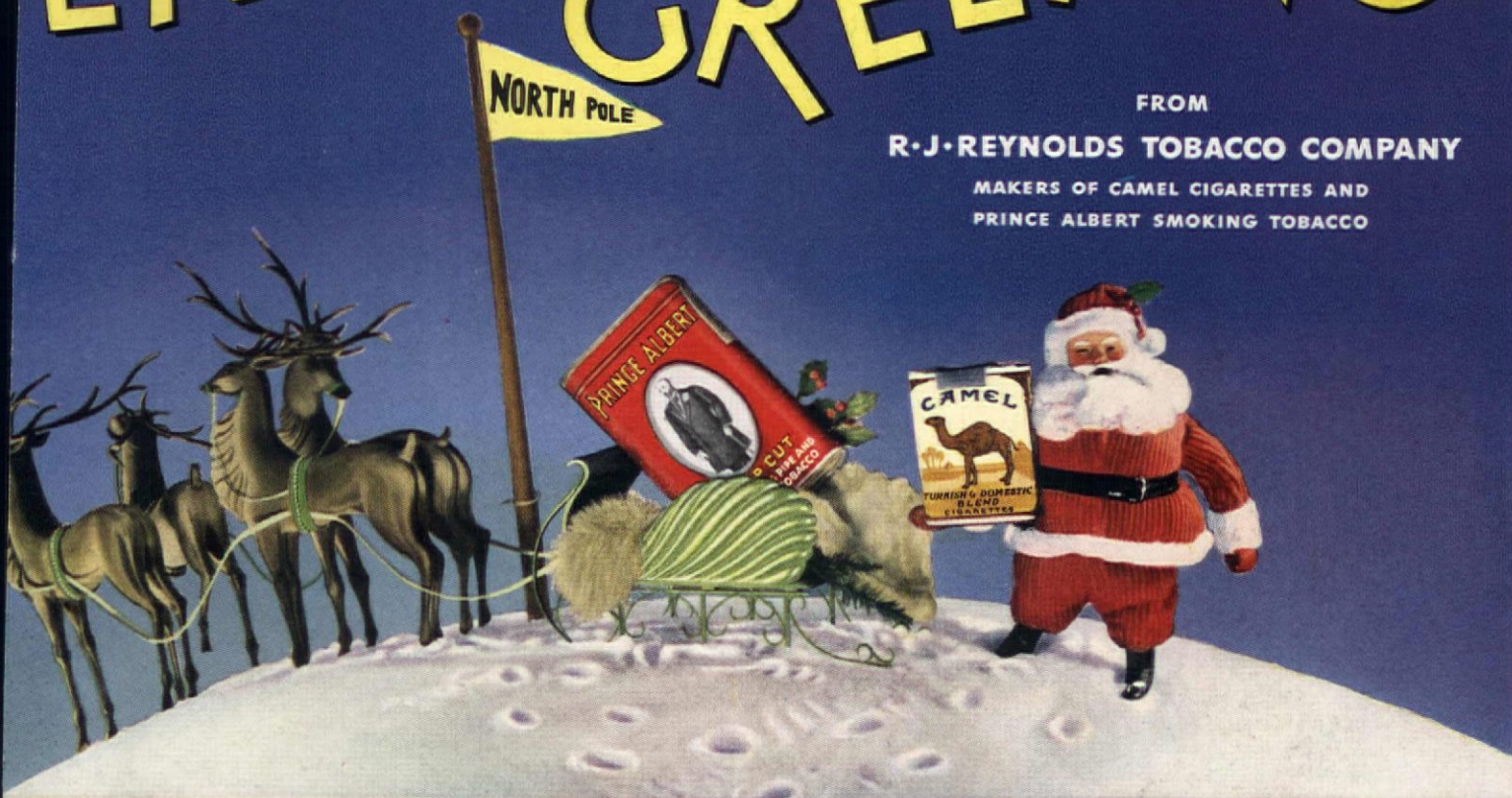
LEONARD BARRON, Horticultural

CHARLOTTE L. EATON, Associate Editor



# EASON'S GREETINGS

FROM  
**R·J·REYNOLDS TOBACCO COMPANY**  
 MAKERS OF CAMEL CIGARETTES AND  
 PRINCE ALBERT SMOKING TOBACCO



## Camels

Of course you'll give cigarettes for Christmas. And Camels fill the bill so perfectly. They're made from finer, MORE EXPENSIVE TOBACCOS than any other popular brand. They are the accepted cigarette of the social, business, and athletic worlds. Their finer tobaccos give that pleasant "lift" —that sense of well-being so appropriate to the spirit of Christmas.



A Christmas special—4 boxes of Camels in "flat fifties" in a gay package.

At your nearest dealer's —the Camel carton—10 packs of "20's"—200 cigarettes.

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Fine tobacco for Christmas. For more than a quarter of a century, the mellow fragrance of Prince Albert has been as much a part of Christmas as mistletoe and holly. So to the pipe smokers on your Christmas list give Prince Albert, "The National Joy Smoke." It's the *welcome* gift. For more men choose Prince Albert for *themselves* than any other pipe tobacco.



A full pound of Prince Albert, in a real glass humidor that keeps P. A. in perfect condition and becomes a welcome possession.



THE WEST TERRACE WITH ROSE-PINK HYDRANGEAS IN WHITE TUBS  
THE WALL, AND PINK BEGONIAS AROUND THE TRUNK OF THE ELM T

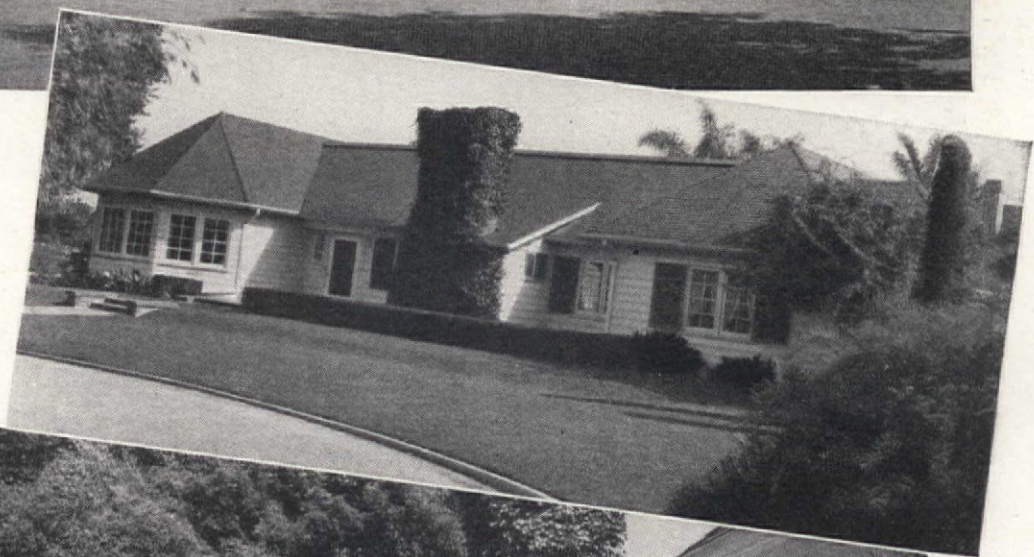


# California bungalow brought up to date



Home of Mr. and Mrs. Wm. LaBaume  
Pasadena, California

IE DOBBINS KERN

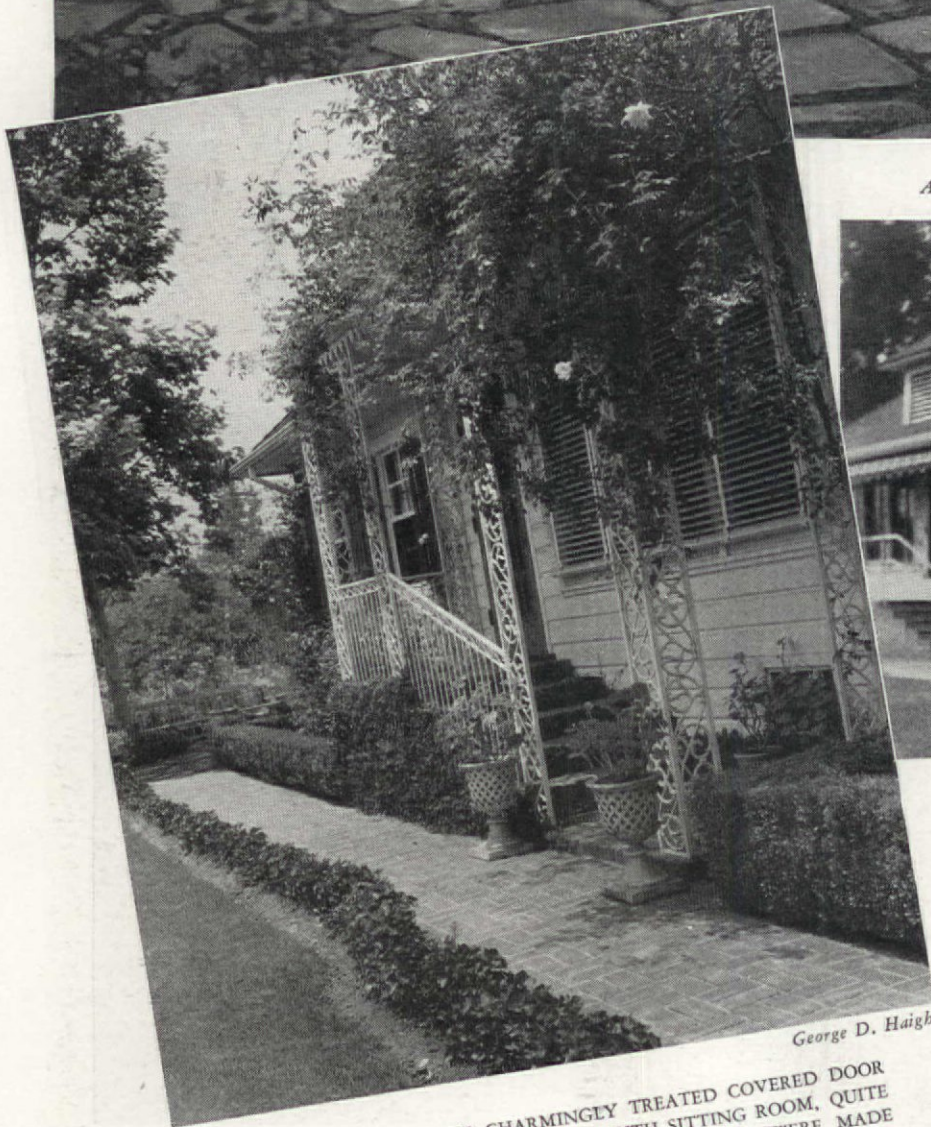


THE FRONT TERRACE WITH ITS SMOOTH FLOORING OF FLAGSTONES AND GRASS, PLANTS IN WHITE BOXES AND WHITE OR YELLOW POTS, AND BENCHES PAINTED YELLOW. HOW IMPORTANT THE PLANTING IS MAY BE SEEN BY COMPARING THE PICTURE ABOVE WITH THE VIEW TAKEN BEFORE



*William McCay*  
Architect of the Remodeling

*Jessie Phillips*  
Landscape Architect



*George D. Haight*

ANOTHER ADDITION IS THIS CHARMINGLY TREATED COVERED DOOR AND ENTRANCE STEPS, OPENING OFF A SOUTH SITTING ROOM, QUITE IN CONTRAST TO THE PICTURE BEFORE ALTERATIONS WERE MADE



THE FLAGGED AREA, WITH A DOOR AND SIMPLE WHITE IRON RAILING FROM THE WEST BEDROOM, MAKES SECOND LIVING TERRACE, HALF IN SUN AND HALF SHADE. PLANTS IN POTS ALONG THE WALL COPING

row of snapdragons along the terrace edge, the highing to accent the corners of the retaining wall, and softness to the structure.

At the rear, which faces south, a covered terrace received in the Southern Colonial tradition fills the space between two projecting wings. The white trellis iron supports and railing gives delicacy and sophistication and fits remarkably well with the white and green background of the house. Extending immediately from the base of the terrace is a rectangular lily pool, this

COOL WHITE WALLS AND CEILING, WHITE VENETIAN BLINDS AND DELICATE CAST IRON SCROLLS, GREEN CHAIR COVERS AND LUXURIOUS VINES GIVE THIS PROTECTED LIVING TERRACE COMFORT AND DECORATION AT ALL SEASONS



treatment of water giving particular cause too often we see water kept fear-distance from the house. All danger of is eliminated by keeping insect-eating the water. In the rear of the house the old palms contrast with the low lines

ling. west side of the building is a series of dressing rooms, etc., projecting in irregular fashion one beyond another. and steps on the south side (opposite), created in the Southern Colonial spirit, morning sitting room. The great value of this is plainly shown by comparing the picture pictured before the alterations were made. On the west a bedroom door opens on a ragged terrace where yellow painted and yellow pots of nasturtiums on wall can add cheer.

boundings include a small English garden whitewashed brick, with lead figures and

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SPACE BETWEEN THE TWO WINGS IS CHARMINGLY FILLED WITH A SWIMMING POOL, WITH BRICK WALKS ON EACH SIDE. THE IVY ON WHITE IRON GRILLES AND THE VENETIAN BLINDS IS KEPT UNDER CONTROL. POTS OF PETUNIAS, ROCK PLANTS AND TREES KEEP THE LOW LEVEL REQUIRED IN THE CENTER SECTION



# A little flower bed

and something doing all through the season

WITH only a very small bed you can plant perennials which will open up to give at least some little bloom all through the year. There will be a lull in mid-summer but then gayety can be supplied by a few annuals which come and go in the season. But there is a drawback. Annuals have to be planted every year; whereas the perennials, once planted, many of them increase in size and production as the years come and go. A few things like such generous growers that after three years it is necessary to arrange and take out the surplus. The point is, that if you have a little bit of garden to devote to a flower bed you can have something doing all through the year.

At this time, we are not considering the spring bulbs. Any event, should be thought of as adjuncts to the other plants; moreover, they were planted in the fall and what we are concerned about now is what you can accomplish in your garden as the winter time passes, and you can begin planning again. During this winter lull you have time to think over things and make your plans. As a suggestive aid, a selection of plants covering the year's bloom has been arranged in a planting scheme, shown in the accompanying plan. A suggestion, merely, because it takes time to select plants; whereas, you had better take the opportunity to make the selections to fit your fancy and substitute your own choice, if you wish, there, for some plant that you think is better than the one suggested in the accompanying scheme.

The perennials have been called the backbone of the flower border because they are, more or less, permanent. Usually more than less, as a matter of fact, with a minimum of attention a bed planted with such things will continue for a number of years with satisfaction. Do not, however, consider that any planting is unalterable and complete in itself and whatever you may wish to plant in the coming spring you must remember to set the plants far enough apart to allow for growth; also, to permit room for additions from time to time. Usually, the taller plants, generally, will be placed to the rear and the very low growing ones to the front of the bed.

Now, these herbaceous plants may just as well be set

PERENNIALS HAVE BEEN CALLED THE BACKBONE OF THE FLOWER BORDER BECAUSE THEY REQUIRE A MINIMUM OF ATTENTION

THE PRIMROSE IS THE EMBLEM OF EARLY SPRING DAYS. THE PEACHLEAF BELLFLOWER, GLOVE, AND VARI-COLORED CARRY THROUGH THE GLOOM OF SUMMER GAYETY. THE DAINTY DAISY-LIKE BLUE FLUSHERS IN THE EARLY S

E. BADE

... where spring bulbs were  
 ... the fall and, to a large de-  
 ... you can disregard the placing  
 ... the earlier bulbs because they  
 ... first through the ground to  
 ... their bloom before the peren-  
 ... et thoroughly going.

... to the selection of plants  
 ... to the bed, the important  
 ... is the location of the bed it-  
 ... the great majority, the very  
 ... majority of the popular flow-  
 ... perennials of our gardens are  
 ... vers and will do their best  
 ... exposed to the full glare of  
 ... ne. Other precautions being,  
 ... rse, that there is adequate  
 ... food in the soil and water  
 ... le at all times to counteract  
 ... cessive drought.

... the same time, there are quite  
 ... ectable number of perennial  
 ... that will thrive fairly well  
 ... ial shade and a few in deep  
 ... and among the more toler-  
 ... es of that type are the mod-  
 ... ms of Astilbe (it used to be  
 ... the florist's spiraea) which  
 ... row splendidly in slightly  
 ... places, provided always,  
 ... has plenty of water. These  
 ... n Astilbes are, many of them,  
 ... usly colored—in shades of  
 ... cream, and bright rosy crim-  
 ... l welcome variants from the  
 ... ne pure white.

... selecting perennials, you can give your fancy the  
 ... possible range—tall, short, wide spreading,  
 ... slender—almost any type of plant is available;  
 ... the selection merely resolves itself to a question of  
 ... you really want. And, in this connection, don't  
 ... ok the foliage character—the sword-like upright  
 ... of the Iris; the fern-like cut of the Astilbe leaf;  
 ... ge flat leaf of the Pansy, etc.

... st of the perennial plants, especially the tall grow-  
 ... es, will be more pleasing in the garden if planted  
 ... t some background of a hedge or border of shrubs  
 ... aller trees; and many of the plants that belong  
 ... ly to rock gardens may be planted with equal  
 ... ction in small masses in the general mixed  
 ... ceous border.

... any kind of planting, the best effect will be ob-  
 ... by using a fairly broad bed—never less than four  
 ... f planting, in groups or colonies of several indi-  
 ... s of one kind; rather than indiscriminate mixing

[Please turn to page 70]



PAINTED DAISY FLOWERS IN EARLY SUMMER, THE  
 BRILLIANT ORIENTAL POPPY IN JUNE, THE JAPANESE  
 ANEMONES CARRY THE BLOOM INTO EARLY FROST



### Hedge or Wall

Helen Flower, Sneezeweed YELLOW	Perennial Aster Climax VIOLET	Dahurian Bugbane WHITE	Hybrid Delphinium SKY BLUE	Foxglove PURPLE
Oregon Fleabane PURPLE	Perennial Phlox WHITE	Dwarf Daylily YELLOW	Delphinium Belladonna LIGHT BLUE	Perennial Phlox RED
Oriental Poppy SCARLET	Painted Daisy DARK RED	Japan Wood Anemone WHITE OR ROSE	Newman's Redbeckia YELLOW	Italian Aster PURPLE BLUE
English Primrose or Yellow. Polyanthus		Horn Violet VIOLET OR BLUE		Rock Aster ROSY PURPLE
				Hardy Chrysanthemum VARICOLORED
				Peachleaf Bellflower BLUE

Repeat planting from here on

For edgings use Boxwood or perhaps some annual as Little Gem Sweet Alyssum.

# Once a gardener always a gardener

“ . . . and cure is none”—Agamemnon

NORMA KNIGHT JONES

YOU do not need a pack of cards or a roulette table to become a gambler. To gamble means to risk something of value on a chance, and gambling as a steady occupation is a doubtful performance. But every year I become a gambler of the deepest dye for I always take a chance on a garden. The ancients exalted Chance to a divinity, they made sacrifices to her and tried cunningly to catch her napping, but she was always alert to thwart them. Every year I, too, with a seed and a plot of ground plunge into the most exciting gamble in the world; I too try to assuage the goddess of Chance. Nothing stops me; no previous failure to achieve the desired perfection of result daunts my soaring spirit. Though the old vicious goddess of Chance has for two years sent drought and blazing hot winds to my farm, yet I still take a chance.

The true gambler always returns to his game, regardless of blackened foliage and drooping buds, I go back to my planting. Like the most optimistic of gamblers who always expects to break the bank, I always expect to have the perfect garden. Life is largely expectation in any line, and no amount of drought seems to discourage the grand old hope of the gardener. Once a gardener, always a gardener. There is something in the very sacred act of dropping a mysterious and tiny seed into the ground that gets into my blood, and refuses to be cured. It is a fever that renders one impervious to the whims of fate. Every expectation expands into new hope, every end is a new beginning. Given a plot of ground and a few seeds and the rabid gardener may achieve that happy insensibility that is one of the first requisites in the fine art of living. Mountains may walk in Italy, Hitler may deliver another ultimatum, balloons may pierce the stratosphere; it does not greatly matter, I have taken a chance on a garden.

I do believe that any man or woman who has gone pleasantly mad over gardening is reasonably safe from all temptations of a worldly sort. In fact, I once heard a very wise old man giving advice to a youth about to wed. "My son," said the wise man, "Marry a woman who likes to garden and give her a garden to work, she will then be free from the usual female folly." Unfortunately the youth did not heed the advice, as youths often do not, but he married a flaxen-haired lass who did not know a Lupin from a Daisy and cared nothing about learning. The youth lived to regret it.

Whoever gives himself faithfully and without reservations to a garden will not

even note the temptations of the world, he will not have time. We get out of life what we put into it, so says the law, but a garden returns the measure pushed down and running over. Nothing gives so much in itself as a garden, it is enchantment and excitement, rolled into one lovely experience. Mere material honors weigh lightly against a perfect Dahlia that I myself have brought to a perfection of form and color. There is a certain brilliant artist in the east who merely grunts when you praise his exquisite handling of lights and shadows but he actually purrs if you wax eloquent over his Delphiniums. Even a mistake in a garden sometimes returns surprising beauty. I once dropped a Dahlia bulb in a cinder path and to my happy astonishment, a huge mauve blossom was the result.

The true gardener starts with the seed. Buying a half-grown plant from a florist is like adopting a half-grown child, you have none of the happy thrill of getting it started in life. The real gardener never begins at this half-way point. In fact, he gets the thrill of his life growing in his own seed; it is something like being in on the cosmic plane—it is creation.

You may catch the garden fever in many different ways; its germ, like that of many fevers, is elusive. You may buy a house with a yard, you may replant an old farmhouse and see the challenge of the virgin landscape, or you may see a garden that is a thing of beauty, or some friend may purposely infect you by sending your name to a nursery. And if about the middle of January you receive a remarkable volume called a "seed catalogue," you had better beware! There is no more fascinating occupation than sitting before a roaring wood fire, snow beating its soft white wings against the window, and reading a seed catalogue. Then is when the fever begins to burn in your veins, the whole thing looks so simple! Just the idea, a small plot of ground and a seed! It does seem simple but I warn you, you have to work with all the frenzied industry of the bee and all the subtlety of a general to achieve results like the pictures. Once you begin to make lists and get out your checkbook, there is no hope for a new evening dress for you!

EVEN the bypaths of seed catalogues are fascinating. I spend my winter evenings on the farm with those insidious things, the seed catalogues, and I became keenly interested in Gourds. Their strange shapes, their decorative possibilities fascinated me but I read farther and to my sheer amazement I found I could grow my own dishrags. There is a Gourd that is open mesh on the inside and when I spoke of it to a traveled friend, I found that they were very old. In Russia the solemn faced Soviet women wore them

for hats—sort of an open mesh beret. Artists use them to wipe their palettes. Thrifty French women use them for aprons. There seemed to be no end of their practical utility. I took a chance on the Gourds and only raised three sad looking ones. Perhaps the necessary was the reason, they were their necessary companion, the thing you

At any rate, the chain of ideas and facts was worth my time. There is no time to the bypaths of a catalogue. I even use for a charming and unique word by old Horace Walpole, a man of imagination. The word is "serendipity" and meant start off on one track with one idea and somewhere else with lots of ideas. It is a lightful word, though no one has time for it but I know of no place where it is home as in a garden, for there indeed are the bypaths. I have heard the story of a placid old gentleman who decided to have a rock garden. He began to study rocks, their history, formation, and contours. He became so fascinated that he drove the library nearly wild with his demand for more on rocks, and now he has taken up the study of geology. The hole he dug for his garden is still there, bare and empty. I think what he has learned!

SINCE it is true that the more ideas we have, the more we develop, so perhaps the ideas engendered by seed catalogues are merely the answers to the law of necessary growth. When we have checked our seed lists and sent our checks, there is a period of imaginative fancy. How shall we make a garden, where, and when? Then we go out to observe other gardeners and see how they turn the trick.

There are three ways to make a garden. First there is the grand manner. This consists of dismissing the whole affair to a highly artistic gardener and considering your garden as a purely decorative accessory to a charming life. In this garden you may walk in a frothy cloud of frock with a moderne flower basket. You know that you, too, are a part of the decorative scheme. That garden is like a Mantel over the mantel, lovely, a thing of beauty but yours only by right of purchase. It is a personal blessing because you have created it. But it is a good thing anyway because no garden can be evil. That garden is just another venture that has turned out well but carries no personal sense of achievement. Gardening in the grand manner is like looking in the grand manner, superficial and artificial but it is decorative.

I read the other day the most amusing story of gardening in the most modern manner, swift, artificial, and impressive. A nurseryman was delighted one day when a woman's voice, suave and dignified,

[Please turn to page



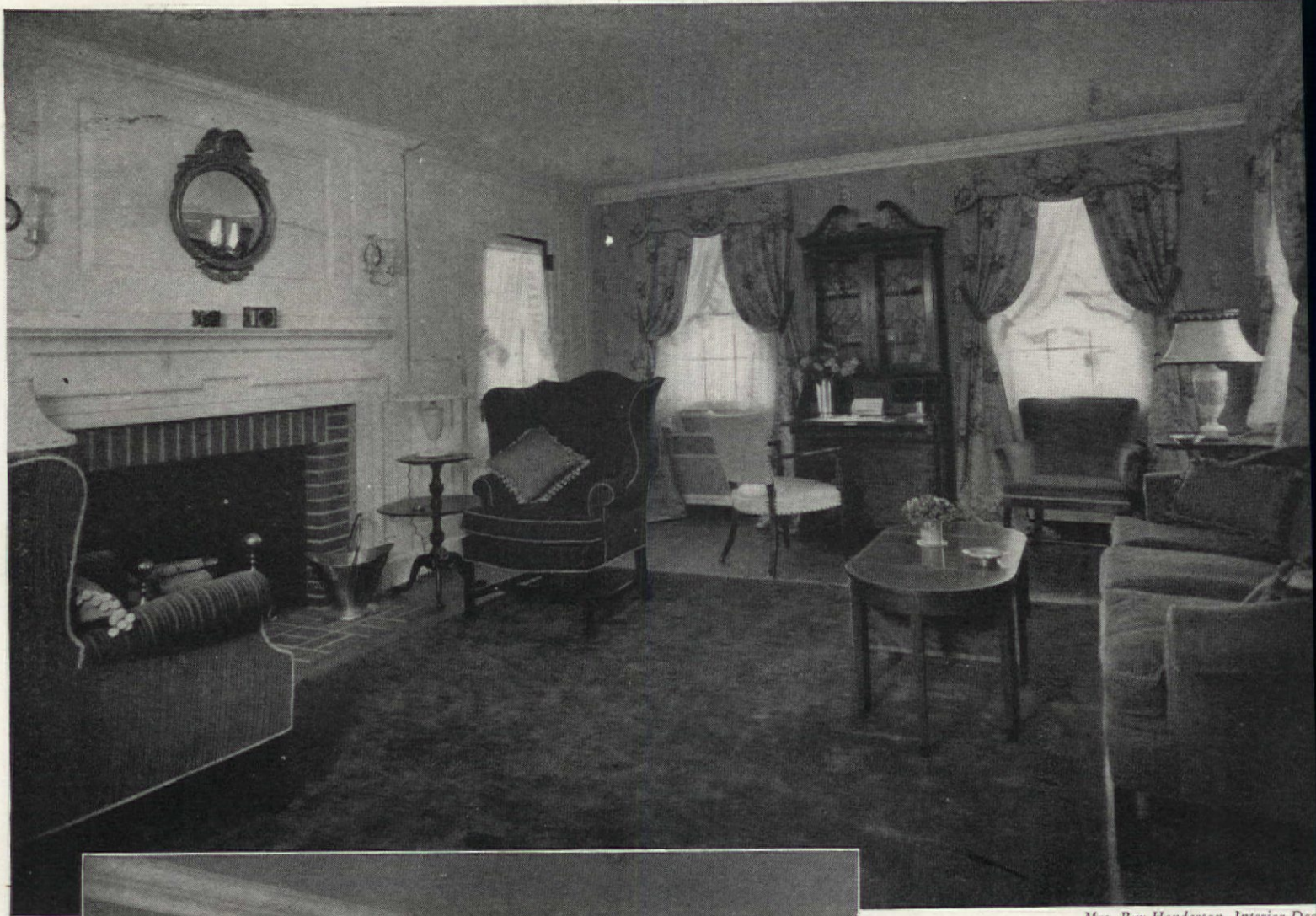
## Colonial adapted to White Plains, N. Y.

The importance of economy in small house design

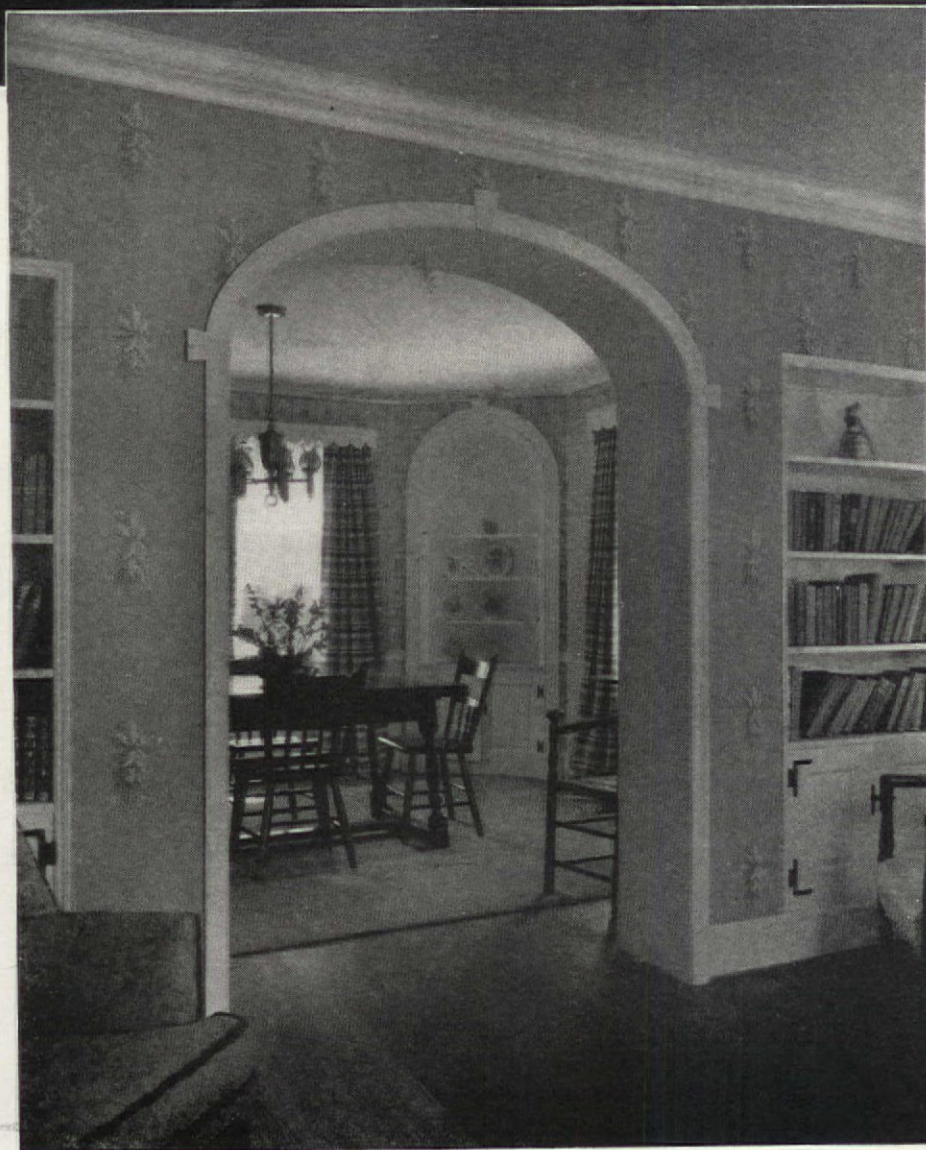
R. W. SEXTON

ECONOMY is such an important factor in the design of a small house that the architect finds it necessary, due to the limits on the cost of such a house, to depend almost entirely on good lines and pleasing proportions to attain an interesting composition. Additional interest may often be imparted, however, without increasing the cost, by a judicious combination of structural materials or even by the use of color as a means of ornamentation. The house of Mr. C. F. Ransford, at White Plains, N. Y., which Theodore Richards, architect, designed recently, is situated on a level piece of land and, although the emphasis on horizontal lines in the design serves to effect a closer relationship between the house and its site, the roof lines are sufficiently broken to form an interesting mass. The walls of the first floor are of rough stone, the texture of which contrasts strikingly with that of the clapboards above, further acting to the horizontal movement of the composition. But stone and wood have both been painted white to effect unity





*Mrs. Ray Henderson, Interior Dec.*



throughout. The shutters are painted a soft gray, while the front door, the lamp post, window boxes and the rain barrel have been treated in red, relieving monotony and introducing a note of cordiality and informality.

The plan of the house, too, is based on economy. The rooms are not large but are proportioned to give an effect of spaciousness while every inch of floor space has been put to practical use. The kitchen is particularly well planned—a successful adaptation of the so-called “U” plan. All working appliances, including the sink, the stove, and the various cabinets with shelves, cupboards, and counters, have been placed to form a “U” so that meals may be prepared, served, and put away with a minimum effort and a great saving of steps. The cabinet at one side, of table height, acts as a partition to form a breakfast alcove with the opportunity of using the top of the cabinet as a serving table. In the two outside walls of this alcove, the window space has been made large, making the room especially bright and cheerful for the meal of the day.

The kitchen is equipped with a gas range, a monel metal sink, electric refrigerator, and cabinets of baked enamel with special composition linoleum sink top and counters and splashboards, trimmed with satin finish stainless steel metal edges. The cabinets include drawers, cabinets, towel driers, delivery compartment, planning desk, telephone space, broom closet, serving counter, etc. The kitchen range is a Universal model flush top type and includes a drawer broiler, self lighting aluminum burner heat control, two service drawers, porcelain burner reflector tray, porcelain lined oven, and large





KITCHEN IS AN ADAPTATION OF THE "U" PLAN—THE EQUIPMENT BEING LAYED OUT IN THE FORM OF A U WITH PLENTY OF COUNTER SPACE



DOUBLE-DECKER BED WITH THE FEELING OF THE SEA SUGGESTED IN SHIP MOTIFS IS THE ANSWER TO MANY A BOY'S DREAM OF A ROOM OF HIS OWN





THE BEDROOMS, THOUGH NOT UNUSUALLY LARGE, ARE WELL PROPORTIONED AND GIVE AN EFFECT OF SPACIOUSNESS. THE BATHROOM IS TREATED WITH A TILE WAINSCOT SURMOUNTED BY A HAND-PAINTED WALL

Theodore Richards

*Architect*

The house is of frame construction throughout, on a concrete foundation, with double floors throughout and stone and brick chimneys. Exterior walls of the first story are finished with dressed stone with 12" cedar clapboards above, while the roof is of edge-grained cedar shingles. All exterior walls and the ceiling of the second floor are packed with waterproofed rock wool in bats to prevent loss of heat in winter and to retain the cool air in summer. Metal weather stripping is applied to all door and window openings to further this idea. The windows are of the double-hung type. All interior walls and ceilings are plastered and in most of the rooms the walls are hung with wallpaper. The hall walls are treated with feather-edged vertical panels with elliptical arches, while the stair is Early American in design with closed string and delicately turned balusters and newels and a silk rope hand guide. The fireplace wall of the living room is entirely paneled in pine, while the dining room features two shell top corner china cupboards, a dado rail, window valances, and cornice

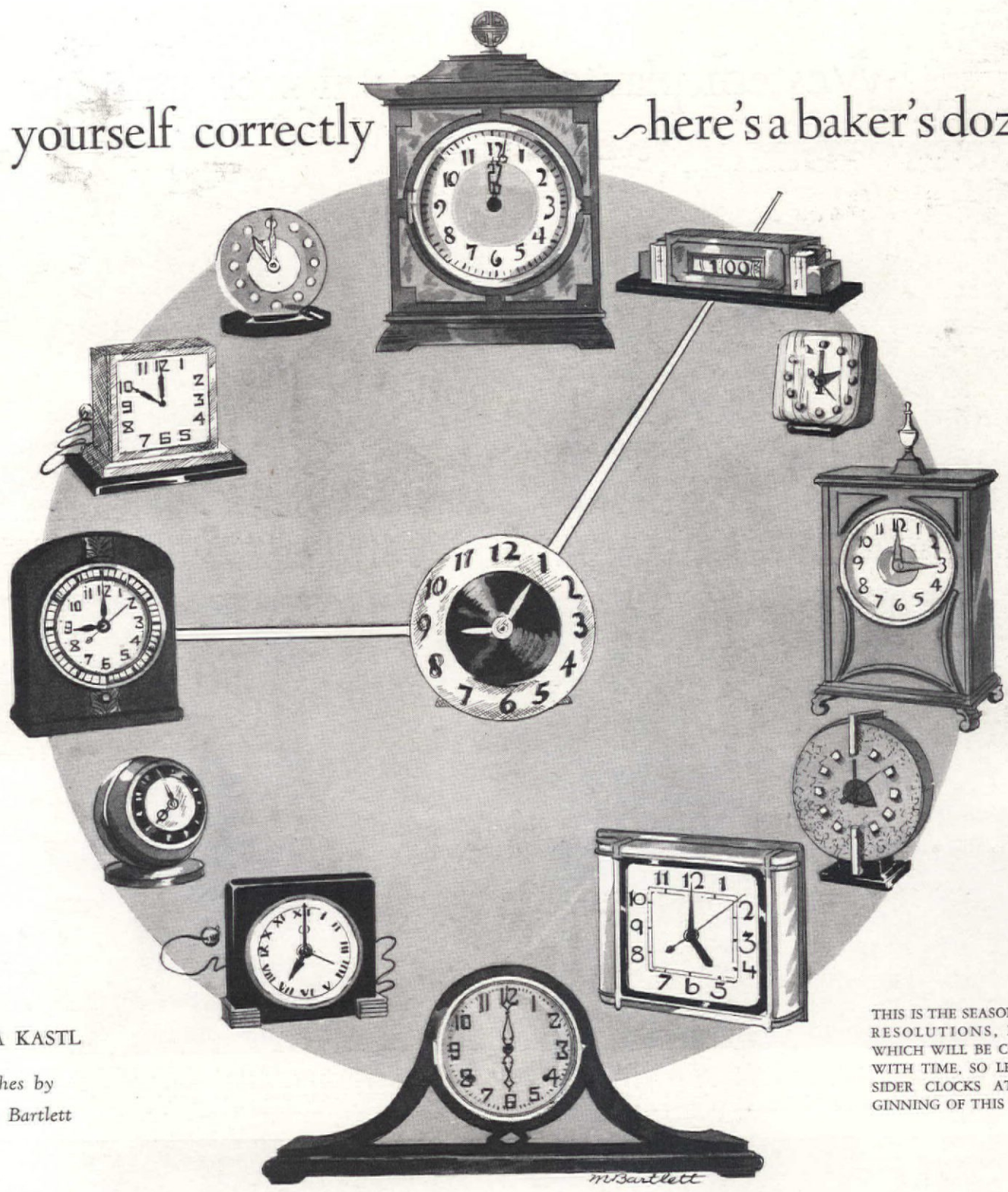
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EVEN IN THE SELECTION AND ARRANGEMENT OF FURNITURE THOUGHT HAS BEEN GIVEN TO ECONOMY OF SPACE AS SHOWN BY THE POSITION OF THE DRESSING TABLE IN FRONT OF A WIDE WINDOW IN THE ROOM ABOVE. WALLPAPER HAS BEEN USED THROUGHOUT THE HOUSE. ALL PHOTOGRAPHS © HAROLD HALIDAY COS

clock yourself correctly

here's a baker's dozen!



NORMA KASTL  
 Sketches by  
 Miriam Bartlett

THIS IS THE SEASON OF GOOD RESOLUTIONS, MANY OF WHICH WILL BE CONNECTED WITH TIME, SO LET US CONSIDER CLOCKS AT THE BEGINNING OF THIS NEW YEAR

Beginning in the New Year at twelve is a dignified clock of Chippendale design. It is made of burl walnut and the top ornament—a Chinese fret motif—is repeated in white color on the silvered dial. It strikes the hours and the half hours and you may have it either with an eight-day movement or electrically equipped. It is a handsome mantel clock and just the style that one finds on the mantelpiece of a room furnished in 18th century English pieces.

Next in order is a smart little modern clock of gleaming silver and crystal on a black case. It stands less than four inches high but nearly three times as long and looks particularly well on a desk or the top of bookshelves. It has not the conventional face but the hours and minutes are printed on a moving tape that glides across the narrow dial that serves as dial. One glance tells the exact time—literally to the minute

—for when it is 1:07 the clock simply says 1:07. It's as easy as that!

Another modern clock is that on the hour of two. It is quite small—less than four inches square and the case is made of a solid piece of walnut. It has an alarm movement and makes a useful little bedside clock although it would look equally well on a desk. If the walnut case does not harmonize with your furniture you may have the clock in mahogany, maple, or rosewood.

At three is a good mantel clock for a room furnished in 18th century English mahogany. It has a polished mahogany case, an ornamental finial at the top and brass feet. The dial has a rich gold finish and there is an electric movement. Standing eleven inches high, this clock would add dignity to a mantelpiece with vases, candlesticks, or your favorite ornaments on either side.

In extreme contrast to this traditional type

of clock is the one below it, which is ultra-modern in design and material. Its case is covered with cork and its markers are of chromium. If you like the design but prefer some other covering for the case you may have this clock in holly wood with gay red hands or in two exotic eastern woods with chromium hands. Note the numerals too!

Five o'clock brings us a kitchen clock made of enamel with a trim black border around the dial. It has an electric movement and is fitted with a second hand which makes it useful in timing some particularly fussy dish that must be removed from the oven on the instant.

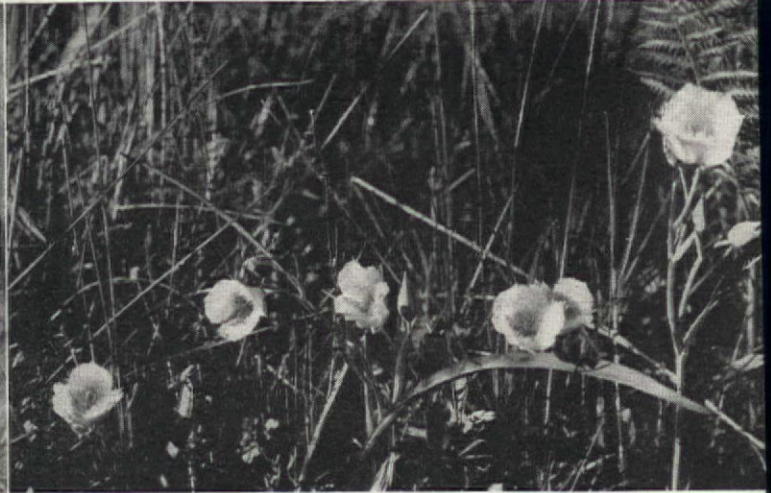
At the bottom of our clock dial is one of the perennial favorites of clockdom—the mahogany tabor style which always seems so exactly right on the mantel above a fireplace. This one has graceful lines and measures nearly two feet at the base so that it

[Please turn to page 50]

# Western plants for eastern rock gardens



*Brodiaea bicolor* a showy relative of the onion family without its over-powering odor. The small bulbs are hardy, but must be planted five or six inches deep in well-drained soil. The umbels of big blue and white flowers have almost everlasting qualities, valuable as cut flowers.



*Calochortus purdyi* blooms as a pale lavender silken bowl filled to over-flowing with hair; appropriately named Cat's-ears. A hardy, easily grown bulb. Improves in cultivation producing many flowers from a single bulb. Requires drainage; must be protected from



*Dicentra oregana*, the latest addition to the family of native Bleeding-hearts. Silver plated leaves and good heads of creamy white flowers, the tips touched with purple. In its native home in the Siskiyou it grows on dry, open hillsides, usually at the base of some huge boulder. In the garden, good-natured for mountaineer, in almost any good garden soil.



*Hesperichiron pumila*, one of the most appealing of all dwarf flowers. Wide flat saucer white or tinted with pastel shades of pink and lavender and open close to the ground. Stubby root crowns easily destroyed by digging. Should be planted in gravelly soil where they may remain undisturbed. Because of size, colonies should be used rather than single



*Phlox adsurgens*, queen of the western Phlox, most easily grown of all. Requires sharp drainage, as do all of its relatives. Will do well in many gardens if this is provided in a semi-shaded spot. The pink and white coloration, the two shading into each other are lovely.



*Polemonium pulcherrimum*, a high mountain denizen of the timberline thickets takes to garden conditions. Abundant blossoms of pale blue with centers of soft yellow, very tinct. Thrives in good garden soil but grateful for a little noon-day shade in hot exp

# Planning garden club programs

FRANCES HANNAY

WELL attended garden club meetings are usually the result of well-planned and interesting programs. Next to the president, the program chairman fills the most important position in the club. The chairman and her committee share the responsibility of outlining the courses which will supply the seasonable needs of the members. The variety of subjects is limitless and may range from seed germination to garden design. The chairman should carefully consider the choice of subjects in relation to the type of gardening the members follow. The capable chairman will always have some program material in reserve, as even the best laid plans are not infallible. Often a member of another club, who has recently given a talk or a paper and who has her subject fresh in her mind, will substitute on a program.

Garden clubs, as a general rule, cannot spend much if anything for speakers, but advanced gardeners, nurserymen, tree surgeons, and landscape architects are usually generous in addressing clubs on their specialties. Many clubs enjoy illustrated lectures and, with a little planning, can secure slides accompanied by a printed lecture, for a small rental or express charges. Exhibits always add interest to a program, and some clubs make it a rule that each member, who has anything new or outstanding in her garden, must bring it to

share with the other members. Frequently meetings can be given over to demonstrations of flower arrangements, showing the right and wrong way to arrange the same flowers. Flower arrangement of a general nature, is usually a happy choice for program material at a meeting preceding the club's flower show.

The ideal programs for the year, in order to be well-rounded, should include the following subjects: practical instructions for raising flowers, how to arrange flowers to secure artistic effects, and horticultural information in regard to conservation and civic activities. Members should be urged to make talks or write papers on certain subjects, and a round table discussion with questions from the members is invaluable. This is a particularly good opportunity to give members help with their garden problems, usually at the time they need it most. Many clubs answer the roll-call with various items of gardening information. For example, in one club, the members when responding, tell what is blooming in their gardens at that time, in another club, members give the name of a new bulb, plant, or shrub which they are trying for the first time. Every club has one or two adventurous gardeners who constantly try new things, and the wise chairman gives their experiments a little publicity, as it encourages them and may inspire others.

## Program material for talks and papers

Soil preparation  
 Rock gardens and pools (including planting)  
 Seed boxes and flats (might include cold-frames and hotbeds)  
 Hardy lilies that will naturalize  
 How to lengthen the life of cut flowers  
 Fertilizers and mulches  
 Garden pests and their remedies  
 Native trees and shrubs, their care and planting  
 Planting for continuous bloom  
 What to prune and what to spray  
 Planting in the shade  
 Color in the garden through berries and foliage  
 Compost: how to make a compost pile  
 Care of house plants  
 Study of judging points for flower shows  
 Monthly program material:

JANUARY—  
 Terrariums and dish gardens  
 Care of house plants  
 Types of soil and their requirements  
 Review of the new garden books  
 Methods of making and renovating lawns

FEBRUARY—  
 What is new in the catalogs  
 Necessity and methods of spring pruning  
 Study of commercial fertilizers  
 Review of garden magazines  
 What and when to spray in the garden

MARCH—  
 Spring division of perennials

Planting for fragrance  
 Pools and water gardening  
 Dahlia culture  
 Annuals to plant in the cutting garden

APRIL—  
 Planting for continuous bloom  
 Highway beautification  
 Chrysanthemums, varieties and culture  
 Plant diseases and their care  
 Summer flowering bulbs

MAY—  
 Insect pest control  
 Old-fashioned garden flowers  
 Study of flower show judging points  
 Principles of flower arrangement  
 Garden pilgrimage

JUNE—  
 New varieties of Roses  
 The garden as an outdoor living room  
 Planting for the shady garden  
 Suggested planting for porch and window boxes  
 Summer care of the garden

JULY—  
 Civic planting  
 The use of summer mulches  
 Drought-resisting plants  
 The summer care of trees and lawns  
 Vines

AUGUST—  
 Perennials to be grown from seed for next year's garden  
 Summer care of Roses



*mbianum*, the most easily grown of all the members of this distinctly Western American color forms, one white with fine longitudinal in each petal and the other rose-purple with. Requires drainage and some sun protection.



onium (*E. revolutum johnsoni*), a shade lover of the luxuriant woodlands of the Oregon coast. Large leaves, several on a stalk and among the most of native bulbous plants. Plant deep in rich shade and leave undisturbed. Resents disturbance, do not bloom the first year after being transplanted.



*phylla*, most dwarf of Northwestern Iris. Narrow leaves and spidery flowers of white or pale yellow, variegated with brown or purple. Like all wire-rooted Iris easily established from the wilds. Nursery-grown Iris are easily handled. Requires drainage and light shade.

Selections by

Ira N. Gabrielson



# Amer

## I. Creat

ESTHER SKAAR

PERHAPS it has already occurred to you as you have shopped for new wallpaper or scanned sample books of wallpaper that something very definite has been found in these fields in design. Not only is it finding it far easier to make good designs, but also you are finding greater beauty at lower prices than you could expect. That "something" that you have uncovered is associated with the most important design movement in home furnishings that America has ever known, and it is said that no other field reflects it more fully and decidedly than these.

Today's decorative fabrics seen in retail stores are thrilling places, for real news in the making. The same

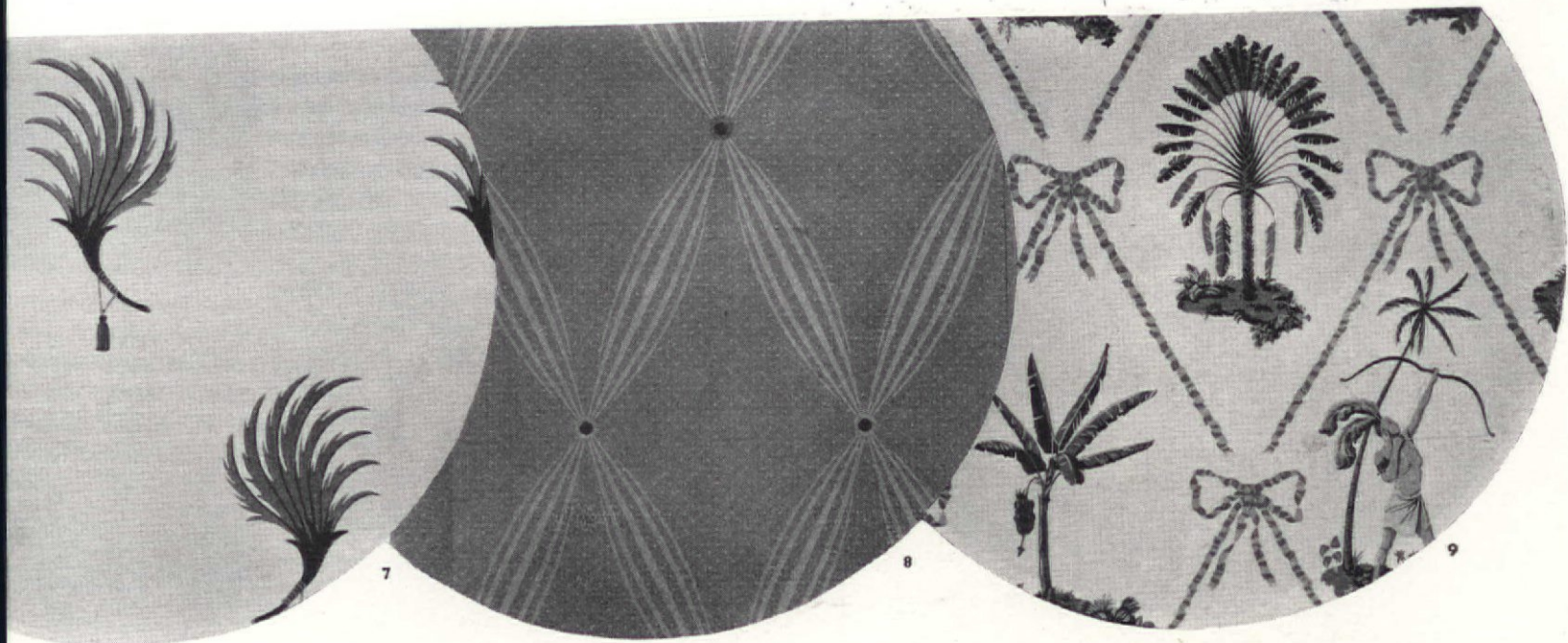
of the new wallpapers. A new spirit is at work, a creative spirit such unified form in America. It is bringing in its wake a new importance to designers whose names are even now trickling through the public for well-deserved recognition.

You will recall that only as short a time ago as the late 1920s the drapery department consisted of certain fabrics, definitely of the type. There were, for instance, traditional damasks, copies of which in various yarns of old Italian and French museum pieces for more limited purses there were cretonnes, also reiterations of damask if they were choice; or merely ordinary floral designs in colors that were garish. There were the reps, monk's weaves, velvets, and so on, which were definitely limited to these fabrics and in color as well. They were scarcely known, except to the decorator.

Wallpaper was in the doldrums. We had passed the stage of cheap imitations, and the tastes of the '20s dictated painted walls as a rule. Wallpapers, excepting those shown in decorator showrooms, were used to cover up old walls and because it was inexpensive; not because it was decorative and beautiful.

And then what happened? The depression years opened. Manufacturers and stores found sales lagging. The things that had sold readily in the 1920s were "snooted" by the public, a public that definitely rejected the triteness of things. People had begun to think more about their homes and what went into them. The home became the center of life. They wanted color, good taste, more charm.

A handful of fabric manufacturers, and one wallpaper firm, began to experiment. After a few tests they found to be true what they had thought: smart fabrics and wallpapers at popular prices were needed. One manufacturer spent a large fortune in making this experimen



## Design for American homes

fabric and wallpaper design

First in a series of articles on the new design movement now taking place in the field of home furnishings. For the first time designers have come into their own. It is a thrilling era in design history, and one which every American should watch closely and applaud.

Launching an entirely new program of design, but also in an initial offering. The result was the finest styling spirit that wallpapers at popular prices had ever seen.

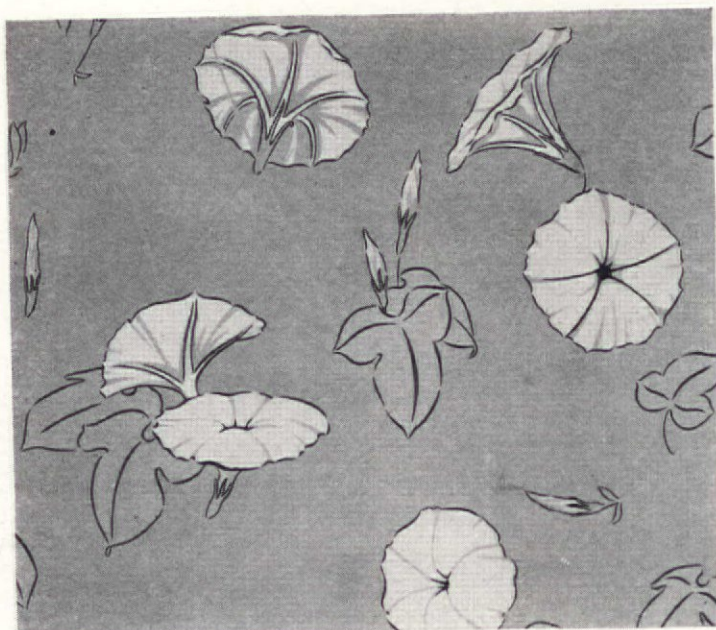
A small group of pioneers in decorative prints thus led the way. The imitations of the past were falling more and more into disrepute; styled products were accepted first and eagerly. The day of the old design in printed things for the home dawned, for it was soon found that they had an important part to play, and that design could be a hit-and-miss affair that it had been.

This new concept of style and beauty in printed fabrics and wallpapers illuminates the picture. One has only to stop for a moment to realize what has meant to the American home. Today it is possible to buy ready-made draperies, fabrics that once belonged to the decorator, at popular prices.

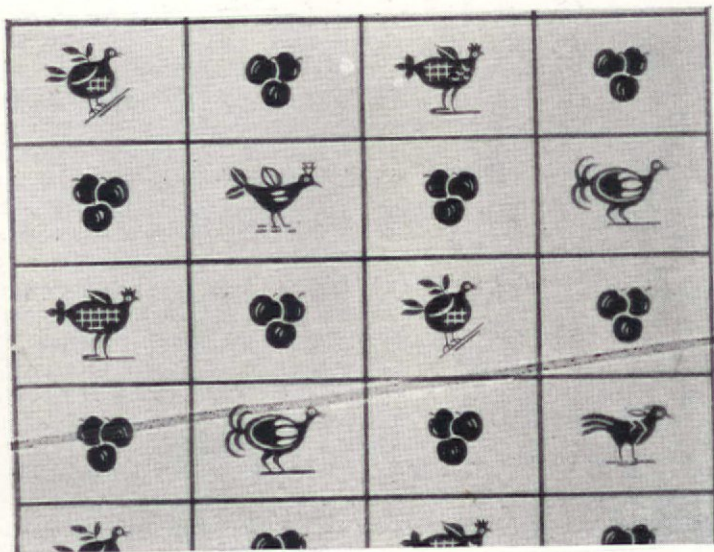
When you look over the new printed fabrics and wallpapers, you will soon find that they have certain characteristics in common. These are: a simplicity of form in which the elimination of the unnecessary is the keynote; a new technique in design which gives flat surfaces to the designs; and beautifully conceived color harmonies. As you study them closely, you will realize too that while many of the designs are at once recognizable as to their inspiration, that they have a new appearance, fresher, more charming, and exhilarating. You will realize too that slavish copying from European forms has ended.

Prints that use traditional motifs for their themes have been reinvented in a clean-cut simple way by their designers. A pattern may be drawn from an Early American, Georgian, or Louis XVI source, but it is added simplicity, a pruning down of form, that is a modern note. Many design themes dating from the most ancient art, are seen today in new forms. Some of the new floral prints suggest the delicacy, transparency, and flow of line so admired in fine old Chinese and Japanese designs. Many of the floral prints are seen in magnified forms; the magnolia, the morning glory for instance, garden favorites, are enlarged many times their natural size so that they take on a look of tropical plants, and with it a new decorative impressiveness. Giant-sized leaves are another favorite modern theme. A later development, and one only now beginning, is a wave of primitive designs. We shall see more and more the naïve outlines of birds and flowers, suggesting their primitive origins, reinterpreted in a new sophisticated way that is charming.

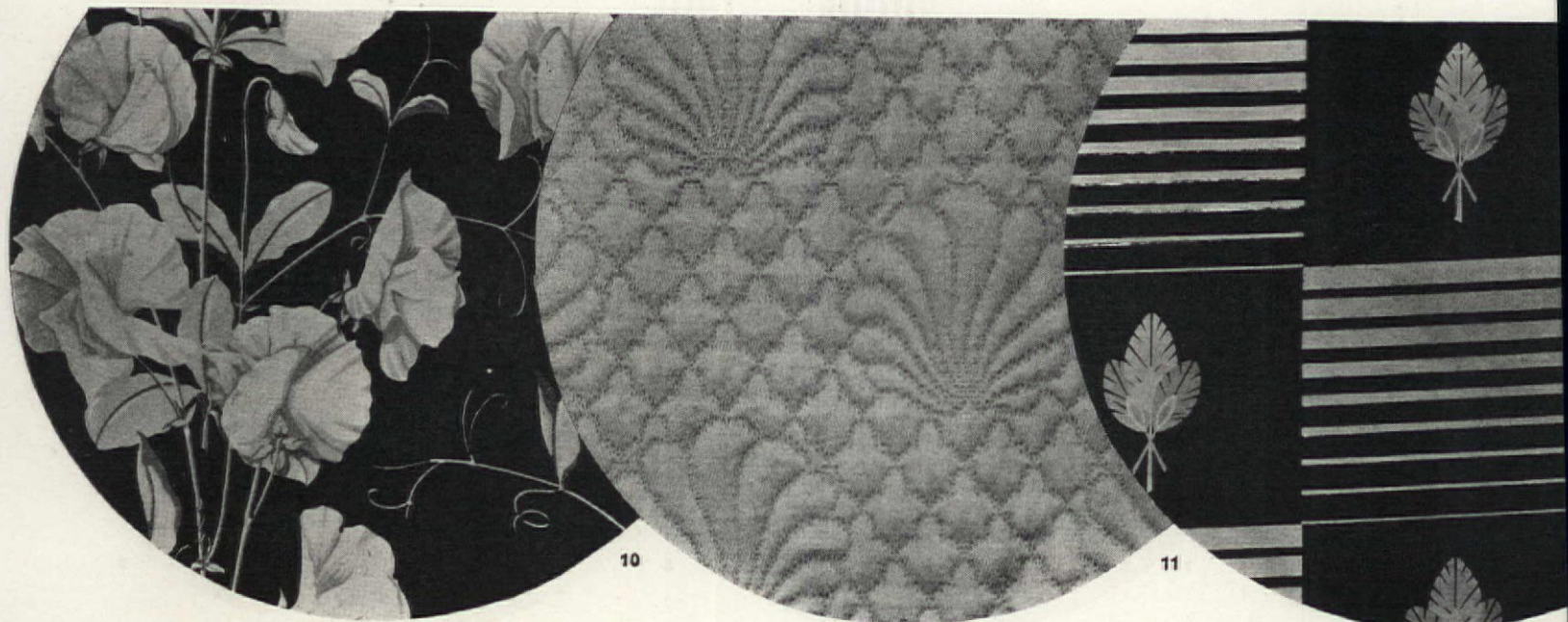
You will notice too in studying the new decorative prints that both fabrics and wallpapers achieve a completeness of impression and a simplicity than we had before through the use of two, three, and



"EVENING GLORY," SUGGESTING AT ONCE THE SIMPLE, FLOWING LINES OF AN OLD CHINESE PAPER, IN CLEAR-TONED PASTELS AND SIMPLE OUTLINE DRAWING. DESIGN BY SCOTT WILSON FOR RICHARD E. THIBAUT



SIMPLE, NAÏVE MOTIFS INSPIRED BY OLD SPANISH POTTERY REITERATE TODAY'S REVIVAL OF PRIMITIVE DESIGN; CHARMING PAPER FOR KITCHEN OR DINETTE. BRIGHT BLUE AND RED MOTIFS ON A GRAY-WHITE GROUND. IT WAS DESIGNED BY ISOBEL GROCE FOR IMPERIAL



### Fabrics on these pages:

(10) The familiar sweet pea enlarged many times its size giving it a dramatic note suitable both for traditional and modern interiors. In gray and white flowers, green foliage on black. Designed by Scott Wilson for Titus Blatter & Co.

(11) The effect of quilting is achieved by weaving the design of diamond, shell, and tufts into the fabric. By Ann Siler of Orinoka Mills. Soft, lovely green and other colors.

(12) "Indian Fan" while definitely modern in feeling suggests its primitive Indian source. Dull blue ground, white stripes, and soft yellow and orange motifs. Quite masculine. Designed by James Korniloff for Marshall Field & Co.

(13) The scope and variety of today's fabric designs is suggested in this chessboard pattern, designed by Will Funston, for the gameroom. From Waverly Fabrics. Brown and white checks with green and henna chessmen make an effective and smart color combination to build around.

(14) A Neo Classic damask has a circular scalloped motif comprising varied size stars. By Ann Siler of Orinoka Mills.

(15) A stylized interpretation of the favorite nautical motif by James Korniloff for Riverdale Mfg. Co. Blue ground, gray, white and yellow color notes used discreetly in motifs.

### Shown on page 20:

(1) A simple floral treatment designed to lie flat on the wall. Its gray background is a series of hair-line stripes in white which will add height to a room. Flowers in lemon yellows and brown. Design by Isabel Croce for Imperial.

(2) At first glance this wallpaper has a decidedly Victorian air, but on second notice it will be seen that the motif is made up of the plant life of tropical waters. A charming, lace-like version in white on pastel grounds. Design by John Little for Ron-Kon-Ko-Ma Wallpaper Co.

(3) Chinese figurines drawn and printed in the modern manner, shadows eliminated, the whole design executed in several tones of one color. That shown is in Chinese reds and pink on ivory ground. Smart both in the Georgian and the modern room. Designed by John Little for Imperial.

(4) An interesting example of a new handling of a floral design, is this wallpaper designed by John Little for Richard E. Thibaut. On the wall it suggests a water color by means of broad brush strokes. It shows too the new "flat" technique. It combines bright blue, black, and gray on white ground.

(5) Bird designs are back in favor again in stylized versions characteristic of today's design trend, rather than in realistic, photographic drawing. In Chinese reds and gray—for the sunroom. By Scott Wilson for Richard E. Thibaut.

(6) "Picnic," a charming arrangement of humble kitchen objects, which on the wall suggests a crayon drawing. A new version of a wall treatment for the kitchen or the adjoining dinette. It was designed by John Little for Imperial.

### Top of page 21:

(7) "Feathers and tassels," a modern version of an old favorite classical theme, designed for smart powder rooms. Greens on white. James Korniloff for Thomas Strahan Co.

(8) A delightfully simple paper for the Colonial or maple room designed by James Korniloff for Baker Smith & Page, Inc. The simple suggestion of the classic swag motif is entirely in today's manner, yet it retains its classic dignity and is very adaptable. One shown in powder blue and white.

(9) Of course you recognize at once that this is a new interpretation of the old toile idea. In this, American themes are used instead, in a simple two-color execution, green on white. Design by Scott Wilson for Richard E. Thibaut.

at the most five colors in one pattern. These have been as beautifully worked out as fine piano chords. You will find this use of fewer colors in one pattern easier to work with in planning room schemes. The dominant color sets the key; the minor notes are developed in upholstery fabrics and in your decorative accessories. They help to take all the mystery from the words "interior decoration."

With this great movement in decorative design has come a palette of clear jewel colors never before seen in any but the most exclusive fabrics. No sooner is a color tone introduced as a prestige note in higher priced fabrics than it appears in inexpensive papers and fabrics. The choice is almost unlimited; the possibility of working out individual color schemes as varied as there are tastes in America. Especially smart now are the clear gray tones, such as platinum or silver; emerald green, aquamarine, and turquoise, instead of the reseda green of a few years back; blues are in a high place of fashion, and may be had in tones ranging from clear delphinium and chalk blues to deep, clear marine tones; shell and dusty pinks have taken the place of peach; clear yellows of brown golds; lime, coral, raspberry, plum—endless, you see, in variety, but all clear in tone, even the dusty tones which are new.

The day has dawned when each room in the house sets its own purpose through its decoration. Fabrics and wallpaper are of utmost importance in this rôle. A boy's room now is definitely a boy's room, if the background, the walls, and the fabrics make it so. A playroom is known at once by these two keys to home decoration. The spirit of your living room, whether formal or informal, in period furnishings or an assembly of harmonious pieces, can be set by them. There are new printed designs in wallpapers and fabrics for every conceivable room and every changing mood as well.

It does not seem too far fetched to say that the 1930's may go down in the history of design as a decade in which America leapt ahead in creative design, and in this prints play an important rôle. It is also possible that in the near future, these prints will be more closely identified with their designers. You will proudly carry home a new wallpaper or fabric and tell your friends that it is a Ruth Reeves' design, or one of Isabel

Croce's, or Scott Wilson, John Little, or Korniloff, to name a few already received distinction in this field.

So when you next go shopping for draperies for your home, or search for paper to do over a room, watch for new design themes, note the new themes which secretly applaud the new movement in interior decoration which is bringing so much charm and distinction to our homes.

### Biographies of Designers

Isabel Croce is now considered in the revival of wallpaper design to an important decorative status. She begins with the premise that people want spaciousness and stimulus in a room. In her designs the spaciousness is obtained because the design is planned architecturally to be a room; the airiness, because the design is flat on the surface and does not dominate the room; the stimulus through color, and Miss Croce's knowledge and participation are singular.

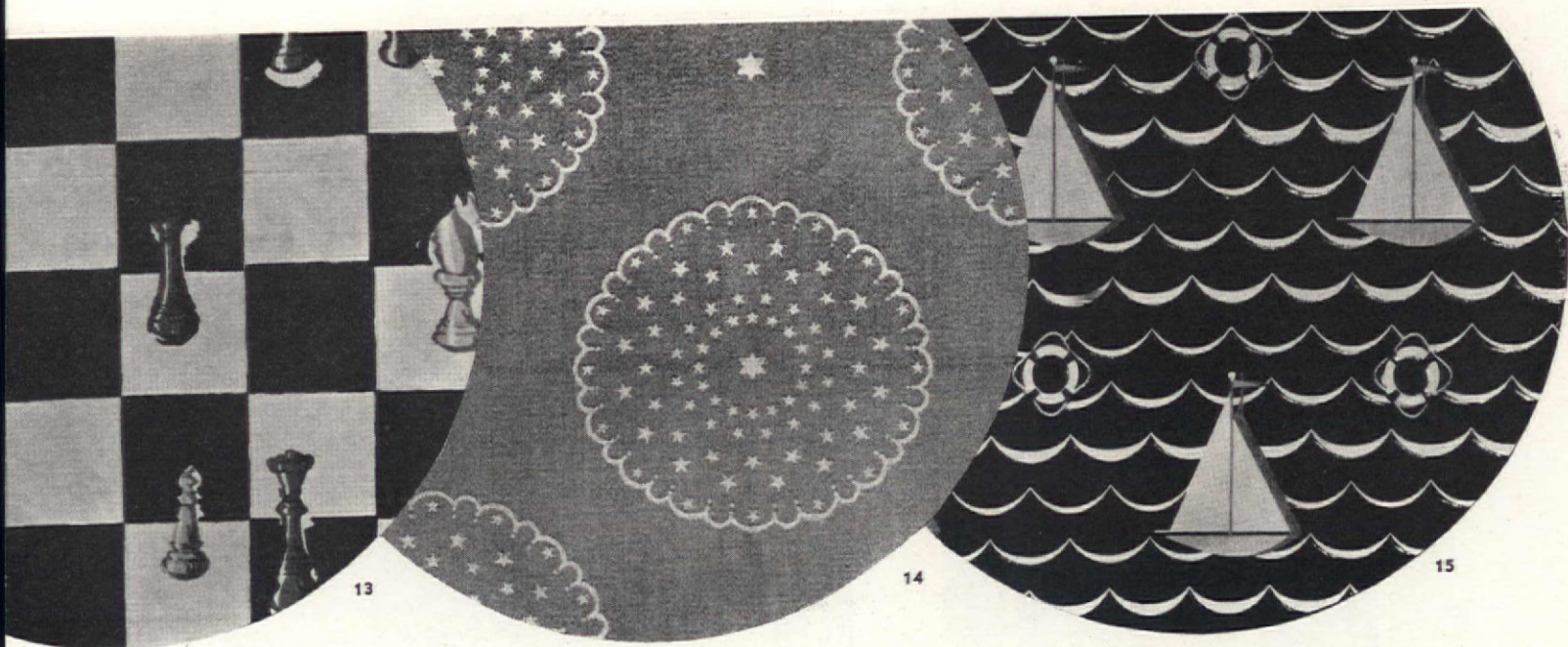
In explaining her technique, she says: "I like suggestion rather than realism; a design should represent an entire form if it is done."

Miss Croce is a first generation American, being a descendant from the de Croce family in Spain. She received her art education at the New York School of Fine Arts and Architecture, after which she entered the design field. Later she became a buyer of fabrics for Lord & Taylor, an unusual position for a woman. She is also important as a designer of furniture and fabrics.

Will Funston who began his career as an engineer plays a unique rôle in the design field. He doesn't draw a line. Instead he acts as the interpreter. Years ago he came to the ground he senses design in conversation with friends, sugar cane fields in Southern fields, a branch of eucalyptus, a bit of Chinese porcelain—no matter the theme, it is translated verbally by the draughtman's board. His designs are being used by many of the important manufacturers.

Colonel James Korniloff is one of the best comers in the design field. Although he actually has been active for only two years, over 300 of his designs have been put





...achine, both on fabrics and wallpaper. His previous was the approach. Arriving in America in the '20s, ...g been in service in the late Czar's army, he eventu- ...himself in Hollywood as an art director for Para- ...udios. Here he learned the difficulty in finding ...e fabrics of distinction for his stage sets, and realized ...nity for creative design in America.

...eory of design he declares: "Having always been in- ...the arts and crafts, I sought to evolve an art expres- ...ce modern and genuine, and yet openly reflected in ...ional debt to past creations." Whether the design is ...s, flowers, bows or the hundred and one things his ...izes upon, his work is characterized by a freshness of ...the new "flat technique." He received his art training ...ve homeland, Russia.

...ttle was born of a pioneer family in Alabama. He ...he Dixie school of agriculture and horticulture, his ...ng a breeder of livestock, but a trip to Niagara Falls ...his career. He enrolled in the Buffalo Academy of Fine ...ad, eventually finding himself studying classic art and ...allpapers as a hobby, but earning his living in textile ...1928 he launched his own studio, now at the top of ...ew York's skyscrapers, with a partner, John Wyn- ...an architect. The work from this studio has made a ...pression on the decorative prints field.

...Mr. Little uses a traditional design, he gives it a new ...hich is distinctly creative. He is a pioneer in the flat ...nique, which he calls "Muralesque." In it he uses two ...tones of one color for shading or depth, rather than ...etched tones. The result is distinctly modern. He sel- ...pencil and paper, instead he records his impressions ...n paper by means of paint and paint brush.

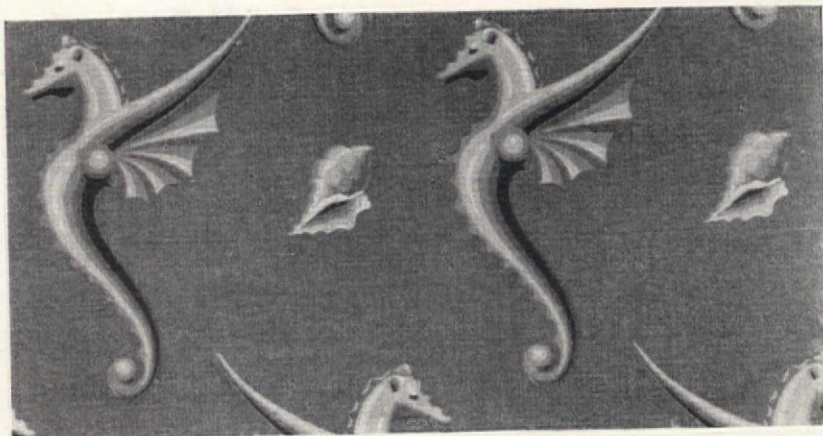
...ttle's folio of designs is an interesting maze of such ...ns. He is inspired by everything he sees or hears. ...sports scenes, kitchen cupboards, Wagner's Die ...ballet dancers, avenues of flags—everything is trans- ...this gifted artist to paper or fabric with a freshness, a ...at is distinctly his own.

...Reeves' contribution to the fabric field has been singu- ...standing. Her work will undoubtedly be woven into ...n textile design history. Her latest distinction was to be ...Guatemala by the Carnegie Institution as a research ...primitive American design. She returned with a wealth ...al, much of which went into her own interpretations on ...hich were launched by several manufacturers in the ...f 1935. This burst of ancient primitive design on the ...n scene has left an indelible mark.

...earlier commission was for the Gardener Foundation, ...sulted in a series of Hudson River landscapes, depicted ...ern toile manner on linen, cotton, terry cloth, velvet, ...ozen other fabrics. Eight of her designs are now housed ...ermanent textile collection of the Victoria and Albert ...of London—a significant tribute, indeed. ...been only in the last year or so that Miss Reeves' work

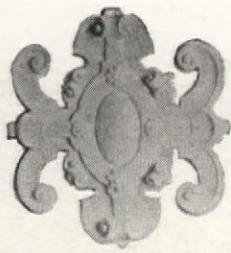


TODAY'S PRIMITIVE DESIGN, INSPIRED BY GUATAMALAN HAND WEAVES AND REINTERPRETED BY RUTH REEVES. ON ORGANDIE. FROM BARTMANN & BIXER, INC.



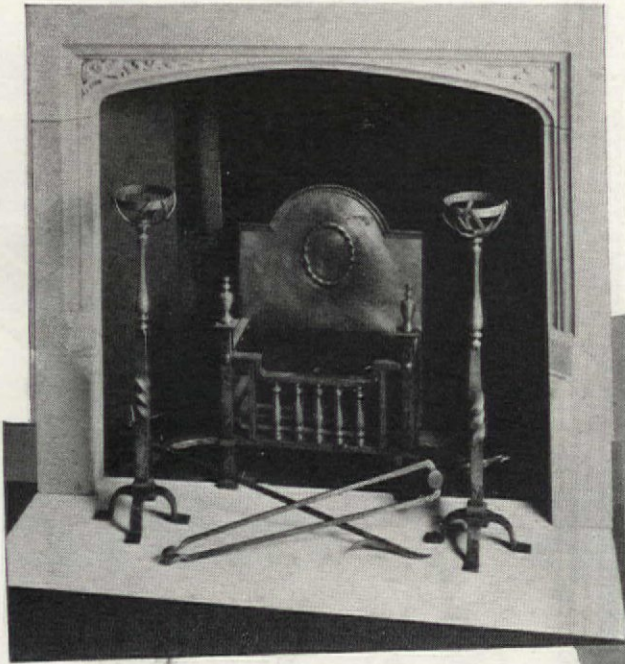
ABOVE, "SEA HORSE," A PRINT ON MOHAIR. DESIGNED BY JOHN LITTLE FOR L. C. CHASE CO. BELOW IT, BERRIES MAGNIFIED MANY TIMES ORIGINAL SIZE AND TREATED AS A STRIPE. DESIGNED BY JOHN LITTLE FOR WAVERLY FABRICS





# Ensemble your own fireplace

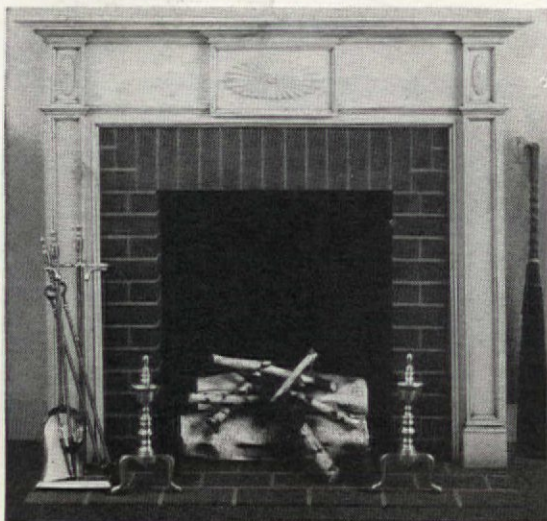
MARY E. HUSSONG



OF GREAT INTEREST IS A STONE ARCHITRAVE IN-  
SPIRED BY TUDOR DAYS. THE IRON GRATE WITH FIRE  
DOGS ATTACHED IS IN KEEPING WITH THE PERIOD.  
HAND-FORGED TONGS AND POKER ARE LAID ACROSS  
THE STONE HEARTH IN THE ENGLISH MANNER. THE  
GOOD-LOOKING TUDOR PLASTER SHIELD WHICH  
HANGS ABOVE IS FROM JACOBSON AND CO. MANTEL  
AND ACCESSORIES FROM WILLIAM H. JACKSON CO.



A HOMEY EARLY AMERICAN GROUPING FEATURES A MELLOW  
MANTEL WITH A CLIPPER SHIP PLAQUE. COLONIAL POLISHED  
ANDIRONS ARE SUPPORTED BY A BRASS JAMB HOOK IN THE MA  
MANTEL AND FIREPLACE ACCESSORIES FROM WILLIAM H. JACKSON  
MINIATURE TEA SET AND SILHOUETTES, WESTPORT ANTIQUE



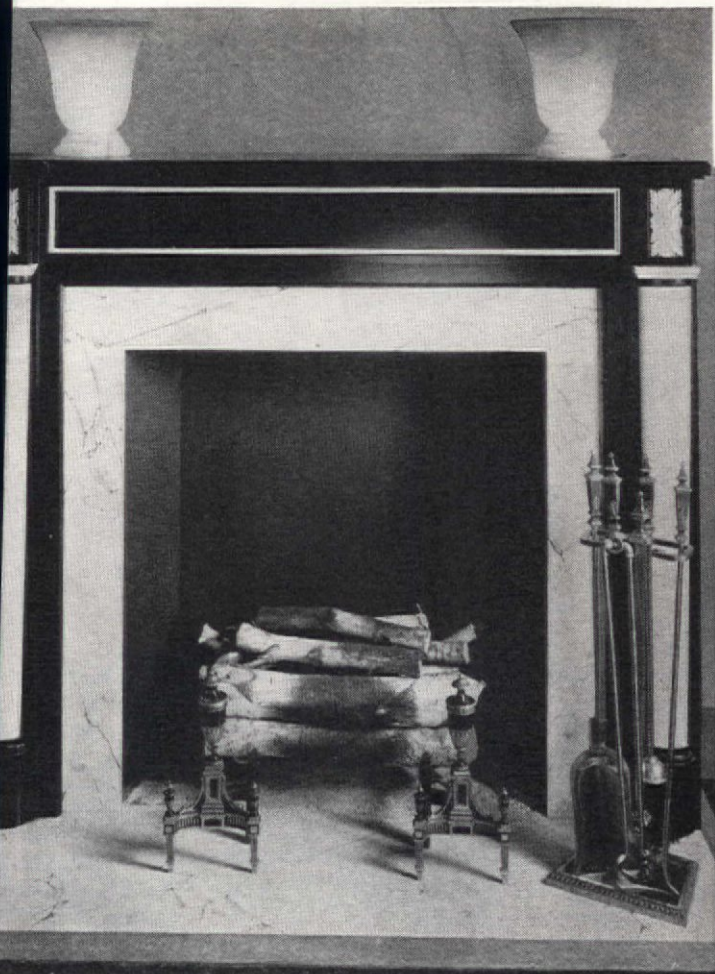
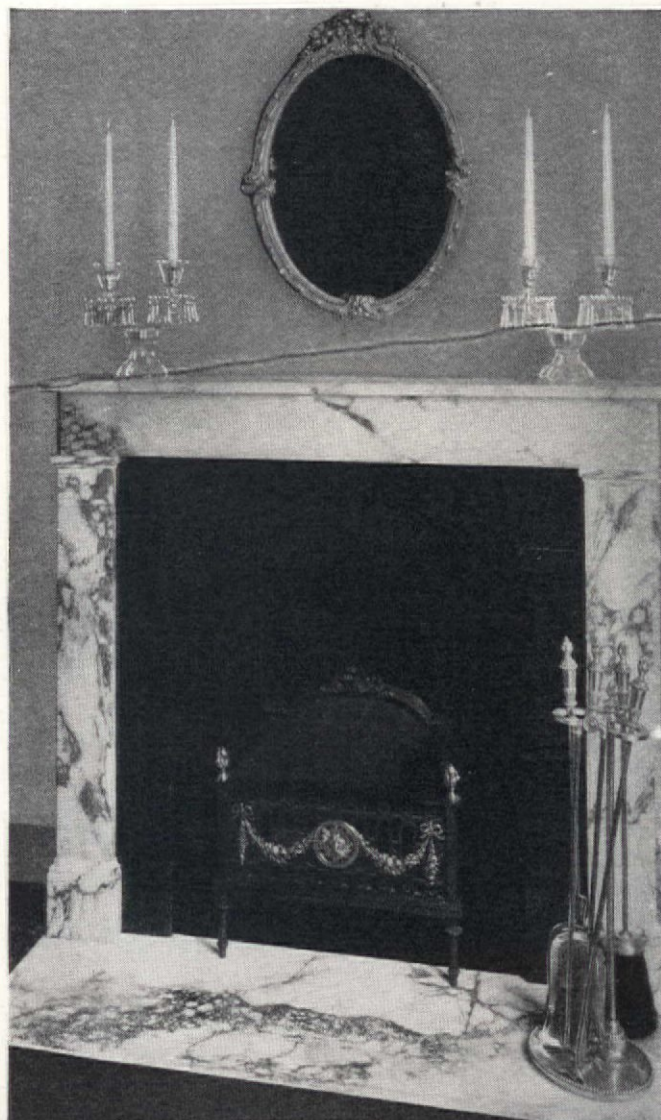
*Peyser & Patzig*

LEFT TOP, A CHARMINGLY SIMPLE COLONIAL MANTELPiece FROM  
HENRY MILES & SONS, WITH BRASS FITMENTS. THERE ARE ANY NUMBER  
OF INTERESTING WAYS OF TREATING THE OVER-MANTEL; A FINE OLD  
PORTRAIT, FLANKED BY OLD-FASHIONED PRISM DROP LAMPS; A SPORT-  
ING PRINT, ACCOMPANIED BY LITTLE PORCELAIN HUNTSMAN FIGURINES;  
AN OLD MAP, WITH ANTIQUE COMPASSES EITHER SIDE; A FINE COLONIAL  
CLOCK WITH GROUPS OF SMALL PRINTS TO SET IT OFF, OR A PAIR OF  
HURRICANE CANDLESTICKS. ADDED ELEGANCE AND DELICACY FOR THE  
LOUIS XVI MANTEL BELOW IT, ALSO A MILES MODEL, WOULD COME  
FROM A LOVELY BRONZE BUST, WITH ELABORATE GILT CANDLESTICKS  
OF THE PERIOD; OR A PRINT, WITH PORCELAIN LADIES TO GRACE IT

THE OVAL GILT MIRROR (OVINGTON'S) HANGS LIKE A LOCKET ABOVE THIS FRENCH MANTEL OF PAVONAZZO MARBLE FROM WILLIAM H. JACKSON CO. THE CRYSTAL CANDELABRAS (OVINGTON'S) WILL GLISTEN AND SPARKLE CHARMINGLY IN THE FIRELIGHT FROM THE COAL BURNING GRATE. FIRE TOOLS (WILLIAM H. JACKSON) ARE MADE OF STAINLESS STEEL WITH FRENCH GOLD HANDLES

HANDSOME EFFECT IS ACHIEVED WHEN YOU USE A DIRECTOIRE MANTEL WITH HEARTH, FACINGS, AND COLUMNS OF LIGHT PAVONAZZO MARBLE. ANDIRONS AND FIRE SET OF REGAL GOLD (WILLIAM H. JACKSON.) THE ROMANTIC CLOUDED CRYSTAL AND LOVELY GRECIAN SHAPES ARE LIGHTED FROM WITHIN THE BULBS; VERY EFFECTIVE. THEY COME FROM PITT PETRI

RIGHT: EXQUISITE PROPORTIONS IN A FINELY REEDED ADAM WHITE WOOD WITH BLACK MARBLE FACINGS. SHINING BRASS FIRE TOOLS, AND THREE-FOLD SCREEN. (WILLIAM H. JACKSON.) THE PICTURE WHICH HANGS ABOVE THE MANTELPiece IN GAY REDS, ORANGE AND YELLOWS, COMES FROM OVINGTON'S. JUST RIGHT ARE THE OLD BRASS CANDLESTICKS FROM THE PROSS ANTIQUE SHOP



Photographs  
by  
F. M. Demarest



NEW ROSE "SAN DIEGO" WHICH WON FIRST PRIZE AND AWARD OF \$250 AT SAN DIEGO NATIONAL ROSE SHOW; EXHIBITED BY F. S. HEATT. A STRONG GROWING HYBRID TEA, A DEEP ORANGE-YELLOW; COLOR CROSS OF SHOT SILK AND MRS. C. W. EDWARDS

*fireside plans*

Winter is by no means a dead season if you really love your garden and remember it has been beautifully said that "God gave us memory so that we might have our roses in December." There is an absence of brilliant color in the flower beds because the annual showy flowers of summer are gone and, to a large extent, the tops of the herbaceous perennials which survive above the ground cannot be said to "adorn" the border. But, winter gardening by the fireside is not without its thrills. It is the time to make a mental survey of the year that is gone and, now, while your successes and your failures (particularly the latter) are fresh in your mind, to make a memorandum of some plant to be moved into a better position. Although you do not care to go out and accomplish much outdoor work at this time, make a written note and keep it handy in your working calendar for attention in the early spring. Look through back numbers of the magazine and refresh your memory on whatever may have caught your attention in the season of its occurrence and make your plans for the coming spring. Refresh your memory by reading. Make notes about what you want to do and, even more particularly, what you do not want to do this coming year.

Now, there is a good deal of inspiration to be had from the plant dealers' catalogs. Oh, yes, we know the old story about the seedsmen's catalogs being outstanding works of fiction; but that is a stale joke of the past era. The modern catalog is a compendium of information and inspiration. A good deal of work goes into the seedsmen's and nurserymen's catalogs and it is worth your while to study them carefully—not just take them as haphazard announcements.

exposed side, and place your order for early delivery of hedge plants. Evergreens are particularly sensitive to winter winds. Place a Hemlock in your garden where it will be protected from the wind by an adjoining building. The foliage of a Hemlock in such a condition will survive in short order; whereas, a plant standing in the open lawn will have its foliage perfectly well and it is a question of moisture in the soil. The injury is then largely mechanical. A plant may be protected from winter winds by a loose wrap or screen of cheesecloth which can be removed in the spring as the weather has warmed up. Evergreens have closely adpressed leaves, like Juniper and Arborvitae, will not suffer to the same degree. Remember, the Hemlock is naturally a woodland, undergrowth plant. So is the Rhododendron, for the

*clean up*

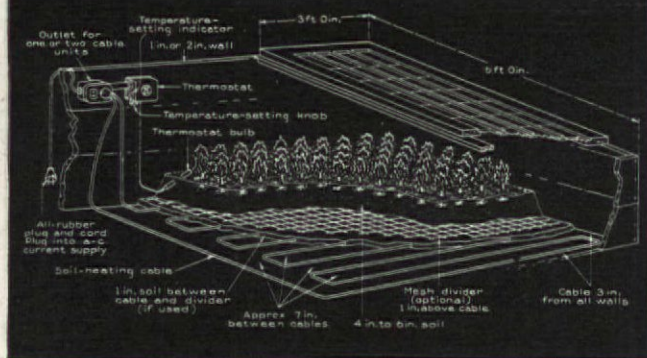
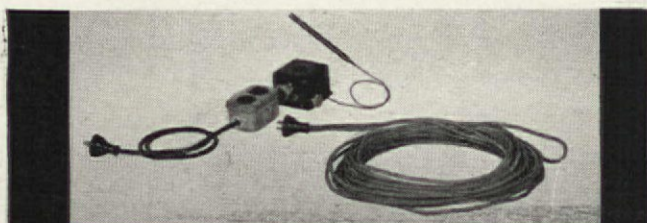
The remaining perennial plants standing in the garden had best be cleaned up. Perhaps you have cleaned them up for earlier neatness and perhaps you have left a lot of them and, so, there is a clean-up. The garden, being the artificial that it is, with plants brought from different parts of the world and differing in different soils and situations, and growing together in one community, will not follow nature exactly and "just be" in nature's own manner. Therefore, it is necessary, if only for the matter of tidying up, to remove the remaining rid of possible hiding places for insects and perhaps some diseases that were left in the garden last year. Of course, you did a partial fall clean-up! Now, it is time to do the work. Where anything has been left undone, clear up and put in order.

*wind takes toll*

Wind in winter is more devastating than wind in summer because the mass of foliage that the deciduous trees and shrubs carry in the summer time is actually a shield and windbreak. Planting a hedge around the garden or a border planting of shrubbery is good common sense practice and not just a matter of architectural design. Even the bare twigs in winter temper the strength of the winds and if there are spots in your garden where the wind whistles vigorously in winter, perhaps you might look there for the reason why some of the hardy plants that you have set out from time to time will not survive your conditions. Now is a good time to check up on that! You may not be able to plant a hedge now but you can put up some kind of shield—a screen of wood, or a frame with some kind of protecting material, that will temper the wind on the

*water the evergreen*

"What?" we hear, "Water evergreens in winter?" Yes, indeed, strange as it may seem, it is often very necessary. So, in our ornamental evergreens are brought into woodland conditions and put into environments where much ingenuity is expended to drain away surface water, which deprives the evergreen roots of their supplies of moisture, to say nothing of the clean-up of the covering blanket of leaves that is nature's own mulch. Damage to evergreens is brought about in two ways; first, by drought and, second, by wind. It takes moisture from the evergreen's leaves at a greater rate than the roots can absorb it from the ground.



THE GARDEN NOW GOES MODERN WHEN HOTBED HEATING IS ACCOMPLISHED BY ELECTRIC CABLE. HERE'S THE COMPLETE OUTFIT. PRODUCT OF THE GENERAL ELECTRIC COMPANY. ADEQUATE FOR A TWO-SASH FRAME, 6x6 FT. FOR ORDINARY CURRENT



FOR PRIVACY, THIS SOUTHERN CALIFORNIA GARDEN OF MRS. DON G. PARKER HAS A CLIPPED HEDGE OF CYPRESS, 7 FT. HIGH, SCREENING THE SERVICE AREA BEYOND. STANDARD ROSES BORDER THE RANDOM WALK WITH BIRD BATH A FOCAL POINT

# Frost : HOT BEDS : Flowers

*Blind Chrysanthemums*

... is when the plants do not flower has been a growing experience with people so that the hardy Chrysanthemum isn't what it used to be. Now this flower is not due to over-feeding or anything of that sort; but simply because the finished plant bug bites the plant in its life. Equally susceptible are Dahlias, Zinnias, Calendulas, Marigolds. Over-feeding, over-watering, and using hardy plants are excluded in the recent experiments at the Garden Station. The tarnished plant bug is among weeds and other rubbish in the garden. So, clean up and clear up!

*Mulch new plantings*

... plant put into the ground during the winter season (early or late makes no difference) needs sheltered protection for its first year. Also, the wind-rocking of a fairly young newly planted tree, will tear any of the tender rootlets that have been trying to make new contacts in their new home. Tie the tree alongside any small, young tree to keep it steady. Above all—don't forget that mulch! That is, cover the ground that was worked in planting with hay, straw, coal, or if you like; some old boards, burlap, or anything that will act as a winter blanket.

*help from frost*

... er is not entirely unkind. The cold may be very beneficial in helping to control possible insect troubles. Grub in the ground, worked up with a fork, and those so that frost can penetrate, will be beneficial so far as the latent insect population is concerned. The winter frost segregates the loosened soil, too, making the work better and easier.

*snow load breakage*

... tiful, beautiful snow! But it may also do real damage. Go outdoors soon after every snowstorm and look over your evergreens. Are they bent, loaded down, under the appalling weight of snow? Sometimes, the native redcedar will bend over so as to just touch the ground. It is very pliable

and usually recovers but you can help nature a lot by carefully removing the snow from the branches. Do this before a quick thaw which is likely to be followed by a sudden freeze, for then, you have an ice-weight to contend with and that is something different. You cannot knock off ice like you can the snow. Some trees are not so pliable and wide stretching, unbalanced branches simply snap under the load.

*breakage and deadwood*

All broken branches are possible sources of future decay. Therefore, as soon as possible, remove any broken branches, though it be mid-winter. Also, during the winter time, remove any dead branches or twigs from trees and shrubs. These dead branches are of no possible use to the tree and may be a source of subsequent injury. Clear up and clean up while yet there is leisure time.

*-and plant some bulbs*

Don't garden by the clock, but by reason. Yes, indeed, strange it may seem after you have been told that bulb planting *must* be done in October and November to hear the suggestion to plant in midwinter. But many bulbs—Tulips and Daffodils even!—may in an emergency be planted even in late winter when the ground is frozen, by the simple expedient of building a bonfire on the selected spot and planting in the thawed-out ground. Not as good as earlier planting, to be sure, but better than not planting at all. Or make a hole with a crowbar, but put a little pad of sand under the bulb to facilitate drainage and thus keep it dry.

*life in seeds*

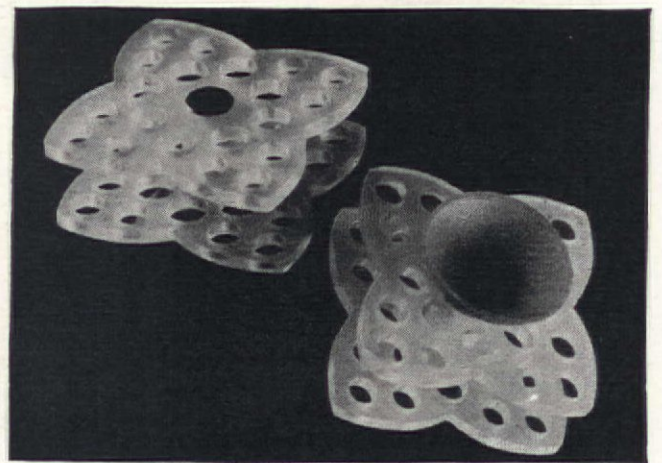
Really, there is no economy in saving a lot of seeds for next year. Better by far know that your season's supply of seeds is fresh. If you have got anything left over from last year, throw it away. Some of it may be all right but it isn't worth the risk. "How" a seed is kept over is important. Eggplant and tomato you can handle almost any way and they will live on for three years without any appreciable loss of vigor but cabbages, cauliflower, lettuce, onion, and pepper require special handling in storage in an ice-box if they are to be kept alive. Let the seedsmen do all that and have his worries. It is better for you to buy fresh seed every year. Seeds cost very little, anyhow. It is even more important to get fresh flower seed and be more certain of results.



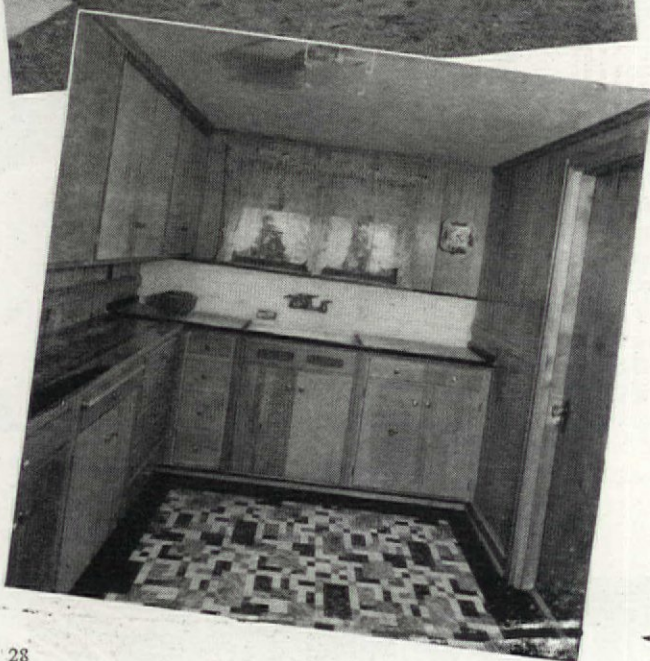
THIS WISHING WELL IN ONE CORNER OF MR. HALL'S GARDEN IN LITTLE ROCK, ARKANSAS, IS A HAPPY SOLUTION OF AN ALL TOO COMMON PROBLEM. A CAMOUFLAGE—AND A DECORATIVE ONE, TOO—FOR THE EVER USEFUL BUT NEVER BEAUTIFUL INCINERATOR



A DOUBLE FLOWERED SNOW TRILLIUM GROWS IN THE GARDEN OF MR. J. L. SMITH, ERIN, N. Y. IT WAS FOUND GROWING WILD ABOUT ELEVEN YEARS AGO WITH EIGHTEEN "PETALS". TRILLIUMS LIKE A FAIRLY MOIST, WOODLAND SOIL AND SOME SHADE

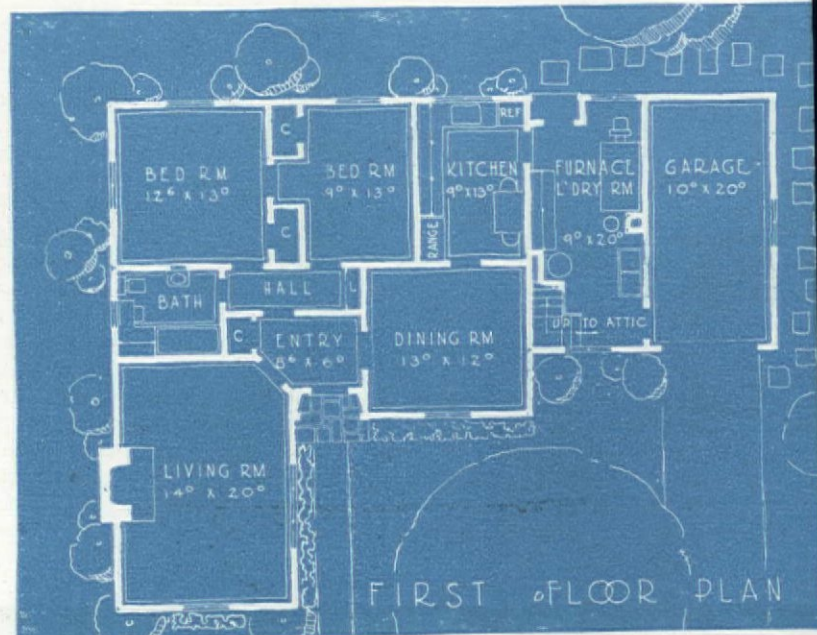


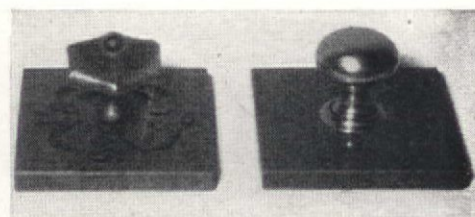
THE FLOWER ANCHOR IS AN UNOBTRUSIVE AND INDEED RATHER ORNAMENTAL GADGET FOR HELPING FLOWER ARRANGEMENT. THE RUBBER SUCTION CUP WILL HOLD IT FIRMLY TO THE BOWL AND THE FLOWER HOLDING PLATES ARE OPALESCENT PEARL



## A snug northwestern home in Seattle, Wash.

STANDING HIGH ON A WOODED SLOPE, OVERLOOKING THE BLUE WATERS OF THE SOUND, IS A LITTLE HOUSE WHOSE WHITE WALLS REPEAT THE SNOWY CAPS OF SEVERAL MOUNTAIN PEAKS WHICH ARE WITHIN VIEW, WHOSE GREEN-BLUE ISLANDS AND SHUTTERS ECHO THE COLOR OF THE BROAD SOUND SPREAD OUT BELOW IT. THE HOME OF MR. AND MRS. P. K. NICHOLS, SEATTLE, WASH. DETAILS, SEE PAGE 28.





## Hardware for a hobby



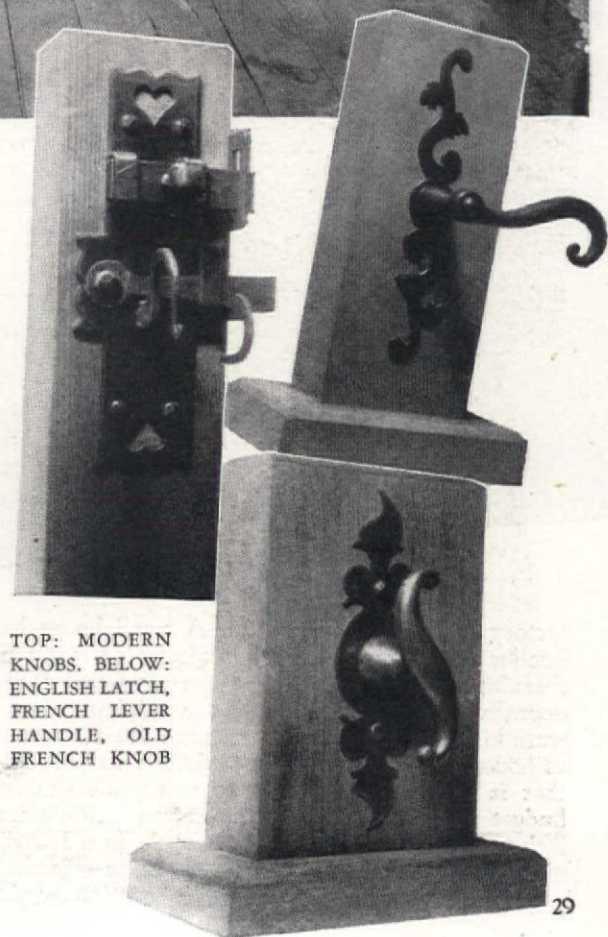
THE STUDY IN A WING OF THEIR CONNECTICUT HOUSE IS A REAL WORK SHOP, FOR THE PURSUIT OF THEIR HOBBY—HARDWARE—BY MR. AND MRS. CHARLES ARCULARIUS

ROTHY SHAW AND CHARLES ARCULARIUS

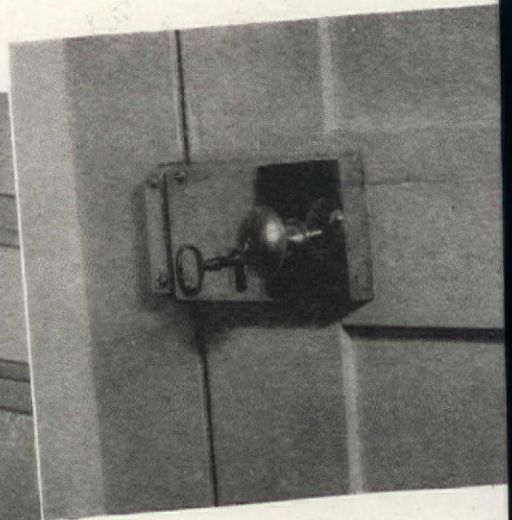
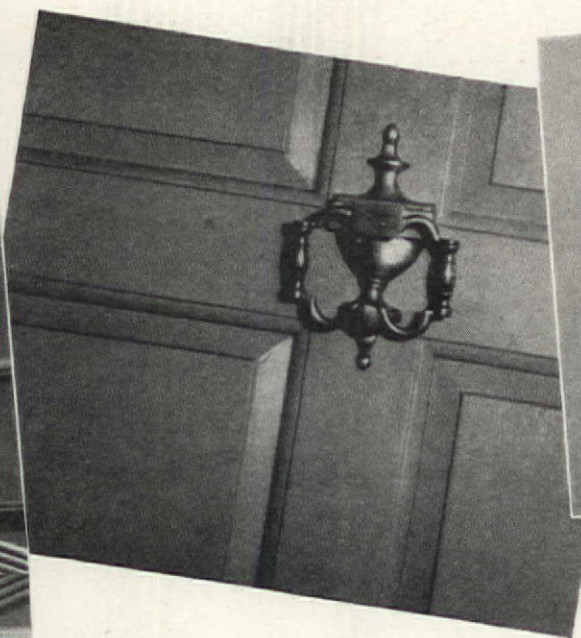
HINGES and locks are mysterious and uninteresting to the average person until a frenzied moment in housebuilding when a hardware schedule is thrust before his eyes and he is asked to decide whether to purchase the interminable list of numbers and sizes which presents what he desires in his house. Immediately they become all too interesting, but, as that critical time is generally reached toward the end of the long list of selections to be made, the owner, somewhat fatigued, frequently chooses without sufficient consideration; and, oppressed by "extras," economizes too heavily. The result, too often, gives poor material and bad design. It is important that a door should lock easily not only this year but five years from now, and also that the appearance of the hardware should give an interesting detail and not an ugly note to the exterior or interior of the house. A

general advance knowledge of the subject of hardware, of the functions of some of its items, and of its cost will help one to purchase this material intelligently.

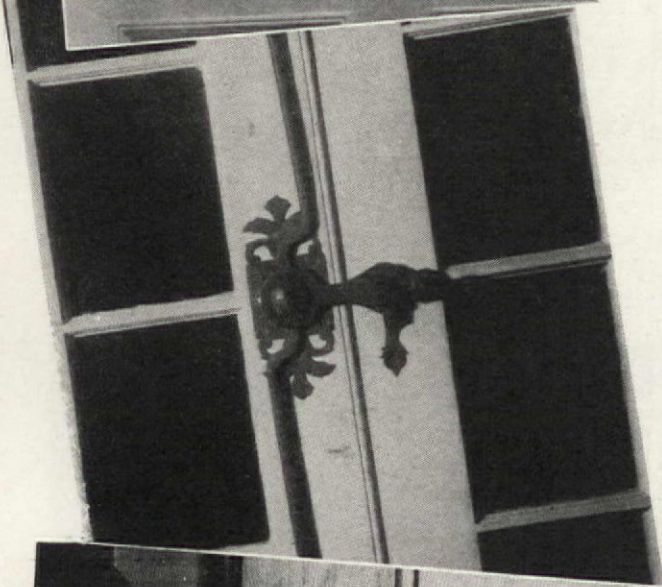
How much should the hardware for a house cost? Roughly speaking it is safe to figure one and one half per cent of the total cost of the house as a minimum. This, of course, varies with the details of the house and with how much special or hand wrought material the owner wishes to have. For instance, the type of window decided upon will have a great deal to do with the total hardware bill. Steel casements supply their own hardware, double hung require very little, and wooden casements and sash doors are the most expensive to equip. Special conditions, such as sliding doors, likewise increase the bill. As an example of price it would be difficult to equip most \$8,000 houses with satis-



TOP: MODERN KNOBS. BELOW: ENGLISH LATCH, FRENCH LEVER HANDLE, OLD FRENCH KNOB



ACROSS TOP: A DOORWAY WITH FRENCH REPRODUCTIONS, AN EARLY AMERICAN KNOCKER, AND AN OLD AMERICAN BOX



plating has begun to wear subtly give a room a down-at-the-heel appearance even when one is not conscious of the reason. At this point one might say that poor installation is often the cause of improper functioning. Frequently the carpenter should receive blame meted out to the hardware man.

The "finishing hardware" contained in the average hardware schedule and furnished on a contract basis includes all items for doors and windows on both the interior and exterior.

To hang a door so that it will not sag and equip it so that it will open only when and to those desired, may be done by a variety of combinations of different hardware items.

The first requirement is hinges. Exterior doors should have three butts to avoid warping, because of exposure to the weather. These should be solid brass or

cadmium plated or galvanized with pins, particularly if the doors open. Interior doors, unless they are of unusual height or width, need only two hinges. The atmosphere of an old house is capable one may select old-fashioned hardware such as straps or HL's.

Cylinder locks, such as are manufactured by Corbin, Reading, Yale & Towne, Russel & Erwin, Sargeant, and others, provide thorough protection. For the best permanent operation do not select the cheapest. It makes for great convenience to have the key to the front door and master key to all outer doors which have their individual keys, or all outer doors can be keyed alike. This arrangement can be made at no extra cost.

Bit-key locks should be of the tumbler, not the one-tumbler, variety. In the first place, the former is a stronger construction and in the second place

for the one-tumbler locks can be bought by anyone at the ten and ten cent stores. Bit-key locks also can be master keyed by the manufacturer at a slight extra cost. The purchaser should select locks of this variety which have a solid cast front, plated steel, and which have bolts of brass or bronze.

For interior use mortise locks are frequently desirable. They will not lock a door, but often is merely necessary for a door to snap closed and an unused key projecting from the face of the door is unsightly and frequently is lost.

For closets, locks or mortise latches should be used according to the necessity of locking them. To provide exit for one who might be unexpectedly imprisoned it is customary to have a thumb knob on the interior side of the spindle.

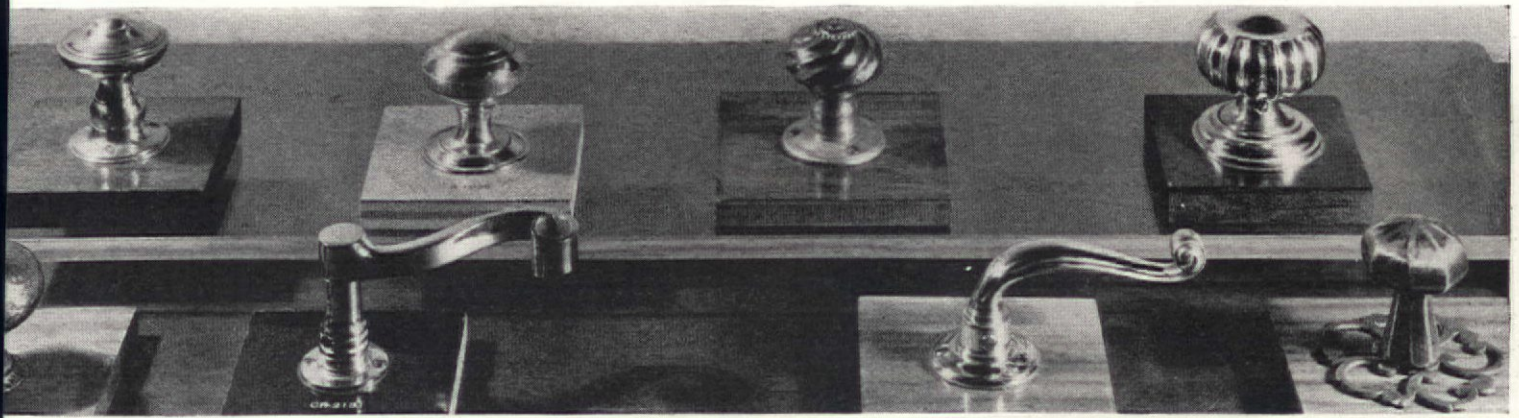
On bathroom doors it is desirable to provide a means of releasing small children or invalids from the outside. This door should be equipped with a thumb turn inside and an escutcheon on the outside through which an emergency key may be used. The

LEFT, OLD FRENCH BOLT; BELOW, FRENCH LEVER HANDLES, AND AMERICAN DOORWAY



factory hardware under \$125. A small house has smaller closets and rooms but almost as many of them as a larger house, therefore almost as many doors, which demonstrates that a minimum hardware bill does not decrease in quite the same ratio as house size. It cannot be emphasized too strongly that it is false economy to pare one's hardware budget too heavily. Locks or bolts which do not lock or with which one must struggle in a hurried moment are an irritation as well as failures in their purpose of giving protection. Knobs on which





FINE KNOB AND LEVER HANDLE DESIGNS AVAILABLE IN REGULAR HARDWARE LINES. PHOTOGRAPHS COURTESY OF READING, CORBIN, YALE & TOWNE, AND THE AUTHOR

good set for bedroom doors as well. is in infinite variety of stock knobs which to select according to period design is pocketbook. A knob should permit grasp it firmly. The importance of this is apparent when one tries to open a door with a very thin wafer-like knob. A few are made and they are most attractive for use. For trimness, select, for example, knobs which have concealed screws. The "rose" which lies against the door and the shank of the knob. Pressed glass knobs are very inexpensive and satisfactory except for the danger of breakage. However, they do not lend a door the character that metal ones do.

Knob latches, simulating old ones, on the same time may be bought in an infinite variety of sizes and shapes. Choose one of the latest design which is easy to operate and be sure that the castings are not heavy and clumsy. Wrought iron is preferable. Latches similar to old ones with a flat face against the door and with the simple mechanical means of operation exposed to the eye are interesting. They are controlled usually

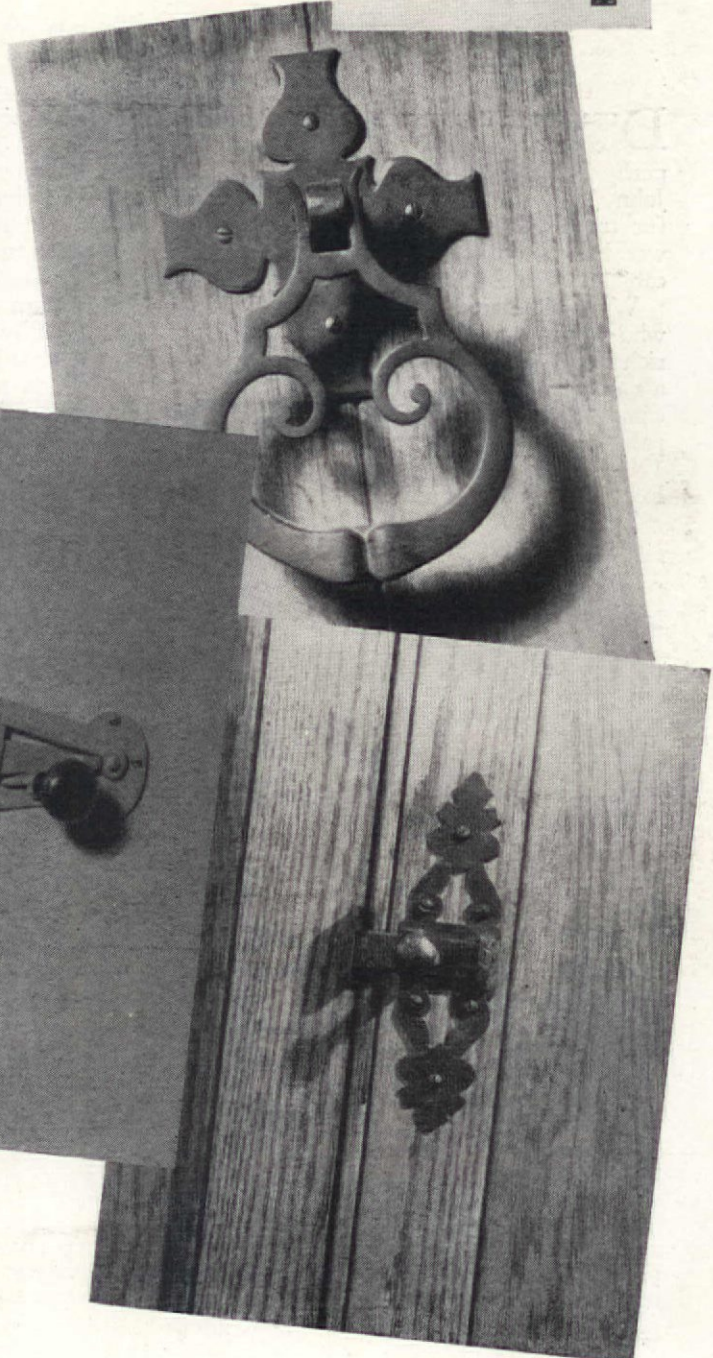
by a knob or ring handle. Judge them by their design and convenience of handling.

Box locks of brass or black finished iron, which are more sophisticated than thumb or plate latches, also give the atmosphere of an earlier period. They are installed on the cross rail of a door which must be of a suitable height for easy operation.

A double acting door which one usually finds between kitchen and dining room may be controlled by different devices. The most usual and inexpensive is the floor spring hinge with an invisible top pivot. This should be ball bearing and have an alignment.

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"H" AND "HL" HINGES, A LATCH, SHUTTER HOLD BACK, AND A BLIND HINGE, SUCH AS WERE MADE BY COLONIAL BLACKSMITHS. STANLEY HARDWARE. AT RIGHT, ONE STYLE OF OLD ENGLISH RING HANDLE



A DOORWAY SHOWING THE EFFECTIVENESS OF FRENCH HARDWARE; AT LEFT, AN EARLY AMERICAN PLATE LATCH, AND LAST, AN OLD FRENCH BOLT

# DUNCAN PHYFE: Fashionable New York Cabinetmaker



Fifth in a series on American antiques by Millicent Stow

**D**URING the last decade of the eighteenth century New York was enjoying prosperity and developing her first millionaires. John Jacob Astor had become rich in the fur trade and his daughter, Mrs. Langdon, was buying furniture from the fashionable cabinetmaker, Duncan Phyfe.

What manner of man was this craftsman who was being patronized by the kin of the rich Mr. Astor and her friends? He was not a native American but a Scotsman who had come first to Albany, New York, with his parents and several brothers and sisters in 1784. The family name had then been spelled Fife in the original old Scotch manner.

Duncan, the second son of the Fife family,

was but sixteen when he came to America. He must have been apprenticed to some cabinet- or coach-maker in Albany because he was obviously too young to have learned his trade in Scotland.

Some time during the next ten years the young Duncan Fife went to New York City. We learn from the city directory of 1794 that, "Phyfe, Duncan" was a cabinetmaker at 3 Broad Street. He had acquired a business and a new way to spell his name in ten years. With his new shop and name this

ambitious youth was well on his way to

In 1807 Phyfe moved to 34 and 35 Mott Street near Broadway, the most fashionable district for fine shops in New York. Later he bought number 33, thus having three buildings in a row for his shop, show-rooms, and warehouse. In 1817 Parton Street was renamed Fulton Street in honor of Robert Fulton, the inventor of the steam boat, who had recently died. Phyfe's address then became 168-172 Fulton Street. He had his fine Georgian buildings, with the spread American eagle, Duncan Phyfe applied those who could afford fine furniture until his retirement in 1846.

Duncan Phyfe's rise to fame was rapid. In a few years he had become New York's leading designer and maker of furniture. His name was known in the



DUNCAN PHYFE CONSOLE TABLE, FOLLOWING EXACTLY THE LINES OF ENGLISH REGENCY STYLE OF ABOUT 1820. TOP: TABLE AND CHAIRS CHARACTERISTIC OF THE SIMPLER WORK OF PHYFE. ALL PIECES IN FORD'S EDISON INSTITUTE MUSEUM IN DEARBORN, MICHIGAN



WINDOW SEAT WITH LYRE ENDS AND PAW FEET WITH CARVING

South, Philadelphia, in fact everywhere that good cabinetmaking was appreciated and needed. Sometimes he received orders to furnish a whole house and many of the young couples married during the early nineteenth century went to Phyfe.

ture selection for their new home. Furniture was expensive for that time. A bill in existence shows that Phyfe charged twenty-two dollars for a mahogany chair, one hundred and twenty dollars for a pair of card tables, one hundred and twenty-two dollars for a sofa. The most expensive piece in the bill was a "Piere" table at one hundred and sixty-five dollars. This must have been a very fine piece. These prices may not seem large now but the cost of living was simpler than it is today even among the rich. Wages and prices were lower so Phyfe had no reason to get fabulous prices for his work. Phyfe's work may be divided into three periods. The period between 1795 and 1820 was by far the best. During these years he was influenced by the work of Sheraton and Hepplewhite with subtle touches of French designs. Although most of his furniture shows a French side influence, Phyfe's work was decidedly his own and no cabinetmaker of his time was able to surpass him for these pieces. The early work employed delicate carving of the acanthus leaves, wheat ear, and swags. He also used the lyre with strings of brass and shell for tables, chairs, and sofas. This motif was one that Phyfe developed to a high degree. He also used brass for trimming in dainty feet and mounts. Some of the best chairs of the early period had small paw-feet so delicately carved that even the separate parts showed plainly. His early years were his best and probably his happiest because he was doing what he wanted to do and that was fine work for an appreciative public. About 1830 America developed a style of its own. This style we know today as the American Empire. It was at this time the Greek Revival architecture became popular with heavy columns and pediments. These houses required heavier furniture and gradually the cabinetmakers of the period evolved a style that was suitable for the houses. For a few years it was restrained in design and ornament but gradually it became heavy and over-embellished. During these years Phyfe was making beautiful furniture, a little heavier perhaps than he would have liked to make, but still in good taste. He reluctantly followed the changing trends but the taste of the people was declining in spite of him. Some time after 1830 a period of decadence set in all over the country. Furniture became massive, with excessive carving and showy brasses which were used with fantastic veneers for the grand effect. Phyfe's later work shows a tendency to the showy designs but never did his work deteriorate as did the work of the other furniture men of that time. He called most of his later work "butcher furniture." Phyfe employed as many as one hundred workmen at one time. He imported his mahogany from Cuba and Santo Domingo and it is said that he paid as much as

a thousand dollars for one log. He supervised the cutting of his veneers and used Peter Cooper's best glue. It must have been exceptional glue because Phyfe's veneers have stood the years with little need of repair. Phyfe depended on his fine mahogany for his effect, seldom using contrasting woods except in small panels. He made mostly chairs, tables, sofas, and small pieces and seldom made the larger pieces except sideboards. At least these pieces are more rare, proving that he made fewer of them. In the later years, when Phyfe was fighting against the changing styles, he used his veneerings

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ABOVE: CARD TABLE WITH THE ACANTHUS LEAF CARVING AND LYRE BASE, TYPICAL OF PHYFE'S BEST WORK. ABOVE, RIGHT: WORK TABLE SHOWING THE INFLUENCE OF THE LATE SHERATON

WRITING DESK AND SERVING TABLE, SHOWING THE CLOSE DEPENDENCE ON SHERATON DESIGNS — FROM FORD'S EDISON INSTITUTE MUSEUM, DEARBORN

DROP-LEAF TABLE WITH PAW FEET. COURTESY, CHARLES W. LYON, INC.



## Goat-getting garages

E. T. KEYSER

AT THE termination of my first years of car ownership, as the carefree occupant of space in a well-managed public garage, what I did not know about the requisites of one's own car stable would have filled a set of encyclopedias. What I discovered as a suburban dweller, with a gasoline consuming attachment which demanded proper housing, may interest and profit the apartment dweller with a yearning for country life, plus a lack of

knowledge of what may be handed him by thoughtless builders and optimistic real estate dealers. So, here goes.

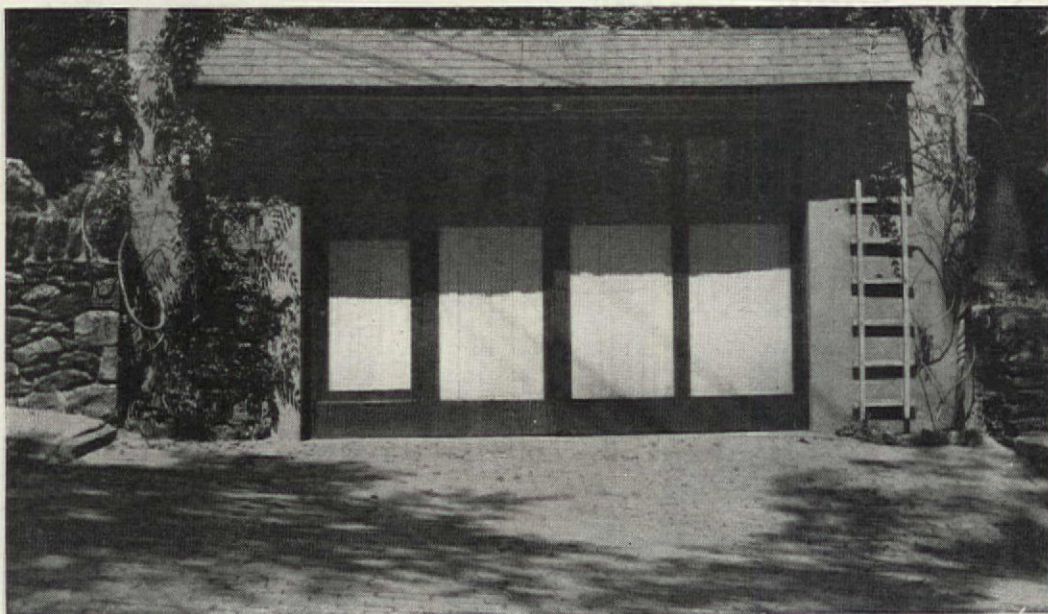
My first adventure was with a corrugated iron affair that was several degrees colder than an electric refrigerator in winter and resembled the stoke hold of a liner in summer. Its flat concrete floor was innocent of a drain and the only water supply was from a house sill cock, which necessitated wrestling with a hundred feet of hose, when giving the car a much needed facial treatment.

My next quarters were in an architectural

dream of stone and stucco, one and a half stories high, with seventeen windows, a large work bench across the entire rear, and behind and above the bench, a series of shelves with glass doors, which kept all accessories dust free. The supply pipe to the large sink was fitted with an extra tap, to which the hose might be permanently attached and the double doors swung inward, obviating the joyless manipulation of a snow shovel, which had added to my cold weather woes in the previously occupied tin car castle.

It was an architectural dream in winter weather, but a nightmare when Jack Frost made his arrival, because the great length made necessary by the in-swinging doors at the extreme height to the timbered roof, together with the heat radiating area of the aforementioned seventeen windows rendered it impossible for the over-sized radiator to heat both the edifice and the house simultaneously. The house being given the preference, the water was shut off and the car given an extra shot of alcohol.

Next on the list, was an attached garage beneath a sunporch. It was much smaller than the previous palatial quarters and had but one window. But it was warm in winter and cool in summer. Its one structural drawback, discovered upon first attempting to wash the car, was that the drain led to an individual cesspool, of lamentably limited capacity, with the result that it was no trick at all to transform the garage into a wading pool. The driveway led at right angles to the community lane. A protruding porch and a beautiful tree, flanking opposite sides of the driveway, rendered a little navigating necessary, if a neighbor's lawn was to remain intact. Giving the car its bath in the driveway and a little careful manipulation of the steering wheel met these difficulties more than



THE TWO WIDE CONCRETE PILLARS ON EITHER SIDE OF THE ENTRANCE MAKE IT IMPRACTICAL TO USE THIS GARAGE TO FULL CAPACITY—THREE CARS. TOP LEFT: THE SLOPE OF THE SIDE WALLS OF THIS DRIVEWAY HAVE BEEN CAREFULLY CONSIDERED AS A PROTECTION TO FENDERS PASSING IN AND OUT



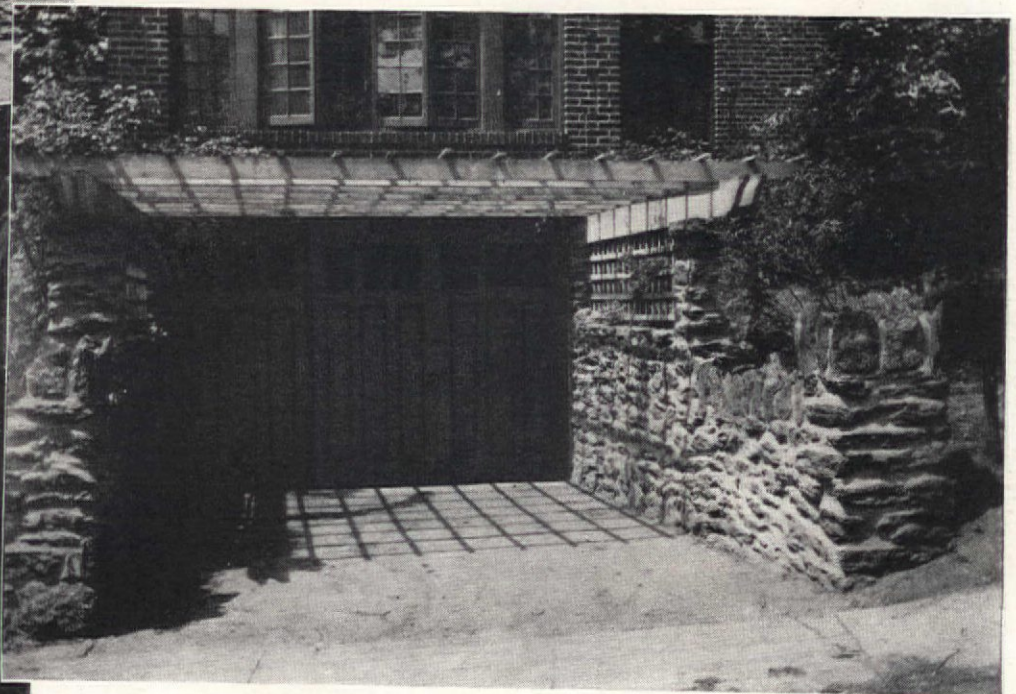
THE ABRUPT CURVES OF THESE ENTRANCES RENDER CAUTION NECESSARY WHEN BACKING OUT. PROPERTY FRONTAGE PERMITTED A MORE EASILY ACCESSIBLE GARAGE APPROACH

half way, as long as the family chariot was an affair with a wheelbase of moderate length. But, when a larger car was acquired, getting in and out, without denting a fender or being obliged to apologize for wheel ruts, became too wearing on the nerves and a neighbor's garage was rented.

By this time, I fancied that I was well posted on all the varieties of innate cussedness that any garage could possibly claim. The latest housing possessed light, heat, and an entirely unobstructed entrance. That the drain was direct to a sewer, I proved be-

fore leasing, by the practical test of endeavoring unsuccessfully to flood the premises. What I did not discover until later was that the only access to the furnace room was through the garage and that, to insure that ash cans should not be dented by coming in contact with my fenders, it was advisable to park against the far wall. This safety-first procedure had its drawbacks as any work on the wall side of the car necessitated first running out on the driveway and returning to the center of floor, an inconvenient proceeding to say the least in wet or cold weather.

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RUNWAY TO ATTACHED GARAGE WITH PERGOLA—SHADED PARKING SPACE. LEFT: DRIVER'S DELIGHT—GARAGE WITH ENTRANCE AND EXIT. DOUBLE DOOR UNOBSTRUCTED BY POST

## A world of their own

**G**ARDENS in glass are veritable little greenhouses in a certain sense, inasmuch as they shelter within actual living plants that are protected from the trying vicissitudes of changing air conditions, yet with a constant supply of light. In various forms they have achieved considerable popularity. The terrarium has seemingly come to stay. That after all, it is but a glass box with earth contained in the bottom in which plants are growing, and the top usually sealed, or with very little ventilation. The plants, however, can be removed.

The practical point underlying all these various constructions is that the moisture contained inside never escapes but circulates within the world of its own—a world of glass circumscribed by the walls of the structure—so near yet so remote from its surroundings.

A popular variant is the bottle, open at the top, and it looks like a miniature indeed. Here is an honest-to-goodness bottle with plants flourishing in it. There is no trick joint in the container, it is frankly just what it is—a bottle with plants growing in it. The trick, such as it is, in making the plant bottle is in getting the plants inside. It is done, of course, by means of a tweezer and a pliable wrist.

Naturally, for such a purpose, preference will be given to plants that do not call for shelter. The look is then more exotic—more intriguing. The soil is first put in—sand and gravel mixed with garden earth from the florist.

You can get any kind of a tweezer or tongs from the hardware supply house, or you can make your own from a wire bent for your own use in an emergency of planting. A thin wire can be fixed around the neck of the bottle with rigid wires so that they can be widened or narrowed. A small spoon may be wired to the neck of the stick in order to make deep holes for plant roots. Forks, knives, wired, or the long Chinese "scratchers" may be adapted for these things on hand in the department stores which carry miniature conservatories. Some florists and seedsmen carry them.

Bottle necks are open to the air, glass is thick and rather dusky. Bottle caps help to defeat gardeners' wishes; they may encourage overgrowth.

It is best to put the plants in place when quite small. Let the glass vessel cool for a day or three weeks—better, a month—before it is brought into the quarters. Too many persons put their gardens perfect when they first obtain them, so in a few weeks a hodge-podge requires a great deal of less much trimming and care is done. Beloved but not when left alone.

*Selaginella uncinata*, a fernish trailing species, is in vogue with the *Ficus* as to temperature, moisture, air-circulation and light. They all become crotchety in the corners, when the glass is polished within as well as without, when the sun shriveled in the furnace sends the thermometer above healthfulness for those who own the bottle-cared-for veined *Fittonia* (Mosaic).

*Arranged by Marshall Field & Co. and photographed especially for The American Home by Jessie Tarbox Beals*

TOP: BUBBLES AND PALM SHADOWS MAKE THIS BOTTLE FASCINATING. VARIETAL FIG IN THE JAR BELOW. NEXT, PINES AND LYCOPODIUM LUCIDULUM IN A RECTANGULAR TERRARIUM. BOTTOM: PITCHER PLANT WITH SEEDLING EVERGREEN TREES, CREEPING SNOWBERRY, CRANBERRY, AND TWINFLOWER



# Pictures for the PLAYROOM



THE MAY QUEEN BY ANNA STENBERG. COURTESY OF ALBERT BONNIER. BELOW: FARM SCENE FROM PROVINCE OF KIELCE BY G. PILLATI. COURTESY OF THE POLISH BOOK IMPORTING CO.



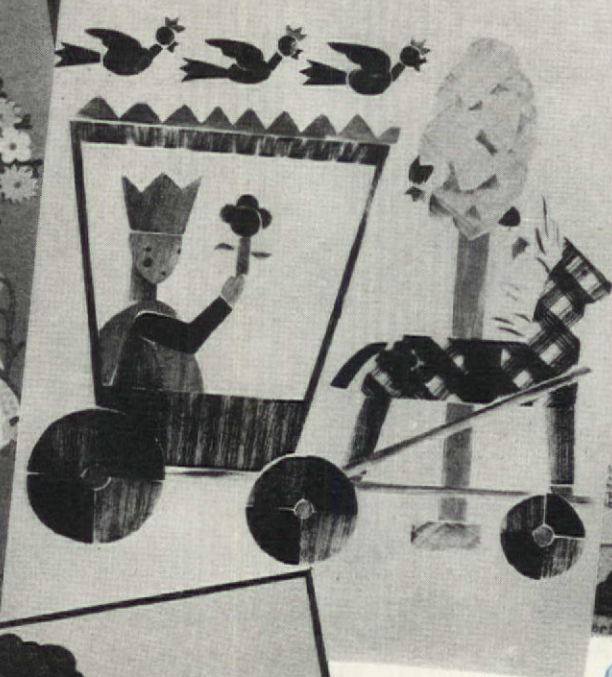
“WHAT pictures shall I select for the playroom?” is a question thoughtful parents ask, realizing that a wise choice of childrens’ pictures is of even greater importance than wallpaper or cretonnes. The child sees mold his taste just as early as the thoughts he thinks, the books he reads, and the games he plays. Simple, pictures, pictures filled with life, and dramatic appeal, pictures which bring the child beyond the narrow confines of his own small world into the glamor and life of other countries—these are some of the essentials we seek when picking out wall decorations for the youngsters’ “own” room as we plan it today. These days, when the world increasingly

## DOROTHY GLADYS SPICER

is becoming more like one big family, it is easy to purchase many delightful prints from far away lands. Foreign book firms and art dealers in our large cities now specialize in a choice assortment of moderately priced prints which accurately portray European child customs, festivals, and dress. These pictures, to a great extent, are reproductions of paintings by well-known contemporaneous artists. As such, they combine æsthetic quality with the narrative interest so essential to juvenile enjoyment. Perhaps the reason for this wealth of material is that many of Eu-

rope’s best painters, fearing to lose the beauty of the past in the rising tide of modernism, have lavished untiring effort in preserving on canvas much of the old folk life of their respective countries. In quite another class of pictures, but equally instructive to the American child, are the drawings of and by children of other lands.

In Poland, particularly, many peasant subjects have originated, which charm the eye with their gaiety and variety. Playroom walls are never dull with G. Pillati’s friezes or Marja Werten’s paintings to make them glow with the fire of Tatra Mountain dances and sing to the strains of the village fiddler’s music. Rainy days hold no dreariness for possessors of prints which suggest unlimited



LEFT: DRAWING BY A CHILD IN PROF. FRANZ SCHULZ'S SCHOOL AT VIENNA. NEXT: DECORATIVE DESIGN OF A YOUNG GIRL IN EMMY ZWEYBRÜCK'S SCHOOL AT VIENNA. ABOVE: NEW TOYS BY MARJA



Courtesy, International School of Art. Photos, Quality Photo Service



CENTER: A LITTLE GIRL DONE BY A TWELVE-YEAR-OLD MEMBER OF EMMY ZWEYBRÜCK'S SCHOOL. ABOVE: THE LAND OF MAKE BELIEVE PUBLISHED BY THE CHILD'S WONDERLAND CO. THIS COMES AS CLOTH SCREEN OR WINDOW SHADE

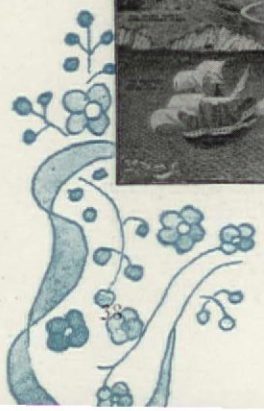
possibilities for games of "let's pretend" and fascinating experiments in pencil and crayon by the children themselves.

G. Pillati, one of the most prolific of Polish painters, has executed a series of pairs of friezes from as many different provinces. Each subject is done with ethnographic accuracy as well as with the brilliant color and quaint naïveté so characteristic of Polish folk art. And, what is more important to the young child, each frieze tells within its narrow border a complete story of work or play in the land where small boys and girls dress like their elders and participate in all sorts of games and activities that are picturesque in the extreme.

The Pillati frieze reproduced here is from the set. This picture gives us a glimpse of farm life in Kielce, a province of southern Poland, which is noted for its beautiful embroidery and appliqué. The farmer, a miniature of grandfather in a long coat and high cap, helps the old people with their rabbits and ducks while big sister flies a kite. The young man, dressed in a jaunty coat and cap with a cock feather, wears a handsome embroidered cloak over his shoulders. The jauntily dressed young man, with a cock feather in his cap marks him as an eligible bachelor. Tall yellow sunflowers wave their golden heads and countless bees hum in and out of their hives. One of the old trees, hollowed out of an old tree trunk, must date back to grandpa's youth. A quiet, peaceful scene this, which appeals to a child's love of primitive color and cheerful "life on a farm."

The Pillati friezes cover such a wide range of subjects that they are liked by almost every type of child. Dances, processions, marriages, weddings, gatherings at the village well—these are some of the phases of peasant life.

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# Our BIG little house



THE HOME OF MR. AND MRS. F. DURAND TAYLOR IN EAST ORANGE, N. J. A LITTLE HOUSE WITH BIG ROOMS, A HOUSE THAT RADIATES PERSONALITY BECAUSE OF THE OWNER'S CAREFULLY LAYED PLANS AND WATCHFUL GUIDANCE THROUGHOUT ITS CONSTRUCTION

## MARJORIE FORT TAYLOR

Far-off but no more fantastic days of fairy tales, a king always had three sons among whom he divided his kingdom fairly and somewhat unfairly. The eldest son, you remember, had always to perform some marvellously clever or valiantly courageous deed to assure himself of a sort of a kingdom. And nine times out of ten, it was half of his father-in-law's kingdom he fell heir to!

Unquestionably, many fathers and father-in-laws today think their sons and daughters marvellously courageous and deliriously eager to enter into the marriage state, under such conditions being what they are, but few of them have kingdoms which will give them a vision, equal or otherwise. But there is no greater assurance of a fairy-tale blessing upon a young couple, beginning their life together, than a share of a kingdom, be it so small, that is *land*—a bit of earth, fenced and tax covered, waiting for the laying of foundations and the patterning of a man's own castle—his home.

A good many weeks short of a year ago, we were given a lot. An accolade, we considered it, a tribute and recognition of our sense of responsibility and purpose, a challenge to our ingenuity and good sense. Now we've lived in the house we built on that lot for six months—and none are more astonished than we that it is here! It is a fairy tale of the marvellous cleverness of business methods that made its financing possible, of the magic of the builders' craftsmanship, of the wisdom of the old king, our father, who made us work, plan, connive, and struggle to achieve the right to our own land and home in a fantastically short time under the most uncertain financial conditions.

Having accepted the lot and its attendant provision to build, we spent the remainder of the evening—and far into the morning, for that matter—figuring on little bits of paper. We decided our house ought to cost just this: 20% of our present yearly income, then allotted to rent, multiplied by ten—the number of years we allowed ourselves to pay off our indebtedness. This, we hopefully assured ourselves, must include carrying charges and taxes. And we figured on no increased earnings nor hoped for better times; what we could not carry today, we had no right to put upon tomorrow. No house can

be a pleasure when it is a burden to carry!

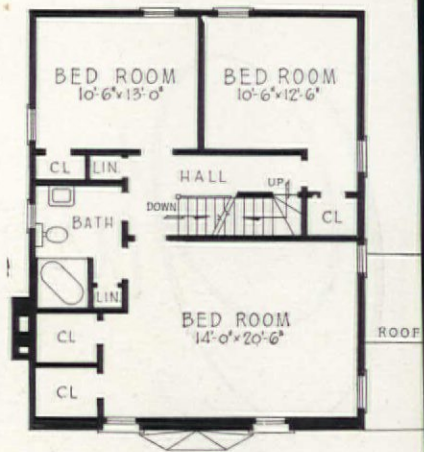
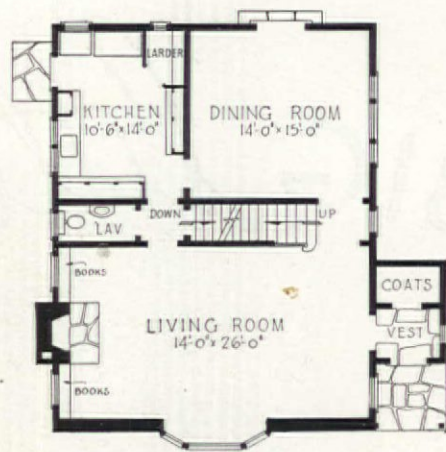
The result was very impressive, but that was before we had ridden around and around and around, climbed up porches and peered into windows or interviewed those sentimental, shrewd gentlemen who like to show new houses to young couples! Nevertheless, the total looked modest enough alongside of our reckoning of the sum of paid rent bills which we would have at the end of ten years. To make the rent bills a little more treasonable and extravagant, we added two moving charges; rare is the couple in this day and age who does not move at least twice during ten years of apartment house living! By the end of our business session, we had completely sold ourselves on the idea of the economic necessity of building a house!

The next step, of course, was to decide our type. Cape Cod cottage? We looked at the grand piano, our pride and joy! Hardly. Normandy peasant, Tudor? There was maple furniture in the master bedroom. Colonial farmhouse? The living room, with its three antique oils by Asher Brown Durand, deep wine-colored divan and wing-chair, the faintly modern, extraordinary comfortable arm-chair and exquisite pie-crust table did not suggest a farmhouse. The dominant note throughout our whole home, we agreed, was

not too Early American. So we would have the more formal, truly American Colonial house, half stone, half shingles. Then, too, there was the neighborhood to consider; good, solid, unimaginative houses of the smug, turn-of-the-century tradition with wide gracious porches, occasional cupolas, and several odd feet, here and there, of unnecessary iron grilling, to say nothing of no less than three weather-cocks perched unheeded above a reasonably well-trafficed street. Furthermore, our lot was a flat, adequately shaded strip, fifty-five by one hundred and five with a jungle of underbrush to the corner on one side and a small, neatly nondescript home on the other.

We finally went to sleep quarreling amicably over the position of the study, whether or not it should be on the first or second floor, pine-paneled or papered. I knew pine-paneled would be too expensive but was immensely pleased to be told in masterly tones that it was just like papering—these days!

Curiously enough, a tea-party the next Sunday presented us with our architect, a gentleman chosen on the spot for his clever sketching, sympathetic understanding of our desires, and optimism over building costs. We had been advised to look over the designs of houses within our price class already built, select the one best fitting our ideas and revise it to suit. But the smallness of the rooms appalled us! How could one possibly live with a concert grand piano in a 20x14' living room and have space left over to put up a bridge table? How could we ever fit our bedroom furniture into a 13-foot square "master" bedroom? And what about these bathrooms wherein if one powdered at all nonchalantly the toothpaste was seasoned with lavender? Imagine our relief when our new-found architect told us such things were not only unnecessary but stupid



BEFORE THE PLANS WERE ACCEPTED WE CUT TO SCALE EVERY STICK OF FURNITURE OWNED AND PLACED IT IN ITS PROPOSED LOCATION IN EACH ROOM. THIS HELPED US VISUALIZE SOMEWHAT THE APPEARANCE OF THE ROOM AS TO GENERAL WORKING S



THE LARGE BAY WINDOW HELPS TO CREATE A FEELING OF GRACIOUSNESS IN THE LIVING ROOM, IN THE DINING ROOM, SHOWN ABOVE, CREAM, BLUE, AND ROSE WAS THE COLOR COMBINATION SELECTED

to contemplate! We returned to a more fashioned and exceedingly unusual arrangement with its 33-foot living room, honest fireplace, comforted and... We drew a sketch of our ideas, forgetting the breakfast nooks, the chutes, the center halls—a good, for simple plan with seven large rooms: entrance, living room running the length of the house, square dining room, kitchen, lavatory on the first floor. A master bedroom, the size of the living room, connecting bath, a small hall, two bedrooms separated by a second bath on the second floor. Simple maid's quarters, a spacious attic on the third. A garage attached, of course, and a playroom in the basement. In the morning, I drove to the architect's office. He was contrary—but we were far, far too contrary. Why, of course there could be a pine-paneled and with a fireplace. The elevation could be ready for a in a couple of days.

It was—and something to see! I look quite real, so adorable and so adequately palatial, so beautiful incorporating our own sketch with im

[Please turn to

## The cook's family album

Breakfast is too often a stereotyped meal. In England they seem to take it more seriously, at least they do things about it. One breakfast recipe, sautéed kidneys, is marked in a bold hand in my cook book "delicious," and that's not exaggeration.—MARNI DAVIS WOOD

*Recipe printed on back of each photograph*

*Recipe printed on back of each photograph*

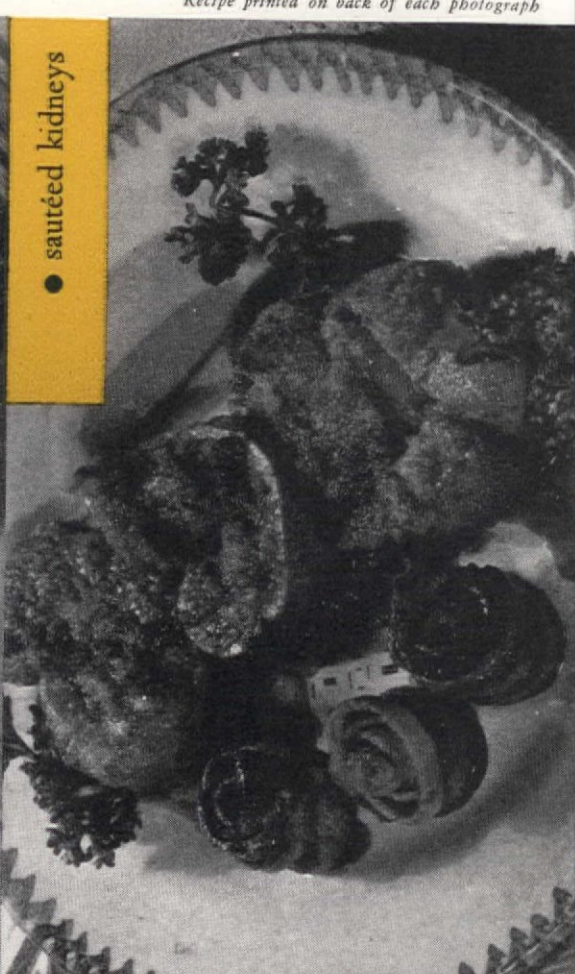
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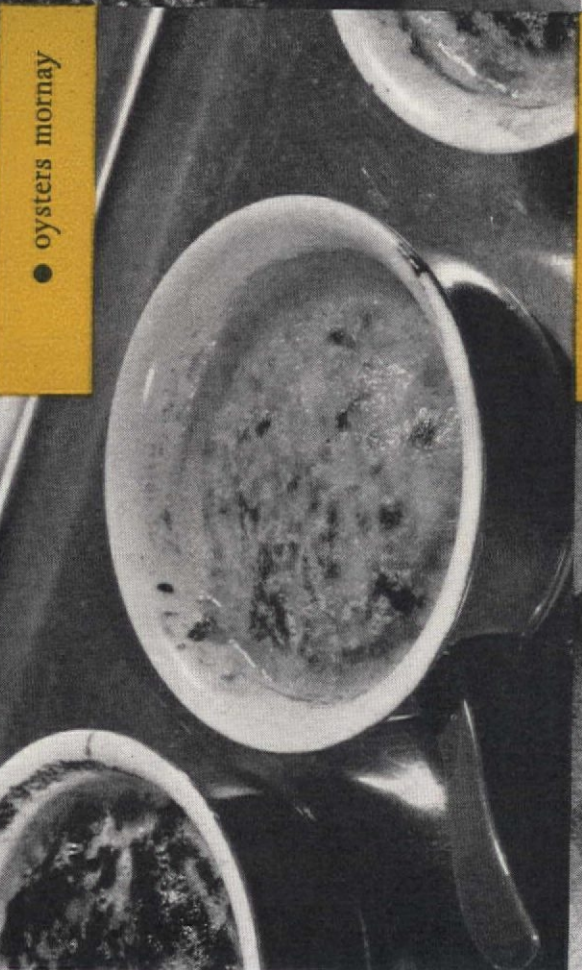
● federal cake



● sautéed kidneys



● oysters mornay



● boxed oysters



# The cook's family album

I seem to have come quite honestly by this mania for picking the brains and memories of cooks. It took my grandmother years of calls, done up in her best taffeta and white gloves, sitting in a turquoise and rosewood drawing room, and murmuring in the most genteel way before she got what she was after.—MARNI DAVIS WOOD

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## ● boxed oysters

**C**OOK oysters in the 2 tablespoonfuls butter until edges are curled and oysters are plump. Remove from butter and keep in a warm place. Add the flour to butter in which oysters have been cooked. Blend thoroughly and add milk gradually. Cook together for about 10 minutes. Add oysters to this cream sauce. Cut all the crust off the bread. Then cut a thick slice off the top and pull out the center, leaving a box about 1/2 inch thick. Melt the 4 tablespoonfuls butter with the sliced garlic. Brush a cookie sheet lightly with this butter. Spread sides and top of bread box with this garlic butter. Pour the creamed oysters into the box, put on the top and secure with toothpicks. Put in a hot (450° F.) oven until thoroughly heated and golden brown. To serve, slice with a very sharp knife. If preferred, individual boxes may be made instead of one large one.

- 1 dozen oysters
- 2 tablespoonfuls butter
- 2 tablespoonfuls flour
- 1 cupful milk
- 4 tablespoonfuls butter melted with
- 1 clove garlic, sliced
- 1 loaf bread

Tested by THE AMERICAN HOME

## ● oysters mornay

**I**F IT is possible to get enormous oysters on the half shell—Saddle Rock for example—do, and allow at least four per person. Otherwise fill individual caserles or baking shells with a single layer of oysters and cover with the Mornay sauce.

Put butter in pan with garlic and bay leaf, and remove them as soon as the butter is melted. Add flour and salt, and blend well. Then add milk, wine, and cheese, and bring to a good boil. Remove from fire and add egg yolks. Beat well. Pour over oysters and set under broiler or in a very hot oven until sauce blisters.

- 5 tablespoonfuls butter
- Small piece bay leaf
- 1 clove garlic
- 3 scant tablespoonfuls flour
- 1/2 teaspoonful salt
- 1/2 cupful skim milk or
- 1 cupful skim milk and 1/2 cupful white wine
- 2 egg yolks
- 1/2 cupful grated strong cheese
- Cayenne and white pepper to taste

Tested by THE AMERICAN HOME

## ● breakfast bread

**M**IX and sift flour, baking powder, sugar, and salt together. Beat egg yolks with milk and add to flour mixture. Fold in stiffly beaten egg whites. Pour into a square tin and sprinkle thickly with sugar and cinnamon. Bake in a hot (400° F.) oven for 25 minutes.

- 2 eggs, separated
- 1 cupful sugar
- 1/2 cupful sweet milk
- 1/2 teaspoonfuls baking powder
- 1 pint flour (or enough to make a batter like stiff pancake batter)

## ● sautéed kidneys

**C**OAT thoroughly with the above mixture and roll in fine bread crumbs. Sauté in butter (in which onions have been browned) for 10 minutes. Squeeze a little lemon juice on each fillet and serve with bacon curls.

- Lambs kidneys—Cut kidneys into fillets and soak in salt water for 1 hour. Remove from water, dry and dip in to following mixture:
- 1 teaspoonful mustard
- 1 tablespoonful melted butter
- 1/2 teaspoonful salt
- Dash of cayenne pepper

Tested by THE AMERICAN HOME

## ● federal cake

**C**REAM butter and sugar until light, add nutmeg and brandy, then the yolks of eggs (beaten light), then the cream and soda. Fold in the egg whites, beaten stiff, and lastly fold in the chopped and floured raisins. Pour into buttered bread tins and bake in a moderate (350° F.) oven for 1 1/2 hours.

- 6 eggs, separated
- 1 pound sugar
- 1 pound butter
- 1 pound flour
- 1 heaping teaspoonful nutmeg
- 2 teaspoonfuls lemon extract
- 1 wine glass brandy
- 1/2 pint thick sour cream
- 1 teaspoonful soda (stirred into cream)
- 1 pound chopped raisins, mixed with
- 2 ounces flour

Tested by THE AMERICAN HOME

## ● very superior pancakes

**M**IX dry ingredients thoroughly. Add egg, milk, butter, and beat very hard. Begin baking at once on a hot griddle. You can bake quite a lot of these and put them in a hot casserole till called for and they won't get soggy.

- 1 1/2 cupfuls flour
- 1 heaping tablespoonful baking powder
- 2 tablespoonfuls sugar
- 1 egg
- 1 tablespoonful melted butter
- 1 1/2 to 2 cupfuls milk
- 1/2 teaspoonful salt

## Luncheon dishes aplenty

Starting with the holiday season and lasting throughout the mid-winter months the festive social life in most communities strikes a very definite "high." And the modern hostess finds that a light luncheon helps to simplify her club entertaining.—ELSA MANGOLD

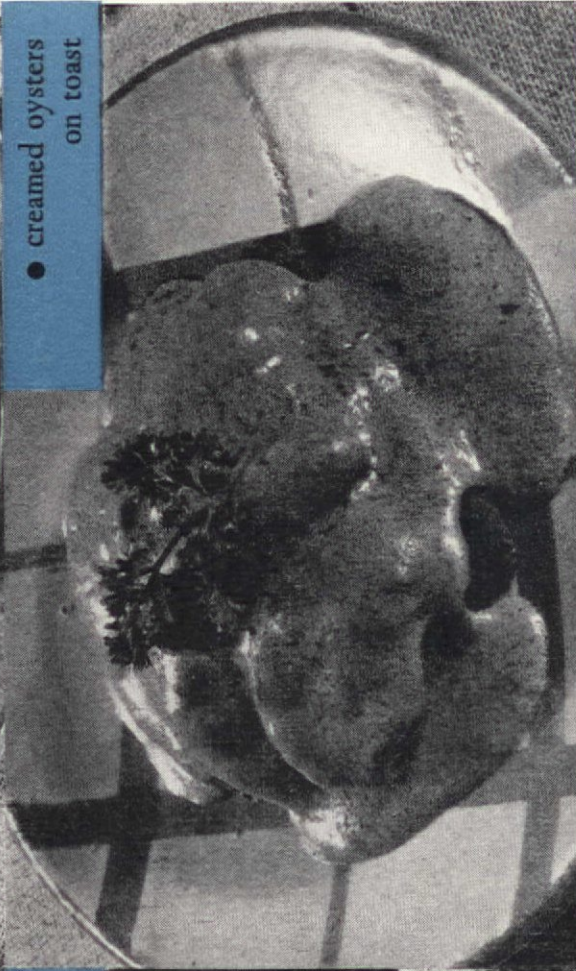
Recipe printed on back of each photograph

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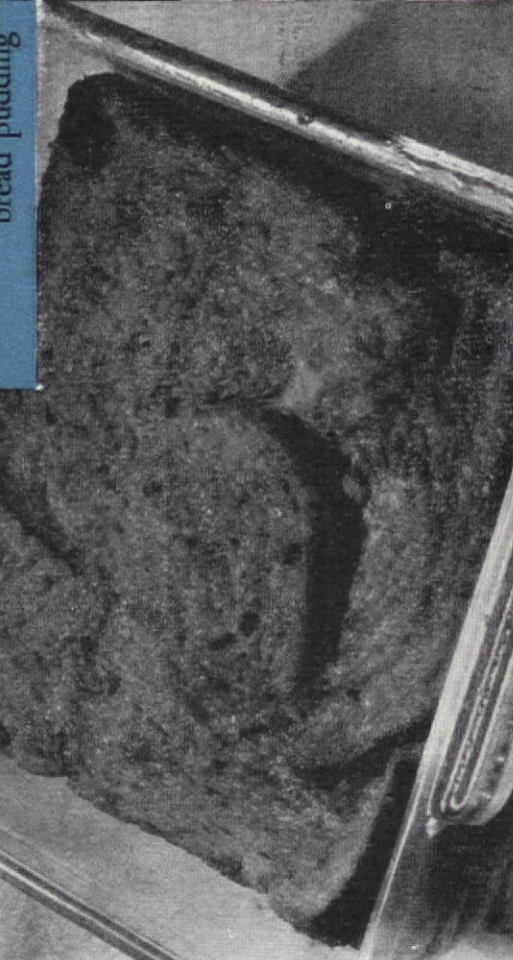
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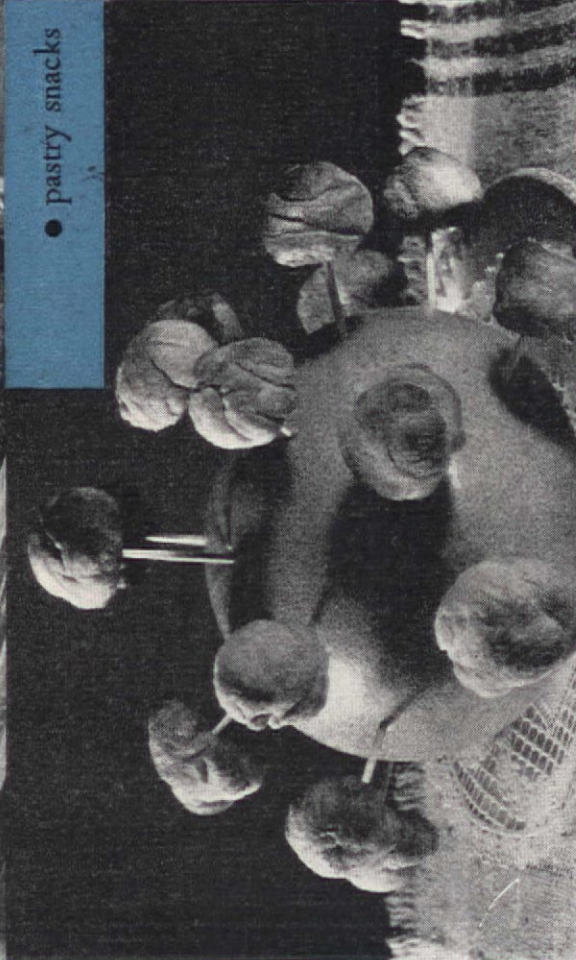
● creamed oysters on toast



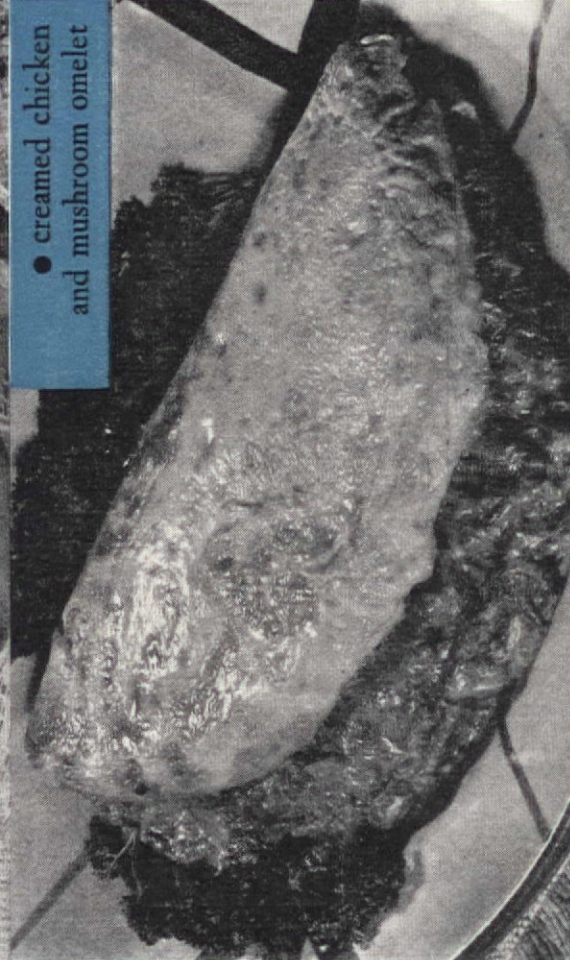
● shrimp casserole with poached egg



bread pudding



● pastry snacks



● creamed chicken and mushroom omelet

# Luncheon dishes aplenty

Perhaps no other meal of the day tempts the cook's imagination as does luncheon—here she has a free rein—and with shell fish to draw on during the winter months—the possibilities are unlimited. These six recipes were originated in the American Home kitchen by ELSA MANGOLD

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

## ● shrimp casserole with poached egg

- 1 cupful shrimp
- 1 large tomato, peeled and cut
- 2 tablespoonfuls butter
- 2 teaspoonfuls flour
- 2 teaspoonfuls chopped parsley
- 1/2 clove garlic, sliced
- 1/4 cupful heavy cream
- 4 tablespoonfuls sherry
- 1 tablespoonful Worcestershire Sauce
- 1 dash Angostura Bitters
- Bread crumbs
- Poached eggs

MELT butter and add garlic. Cook until garlic is golden brown. Remove garlic and add parsley and tomato. Cook together for 5 minutes. Then sprinkle flour over this, mix and cook 2 minutes longer. Add cream, mix, and add sherry, Worcestershire Sauce, and Angostura Bitters. Cook about 5 minutes longer, add shrimp and salt and pepper to taste. Pour into greased individual casseroles, sprinkle with bread crumbs and bake 10 minutes in a moderate (375°F.) oven. Remove from oven, place poached egg on top, and serve garnished with parsley and paprika.

Tested by THE AMERICAN HOME

## ● creamed oysters on toast

- 2 tablespoonfuls butter
- 5 teaspoonfuls flour
- 3 tablespoonfuls chopped green pepper
- 2 tablespoonfuls sherry
- 4-5 dashes Maggi's Seasoning
- 3 teaspoonfuls onion juice
- 1/4 cupful cream
- 12 oysters

MELT butter and add oysters. Cook until oysters are plump and edges are curled. Remove oysters, add Maggi's seasoning, sherry, onion juice, and chopped pepper to butter. Cook until pepper is tender. Add flour, stir until smooth and add cream. Lay oysters on toast, allowing 4 per person, and pour the sauce over them. Serve piping hot.

Tested by THE AMERICAN HOME

## ● creole tuna

- 2 tablespoonfuls butter
- 2 tablespoonfuls flour
- 1 small tomato, peeled and cut
- 2 tablespoonfuls chopped green pepper
- 1 1/2 cupfuls milk
- 1 small can tuna fish
- Salt and pepper to taste

MELT butter in saucepan, add chopped pepper and tomato. Cook 3 minutes. Add flour and mix well. Add milk and stir until smooth. Add flaked tuna and cook for about 10 minutes. Serve on toast.

## ● creamed chicken and mushroom omelet

- 6 eggs
- 1/2 cupful cream
- Salt and pepper
- 1 cupful cooked chicken
- 1/2 pound mushrooms, peeled and sliced
- 2 tablespoonfuls butter
- 1 teaspoonful flour
- 1/2 cupful water

PEEL mushrooms and cook peelings in the 1/2 cupful water. Cook for about 10 minutes. Strain liquor off and thicken with the 1 teaspoonful flour. Now melt butter and add mushrooms and chopped chicken. Cook over a slow fire until mushrooms are done. Beat eggs with fork; add pepper, salt, and cream. Pour into frying pan in which about 2 teaspoonfuls butter have been melted. Cook until omelet is brown on bottom and soft on top. Add chicken and mushrooms to thickened mushroom liquor, spread on half of omelet, fold other half over and turn out onto heated platter. Serve immediately.

Tested by THE AMERICAN HOME

## ● pastry snacks

- Anchovies
- Stuffed olives
- Pastry dough
- 2 cupfuls flour
- 1 cupful shortening
- 1 teaspoonful salt
- 1/4 cupful ice water

CUT shortening into flour and salt. Add ice water and mix. Roll out on floured board 1/8 inch thick. Cut into small squares 2" x 2". Place anchovy or stuffed olive in center and fold pastry around. Roll lightly between palms of hands to form ball. Bake on cookie sheet in hot (400°F.) oven until brown. Serve hot.

Tested by THE AMERICAN HOME

## ● coffee bread pudding

- 8 slices bread
- Butter
- 1 cupful brown sugar
- 1/2 cupful whipped cream
- 1 pint milk
- 1/4 teaspoonful salt
- 2 eggs
- 1 small box (3 oz.) fruit peel
- 1 cupful strong black coffee

BUTTER bread lightly. Place a layer of buttered bread in greased casserole, sprinkle with brown sugar, then add another layer of bread. Sprinkle with sugar, add peel, and another layer of bread and spread on the whipped cream. Have a layer of bread for the top. Beat eggs, add milk, salt, and coffee. Pour over the bread. Bake in a moderate (350°F.) oven for half an hour. Remove top of casserole and cook for 10 minutes longer.

It is advisable to grease top of casserole to avoid sticking if pudding should

Love at

# FIRST SIP

THE time is mealtime. The place is immaterial and the principal character is in search of a good dinner.

It is a setting fraught with palate-stirring interest. The soup is by the House of Heinz, makers of the famous 57 Varieties.

There is drama and romance; there is real epicurean thrill in that first encounter. Intrigued by just such smooth savor as one finds—shall I say—in Heinz cream of mushroom soup, many a person has formed an attachment that has proved more heart-warming than friendship, more satisfying than adventure and far more permanent than romance.

Probably there are few things in life so satisfying as a fine soup, a soup made as the Heinz Delectable Twenty are all made—according to the principles set down by that swashbuckling gourmet Dumas père who said that the slow hours of gentle simmering “makes a soup smile.”

Not even the great Dumas himself could have concocted soups for his fellow-littérateurs with more tender watchfulness, or more studied subtlety than they are blended and cooked from treasured home recipes by the master chefs of the House of Heinz—who respectfully submit for your delight twenty excellent soups.

Each one of the Heinz soups is a special creation—quite unlike ordinary “canned” soups. Each is fully prepared ready for the table—not condensed. You need add no water and as for milk or cream—well, the cream used in Heinz soups is “so thick a spoon stands up in it”—as Pennsylvania Dutch farmers say.

Among them are Heinz cream of mushroom soup—made of choice, tender mushrooms pan-browned in yellow butter and combined with heavy cream; Heinz amber-colored consommé Madrilène, a formal soup done with distinction, and Heinz magnificent mock turtle soup made in the aristocratic Kentucky tradition—of several kinds of meat, chopped eggs and aromatic herbs, and “laced” with fine sherry.

**A dramatic  
presentation by  
Josephine Gibson**

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Though The MUSETTE is only 23" deep and 57" wide—taking up less floor space than a 2' x 5' rug—it has a standard 88-note keyboard. Above you see the graceful SHERATON model in Walnut. Also available in Mahogany.



LOUIS XV MUSETTE. A charming Period design executed in Walnut.

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COLONIAL MUSETTE, in Mahogany, only \$295 f.o.b. New York. Also available in Walnut and Maple.



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Today, in the leading stores . . . and in the smartest homes . . . you will find a piano which is so distinctive, so beautiful, so completely new in appearance and performance and so reasonable in price that it is the cynosure of all eyes.

Small, compact and finely proportioned, The MUSETTE embodies a new and improved method of sounding board construction and suspension (patents pending) which gives this big-little piano a tone of surprising purity, richness and power.

Available, as you will see by the illustrations, in charming modern adaptations of authentic Period styles . . . and different woods. Custom made Period Models to match any decorative style, are built to order.



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ONE OF AMERICA'S LARGEST MANUFACTURERS OF STUDIO AND GRAND PIANOS

## Pictures for the playroom

[Continued from page 38]

fascinate with their wealth of allusion and homely detail. From the sturdy province of Opoczyn, for example, comes a picture of a peasant guiding his primitive plough through the stony earth. The scene recalls the delightful superstition that, if the furrow is made with care, suddenly one sees the Christ Child riding upon the backs of the weary beasts. From the same section of Poland comes the picture of the little lad who sleeps with his fiddle at the foot of a wayside shrine. Peasants go to the fields and return from market, but the small boy sleeps on, secure in the shadow of the cross which protects the pious of every village.

About thirty-two Pillati friezes are available in this country at the present time. They measure thirty-one and a half by twelve inches, thus making it possible to use them as a continuous dado around the playroom walls. In this case, the prints are cemented to the walls (which should be finished in some warm neutral tone of washable paint), and then rendered permanent by painting with colorless shellac.

Just because Pillati's work is so charming, we must not forget that Poland boasts of other artists whose paintings of peasant life are a source of never ending delight to children. Marja Werten is one of these artists. In Poland she is noted for her many ingenious radio talks on making toys from match boxes and other simple materials, no less than for her brilliant work as head of the Polish Department of the International School of Art. In her paintings, Miss Werten interprets many of her country's child customs, in terms which the very young of every country love and understand. Let us take, for example, the picture of St. Nicholas. He is represented as more than the jovial gift bringer our American children know. He is shown as Januszek, the spectacular hero of the High Tatras, legendary brigand saint of Poland who, like Robin Hood of old, robbed the rich to give to the poor. Januszek possessed a magic cap, a belt and hatchet which helped him accomplish marvelous deeds. Januszek, as portrayed by Miss Werten, wears the brilliant Tatro costume, with its stout pig skin shoes and heavy, highly ornamented coat.

From Huculszczyzna, another section of the country, come Miss Werten's jolly mother and children (called New Toys, page 38). Costumes in this province are very elaborate. The hand-woven skirts and gaily embellished jackets are

as warm as they are gauzy. The baby of the picture looks like a healthy American child, but his brightly painted torso, straight wooden doll arms and bird—are of a primitive type children scarcely know.

Because children always like pictures done by other children, they invariably respond to the lightful work by Professor Cizek's pupils in Vienna. According to one educator, "children learn from children." They learn from this art teacher believes, by studying clever drawings by young children of their own age, than by studying the Old Masters, who offer mental elevation not afforded by the average child.

Also on page 38 is a child painting by one of Professor Cizek's pupils. In looking at the little flower-crowned girl whose collar is being plucked by an impertinent bird, it is interesting to remember the art professor. Professor Cizek is quoted as saying: "I never tell a child what he or she is to do. I tell them what possibilities there are in working out his theme, but technically they are not shown anything that serves as a model. When things are shown to children and they are asked to copy they become educated by chancical work. What they find out for themselves they never forget."

Emmy Zweybrück, who studied with Professor Cizek, has her own school in Vienna. Here many exciting experiments are being tried, especially in the field of applied design. A girl of twelve, who since she has become a professional illustrator, executed the quaint picture reproduced on page 38. The subject is a child examining her Easter egg. At the top center of page 38 is a work of another of Emmy Zweybrück's pupils, is one of a decorative stencils, appropriate for a very young child's room. It represents a princess with a crown who rides in a pink and gold chariot drawn by a pink and blue horse. Pink and blue crowned birds accompany the princess, giving the simple design a delightful feeling of rhythmic motion.

Vastly different in character from the realistic Pillati friezes are the naïve Viennese child paintings. They are the brilliantly composed, subtly colored friezes by Stenberg, one of Sweden's best artists. Anna Stenberg loses touch of the eternal significance of springtime or Yule in her excellent seasonal subjects which are inspired by the old folk customs of Delacarla. Less of a realist, Pillati and more of a mystic, Swedish painter infuses her subjects with a certain solemnity and symbolism thoroughly in keeping with the somber northern temper.





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**Old-fashioned  
Molasses  
Gingerbread  
always scores  
with the men**

*It's only real plantation molasses that gives the taste they go for*

If you want your gingerbread to be the prize-winning kind, there's one thing to remember—it's the molasses that makes all the difference.

Just ginger and spices alone won't turn the trick—it's pouring in real plantation molasses that gives gingerbread its delightful old-time flavor and fine texture.

Try Brer Rabbit Molasses in your next batch. Make it from the recipe given below. It's one that a great-grandmother prized over 100 years ago.

Brer Rabbit Molasses is made from the choicest grades of freshly crushed Louisiana sugar cane. That's why it makes gingerbread a delicious as well as wholesome food.

... And have you discovered what that same plantation molasses flavor does for *Baked Beans*? Three tablespoonfuls to the can before heating makes them utterly delicious!

**Great-Grandmother's Gingerbread  
Recipe (Over 100 years old)**

½ cup sugar, ½ cup of butter and lard mixed, 1 egg, 1 cup Brer Rabbit Molasses, 2½ cups sifted flour, 1½ teaspoons soda, 1 teaspoon cinnamon, 1 teaspoon ginger, ½ teaspoon cloves, ½ teaspoon salt, 1 cup hot water.

Cream shortening and sugar. Add beaten dry ingredients which have been sifted together. Add hot water last and beat until smooth. The batter is soft, but it makes a fine cake. Bake in greased shallow pan 40 to 45 minutes in moderate oven (350° F.). Makes 15 portions. Good old-fashioned gingerbread.



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Recipe Book**

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La. Send me Brer Rabbit  
booklet with 94 molasses  
recipes.

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ment. One of the most beautiful of Anna Stenberg's festival scenes, on page 37, shows the village children honoring their midsummer queen. Flowers are strewn in her path. The music of fiddle and drum and childish lute herald the young queen's triumphal approach. The tender birch forest in the background provides a fitting setting for the age old festival of joy and youth, which takes place each year on June twenty-fourth, the day of St. John.

The educational value to the American child of the Stenbergs and Pillatis and other pictures we have described cannot be easily over estimated. To the few prints already mentioned may be added many from Hungary, Italy, France, and other countries, which are of equal beauty and authenticity. When pictures such as these are supplemented by a good picture map of the world, or an atlas (if the children are old enough to understand it), they teach enough of the folk customs, legends, and life in other countries to be a valuable introduction to any later course on international relations. A child will outgrow his Mother Goose pictures when he passes beyond the nursery doors. He never will become too old, however, to enjoy the color and beauty of simple things, if his playroom walls are adorned with good prints of European folk festivals and peasant life. From six to sixty these pictures give delight. And from six to sixty they teach the same lesson of peace and good will to our fellow men.

**Hardware for a  
hobby**

[Continued from page 31]

ment screw. For a painted door the hinge should be prime coated to be painted in with the door and for a stained door one should select a finish which will make it as inconspicuous as possible. A Rixson floor checking hinge for this same type of door is considerably more expensive but has the advantage of closing the door without swinging it back and forth.

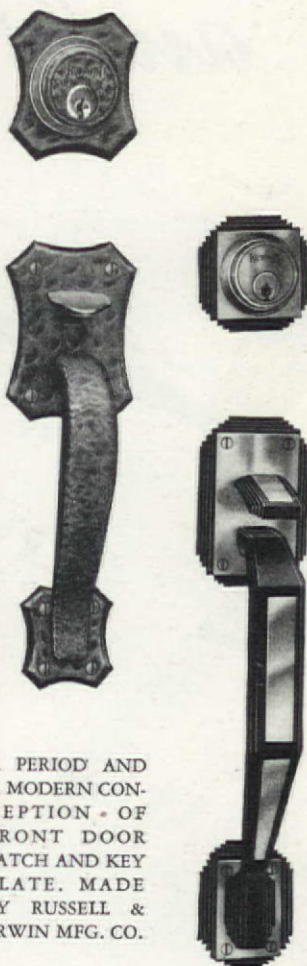
Push plates of glass for a double-acting door are least conspicuous and are washable. Door stops may preferably be applied to the baseboard for ease of mopping. They will be least conspicuous if bought of iron and painted with the trim.

Window sash may be of two varieties, double hung or casement. As previously mentioned, steel sash or equipped with their own hardware. Double-hung sash require for hardware only catches to lock them at the meeting rails. Sash lifts are undesirable.

Wooden casements are hung by

small butts, three to a large sash and two to a small. To prevent rusting the butts selected should be galvanized or cadmium plated and have a brass pin.

Casement fasteners should be of solid brass or bronze and wrought



A PERIOD AND A MODERN CONCEPTION OF FRONT DOOR LATCH AND KEY PLATE. MADE BY RUSSELL & ERWIN MFG. CO.

iron ones must have been cadmium plated before the finish was applied, otherwise they will rust badly if the sash is left open in the rain. A handle chosen for a forty-five degree angle will avoid the many skinned knuckles which go with closing horizontal handles.

Bolts must be of suitable length for easy operation. The surface type are the easiest to manipulate. These are now made with concealed guides which are worth a slight extra cost because the surface of the bolt will not be worn by friction. They are likely to stand out in the rain and the material should be selected accordingly.

Casement adjusters are of many kinds. Those mounted on the sill are manually operated. They work by notches or thumb screws and are very convenient and positive in action. The friction type which is preferably mounted at the top of the sash leaving the sill free is also desirable. Some have a patented feature requiring no adjustment; on others it is made by a screwdriver. A friction adjuster with a fiber sleeve may be thrown out of regulation by climatic changes as well as inexperienced people thereby allowing the wind to catch the sash and open them.

Cleaning hinges are for a single sash which are accessible. They are constructed to leave a 4" space at the top when the sash is opened. Similar to all steel casement. Shutter hardware may be a decorative feature of the Stock sets come in many varieties which include catches and for either brick or frame installation.

The efficient modern kitchen cupboard is fully equipped. For special cupboard doors a catch which will make possible to open each door by pulling the knob.

Screen door hardware is generally supplied by the screen manufacturers.

Garage doors frequently come in the overhead variety. The hardware problem comes from the manufacturer's solution. However, it is advised to substitute a cylinder of the type as on the house so that the be master keyed. Thick or heavy batten doors are mounted with three hinge door. They may be butt strap hinges, or "T" hinges. A thin batten door may have they are adequately long instead else "T" hinges. A short hinge in the middle will give strength. Butts cannot be There are many inexpensive reproductions of strap hinges should each have an overholder. The inactive leaf have a chain bolt at the top foot bolt at the bottom. On active leaf a special garage under rim lock which is made allow for sagging and to open by a thumb latch may be

In spite of the enormous volume of stock material to be had, special unusual details of construction makes it necessary for hardware man to supply especially manufactured items to fit the conditions.

Every building material has desirable extras. Hardware is all the others. There are a few standing items to be recommended. Casement operators are very desirable. There are several good varieties. The geared type works by a crank and with an automatic top closer, as manufactured by The Casement Hardware Company, eliminates the moving screens each time the window to be operated. Both operator closer can be completely concealed by a slight change in the construction of the frame and sash. Casement fasteners which operate through the screen may also be used with operators. At a slight extra cost one may have garage door holders with a shock absorbing spring which is preferable to the simple variety. A kee bolt manufactured by the Standard Works, used on the garage door




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**GENERAL  ELECTRIC**

*They stay brighter longer*

is a scientific fact that lamps marked with  Monogram stay brighter longer than called "cheap" lamps. 430 checks and inspections in manufacture guard against the imperfections found in poor lamps—imperfections resulting in dollars being wasted for rent which is not converted into light.

General Electric's research and development has resulted in lamps of greatly improved efficiency and lower price. Edison MAZDA lamps now cost as little as 15c — only 20c for the popular 100-watt size. For good light at low cost—for sight-saving light—always ask for these good lamps by name.



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INSULATION in the modern home is as vital as the "chinking" in yesterday's log cabin. It provides a warmer house in winter . . . a cooler house in summer . . . a quieter house all year . . . and the recognized economies of smaller heating plants and lower fuel consumption.

Today, Masonite offers two modern insulating materials—Genuine Masonite STRUCTURAL INSULATION and Genuine Masonite INSULATING LATH. It costs practically no more to have them in your home than to be without them . . . and, in addition, they have these two valuable PLUS features:

**STRENGTH**—These materials are manufactured from wood . . . made into sturdy boards *without* glue or artificial binder. Moisture-resisting, will not crack nor split. Masonite INSULATION can be built into the wall in place of sheathing. Masonite INSULATING LATH is a perfect base for plaster.

**BEAUTY**—Genuine Masonite INSULATION is ideal for inside walls and ceilings. It is a beautiful warm-brown color which blends with practically any scheme. Easy to install. No additional decoration is necessary. But it can be painted or papered, if desired.

Any one considering new building or remodeling should know about Genuine Masonite INSULATION. Mail the coupon below for free sample and literature.

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will make it possible by one operation to free top and bottom bolts and to release the inactive leaf. It may be locked by the regular house key.

### DECORATIVE ITEMS

Only a few ornamental items, after one has supplied the practical necessities, are needed to give character and add interest to a house. The greatest source of material for this purpose is in antique hardware, of American and foreign origin, to the decorative interest of which is added that of precision by hand workmanship. Two or three reproductions will emphasize the period of a house and provide the final accent which makes a new house seem authentically like an old one. One knob of contemporary design will accentuate the composition of a modern room. Without such pieces a room loses finish. But in enthusiasm for this form of decoration one should not forget that, like all architectural ornament, it must have a function to perform; and one should not select pieces which are too large in scale nor too elaborate. Items of decorative value are to be found in stock or special material. One may have decorative shutter holdbacks, ornamental shutter hinges, plate latches, thumb latches, casement fasteners, or French door bolts as well as other pieces.

Hardware is manufactured in a variety of materials. Solid brass is very common and thoroughly satisfactory. One must rub to achieve the glow of polished metal, or else it is possible to purchase the pieces with a light coating of lacquer to prevent the air from acting on the metal. However, this inevitably wears off unevenly. Unlacquered brass may be allowed to tarnish which gives a beautiful color also. Solid bronze is used when a darker metal is preferred. For out-of-doors iron must be cadmium plated before its final finish to prevent rusting and gradual decomposition. A natural rust finish is very beautiful and practical for indoors if it is kept waxed. Avoid real or imitation wrought iron which is very heavily pitted with hammer marks. The old craftsmen did not leave their work in this crude and ugly condition although many modern manufacturers seem to think that the lumpier their reproductions are the nearer they are to the fine old pieces. Instead they achieve only "artiness." Some special pieces of hardware are made of stainless steel or monel metal which will not rust. However, a bright finish for general exterior use gives a sense of artificiality.

There are, in addition, many plated finishes in use. In general, as has been previously indicated,

one should avoid platings, except for chromium or nickel in the bathroom and kitchen.

Commonly it is to be recommended that interior butt hinges be selected with a prime coated finish and then painted with the trim of the room. In the first place there is no reason to make the hinges on a door conspicuous, and in the second place it is cheaper than buying brass butts. This is true in the authors' opinion of old HL hinges. The average person paints them black. In old houses this was never done, one finds them always covered with layers of paint. They were just regarded as hinges in those days and no need was felt to make them conspicuous or to advertise their hand workmanship, with the result that they achieved a subtler decoration.

An extreme example of the importance of hardware was in the effect given by the retention of the standard old brown china knobs, spotted with paint, in a simple little rented house. In sheer desperation, the tenant changed them to the plainest, cheapest, small brass knobs he could purchase and was amazed to find that the little hallway in which there were several doors immediately acquired great dignity and finish.

### Clock yourself correctly

[Continued from page 17]

may adorn a mantelpiece of good-sized proportions.

Seven o'clock is indicated by one of those indispensable electric alarm clocks—modern in style with a black lacquered metal case trimmed in nickel and most inexpensively priced. Roman numerals and a second hand distinguish it from the usual clock of this type.

At eight o'clock is one of the most unusual clocks of our collection. It is called "Lunar" and looks quite like a full moon. The case is a hollow brass ball with a silver-striped gun metal finish. The glass over the dial is convex and extends the line of the case to form a complete sphere. The front part of the case contains the eight-day movement and the winding keys are ingeniously concealed within the case yet easily reached by unscrewing its two halves. The silvery numerals on the clock face stand out clearly against the black ground.

At nine o'clock we find a time-piece which looks, at first glance, quite like a conventional walnut clock. As we examine it more closely, however, we find that what appears to be an ornamental border around the dial is really a series of

little metal tabs, with even one tipped in red. And it is that this is no ordinary clock—one especially designed with a radio. The little tabs which there are forty-eight each fifteen-minute intervals twelve hours, with the red tabs the hours. By pulling the proper tabs and setting this clock will turn on your radio at any time that you wish. For example, you want to hear a gram on a certain station in the evening, you set the dial for that station, plug it into the clock, pull out the 9:30 and lo! when the hour of your hitherto silent radio forth into speech and on the program you wished.

This remarkable clock means confines its activities to radio. If you want your light to be lighted when you come late at night, you can attach the clock to an electric lamp which will turn on automatically at the of your home coming. You would like to have your coffee start to percolate while you are still in your morning tub, or the clock the night before and the fee will begin to bubble at the pointed time. Probably this would start oil burners and electric stoves too but we leave it to the imagination of the mechanically minded.

Another clock which, in a modest way, is also very effective is the one you see at ten o'clock. It has twin dials, facing in opposite directions. A boon for the bones who doesn't want to turn his easy chair to turn the table around and perfect, of course, the table between twin beds. The metal clock comes in either chromium finish. The gilt may have either a beige or black base; the chromium style comes in black, red, or green.

Above the twin-faced clock, eleven, is an interesting and distinctive clock which is baffling at first glance because it has no numerals on its face but instead mirrored circles at each hour. Mirror glass also forms the center of the dial and the clock stands on an oval blue mirror base. It is brilliant and sparkling in the modern style and exceedingly distinctive in appearance.

The last one of our timepieces—the one in the center of our pictorial clock—is another of the unusual modern styles. The dial has a deep blue glass center framed by a chromium border in which the numerals are marked in blue enamel. It is intended for a table or desk and has an elegant stand. The movement is electric.

*Editorial Note:* The clocks illustrated are shown in their position on the dial are as follows: 1. Lawson Clock Co., 2 and 4. He Miller Clock Co., designed by Gilbert R. 3. Westinghouse Electric Co., 5. Warren chron Co., 6. Sessions Clock Co., 7. W. Clock Co., 8 and 12. Seth Thomas, 9. center General Electric Co., 10. T. Clock Co. Inc., 11. Pre-Vue Mirror Corp.

# OLD KITCHEN MODERNIZED..

WITH A  
F.H.A.  
LOAN AND

# MONEL METAL!



**Sink Cabinet Sink Unit Now \$105.50**

That's the new price on the Monel Metal "Straitline" Sink shown in this photograph. Price includes the steel base cabinet, eight-inch backsplash and crumb cup strainer — everything but the faucet. Same sink and cabinet, with inch-and-a-half backsplash (without faucet) only \$99.50.

the prices  
of the  
mountains

Best model Magic Chef Range will cause a flutter in the hearts of home-makers everywhere. Note the new and very convenient placing of the burners—two on either side of the Monel Metal working surface. These burners have removable pans. The American Stove Company of Cleveland, Ohio, manufactures this distinctive modern range. In the foreground is the "Smartline" Table, with Monel Metal top—manufactured by Mutschler Bros. Co., Nappanee, Ind.

Many people let themselves be overawed by the striking beauty of Monel Metal. They come to the conclusion that this equipment is high in price. *But they're wrong—dead wrong!* At present low levels, you pay no prepayment for Monel Metal.

Take that new Magic Chef range, for example. The American Stove Co., its manufacturer, offers you your choice of two different tops. There's no extra charge for the one made of Monel Metal.

Take that handsome sink illustrated above. The standard cabinet model, five feet long, with the drainboard and steel base cabinet. And the price, without faucet, is now only \$105.50.

Your dealer will be able to quote you similar price figures on every one of our 57 models,

which include sinks of many sizes and types. All prices have recently been revised downward.

### Easy to Pay

As you know, getting money for home-modernization under the F. H. A. is the easiest thing in the world today. No red tape. No down payment. And all the time you need to pay—five years, if necessary.

So plan now to have just the kitchen you've always longed for. Modern and efficient in every respect. Cheerful, bright and stimulating. A kitchen you'll enjoy working in. A kitchen to be proud of.

### A Wise Investment

Long after the F. H. A. loan has been paid back, the Monel Metal equipment will still be looking like new—will still be easy to clean. These

working surfaces are solid metal through and through. They never rust. They cannot be chipped or cracked. Years of hard service only add to their lustre.

Take advantage of this exceptional opportunity to get rid of shabby, old-style equipment. Never before has it been so easy and inexpensive to modernize with Monel Metal. Write our sink distributors, Whitehead Metal Products Co. of New York, Inc., 304 Hudson Street, New York, N. Y., or their branches in principal cities.

THE INTERNATIONAL NICKEL COMPANY, INC.  
73 Wall Street  
New York, N. Y.

★ ★ ★



Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

# Ham and Cornbread Shortcake



## Royal's Surprise Recipe for January

Here's something new for your dinner today! It's easy, delicious, and makes an inexpensive main dish. This Royal Baking Powder recipe has never been published before. It has been carefully tested . . . and men go for it in a big way!

### Ham and Cornbread Shortcake

$\frac{3}{4}$  cup flour  
4 teaspoons Royal Baking Powder  
2 tablespoons sugar  
1 teaspoon salt  
 $1\frac{1}{2}$  cups corn meal  
 $1\frac{1}{4}$  cups milk  
1 egg, beaten  
4 tablespoons melted shortening

Sift together first 4 ingredients. Add corn meal; mix well. Add remaining ingredients. Bake in greased 8-inch square pan in hot oven at 425° F. about 25 minutes. Split while hot (first cutting in 8 pieces, if desired), butter and put together with creamed ham. Serves 8.

### Creamed Ham

2 tablespoons butter  
4 tablespoons flour  
 $\frac{1}{4}$  teaspoon salt  
a small piece of bay leaf  
 $\frac{1}{2}$  teaspoon onion juice  
1 whole clove  
 $2\frac{1}{2}$  cups milk  
 $1\frac{1}{2}$  cups cooked ham, cut in  $\frac{1}{4}$ -inch cubes

Melt butter; add flour, stir until well blended. Add seasonings. Add milk slowly, stirring constantly until thick and smooth. Bring to boil; boil two minutes. Add ham.

**Be sure to make it with Royal Baking Powder, if you want cornbread of fluffy lightness and delicious flavor. Royal is made with Cream of Tartar, a pure fruit product from luscious ripe grapes. It gives a finer flavor and more even texture to everything you bake!**



**FREE—NEW COOK BOOK!** Write to: Royal Baking Powder, Product of Standard Brands Inc., 691 Washington St., New York, Dept. 81.

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## Right from our own kitchen

**A**FTER many years of constant research, the old Jerusalem artichoke has been improved and developed into what is now known as the American artichoke. This tuber looks much like a potato, and when eating it raw, three distinct flavors are noticed—that of a brazil nut, followed upon further mastication by a coconut flavor, and then a celery taste. It is a non-starchy vegetable, and is recommended to those who must cut down their starch consumption. A great many things are being manufactured from this vegetable. Flour made from the American artichoke contains a high percentage of levulose sugar which makes it high in medicinal value. The following articles are prepared with American artichokes and can be purchased at almost any grocery store—artichoke stix, rusks, noodles, rolls, bread, fruit cake, doughnuts, ravioli, chow, relish, sauce, diced and Julienne pickle, and chips, as well as alphabets for soup and artichoke extract. This extract is used like bouillon cubes, only it is made in paste form from eight different vegetables, seasoned with celery salt and contains no meat extract. Dissolve  $\frac{1}{4}$  teaspoonful of the extract in 1 cupful boiling water, and serve. The House of American Artichokes has made up a booklet of recipes. If you will drop me a card, I'll tell you where to write for it.

**Dextrose** is the natural sugar of fruits and vegetables. **Dyno**, a table sugar, is this same sugar in pure form. Dextrose is a necessary constituent of the blood, and the natural fuel used by the muscles to carry on their work. All starches and sugars and a portion of other foods eaten must be changed into dextrose through digestion before being utilized for energy. **Dyno**, therefore, can be absorbed directly into the system without having to undergo digestive changes. Unlike other sugars, it does not cloy the appetite through excessive sweetness. It can be served on fruits, cereals, and to sweeten fruit juices, tea, coffee, and other beverages. You will find it at almost any grocery store.

**Karo** syrup now comes in powdered form. Mothers who use **Karo** in their baby formulas will find this new powdered **Karo** a time-saving product.

May we suggest this very tasty sandwich for a cold day? Spread bread with **Smithfield Deviled Ham**. Put a layer of sliced tomatoes on this and sprinkle with salt and pepper. Cover with slices of

soft cheese. Pour about spoonful onion juice over sandwich and broil until melted.

By the way, I should correct a misstatement in last month's column. In you about some new biscuits on the market I referred them as "Maryland Beat biscuits," whereas the name is "Merritt's Beaten Biscuits"

The Department of Agriculture in Washington, D. C., gives some very interesting and information about nuts. There are plenty of nuts each year. The total production of English walnuts, pecans, almonds, filberts is about 39% greater than last. Pecans make about 88 million pounds total, and the English walnut filbert crops are unusually

Nuts are concentrated. They contain little moisture, much fat, protein, and calcium. They are especially rich in fat. The way to use nuts, says the Bureau of Home Economics, is to supplement other foods with them, particularly foods lacking richness, and to add nuts to food for texture and flavor. Almonds, Brazil nuts, cashew nuts, hickory nuts, peanuts, pecans, walnuts contain roughly from 70 per cent fat. Their protein ranges from 10 to 25 per cent, their carbohydrate from 7 per cent. The proportion of mineral matter is small, but uned almonds, walnuts, hazelnuts, pecans, and hickory nuts are rich sources of phosphorus and poor to fair sources of calcium. Most nuts are good sources of Vitamin B, but poor sources of Vitamin A.

Another thing about nuts—they need vigorous chewing and thorough mastication, and stimulates the salivary glands, making sure that the food is thoroughly moistened before swallowing, thus preventing an undue strain on the digestive tract. Therefore the teeth are aided inasmuch as this hard chewing they are pushed into the gums, promoting the flow of oral fluids which help to clean the mouth. And as hard food is pressed around the teeth, it scours and polishes the enamel, helping to preserve the original brightness of sound teeth.

A helpful tip in preparing for use in recipes is this—do not grind the nuts unless the recipe specifically calls for it—chop them and they will retain their crispness.

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peaking of nuts, let me  
a few especially good  
recipes from the Califor-  
nut Growers Association  
book:

**Walnuts**—1½ cupfuls  
sugar, ¼ cupful honey,  
water, 3 cupfuls walnut  
and ½ teaspoonful vanilla.  
sugar, honey and water  
span and cook to the soft  
(242° F. on the candy  
eter). Remove from the  
nuts and vanilla, and stir  
syrup becomes creamy  
Turn onto waxed paper  
n, then break into small  
flakes about 1½ pounds.  
**Soufflé**—1 tablespoon-  
ulated gelatin, ¼ cupful  
er, 1 cupful heavy cream,  
l milk, ½ cupful granu-  
lar, 1 egg white (stiffly  
½ cupful crushed can-  
apple, drained, ½ cupful  
ries, 1 cupful chopped  
ernels. Sprinkle the gela-  
e cold water and dissolve  
water. Add to the cream,  
d sugar. Chill until it be-  
et. Fold in the egg white,  
e, strawberries, and nuts.  
ld in tall sherbet glasses  
inkle top with finely  
nuts.

**Baked Peppers**—6 green  
2 cupfuls soft bread-  
or rice, 1½ cupfuls  
walnut kernels, 2 tea-  
sals salt, 1½ cupfuls  
cooked meat, 3 table-  
s melted fat, 1½ cup-  
ato sauce, ½ cupful cold  
Wash peppers and re-  
ems and seeds. Cook in  
water for 10 minutes,  
nd rinse in cold water. Mix  
or rice, walnuts, salt, meat,  
fat, ½ cupful of the to-  
uce and the cold water.  
peppers with this mixture  
nd in a buttered baking  
our the remaining cupful  
to sauce around them, and  
a moderate (350° F.)  
r 30 minutes. Baste with  
ato sauce during baking.—  
ANGOLD, Dietitian, Amer-  
ome Kitchen.

g northwestern home  
ted on page 28]

E in line and detail and  
r, inside and out, the  
s house is not large, but  
certain spaciousness in its  
arrangement. The exter-  
wide, rough sawed red  
level siding, provides a sha-  
ne which emphasizes its  
tal dimensions and makes  
to sprawl comfortably in  
en setting.

approach to the house is  
pleasing. Its setting has  
ral effect, and to carry out  
fect whole rocks, rather  
plit ones, were used in the

landscaping. The driveway was  
made of crushed red brick, and  
steps and sidewalls are rustic.  
The rough-sawed red cedar sid-  
ing is painted white and the shut-  
ters, fashioned from rough sawed  
cedar with raised moulding ap-  
plied in an inverted V, painted  
blue-green. The front door re-  
peats the same V-joints and the  
same elusive color, and its hard-  
ware, as well as all exterior  
hardware, were custom made.  
Hand-split shakes give a pleasing  
texture to the long, low roof.  
There is, at the rear of the house,  
a lovely expanse of velvety lawn,  
with flower gardens at the sides,  
a bird bath, and comfortable gar-  
den seats.

Built by the firm of Anhalt  
Incorporated, which has the rep-  
utation in Seattle of doing the  
unusual. They have produced a  
house of distinction at low cost.

Use of native materials cut the  
cost in the first place. Western  
red cedar was used for side walls,  
roof, paneling, with native hard-  
woods for kitchen paneling, in-  
terior trim, and floors. Field stone  
was used for chimney and hearth.

All millwork in the house was  
made in the builder's shops be-  
fore going to the job. The hand-  
some random-width ash plank  
floors were made and finished in  
the factory, then brought to the  
house and laid. Hardware was  
custom-made in the same manner.  
Plans and specifications were  
complete when they were turned  
over to workmen.

Entrance hall, living room, and  
dining room of this five-room  
house are paneled in knotty red  
cedar. The panels are V-jointed  
and random width, finished in  
natural color and waxed. The ef-  
fect, after the wood has been well  
rubbed with wax, is that of age-  
ing ivory, a bone white which is  
a pleasing foil to the dark-framed  
English prints, engravings, and  
the dark furniture with which  
Mr. and Mrs. Nichols have fur-  
nished their home. The studio-  
type ceiling in the living room has  
been similarly paneled and is  
crossed with dark beams. Floors in  
these rooms are of random width,  
deck plugged ash planks, finished  
with a dark stain; doors of wal-  
nut; trim of alder, stained dark.

Going on into the quaint little  
kitchen, one is surrounded by an  
air both of modernity and of old  
worldness, for while arrangement  
and equipment are modern, walls  
and cupboards are of curly maple,  
finished so that natural color and  
grain are apparent. The soft,  
warm brown of maple—the color of  
an oak leaf which has "turned"  
in the fall—dominates the room  
and gives it a pleasant glow. Tile  
sink, electric stove, and refrigera-  
tor complete the equipment, and  
the linoleum on the floor in  
greens and tans with wide black  
border gives needed contrast.



A lusty Down-East feast made ready in  
minutes, to delight the heart of a man

## Manly Menus

By Josephine Gibson

IF THERE is a better and tastier  
meal for a man than a portly  
and commodious crock of Bos-  
ton baked beans, fresh cucum-  
ber pickle, hot brown bread  
chock-full of plump raisins, cole-  
slaw perhaps, and apple pie with  
pungent yellow cheese—I'd like  
to hear about it.

The beans must be baked just  
so, by those who understand the  
Saturday night baked-bean-  
tradition of Boston. They must  
appear whole and firm, brown  
and shining like autumn chest-  
nuts. There must be pork—  
sweet, translucent blocks of it—  
and a rich and mellow sauce  
commingled with some savory  
spicing.

Such beans as these I have  
eaten years ago in an old Cape  
Cod kitchen, beans watchfully  
baked with day-long patience  
from a recipe handed down  
through many generations.

Today I have experienced  
that same thrill again in eating  
Heinz Boston-style baked beans!  
The same gusto is in them—the  
good, brown richness—and yet  
the old family bean pot was  
filled just half an hour before

supper time from tins that bore  
the label of the famous 57 vari-  
eties—Heinz oven-baked beans  
with pork and molasses, Boston-  
style. It's the tin with the  
yellow label.

Face to face with this hearty  
feast, a man is glad to be alive  
and eating!

Merely ask your grocer for  
Heinz Boston-style beans. Heat  
them in a bean crock or casserole  
or in individual bean pots. Strip  
the top with slices of bacon if you  
wish and set the beans in the  
oven to get crusty around the  
edges—men are fond of that  
baked-brown taste. Then serve  
them sizzling hot with Heinz  
fresh cucumber pickle—the  
kind grandmother used to make.

Plan a real New England  
baked bean supper tonight.  
Confess if you like that the  
eight-hour baking was done for  
you in the Heinz Home Kitch-  
ens and that these beans were  
ready to serve in a matter of  
minutes. I say, confess if you  
wish—nobody would guess. No  
explanation is needed. Heinz  
Boston-style oven-baked beans  
—are the real thing.



ADVERTISEMENT

*This*  
**Fireplace**  
*Saves 6 Weeks*  
*Coal Bill*

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 COLD AIR  
 COLD AIR

Writes one enthusiastic Heatilator owner

"WE are very much pleased with our Heatilator. Our home is in a small town and was built by local labor. Most fireplaces in town are not used as they smoke, or at least do not give out heat. We have had ours two years and depend upon it for heat in the spring and fall. It has saved us six weeks furnace fire as well as given us the pleasure of a perfectly working open fire."

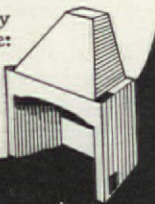
A smokeless fireplace—fuel saved in spring and fall—the extra comfort of circulating heat—this is the testimony of thousands of homes.

## Circulates Heat WILL NOT SMOKE

Here is a fireplace that circulates heat to every corner of the room and to adjoining rooms. The Heatilator is a steel heating chamber hidden in the fireplace—a correctly designed form for the masonry that insures smokeless operation. Cold air is drawn from the floor into this heating chamber—warmed—then returned to the room. By providing living comfort during cool spring and fall weather it cuts weeks off the furnace heating season and dollars off your fuel bills. In mild climates and for summer homes and camps, it is the only heating equipment required.

The Heatilator does not limit mantel design or the type of masonry used. A complete unit from floor to flue, it greatly simplifies construction—saves materials and labor. Heatilators are stocked in principal cities for quick delivery. Write for details. State if building new fireplace or rebuilding old.

Heatilator Company  
 421 E. Brighton Ave.  
 Syracuse, N. Y.



# Heatilator Fireplace

There is no basement under the house. A joint laundry and furnace room opens directly off the kitchen containing the fully automatic oil-burning, air-conditioning furnace as well as all laundry equipment. Direct access to the garage, which is attached to the house, is gained through this room, as well as to the garden and clothes-drying space.

### BEDROOMS AND BATH

Two quaint bedrooms, their woodwork painted an oyster white and their walls papered, are furnished with early American pieces and braided rugs. Closets are lined with red cedar. A dressing cabinet is installed at one end of the bathroom and forms part of the window. Walls in the bathroom are ivory with a marine blue trim, and the floor is covered with a dark blue linoleum.

A cedar-lined stairway leads up from the laundry room to the unfinished second floor, which is only a half story but is sufficient, one finds, for two additional rooms at some future time.

Nothing of good construction or good materials was sacrificed in this house to keep the cost low but, rather, the intelligent selection of materials, the use of equipment at the builder's command, and good organization of the operation were the greatest factors in producing this complete, modern, and liveable house at a cost of \$3,250—including house, lot, and landscaping!

### Goat-getting garages

[Continued from page 35]

I might be a trifle more reticent regarding my initial abyssal ignorance regarding what the well-designed garage requires in the way of arrangement and access if I had not discovered that many builders, with a long line of such structures to their discredit, never emerge from it. Some of them never learn that a car is like a fish hook, in that both are easier to insert than to back out. They build runways that should receive a commission from the fender repairers board of trade. I know of several elaborately stone-banked entrances that are anything but a joy to back out of because of abrupt curves that could have, at a slight additional expenditure for material, been given easier sweeps.

In distinct contrast, I have a vivid recollection of how one canny builder solved a bad problem, consisting of a long driveway up a steep incline with no turning space at its terminal. This meant that the car must be backed either

up or down the full length of a narrow roadway which would be ice coated in winter. The solution consisted of sloping the stone side walls at such an angle, outward, that although the tires might rub against the stonework, the fenders could not touch it.

Until some hit-and-run driver has stamped his trade mark on a car, parked on a busy thoroughfare, the victim seldom realizes the value of a garage, set back far enough to permit parking his car in safety or to accommodate a visitor. While it is not always possible to arrange this, it should add greatly to the value of a residence possessing such facilities. A wise building contractor of my acquaintance so designed his own attached garage that it not only has an outside parking space but this is sheltered by a pergola, covered with a rambler rose that shades the car from the hot sun at the time of year when such protection is most needed.

But the cleverest stunt of all, was by another builder who took full advantage of the circumstance that his lot backed on a private alley to build a garage with a front and a back door which permitted the driver to enter by a runway beside the house and keep right on going into the alley, without any backing. For this, the women of one family continually rise and call him blessed.

Probably because it saves something in construction costs, many two-car garages are afflicted with a center obstruction at the entrance. That this is not necessary, even in one of frame construction, is demonstrated by one of the accompanying illustrations, which shows a two-car affair so arranged that the full width of the building welcomes the incoming driver.

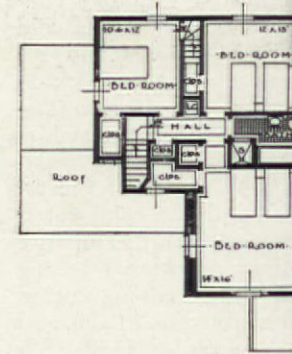
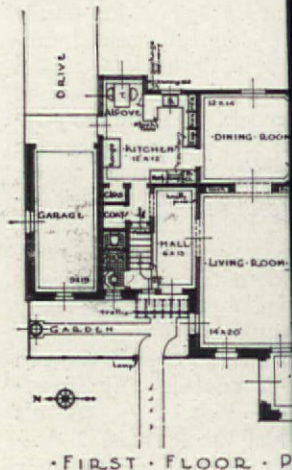
Speaking of obstructions, I know of stone and concrete garages, in the construction of which no expense was spared, whose side pillars constitute nuisances. One example, a double garage, with ample inside floor space gives an entering car but a scant few inches clearance from one already housed, although, once inside, there is space to work around both.

Another could hold three cars comfortably, if one of them could be dropped through the roof. There are two reasons why the owner keeps one of his cars at a public garage—the two vine covered and totally unnecessary massive concrete pillars at each side of the sliding doors. Just why the builder chose to put so much material into a support for vines, instead of roof timbers is one of the mysteries that keep one guessing. Another is why, in planning a house, whose garage is to go beneath a sunporch, the dimensions of the sunporch govern those of the garage, instead of vice versa. Goat-getting, I call it!

## Colonial adapted to White Plains, N.

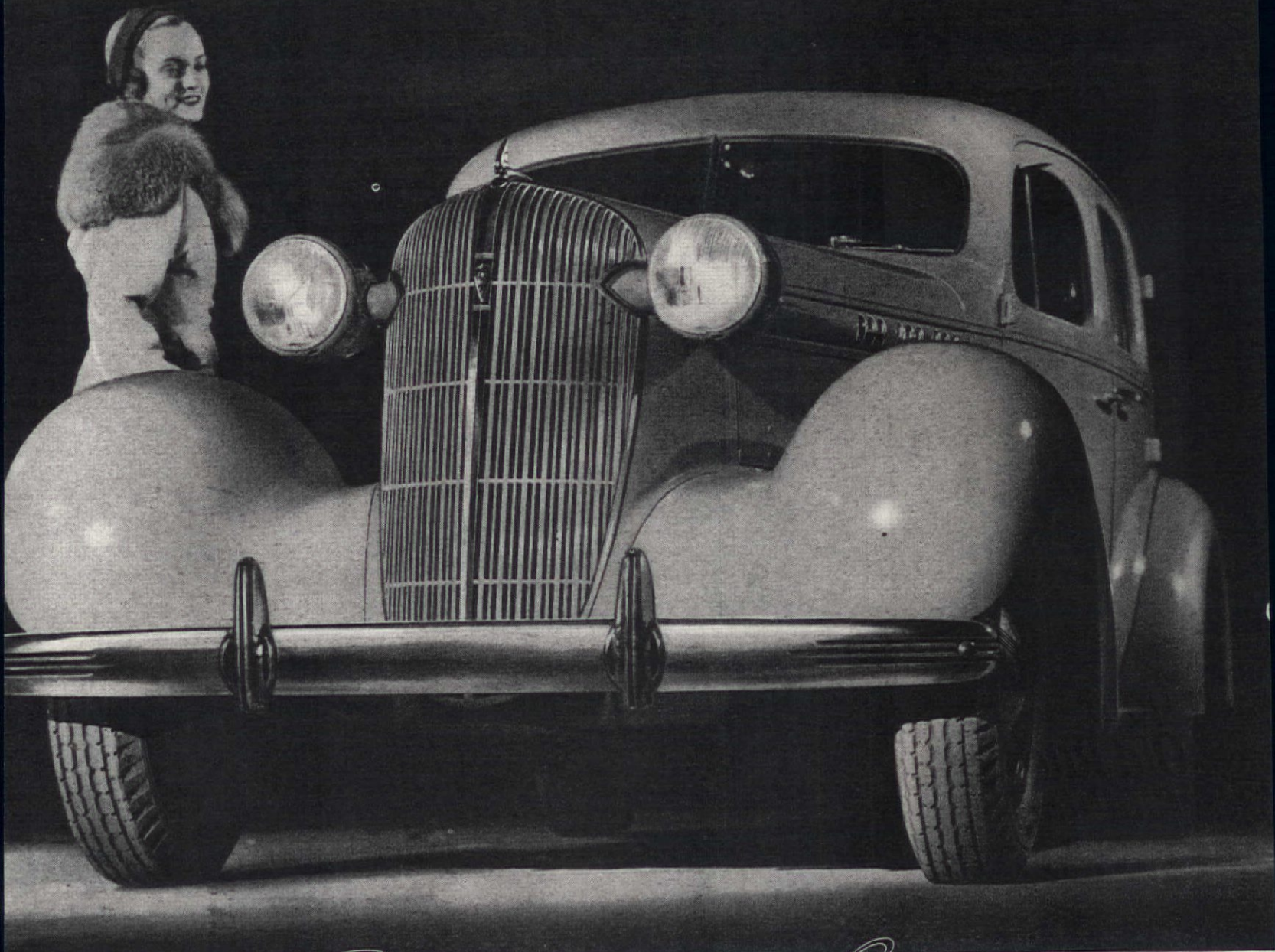
[Continued from page 16]

moulding. The kitchen is painted and the walls of the poudré are treated with a tile wainscot surmounting hand-painted wallpaper. The trim is of white pine, and the floors are of waxed, except in the kitchen where the floor is of linoleum and in the poudré where the floor is of tile. The house is wired for complete incandescent lighting, including ample con-



outlets, with service meters. Most of the light fixtures were specially designed to harmonize with the character of the rooms in which they were placed. All hot and cold water pipes are of red brass and plumbing fixtures are of china, except the bath tub which is of cast iron enameled chromard over-rim fitted into a recess cut into the wall, surmounted with a plaster arch. The boiler is heated with a vacuum vapor heating system, a thermostat controlling the oil and aquastat to control the water in a forty-gallon metal storage tank. The boiler is built to give efficiency and insures perfect combustion with freedom from soot or smoke, while the oil burner is a new horizontal direct





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head, and under foot in the solid-steel "Turret-Top" Body by Fisher . . . Safety Glass as standard equipment all around . . . Big, powerful Super-Hydraulic Brakes . . . Knee-Action Wheels . . . and to top it all, *new low prices* for "The Big New Car That Has Everything!"

Sixes \$665 and up . . . Eights \$820 and up, list prices at Lansing, subject to change without notice. Safety Glass standard equipment all around. Bumpers with guards, spare tire, and rear spring covers built into all cars at the factory at extra cost. New, low-cost (6%) G. M. A. C. time payment plan. The car illustrated above is the Six-Cylinder 4-Door Sedan, \$795 list. A GENERAL MOTORS VALUE

## \$665

# 1936 OLDSMOBILE

*"The Big New Car that has Everything"* . . . ALL AT A NEW LOW PRICE



**OLSON**  
Reversible Broadloom  
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driven rotary cup type burner, designed for high efficiency and low fuel cost, including all specialties and a 275-gallon oil tank.

As for the landscaping, one large tree in the front of the lot has been retained, while fruit trees have been planted at the left to form a vista from the street leading to a sunken garden.

**Our big little house**

[Continued from page 40]

perfection of draftsmanship. We leaped to the next step.

The interested executive of a local building and loan association who had known us both from childhood, carefully scrutinized the drawing. He made no promise but commented shrewdly: "If you can get that place built for your price, we ought to be able to let you have the money."

There are, these days, three ways to finance a house. The United States Government, under the Federal Housing Act, guarantees a bank loan of 80% of the appraised value of the house and lot. The 5% annual interest, local taxes, amortization, and fire insurance are all included in the monthly payment on a mortgage that can run for twenty years. Building and Loan Associations lend money on real estate with the expectation of having the indebtedness cleared at the end of an eleven- or twelve-year period, dependent upon the size of the loan, the rate of monthly payments, and whether or not you have the loan re-cast at the end of half its time. A straight mortgage obligates no payment except that of interest; in ten to twenty years time you can be no nearer to owning your home than you were at the beginning, unless you have sternly disciplined yourself. The first method was not available to us at the time we decided to build, but we did take out a building and loan mortgage. But that was after many things had happened to our morale!

After seeing the first draft plans, we disappeared for several days under stacks upon stacks of magazines. Even the most irrelevant advertisement, if they showed an interior or exterior, a doorway or linen closet, became the victim of our scissors. The one or two conferences with our architect were held at a high pitch of excitement and enthusiasm. Then the blueprints, with their wealth of detail (mostly uncipherable to me) came back undeniably perfect. The generous living room, 18x26', with its gracious bay window facing south, the cornered fireplace so cleverly

placed as to give the 9x12' pine-paneled study a hearth of its own. The square dining room with another bay, the spacious kitchen. A master bedroom, 18x14' with a dressing room the size of the study to one side and a gorgeously tiled bath on the other. The two bedrooms, connected by a second bath. The recreation room in the basement, "proposed" but more probably to be finished right away.

Then we gave out the bids to general contractors as we had been advised to do. Days of anxious waiting. One rainy morning—first returns! Though we had determined to open them ceremoniously at the dinner table together, I cheated and opened the envelope the moment I'd closed the door on the grinning contractor. I dropped into a chair—fairly gasping with surprised dismay! It was only seven thousand dollars more than we expected! And that went on—for two weeks.

Our architect comforted us and begged us not to lose our heads. Nevertheless, we firmly red-pencilled many of the more individualistic items before we sent the blueprints out to separate contractors. Heavens! there were so many different trades and a set of blueprints for each! But we had cut—oh, so much! Surely now it would be only a matter of picking the men with the best reputations. And that went on—for another two weeks.

Meanwhile, building material prices were booted. Again the returns began appearing in the post-box and at the door. Crisp, business-like envelopes, grimy, laboriously written estimates on ten-cent store paper, indecipherable jargon on foolscap or yellow legal sheets—but all, all telling the same story. Still four thousand too high!

Another conference with our architect, pock-marked by comments not personally flattering. The living room again a mess of cigarette ashes, torn paper, pencils, crumpled blueprints. We cut the recreation room out—not even proposing it. We chipped off the entire wing that contained the entrance hall, study, dressing room. We investigated asbestos shingle roofs, denied ourselves tile in one bathroom and eliminated the exquisite paneling in the dining room. The architect went home, looking like a belligerent little Pomeranian, swearing to do or die!

He did neither. But we had made a contract with him to design for us a house that would cost a maximum of \$8500. That meant including refrigerator, heating apparatus, screens, window shades, a range and a very modest amount of landscaping.

He made a contract with me, he would do it. One morning, we rose from despair, reared high and it would be done!

Then—we began to do substitute, strip, and re-then, too, we knew the procedure was to have the built by a general contractor would deliver to us a ready-to-move-into house two nearest our price we anxious to get the job. We each of them separately in ference. Their experience the story; we could have not that, five dollars saved didn't mean a thing compared the five hundred the extra was costing us. By eliminating two feet all around our room, putting the bay center front and running floor to ceiling, cutting the ond bath, papering through instead of tiling, changing material of our roof, shaving and paring there—it made done.

Feeling slightly as though were dancing around the bones, we called in the architect announced our decision. He mandated re-drawn plans specified a date of completion. (Naturally, his enthusiasm wearing a little thin.) The newly successful builder quietly to himself; the eager builder, not quite so successful literally camped on our door. We entertained him even in evening. The plans appeared. They looked pitiful. We were noisily and diplomatically satisfied—but heart-sick. We were going to live in a little square stripped of all the comforts. A bungalow, bought from a catalog would have more quality—a grievous insult to us highly individualistic.

When we presented the builders with the new plans gave each a freshly sharpened pencil. The little fellow smiled fully. "A too sharp pencil—times he makes holes in the yes?" was his only comment other merely pocketed it would a choice cigar.

The bids came back in remarkably short time. Experienced sources, contacts, cash-in-the came to the aid of the most successful builder. He won. We very badly about the other fellow; he had worked so hard us. But we never regretted the man with the established reputation, a man who built houses a year to sell, who known in the community for excellence of superior workship, honest dealing, and shrewds. I was a little afraid of him first; he was what is technically known as hard-boiled and you look at me, voicing some

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suggestion, with withering disdain. But with such a man as Franz, as we'll call him, supervision of the job was entirely unnecessary. That, of course, was one of the advantages of letting the bid to a man like Franz; even though his price be not the lowest, an owner frequently could save money and time by hiring the man with the best past performances to his credit. Naturally, due to his importance in the field, he was less likely to have petty labor disputes and difficulties. He maintained a regular staff of workmen, each a specialist in his own line and working on a definite schedule. He could get better discounts in materials, was less likely to encounter delays at the mills or shops where special work was prepared. Naturally, all these factors had decided bearing on his bid.

The next problem was to get the money. Our plans had been carefully inspected by the committee members of the building and loan association to which we had applied. The night we learned we were to have the loan, we went on a private spree—dinner out in the country and the movies. We felt as though we rolled in money!

Speaking of the inspection of the plans reminds us of the nerve-racking, hair-splitting care with which our local building department chaperones the erection of new homes! We have the most stringent building code within the New York metropolitan area, I'm sure. We discovered quite early in our venture, for instance, that we could not have an attached garage. The fire-prevention rules were so rigid, its construction would have cost a thousand dollars more than we allotted to it! For the obscure reason that we were young people and therefore hard on floors—the socratic syllogism being thus, I suppose: "Young people give parties. Parties are hard on floors. Therefore young people are hard on floors"—we were required to substitute ordinary 2x10 underpinning and use 3x10's throughout the entire first floor! Needless to say, any one can come in and drive a truck around and there wouldn't be a creak! It was necessary to build three-foot firebreaks into the walls of every floor. The construction of our coal bin was watched like a teething child. Finally, to mollify the aged rooster of an inspector, I had to give my personal word that never, never, never would we put more than eight tons in it at a time! The beauty of our recreation room (still to be proposed) is

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forever ruined by a hidden door, neatly but inartistically covered with metal sheeting completely hides the b. However, respect for the drew our attention to the of insulation. Hence our tra," and now the house keted in a four-inch cov asbestos wool, an importa in our remarkably modes costs and our hope for to come.

Ground was broken the day of July. We thought to break something into but it looked so tiny, v afraid of taking up space most moaned aloud when the outline of the house a ized that it would be li size by those sharp de Where! oh, where! were v to put that piano? We about all four sides and al ourselves starting. We at in glum silence.

Then suddenly the fra was up—attired in giddy, henna tweed building p was boarded in! The roof! little flag fluttered from We ordered a case of beer workman, feeling quite o Meanwhile the head carp came "Pete" and the p "Joe." The master plumb deaf. It is difficult for any realize what that meant; not only very hard of hear exceedingly obstinate an temptuous of women. My to the height of the kitch lavatory basin, and the scandalous innovation square, neo-angle tub we pletely repugnant to him.

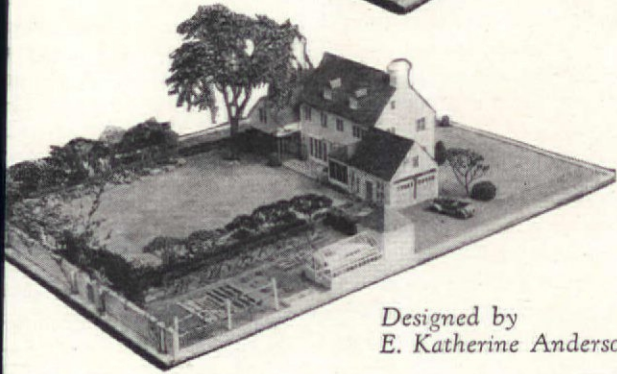
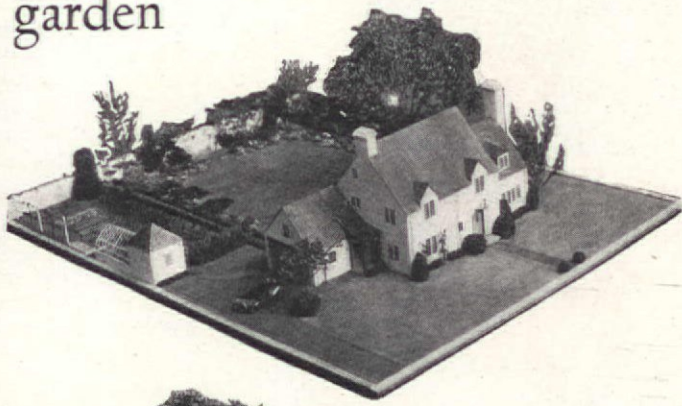
Have you ever thought creatures of habit we are bathtubs? I always felt as our enthusiasm for the fangled contraption, so ade and delightfully combin advantages of a stall show a Roman bath seemed sligh moral to him. His conten our ignorance about the v the multitudinous little val concentrated in the boiler was great. We wanted the ged, but our lungs gave out he gathered what we mea

[Please turn to page 62]

California bungalow brought up to date  
[Continued from page 9]

informal planting of flow barbecue fireplace, and pave for outdoor eating, a min golf course inclosed with vine-hung backstops of a tennis court, fruit trees, a grove, cut flower gardens, tables, etc. The garden is pro with flood lighting througho night use.

## Prize-winning house garden



Designed by  
E. Katherine Anderson

THE Second Annual Flower Show in Atlanta, Georgia, saw the house and garden photographed on this page as first prize. Specifications for a miniature model of a house and garden on a three-acre plot, and the first was awarded to Miss E. Katherine Anderson.

The house was built in Marietta, Georgia, after plans by W. Montgomery Anderson, architect. It is of brick veneer, painted white with a red tile roof, and contains eight rooms, including a greenhouse. The formal garden is bordered with a hedge of trees, boxwood, and

between the side lines of the plot and graduating down with azaleas and other flowering plants.

The complete garden layout is of a size and type that the home owner who enjoys doing some of his own gardening can easily care for, with the help of a gardener. The greenhouse was designed after plans sent Miss Anderson by Lord & Burnham Co. It measures 18 x 25 feet and is of the ornamental curved cave type that is popular for small estates. Hotbed sash and frames provide extra growing space under glass for seeding the greenhouse and gardens with seedlings, and for storing plants throughout the winter.

## Afternoon tea

VILLETTE HODGE

IT was, when you thought of afternoon tea you automatically thought of old England. Now, however, on this side of the ocean we are just as enthusiastic about it. One of the most charming aspects of entertaining as the afternoon tea may range from a formal given for a distinguished guest or for oneself, to the quite unexpected guests have peeped in for a little chat.

The formal tea is quite an undertaking and its routine is, more or less, iron-bound to the usual conventions. It is really a "kinship" (ie: a contraction of kinship spirit) to the used-to-be-present "reception" of the Nineties. The dining room is set with a lace cloth, or a checkered, and usually both tea and

coffee are served—one at each end of the table, with two friends of the hostess pouring for her. You should be very careful to have your tea fresh and hot. Also remember to have reserves in the kitchen as you will be amazed at the amount of tea which will be consumed. And just a word about serving coffee—coffee may seem out of place to you at a so-called tea; however, I assure you that it is not. You may find that some of your guests do not drink tea and, if this happens, you will be very glad that you provided coffee.

The plates and sandwiches, cookies and tiny cakes are placed on the table, as are the napkins, spoons, cups and saucers. Each guest passes around the table, as at a buffet supper, and is served and then goes into the living room

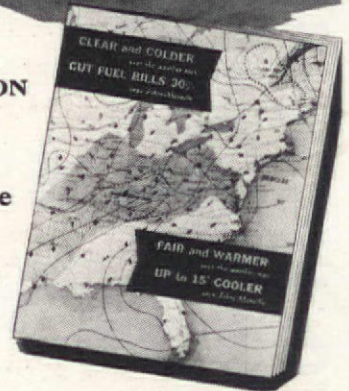
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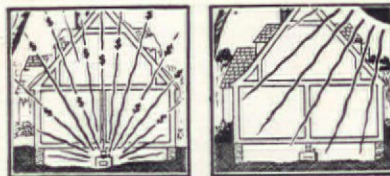
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or other rooms which are being used. I won't go into any more details as you probably are more interested in the less stilted type of afternoon tea.

If you are anything like we are, you will love the homey kind of afternoon tea when you have gathered together a few congenial friends. Our own friends are so many and various that we do not wish them on each other if they are not congenial; we invite them at different times and everyone has a more enjoyable time.

To come back to the tea itself — now that you have the proper audience you must also have the proper setting. Your tea set may be of almost any material you wish, ranging from egg shell china to heavy earthenware. Your furniture, your home, your taste, and, last but not least, your purse will decide this for you. The more informal tea is usually served in the living room. Your first requisite is a table large enough to hold the tea tray and accessories. This table should be covered with the cloth you have planned to use.

On the tray you should have, of course, the teapot, an extra pitcher of boiling water, sugar, cream, and a dish of sliced lemon. A pleasing touch is to stick a clove in each slice. Sometimes, slices of orange are also used. A plate of tiny sandwiches or cup cakes, as well as a dish of bonbons or mints, is often served with the tea.

Afternoon tea is so distinctly a time when things are informal that, if you have a maid, she withdraws after she has brought the things in from the kitchen.

Here is a recipe for something quite different to serve at an afternoon tea. It is a Bohemian recipe and is for a kind of cookie which is called Lisky. It is pronounced "Leeskie" which, in Bohemian means leaflet. The word Bohemian brings several things to our mind. Our first thought somehow gets all mixed up with Greenwich Village and atmosphere. After that we realize that there is a sturdy race of people who really come from Bohemia, that country which the encyclopedia tells us is a "former Kingdom of Europe, and, until 1918, a crownland and titular kingdom of Austria; now a part of Czecho-Slovakia."

### LISKIES

- 1 egg
- 1 pinch salt
- 1 heaping teaspoonful sugar
- 1 teaspoonful cream flour

Beat all together. Beat in flour until you cannot beat it any longer. Then work in more flour with your hands until you can roll. Separate dough into three pieces and roll each piece as thin as possible. Cut into two inch squares. Make two small slashes with a knife in each square. Fry in deep fat until a light brown



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color (as you would do). Let drain and sprinkle with powdered sugar.

When you make sauce for a tea be sure that it is very dainty and appealing. Nut bread is an excellent bread to use with a cream and olive filling. This recipe is a delicious nut bread.

### NUT BREAD

- 2 cupfuls graham flour
- 2 cupfuls wheat flour
- 1 egg
- 1 cupful chopped nuts
- 1/2 cupful sugar
- 2 cupfuls sweet milk
- 1 teaspoonful salt
- 4 teaspoonfuls baking powder

Mix all ingredients and let stand for about 10 minutes. Bake in slow oven about forty minutes. You may substitute raisins for the nuts you wish to make raisin bread.

No tea is complete without little tea cakes. We are glad to give you a recipe for making tea cakes and leave the icing to you as there are so many flavors and different icings that you can use.

### TEA CAKES

- 1/2 cupfuls flour
- 1 cupful sugar
- 1 egg
- 1 teaspoonful baking powder
- 1/4 teaspoonful salt
- 1/2 cupful milk
- 1 cupful melted butter

Beat together egg, butter, milk for about five minutes. Add dry ingredients. Bake in gelatin mold.

Our last recipe is for Date Nut Bars and you will find that they can be used on many occasions.

### DATE NUT BARS

- 1 cupful flour
- 1 teaspoonful baking powder
- 5 eggs
- 1 cupful granulated sugar
- 1 pound dates
- 1/2 cupfuls sliced walnuts

Sift sugar once before using. Add baking powder and set aside. Separate eggs, placing the whites in a low bowl and the yolks in a mixing bowl. Rub dates (chopped) and nuts in the flour so as to coat them. Beat the yolks and sugar together until quite stiff. Whip the whites stiff. Be-

ture into the yolks and when blended add the Mix well and pour into a pan. Make the dough only 1/4 inch thick. Bake in oven until a toothpick comes out clean. Cut in bars. The dough should rise and look a little "crinkly" on top. When it is done it will shrink slightly.

## Phyfe: Fashionable New York Cabinetmaker

[Continued from page 33]

to lighten the heavier pieces. Collectors may disagree as to the merits of Phyfe's designs but all agree that the work of all his furniture was nothing but the best. In 1946 he retired from active work and the remaining stock was sold at auction. Phyfe was a man and probably weary and disgusted with the changing times. He did not lose his enthusiasm in his declining years. He worked in a little workshop in his house. Here he made tables, boxes, and miniatures for the members of his family and friends, many of which existed and cherished. These pieces were as finely made as those he made for the people who were his clients in his early years of cabinetmaking.

Unfortunately few pieces of his work are labeled. A few are in his name but all too few of his contemporaries tried to copy his styles and workmanship. Not even a few approached his

In the last few years many people have been too quick to call all his work that at least resembles his style the work of his father. A few collectors have made a careful study of authentic craftsmanship of Phyfe and realize that his work was as different from that of his imitators day and night. We know we cannot make all the furniture that was made in his shop but he is responsible for it and his standards were always high.

In many museums in the United States there are examples of Phyfe's work. The Metropolitan Museum in New York has a fine and very comprehensive collection. The Museum of the City of New York has a beautiful Duncan Phyfe room given by Mrs. Harry Benson Benkard in memory of her husband, a famous collector. In other museums you may study examples of Phyfe's work and learn to appreciate its beauty. If you live in other museums that have examples of Phyfe's work study for the fine details of carving and the exact proportions.

Do not call every piece of furniture with a lyre or acanthus carving the work of Duncan Phyfe. There are hundreds of pieces of good furniture in the Phyfe style in existence today that are worthy but they probably were by some other maker. Learn Phyfe's characteristics and unless you know that a piece was really made by him call it "Duncan Phyfe style" and not "Duncan Phyfe."

## American design for American homes

[Continued from page 23]

has been available commercially. She is a combination of aesthete and artist who was born in Redlands, California, and received her art training in San Francisco, New York, and Paris. She is the mother of three children and lives in a settlement of other California artists and writers "up the Hudson."

Three years ago Scott Wilson had not the remotest idea of entering the design field actively. It happened quite by accident, when a series of sketches for wall hangings for the Waldorf-Astoria Hotel, which he submitted almost overnight, were accepted. He had always dabbled in the arts as a hobby.

Mr. Wilson spent his childhood in the Orient, and it is probably because of this reason that his work is so marked by a flow of line and simplicity suggesting Oriental art. He was the first to use magnified flower studies in textile design, he believes. His design theory is simply that of simplification and modernization of natural forms. He projects his enormous interest in color into all of his work. His hobbies are the theatre, and the making of small tableaux or crêches of vegetables in a clever and colorful posing in human and other forms.

### IT'S A GOOD IDEA

to fill halved orange shells (those left from breakfast orange juice) with cranberry jelly, let it stiffen in the refrigerator, then just before serving cut each shell in two and arrange the colorful crescents about the royal turkey (or chicken). MRS. JAMES LEUCHARS, San Francisco, Cal.

### TO PREPARE ORANGES

Pour boiling water on oranges and let stand five minutes. This will make the white lining come away from the skin and they will be easier to prepare. HAZEL EVANS HAUSER, Cedar Rapids, Iowa.



## EAGLE BRAND CHOCOLATE PIE

- 2 squares unsweetened chocolate
- 1 1/2 cups (1 can) Eagle Brand Sweetened Condensed Milk
- 1/2 cup water
- Baked pie shell (8-inch)

Melt chocolate in double boiler. Add Eagle Brand Sweetened Condensed Milk, stirring over boiling water five minutes until mixture thickens. Add water, stir until thoroughly blended. Pour into baked pie shell. Garnish with whipped cream if desired. Chill.

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Above: Peavey-Taber Company office building. Right: Typical Iron Fireman automatic coal burner installation. The authorized Iron Fireman Dealer in Twin Falls, Idaho is Detweiler Bros., Incorporated.



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## Our big little house

[Continued from page 58]

we still turn them on and off with a certain sense of adventure.

Naturally, the house was visited officially twice daily—before the 8:23 into New York in the morning and en route home from the station in the evening. Franz had the most impressive schedule and stuck to it—rain or shine. One evening we were climbing up precipitous ladders and the next we walked up the stairs. Everything was brought to the job milled and ready to fit into place. A truck-load of window frames, a wagon piled high with witch-cross doors. The kitchen, cupboardless one morning, neatly shelved and doored the next.

The first coat of brown plaster was on and a load of door jambs, window sills, and mouldings were in the driveway when I suddenly discovered there was no pantry in the kitchen! Sure enough, an irritable, somewhat frantic survey of the now greatly maligned plans revealed nothing. In the shrinkage of the house, the pantry and its little window had disappeared, though it still showed on the rear elevation! A likely spot was chosen immediately and the pantry chalked in. Fortunately, in the end it made no difference and it is so cleverly installed in one corner, the door opening at an angle, that we have been complimented many times on the ingenious arrangement!

It was strange we hadn't caught the mistake before. Because the night the final plans were accepted, we had cut out to scale every stick of furniture we owned and placed it in its proposed location in the new house. It is interesting that we haven't changed a thing. This helped to visualize a little the appearance of the rooms as to size and general working space. It was comforting to know the guest room would take its furniture when at first it appeared as though our puppy would have to wag his tail up and down instead of sideways when he entered it.

Came the day when Franz told us we'd better be thinking about our hardware, paper, lighting fixtures, kitchen range, and such—just as though that was a new idea to us! But we were deep in the discussion of oil versus coal, somewhat befogged by earnest young

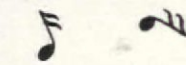
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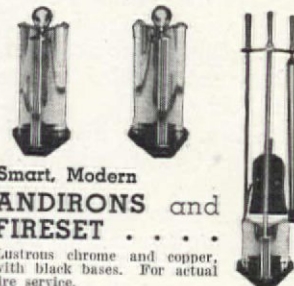
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salesmen who presented arguments for both. Indeed, threatened with the need of hiring both a secretary and a bouncer. The apartment littered with literature on even from awnings to zinnias, friends gave up telephonic disgust; either they got a signal or I had to admit entertaining another. But we decided on coal.

It was almost like admitting enjoying wearing red flared driving in a buggy behind a gray mare. But figures, we are paying for what they sent, don't lie. The installation of an oil-burning unit, plus of operation together with threat of further taxation fuel, was not, to our mind, a tifiable in our house. That makes—and nothing went this house but the best match its respective type—replaced nearly ten per cent of our cost. We decided on a magazine-fed boiler which for buckwheat coal. The machine had to be filled once a day with ashes, burned to a fine powder moved every other day or so. coal, we estimated, would cost about a hundred dollars a year. We wrote a check for our "extra" and put in a Minnetonka Honeywell thermostat. More trouble than oil, we thought, but our financial health had been bearing on our nervous system.

We debated no longer the necessity, however, when other ways into the market places were imminent. We made an intensive survey of hardware stores, lighting-fixture shops, and wall showrooms. The same crystallization of our ideas had been so startling in the planning of the house again came our rescue. You would think we had discussed no else for ten years! Doorknobs and locks fascinated me. I'd thought of them before, but they grew naturally on the I suppose. The lighting-fixture showrooms made me dizzy. I was glad we had eliminated brackets, except for the living room, so that our choices were narrowed down a bit. But the paper escapade was sheer fun.

We kept to the latest design washable papers and the so-called colors, as our trim throughout the entire house was to be an ivory. The first floor room was papered alike in design but with a difference of color for the living room. The kitchen and its joining lavatory were papered with a smart stripe to blend with green and ivory of the linoleum floor. After many trials I saw "our" blue for the master bedroom. But when it came to the guest room and the third bedroom which we had decided to turn into a study, we gave vent



sensical strain, some-  
 jeviously apparent in our  
 and chose a penguin de-  
 r the north bedroom, the  
 we selected a background  
 yellow across which rather  
 , snobbish-looking pen-  
 narched at regular inter-  
 ne present guest room is  
 a delicate peach with a  
 design, its own decora-  
 cool green brought com-  
 from our first home. Thor-  
 related, we took one of our  
 had it dyed a dark brown,  
 our only extra piece of fur-  
 a stunning brownish studio  
 thriftily and most comfort-  
 nned to provide twin beds  
 repainted my rickety but  
 beloved desk in ivory (an-  
 by accident rather than by  
 —and promptly forgot the  
 neled study that might  
 en.

shamelessly taking advan-  
 a contact with a large  
 -fixture firm, we afforded  
 grade of merchandise and  
 design, spending our sav-  
 a superior kitchen range  
 new electric refrigerator of  
 ard make.

as a whirlwind-y, exciting  
 during which, for no ap-  
 reason, the house seemed  
 ly to cease to grow. Ah,  
 rank, the finishing carpent-  
 er replaced Pete and the  
 ggs, the mantelpiece (a most  
 ant decision and choice)  
 ards, and little pieces of  
 were being fitted and nailed  
 nd there. But we were im-  
 to show off our purchases.  
 ur repressed energies were  
 released by an explosion of  
 !

to a little neglected item  
 the depths of foundations  
 ed by the well-known city  
 the drop to the ground from  
 ont and back porches and  
 trench doors in the dining  
 (which on the plans opened  
 ightfully on a beautifully  
 lawn) were most inade-  
 y covered by the one or two  
 provided in the plans. It  
 as though we would have  
 fine our visitors to leaping  
 mountain goats, or gazelles.  
 was nothing for Franz to do  
 o build us a complete little  
 porch, a flight of steps in  
 and for us to order a brick  
 lag terrace off the dining  
 Extra number three.

every day, thereafter,  
 ht astounding changes. We  
 getting painted—first coat,  
 d coat, finish! We were being  
 d. We were getting wall-  
 ed by a true artist who never  
 penguin in half. We were  
 swept out, scrubbed, win-  
 shaded. Then—ah, then! In  
 mpour we were being moved  
 iled into the living room and  
 g room while the finishing  
 es were put on. All of a sud-

den, we were flopped wearily in  
 our own chairs in our own living  
 room in our own house—set-  
 tled! It was October tenth—three  
 months to the day!

Franz came to call. I tried to  
 talk him into cleaning the win-  
 dows for us, then I looked at the  
 marble sills in the kitchen and  
 bathroom, the adorable maid's  
 quarters he had insisted upon and  
 finished as beautifully as the rest  
 of the house, the extra excavation  
 under the front porch which gave  
 us an enormous cold closet, the  
 flagstoned vestibule which we  
 thought about and added as a  
 bright idea for which he didn't  
 charge us. I remembered how he'd  
 conceded to the whim of having a  
 bathroom closet made of the  
 pretty but impractical niche  
 drawn on the plans and built me  
 a larger, general linen closet in the  
 hall. I thought how enthusiastic he  
 had been over a blue front door,  
 blue shutters and trim, how he had  
 helped solve the colossal problem  
 of which way each and every door  
 was to open and how beautifully  
 he had done our bookcases that  
 flank the fireplace in the living  
 room. Then I decided to clean  
 those little window panes, hun-  
 dreds of 'em, myself!

And so we have a house. A lit-  
 tle house with big rooms, an  
 amazing sweep of gracious lines,  
 liveable and homelike. I've learned  
 that garbage doesn't always go  
 down a chute, that water mustn't  
 drip from carelessly turned fau-  
 cets, that you mustn't leave the  
 key in the front door as there is  
 no hall man to guard against in-  
 truders. I've learned to resent chil-  
 dren walking over soft, newly  
 seeded lawn; I'm remembering to  
 close garage doors; I don't run up  
 and down stairs just for fun. We  
 can't turn the key and go away  
 for weeks and months any more,  
 because our house would be lone-  
 ly; we will have to plan to have  
 someone call and talk within its  
 walls, see that it is fed and its  
 blood doesn't run cold. We worry  
 over the tax rate and attend meet-  
 ings on civic problems. Oh, we are  
 terribly busy, responsible young  
 people! We own a home!

### A world of their own

[Continued from page 36]

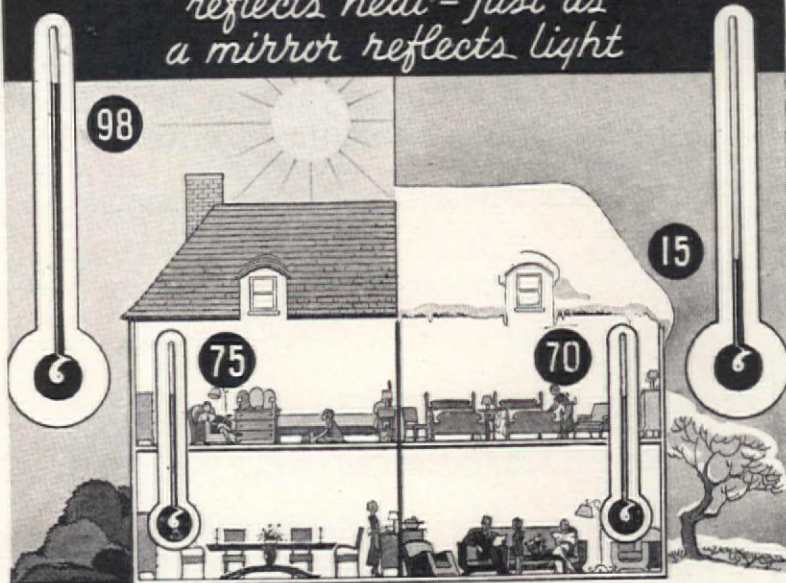
either in the well-bred pink or  
 the effective white veining, may  
 be used in groups or singly ac-  
 cording to size and soil contours.

To center a small Coconut  
 Palm (preferably do not use  
 Kentia) a young Pandanus, a  
 Croton, Ophiopogon, or choice  
 Begonia or Nephthytis is very  
 easy if the bottle is stunning in  
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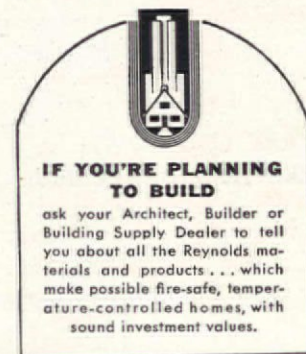
moisture causes the usual insulat-  
 ing materials to lose much of their  
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oe with its coral cymes tended brightness, while oe leaves are reliable as Peperomia despite adverb African Violets (Saint-are wrongly shaped and constituted for this style although they have been ith some pleasure. Philo- and Begonias of ten d times ten thousand vari- wans and comic porcelain re as useful as Cleroden- d Aglaeonema or any con- e subject which can be n. Even Coleus and Prim- lacoides have been used. uestion has been raised in a bottle?" "Why the " and so it would seem, no on is necessary. If they are they are. With no ar rhyme, or reason.



IG SELAGINELLA AND BLUE SNOW CLUB-MOSS READY TO T BACK. PHOTOGRAPHED TWELVE MONTHS IN A COV- GLASS CASE WITHOUT WATER

"forest" of an evergreen such as a Hemlock, with eedle soil-cover and mats rtridge-berry exactly as it scarlet berries on cuttings clumps of the little vine, is striking. Difficult to plant, v, but long-lived unless the so broad that it scorches it touches heated glass. ions of the forest can easily naged, but the Polypodium live as long as any ever- without having to be ed frequently.

thing harsh, nothing hide- othing final—nothing fini- at is, when inside a bottle. er the plants have been set- he earth drawn up or down en leveled if must be, very light must be provided and w a temperature as can be ged. A draft on the glass— y gentle draft, may be con- if heat cannot be regulated n the room. Direct sunshine t desirable, unless from the in the winter. The hot sun- passing through two thick- s of glass, is very much plied. Outdoors, less danger d result. Syringing and glass- ing are inevitable from time e. The soil can be stirred he earth pushed away from dge of the glass. If moss has isedly been used as a d cover, it will have to eplaced occasionally.

If a bottle must be maintained despite insufficient light, too much heat, and erratic moisture, some tough tropical plant such as Sanseveria can be selected, but no rejoicing need be expected then from anyone but the glass admirer.

#### MAKE NEW ACQUAINTANCES

When it comes to the choice of plants to use, there is the opportunity to make a whole lot of new acquaintances. Your bottle is in very fact a miniature greenhouse; so, why not select greenhouse plants—more or less tropical and, of course, evergreen.

Ficus pumila, the little Climbing Fig, or the larger-leaved Ficus pumila variegata, not a Vinca however, much as it may remind the untutored of that common vine, will grow and put forth rootlets at each joint. These roots cling to the glass itself and are sturdy as well as artistic unless the bottle-case has been set on a radiator, in front of a heavily-draped window or in the direct sunshine. Artificial light may be satisfactory if temperature conditions are reasonable.

Pellionia daveauana has tones of bronze and sea green and an equable disposition. The small-leaved forms of English Ivy (Hedera helix), or even the large-leaved, are deep green for deep shadows. Selaginella caulescens and Selaginella emiliana are two of the more delicate bushy members of the club moss tribe which practically insist on the protection of a glass case.

Once a gardener,  
always a gardener

[Continued from page 12]

over the phone, ordering forty Maples to be delivered at once. The pleased nurseryman hurried the order, arrived at the given address. But he was stunned to hear the suave lady say, "I only wanted to rent them for a party." She calmly looked over the trees, then said critically, "I believe they are too large, perhaps you had better take them back and send me a row of potted hedge and a few potted flowers that we can sink into the ground for color." All of which the disgruntled man did; outwardly he was polite but inwardly he was boiling with contempt for the whims of women. Even his large check did not wholly content him, it seemed to him like tainted money, as he was a real gardener who created from love.

Perhaps this business of renting a garden will grow into a legitimate thing but no true gar-

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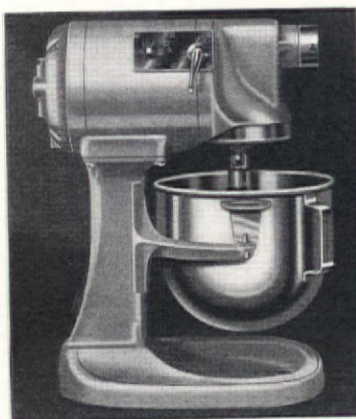
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den lover will admit it. It is spurious like counterfeit money. It smacks of paganism, calling to mind the rites of Adonis in the ancient world when girls and women prepared baskets and pots of earth in which were sown wheat, barley, fennel, and various kinds of flowers. Fostered by the sun's heat, the plants shot up rapidly, but having no roots they withered as rapidly away. It was supposed that this imitative magic would reproduce the swift growth of gardens under the sway of the god, Adonis. But the suave lady of whom I wrote did not even try to propitiate the gods; she was false all the way through. Like her pseudo garden, she had no roots, mentally or physically.

The second way is the way of the prying and fussy gardener. He is the highly technical person who gardens with the aid of geometry and a fierce frown on his brow. He is the gardener who knows far more than nature and who mistrusts nature in every way. He will not let his flowers alone, he insists that he knows all the secrets of the soil and all the hidden mysteries of the seeds. And he is just as right as the mother who asserts her children have no secrets from her. Of course a garden and children have secrets, that is part of their allure. Mr. Nichols says that some gardeners literally nag their flowers to death.

I think a garden is a good deal like a husband, plant the right seed, give them plenty of the right nourishment, leave them alone, and trust to God. A nagging wife and a nagging gardener meet with much the same result, failure and subterfuge. The prying gardener must be constantly "in the know" and thus he is cheated of the delightful surprises that the garden will give. That you never know just what a garden will do is but part of its enchantment. It is like a swift and fascinating detective story, a surprise on every page. We must trust old Mother Nature in some degree, after all she has been

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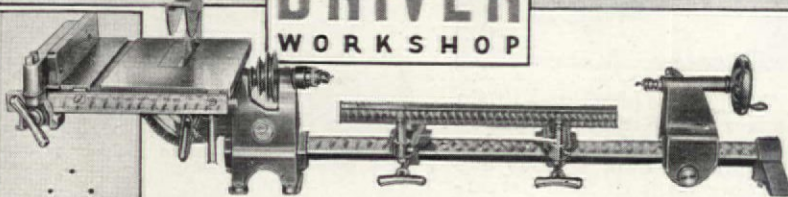
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gardens longer than we must not too grossly with her secret plans. A third way is to garden on, love, and patience, sore back and aching. Fortunately that is the part of us make our garden we are more than amply both in beauty and satisfaction. We work with the ambition that a playwright puts into his plays. There is a garden too. The first act, preparation; the crisis, the complete then the third act, the off and the righting of things. It is a stirring drama yourself create.

The real gardener ideas are that is one definite reason garden tour by wide garden clubs. Then you only how much better is your own idea but also how diverse. A garden is a stimulant as well as a reformer. But a final analysis, a man's garden index to his character makes out of his garden, a calling gesture of his heart, is quite unconsciously. How how our own nature tricks us, so may our

be a friend who is at heart a man of hearty passions. She is a white garden, pale, refined. She only dropped petals of more brilliant hue. White flowers withered and the brilliantly hued grove heartily. Her garden revealed a thing of heady and perfume. She told me, that she had hoped to find nature but it had slipped. Gardens are great expositors of personality, in spite of us and us.

What do you want of your garden? Do you want a show garden? Do you want an obvious garden just like any other garden? Do you want a colorful out-of-door room? Do you want a garden in memory of old days? Or do you make of your garden a certain revelation of yourself?

If you are more than middle-aged and have a definite nostalgia for the iron stag and Victoria, your garden will be trim, exact, a little smug. If you are young and dashing, believing in modern signs and symbols, your garden will likely show the unrhymed forms of the future. If you are the Marie Antoinette type you will have little of this and that, all very fine. If you are calm, serene and serene, your garden will reflect these charming qualities. Whatever you secretly desire comes out in your garden. It is your creation and you are as you think. Gardens have laws just as life.

First, order, then taste, then fitness. A garden must know the law of order, neatness, precision, and sequence. No matter how much your family rebels and your back protests, order is the first law, not only of heaven but of a garden. Everything in nature moves in a methodical and harmonious manner; nothing happens, everything proceeds in accordance with law and order. We do well to observe this eternal order of Nature and work with it.

A garden ought to be in good taste, just as we admire our friends who show good taste. Nature is the model here as always, we must remember that "the artist, or man of genius, merely raises the veil and reveals Nature to us." And nowhere is the artist more at home than in a garden. I know one garden where there is a wide row of flaunting Hollyhocks, beautiful in themselves but by their side is crouched a trembling fragile Columbine, lost to its own beauty. I always feel so sorry for it. It always seemed to me like a woman wearing a delicate filagree bracelet with a tweed suit. There is a place for everything, even in a garden.

Fitness should also be observed in the happy garden. Rock gardens stuck with curious and forbidding stones should not rise like a dead porcupine from a flat and tranquil lawn. More people have gone wrong over rock gardens than any other garden design. Fitness is the keynote of harmony and a garden needs harmony. Not long ago I saw a grotto, which is a subterranean rock garden gone completely mad, in the small back yard of a tiny Colonial house. I would watch the person who put that there; he has a queer streak somewhere.

Powys says that the whole difference between a cultured person and an uncultured one is that the cultured one will delight in a tiny plot perfectly planned and executed and an uncultured one will demand a riot of bloom and a blaze of color. The cultured person will love some one twisted stem of a Bittersweet but the uncultured will demand a splash of brilliant berries. Indeed to the true gardener—and he is the man of culture—there is something definitely satisfying in the very delicate reticence of a garden; there is beauty in the shoot as well as the blossom.

But whatever a garden means to you, that it will be. Whatever it means will be of magic. It will cure you of ills of the body and twists of the soul. Its disease of itself it cannot cure. It is a delightful fever, that you do not mind, that you welcome, that you cherish. It is, in truth, its own treatment but "cure is none."



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## Garden facts and fancies

*Leah Barro*

BOOKS, books, and still more books, pour from the presses. Each one designed to stimulate, encourage or enlighten the gardener. Some subjects are building into a rich little library of their own and others have been woefully neglected. The most significant omission has been that of a handy little working manual for the amateur who would continue work indoors in winter and surely *Gardening in the Greenhouse* by Ann Dorrance (Doubleday, Doran) is one of those contributions to which the platitudinous "filling a well-known want" can most properly be applied. Miss Dorrance contributed an article on what goes on in her greenhouse to *THE AMERICAN HOME* a few months ago and, now, a more thoroughly rounded out "year of operation for the small garden under glass" is offered in this text of 130 pages.

Besides being factually correct, it is inspiringly written and really has a literary charm. Miss Dorrance is strictly an amateur in the best sense of the word today, but she graduated into that class from commercial floriculture a few years ago. I commend this book to all amateurs who would garden in the greenhouse and also to those who have not yet realized the fascination of thus being able to bid defiance to winter. The book doesn't concern itself too much with construction and heating problems. That is for the builder and contractor; but the plant lover is "taken by the hand" and given a skilled insight into the techniques as well as the charm of the greenhouse.

### That fading Poinsettia

YES, it can be carried over for another year! When your Christmas Poinsettia has finished blooming put it in a chilly place where there are no frosts—attic, cellar, garage maybe. Water it on Lincoln's birthday and Easter. Then repot it in May in a much bigger pot for it is going places! Use plenty of good rich soil and a piece of charcoal. Prune the branches back to four inches, and sink it, pot and all, in a sunny out of the way corner of the garden and forget it. Bring it in the house in September when the windows are still open a lot so it may become acclimated to indoor atmosphere gradually. Keep it in a sunny window out of drafts and water it copiously and spray the leaves with a little ten-cent store

rubber squirter full of clear water every four or five days. Do all this and Christmas next year will find your home again full of the vivid tropical atmosphere created by these gay plants!—JEAN HERSEY

### What do moles eat?

THIS is an open question whenever gardeners get together, and hopeless are the biologists' assurances that insects are their only food. Gardeners blame moles for many bulb losses. It appears that there are moles and moles! Mr. C. V. Conley of Conley's Blossom Farm, Eugene, Oregon writes:

"We were very much interested in the article in *THE AMERICAN HOME* for November, page 544. It checked our experience regarding the moles eating tulip bulbs completely that we were astonished to read your statement that moles do not 'eat' tulip bulbs. The Townsend mole of the Pacific Coast (*Scapanus townsendii*) is very fond of tulip bulbs. We have no evidence on the common mole of the eastern states (*Scalopus aquaticus*), the star-nosed mole, (*Condylura cristata*), or the Brewer mole (*Parascalops breweri*). From the fact that we never have complaints from Eastern customers of their tulip bulbs disappearing we are inclined to think that these three moles do not eat tulip bulbs very often.

"The evidence that *Scapanus townsendii* does eat tulip bulbs is conclusive and is agreed to by workers in this state of the Bureau of Biological Survey. Tulip bulb growers here often find it the major obstacle to commercial tulip production.

"We have examined the stomach contents of many moles caught in our tulip plantings and found that the contents consisted almost exclusively of pieces of tulip bulbs about the size of grains of rice, and a very few worms. When the mole is caught the loss at that point stops unless another mole comes in. Many moles use the same runway and it is not unusual to catch six to a dozen moles from the same setting. This Townsend mole is the largest mole in this country and it is astonishing the number of tulip bulbs one will eat. If a mole eats its own weight in a day that would figure out to be quite a few bulbs.

"The work of the Townsend mole in eating tulip bulbs is so different from field mouse work

that there is little danger of fusing the two. The mouse out the center of the bulb definite mouse teeth ground the uneaten part. The same way, possibly with tears the bulb into small pieces. Many of these pieces are mixed with the soil with they fill up the runway a row.

"We find that the moles the bulbs at any time of although we seem to find during the spring from blooming time on, which due to more favorable and soil conditions then.

"We have not found the show any preference for v. With Crocus bulbs it is a different matter. The ordinary flowering varieties are not disturbed by moles although eat them. One fall we planting of imperati and The moles took them a year we had a nice bed of speciosus all ready to dig, days later, they were all gone.

"The Townsend mole (*Scapanus townsendii*) does eat tulip few other flowering bulb sprouting peas and corn; questionably the bulk of is worms, etc.

"We have taken information to names and distribution Farmers' Bulletin No. American Moles.

"There is no intention dogmatic on this matter. We surprised to find an error in *THE AMERICAN HOME*, a magazine consider unusually dependent its horticultural information.

### Roots to order

MAKING roots grow none grew before. latest achievement of the Thompson Institute for Plant search. Dr. P. W. Zimmerman has found that there are chemical compounds that called "growth substance" has found about a score of that are complicated synthetic compounds. They stimulate cells of any part of the plant get busy in making roots. One strange looking plant Tomato that had been been and one of the preparations been rubbed on the cut and, less than a week later, to emit roots; so, there strange spectacle of a plant roots at both ends. So far ever, hardwood cuttings have responded, so we cannot yet how to make an Apple tree suchlike things root from cut but it may come.

The point of interest is has been found that root tion can be stimulated by certain chemical compounds practical application of the discovery has yet to be developed.



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## A little flower bed

[Continued from page 11]

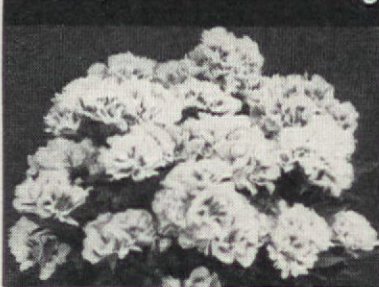
of individuals. You can mix your masses but don't mix the individuals too much. After all, the object in growing plants in the garden is to get the color of the flowers and this is more effective when it is in reasonably large masses. If, when your planting of the clumps in the masses in this manner is completed, there appear any vacancies or open areas in the beds, they can easily be taken care of by setting out late blooming plants, even from pots, in the summer. Plants that are set out from pots will take hold and grow better than plants that have been dug up loosely from some other place for transplanting. The potted plants may cost a little more but they are worth the difference in price. On the other hand, what the dealers call "field clumps," which are established plants dug up from the rows in the nursery, are much bigger than what you get in pots and would give a furnished effect in your garden much more quickly.

Make a note of this fact in your planting plan and so that in June you may add Larkspur, Aster, Phlox, and other late flowers.

The earliest flower to bloom, often beginning in late fall and carrying right through to early spring, is the Christmas Rose (*Helleborus niger*). The flowers of these plants defy frost and snow and often push up their blossoms through a thin ice. They like half-shade, however. A sort of semi-woodland effect is best or, tucked away in the shelter of some ornamental shrub; but it is a plant to set for the future. It doesn't like disturbance and, as a matter of fact, is preferably planted in August when it is dormant; but can be set out of pots through the winter or early spring.

The Primrose is a really outstanding flower of spring. It, also, however, is grateful for a slight—very slight, shelter. It grows beautifully under the partial shade of an old Apple tree, for instance. The true English Primrose (*Prunella acaulis*) blooms from March to May and its pleasing soft yellow tints are sufficiently appreciated.

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The Polyanthus Primrose is even more showy and brilliant array of colors than the Primrose flower of the past. It is born in clusters on long stems. Plants set out in spring and crease sufficiently to give replanting stock in the garden. Propagation from seeds is very slow. The herbaceous flowered Primrose to its real glory, however, in June and from then on the summer there is lovely. The golden, daisy-like Rudbeckia will begin to bloom in various forms and continued to bloom through the summer. Another daisy-like type is the Pyrethrum, or Paine, which chiefly in shades of pink. The dense mass of ferns sometimes suffers from being in the exposed sun and, so, it should be trimmed closely after flowering to new growth. This is another that can be transplanted and again in fall after flowering.

There is not another whole perennial garden present time than the Hyacinth which gives its columnar spikes twice a year, early spring, and when a second blooming in late spring. Though truly a perennial, it must be acknowledged in many parts of the country, it has better if treated as an annual. Because the plants have a habit of dying out completely, it is worthwhile to have a couple of clumps of Delphinium growing in a small border in a very moderate sized garden. Only in selected strains, get really large individual flowers. Belladonna Delphinium is a daisy-like flower, and gives a loose, bushy appearance. It is most useful for cutting. Flowers are light blue.

Fleabane is a non-decorative popular name for Erigeron. It is a daisy-like flower, deep blue color, and will grow in good lime soil. Don't put it in dry sand. If handled as a perennial, it will be more satisfactory than one of those plants that are to be replaced with something else.

Phlox, the tall or perennial, will dominate the flower bed in late season—September. It is particularly a plant for the garden and it doesn't keep well. Modern varieties are offered in scores: Daily Sketch, for pink; Elizabeth Campbell, a lighter; Miss Ling, an old, early flowering star white; and, Columbia, can be mere casual suggestion. The Phlox variety to fit your fancy and, of course, plant in the background.



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Plant them in the spring and they  
will flower in early fall before the  
Chrysanthemums come. The  
earliest is the Italian (Aster  
Amellus) which is often in bloom  
in July.

With August comes the Sneezeweed and in your garden you can select many improvements in yellow, in ruddy rust, and in dwarf forms.

Yellow is a dominant color in the early flowers of spring and again as fall approaches. Even the Goldenrod of the roadside may be worth putting into the garden for its brilliant color form and, in good soil, will do wonders. No other flower of late summer is more welcome than the Japanese Anemone—a bold, upright growing plant, three feet or more high, with large open flowers of white or pink, according to the variety chosen. It likes moisture in the soil and usually needs some winter protection; but is good for spring planting and will particularly give its bloom in fall. Somewhat like it, but smaller in flower yet more profuse in bloom, is the Hupeh Anemone; flowering from late summer almost to frost.

Hardy Chrysanthemums are often a misnomer as far as the hardiness is concerned. Yet, they really are the best permanent flower-bed plants for late summer. The earliest pompom, the small flowered hardy Chrysanthemum of the old farmyard, begins to bloom in late September and continues throughout the season. A few years ago, a new white daisy-like Chrysanthemum of brilliant whiteness came from Korea and it has been used as a parent to give the Hybrid Korean Chrysanthemums which give a profusion of bloom and a brilliancy of color effect to the October flowers, never before realized. There are several varieties of them: Ceres, a mixture of chamois yellow and bronze; Apollo, bronzy red, and Daphne, lilac rose, are just mere types. They will carry bloom after the perennial Asters which, by the way, can also be had in real dwarfs under the name of Dwarf Hybrid Border Aster. Snowsprite, white; Victor, lavender blue; Countess of Dudley, pink—all are good.

Cimicifuga dahurica which enjoys the delightful popular name of Bugbane is quite hardy and shows its white tassels flowers in late summer.

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is August. The Horn Violet, suggested for the low fringe, can be had in blue, white, violet, yellow, and, a half dozen or so, will give sheets of color in the early part of the year. They are quite hardy, too, and will live on with ease.

Just one thing to remember, however, don't skip soil preparation. A deeply dug soil with plenty of humus when planting and then when the plants begin to grow a dressing of a good prepared plant food will work wonders, provided always, that you don't forget to water, weed, and cultivate.

The real charm of the bed of perennials is that the same plants recur, year after year, giving a succession of bloom which can be arranged to cover the entire growing season. Subsequent care is very largely one of general upkeep and maintenance.

But do not make the mistake of thinking that the perennial bed, once planted, however, can be left alone to look after itself. In addition time, it is desirable to give a light covering of manure or some other mulch in the late summer or fall to help keep the ground in condition. If your garden soil is wet and heavy, lighten it before or at planting time. Do this by digging the soil over and mixing with it at the same time either a good quantity of stable manure or some decayed vegetable matter—even weeds, earth from the forest, if possible, and perhaps also adding sand at the same time: anything that will tend to make the soil more spongy so as it will hold water and not cake during spells of heat and drought. A light soil, that is, one that is sandy, on the other hand, needs the opposite kind of treatment. For a light, sandy soil, the ideal remedy is to bring in some heavier loam or clay from some outside source and never forgetting to add humus. Where this is not readily available in a natural form, work in peat moss which has been profusely well saturated with water. Peat moss will take up such an enormous lot of moisture that unless it is put into the soil already thoroughly wetted, it has a tendency actually to dry out the soil by absorbing any natural soil into itself. Once introduced into the soil, thoroughly wetted, however, it acts as the most magnificent sponge to hold moisture, to gather and hold soluble foods put in the form of special chemical preparations, and holding it there, in solution, available for the plant, ready at whatever time it may need it.

Deep digging of the bed that is to receive the plants is of as much importance as any other little detail because it aerates the soil. Dig as deeply as convenient—say, about a foot. That leaves an ample, loose texture of sufficient depth for the roots of all the suggested plants. In planting, wait reason-

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Large Flowers  
Intensely Frilled  
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Special Mixture  
**Pkt. only 10c**

A choice assortment of Burpee's famous Giant Ruffled Sweet Peas including new varieties. We offer this special mixture at a very low price so that you may come to know and enjoy these lovely Sweet Peas. Full-sized packet (regularly 20c) postpaid for only 10c.

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Spalding, 8311 Cregier Ave., Chicago, enthusiastically describes his "SCOTT'S CREEPING BENT Lawn." He says, "I have the finest turf in this city and am always being told the passing how wonderful it is." Arthur M. Persky, 1750 Ocean Ave., Brooklyn, N. Y., says, "My SCOTT'S CREEPING BENT Lawn is the pride of the neighborhood. Everyone admires it." J. W. Whyte, N. J., also writes, "SCOTT'S CREEPING BENT is well named. No crabgrass when Bent gets a hand." The reason for this is apparent. SCOTT'S CREEPING BENT quickly into thick turf which holds in against unsightly weeds. Send for a free copy of SCOTT'S CREEPING BENT LAWN. It will show you how to have an attractive lawn like this. Write for your copy.

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ably until the soil is sufficiently dried out after the winter thaws so as to be handled or worked without making it into "mud pies." Better wait until the soil will not cake than plant too early because roots put into a wet, heavy, cakey soil that hardens something like a modified brick, never can get growing properly.

One other detail. When you do plant, see that the plant is set in firmly—"firm the soil about the plant." That instruction means a lot. It means that the plant is held properly in position, that the roots are in proper contact with the soil, and that they can begin to feed at once. Also, it means that there is no water basin about the roots of the plants where moisture can collect and stagnate.

Buy plants from established plant specialists for quick results in early spring. If you are of a more leisurely type of mind and want to enjoy the fun of raising your own plants from seed, you can do that by sowing the seed in a hotbed early in the season and transplanting, still in some sheltered place, the young seedlings as they grow; later, putting them into their designated place.

Yes indeed, you can have a lot of fun and continually increasing harvest of satisfaction from perennial plants which you can set out this spring and which will grow in value and increase in size so that each succeeding year may be better than the one before.

**Planning garden club programs**  
[Continued from page 19]

**Study of color combinations of bulbs**

How to make a compost pile  
Shrubs that bloom in the autumn garden  
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New varieties of Iris  
Fall division of perennials  
Various types of Daffodils  
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Herbs for the garden  
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Winter storage of bulbs and tubers  
New varieties of Tulips  
Winter protection for the garden

Foundation planting  
Fruit trees for the garden  
**NOVEMBER—**

Forcing bulbs for indoor bloom  
Flowering trees and shrubs  
Rock gardens  
Color in the winter garden  
Begonias

**DECEMBER—**  
Methods of preserving cut flowers  
Conservation of native plant material  
State flowers  
Cactus, varieties and culture  
Garden design



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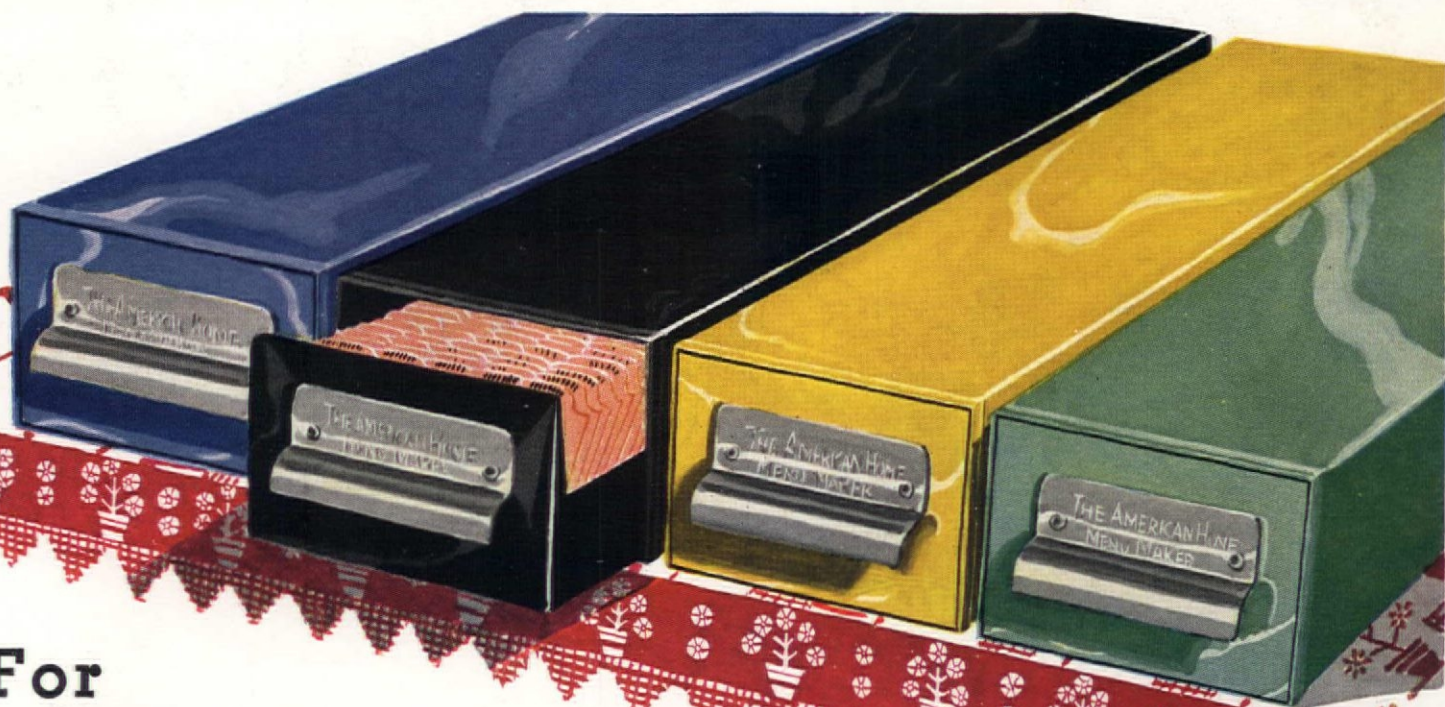
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THE AMERICAN HOME, JANUARY

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# Burpee's Zinnias

## Giant Dahlia-Flowered

4 Pkts 10¢

4 Best Colors



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