The American Home

10¢

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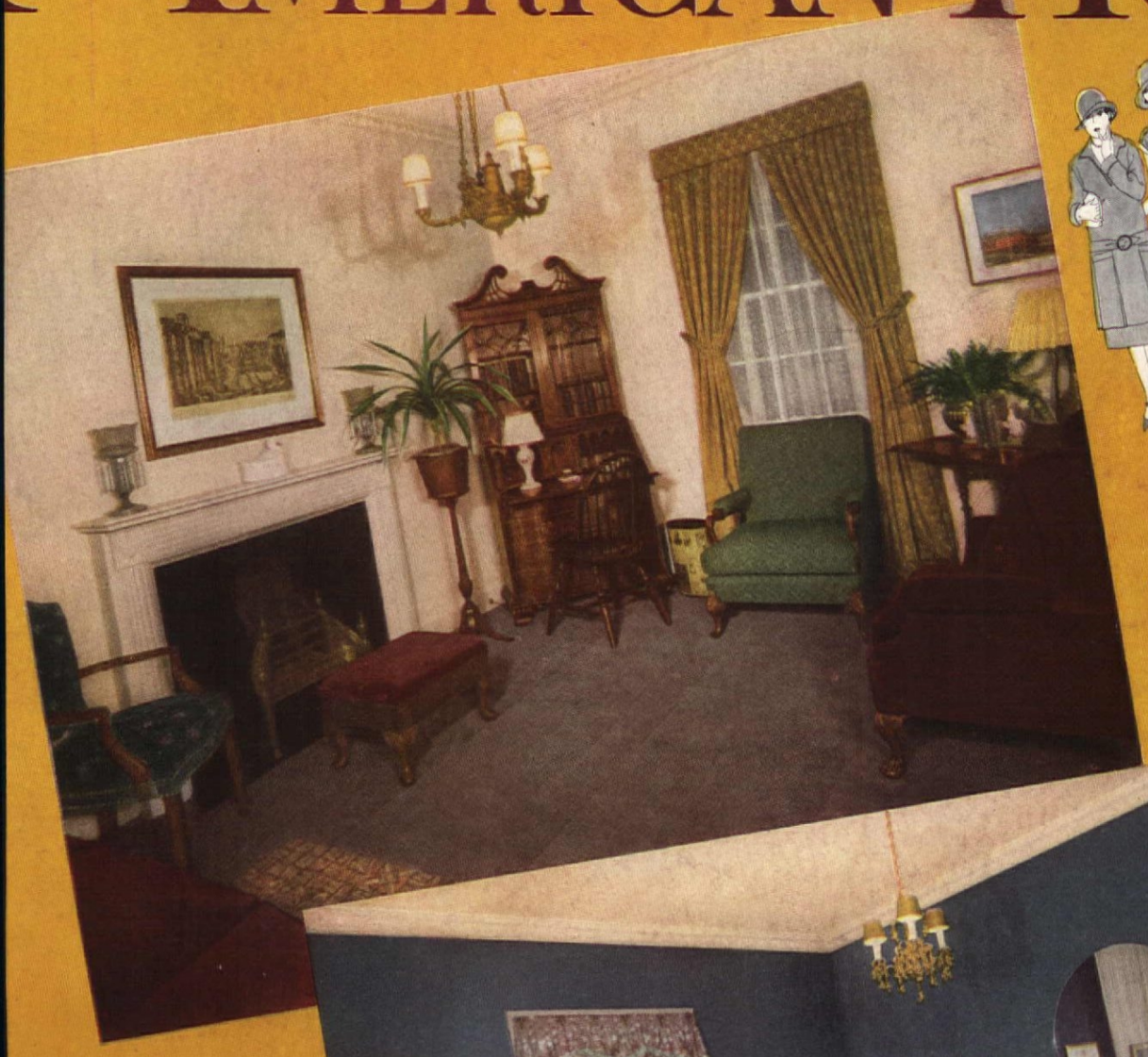
WOMAN'S COLLEGE
UNIV. OF NORTH CAROLINA

you were smartly
dressed like this
- in 1926



and this living room
was pretty smart
- in 1926

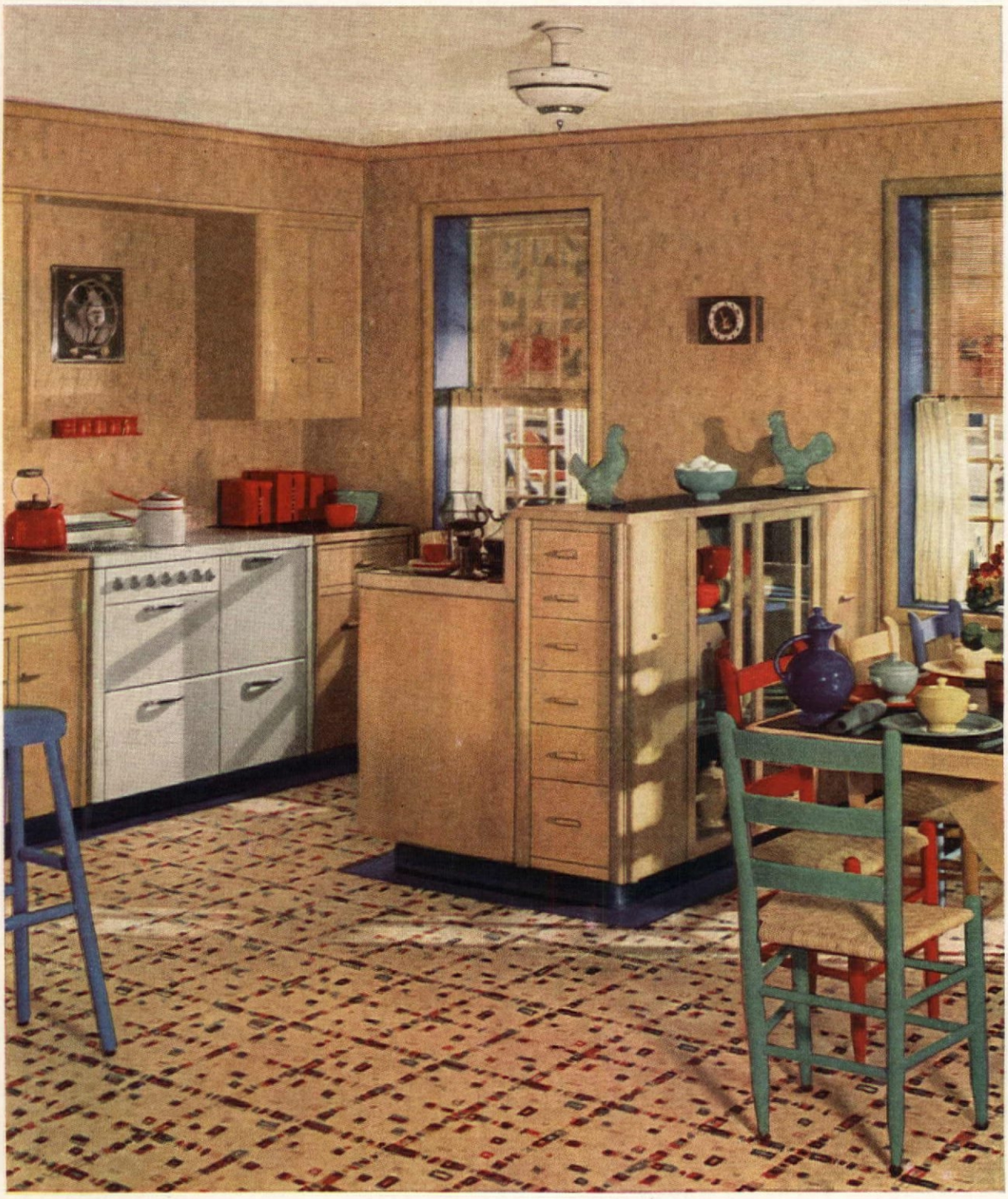
changed with the times
- but has your house?

ere's how one room pulled
tself into 1936 shape -
ead all about it inside!

October 1936

New FASHION-THRIFT FLOORS FOR FALL

Shown below is one of the new Fashion-Thrift Floors now featured at local stores. It is Armstrong's Embossed Inlaid Linoleum, Pattern 5510, permanently cemented in place over felt, and bordered with plain blue linoleum and with a blue linoleum cove and base. Here it serves as a colorful foundation for a most practical and effective kitchen treatment. And please note the walls—another Armstrong product that saves work. It is washable, durable Linowall (No. 735) now available in a number of decorative effects. Visit your merchant and see the style-setting group of Armstrong's Fashion-Thrift Floors. Take your room measurements with you and learn how little you need pay for floors that save work, save worry, save money.



A feature attraction at loc
stores is the Fashion-Thri
group of Armstrong's Lin
leum Floors. Styled for t
day's smart rooms. Priced f
today's limited budgets. Ar
work-savers, every one! The
lustrous finish resists dirt. Th
clear inlaid colors can't fad
spot, or stain. Daily care is
matter of minutes. Even wa
ing is effortless if you u
Armstrong's self-polishi
Linogloss Wax. They a
worry-savers, too! For the
Armstrong Floors are perm
nently cemented in place ov
a cushion-like lining of fe
Years of satisfaction are h
hind this Armstrong layi
method! It prevents bulg
and cracks. Underneath flo
boards won't show throug
Instead your Armstrong Flo
retains its beauty, comfo
and quietness down throu
the years . . . and your flo
troubles are ended!

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cork products since 1860)

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in natural color. Sixteen pages
bright ideas for the home deco
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stores that feature Armstron
Fashion-Thrift Floors. Be sure
get this book—it will help you pl
rooms that are different.

ARMSTRONG'S LINOLEUM FLOORS

for every room in the house

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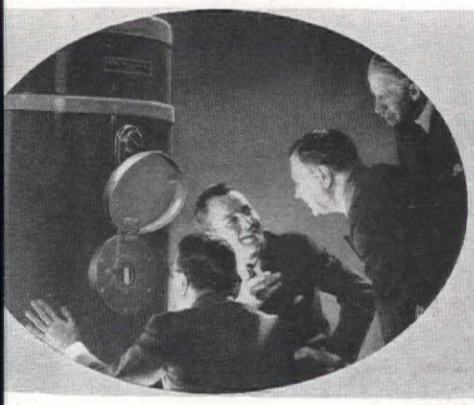
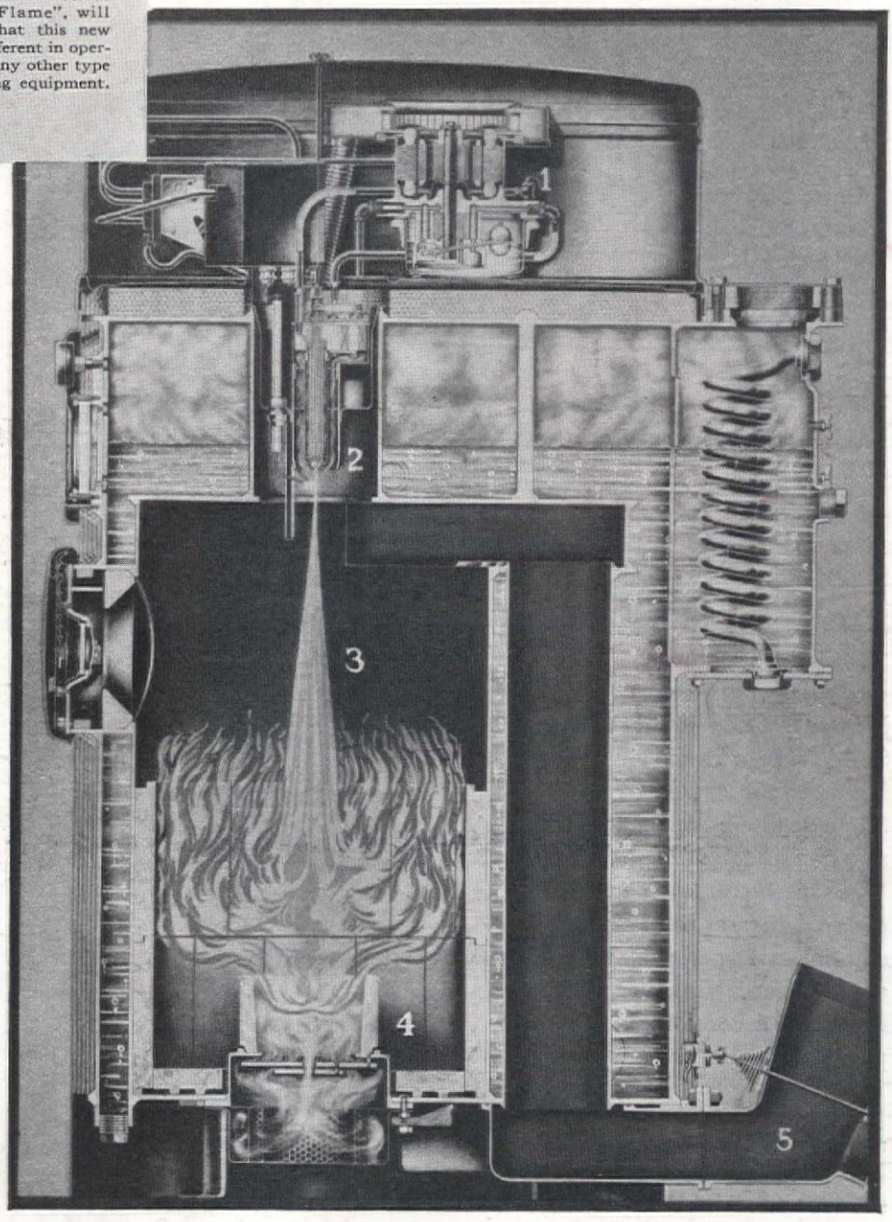
THE GREATEST HEATING STORY EVER TOLD!



RESEARCH KEEPS G-E YEARS AHEAD!

One look through the observation window of the G-E Furnace at the marvelous "Inverted Flame", will show you that this new furnace is different in operation from any other type of oil heating equipment.



SINGLE drop of oil broken into 100,000,000 tiny particles! On this achievement General Electric tists built the remarkable G-E Oil Furnace.

furnace entirely different from all other types of eating equipment. Different and better. More effi-. More economical. Quieter. Safer.

furnace with the marvelous up-side-down "In-ed Flame" which has upset all previous ideas about eating.

NO OTHER OIL FURNACE CAN BE LIKE THIS!

ne mechanism is automatic; it even oils itself. It is sealed-el to protect it from dust and dirt.

l is burned in a new and better way. Every drop is vapor--broken into millions of tiny particles before it enters the ustion chamber.

ne vaporized oil moves downward through the burner e and enters the combustion chamber as a gentle, quiet No rush—no roar!

the descending cloud of oil starts to burn it is met by a n of air from below. This ensures complete combustion. y particle of the oil is burned—and burned without smoke, ot, or odor.

t that's not all! None of the hot gases can escape until they yielded up their heat. The flue exit is placed at the bottom e furnace so that every practicable unit of heat, usually p the chimney, is "trapped" and put to work.

R PERMANENT COMFORT AND PEACE OF MIND

out the whole remarkable story of the General tric Oil Furnace before you even consider any other of heating unit.

ne G-E Oil Furnace is built for a long life of service. boiler itself is of steel—electrically welded—just like ttleship. And everything's automatic! The furnace tains the temperature desired—without supervi- It provides an abundance of hot water—every of the day and night.

ink what this means! No more firing drudgery! No heating worries! And—*a substantial saving on bills!*

ail coupon for free copy of the absorbing booklet xurious Heat" or, better still, get in touch with the ral Electric Oil Furnace dealer in your city.

GENERAL ELECTRIC OIL FURNACE

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Air Conditioning Dept., Div. 91152
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Gentlemen: Please send me, without cost or obligation, "Luxurious Heat", 12-page booklet on the new General Electric Oil Furnace.

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Street Address.....

City and State.....

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When winter comes

YOU'LL WANT THE EVEN WARMTH OF A MONEY-SAVING *winter-windowed home . . .*

Winter Windows or Storm Sash form a dead-air space between the panes of glass. Since dead air is practically a non-conductor of heat, Winter Windows *insulate the window areas.* This results in a substantial saving in the amount of fuel required to keep your rooms at a comfortable temperature in winter.

●

Tests conducted recently in the research home maintained by the University of Illinois furnish a practical illustration of the advantages of a Winter Windowed home. Using a coal-fired furnace with a forced-air heating system, the house was maintained at a temperature of 71° during the testing period. The outside temperatures ranged from 40 above down to zero Results showed that a saving of 20% (or one ton of coal out of every five burned) could be reasonably attributed to the installation of storm doors and windows. Other results of these tests were that storm sash practically eliminates the entrance of soot; that higher relative humidity can be maintained indoors before condensation appears on glass; and that Winter Windows reduce the draft of cold air d the windows and thus increase the temperature of air near the fl

●

Winter Windows are permanent improvements t pay for themselves in the fuel they save. Their insta tion may be financed under F.H.A. terms. In air-conditio homes, they should be left up in the summ thus increasing the efficiency and ducing the operating cost of conditioning equipment. your local lumber dealer too before winter gets its start, have him measure up y home for Winter Windo Since the quality of glass comes doubly important v double windows, make s that your storm sash is gla with the brighter, flatter, clea product of Libbey·Owens·F Glass Company . . . Toledo, O

L O F

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ASK ANY

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HOW TO FIND THE BEST SHEET VALUES IN AMERICA

● Good housekeepers now know that sheets are NOT "just sheets"—that price alone is not a satisfactory test for value—that two sheets which look alike in the store may differ greatly in service.

But how can a shopper be sure? . . . Here's one simple, safe test: ***First of all, find the Cannon name.*** Whichever grade of sheet you prefer, Cannon can meet your every wish and save you money . . . not merely one "best" sheet, but three!

Cannon Mills, makers of Cannon towels, are the world's largest producers of household textiles. Costs are kept down by volume output. Qualities are kept up by modern machines, efficiency methods and constant care. . . . The net result to you is unmatched value—in any and every Cannon product.

*SHE'S CAREFUL OF QUALITY AND CRITICAL OF COST

THREE SHEETS, EACH THE FIRST-CHOICE IN ITS FIELD

If you want the best low-cost, long-service sheet, look up Cannon Muslin, regularly selling at about $1.25.★ . . . This sheet is strong, tough, durable, but richly soft and uniform. Now packed in special Cellophane wrap, to save you the bother and cost of a first laundering.

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If you want top quality at much less than top cost, buy Cannon's Finest Quality Percale, at about $2.50.★ . . . Here's the last word in bedtime luxury—at a cost almost a third less than the price you may have been paying. Smooth. White. Firm. Fine. Exquisitely hemstitched (monogrammed to order by your store at small extra cost).

★Prices slightly higher west of the Mississippi.

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Cannon Sheets

THE FIRST NAME IN TOWELS IS THE LAST WORD IN SHEETS

ON THE HEARTH OF THE AMERICAN HOM

Natural color photographs on cover by F. M. Dem

It happened at our luncheon table—

BUSINESS relations are much like family relations—perfunctory because of the time element. Those things that lie most closely to our hearts are rarely brought to light because the daily routine claims so much of our time. But this day, our guest was either very polite or sympathetic and ourselves in our best and most expansive "soap-box" frame of mind.

Our guest was Mr. Cudlipp, vice-president of McCutcheon's, one of New York's big stores. We got on the dangerous subject of "model rooms"—a rash digression, had he but known it and, in fact, my most favorite soap-box sermon! For, you see, for years I had pleaded that model rooms had outlived their usefulness. What this country needed was life-like "before" and "after" examples, not perfect samples of over-stylized rooms which sent one home admiring—but actionless. Lovely ideas, they were, but one did not throw out everything and start over again from scratch.

I was off. Not only was I emphatic on this score, but I enlarged on it and magnified it. I threw at his surprised head example after example of expensive, well-meaning but absolutely impractical model houses, model rooms, and model ideas. And by impractical I meant that no "goods" had been sold, no dull little rooms had taken to heart the lessons of perfection these model homes and model rooms had been supposed to implant in their drab, wholly uninteresting little interiors.

And still I talked on—and on! When we were given "before" and "after" examples, the "before" was so ridiculously awful that none of us ever supposed for one moment that the horrible example was aimed at us. What I meant by "before" was not atrociously bad things, just the dull and dreary mediocrities we had been putting up with for years. They were not "worn out," so we just kept them around and became so inured to them that it would have shocked us to know that our friends thought of us as "mouse-colored," like our sofas and our rugs. But certainly some of the younger set must have pigeoned-holed us in that same "mouse-colored" category and so, too, many of the clever women who "always seemed to make something out of very little."

We sighed at their cleverness, regretted our lack of it—but lad-ees and gent'lmen (in a loud voice, as Ed Wynn says it)—we weren't even being bright! One just cannot trudge around ivory walls and mouse-colored furnishing and stay bright—it simply can't be done, to our way of thinking.

Surely, Mr. Cudlipp knew the kind of "before" room I meant—and then came tumbling down volumes of 1926 issues. The "before" room shown here, and also shown in color on our cover, is an exact copy of an average 1926 room. Of course, it is not atrocious, but heavens, isn't it dull and unimaginative? None of the furniture is worn out, but neither was our 1926 clothing when we discarded it. Everything old has not been ruthlessly discarded—but it has been brought up to date with slip covers, chintzes, paint, and a few new pieces of furniture.

I am deeply grateful to our guest for his patience, for his politeness, but most of all for his practical help in giving us this sane "before" and "after" example to work on. It does not have to be "taken whole" but if its moral goes unheeded, then shall I give you up as dull scholars, for it is my fond belief that not one of us prefers dull, unimaginative surroundings. It is only the *doing* of it that has halted us, the practical application of freshening up within bounds of our budgets, which has kept us in the dull rut of living in a 1926 atmosphere in the modern year of 1936.

HERE are the colors in the 1926 room—nothing wrong about them, mind you, but aren't they dull! The carpet is mouse color, walls ivory, draperies antique dull gold, the sofa and chair dark brownish mohair, the Cogswell chair a lifeless green, the shield-back chair black tapestry. The furniture, every single piece, is all mahogany.

Certainly 1936 has turned the well-known corner! A vital shade of plum or wine color gives a lively foundation on the floor, contrasting with dark walls, which are be used more and more. In this case they a sort of steel blue, but not as cold as sounds, warmer and stronger. The ot colors stand out distinctively against dark background; draperies and love s are in a pinky tan chintz with touches white, gray, and coral; there is a white low-back chair on one side of the firepl and a warm yellow on the other. More c interest results from the new fashion of c bining with traditional mahogany furnit several pieces in pickled pine, with its s blond tones. The knee-hole desk standing right angles to the window is in this w and also the break-front bookcase. Over mantel a circular mirror reflects the colo charm of this room, giving it added life a feeling of spaciousness.

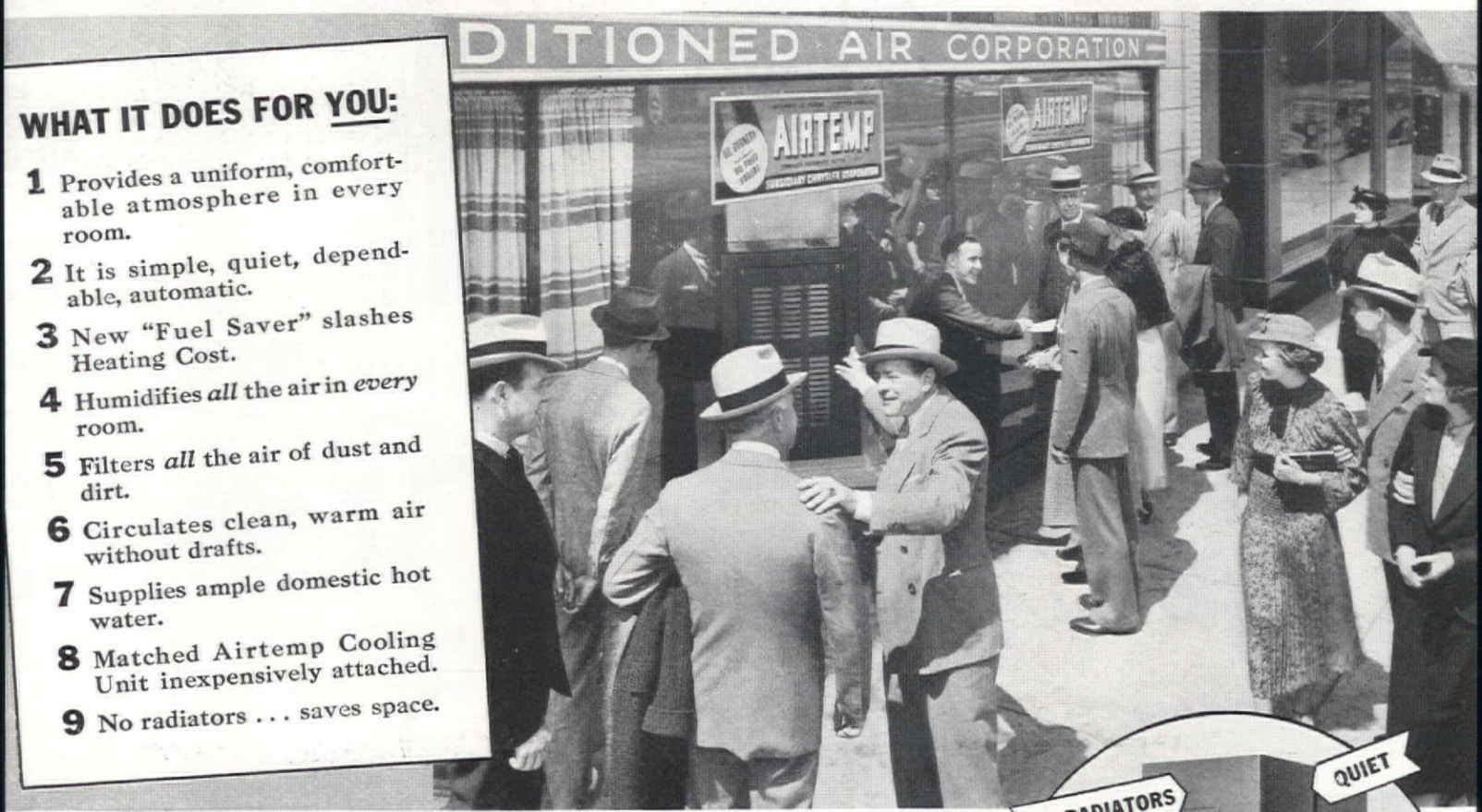
NOT only in color do you notice the cha of style within a brief decade, but in furniture arrangement. In the 1926 pict the pieces seemed jammed together, horror of horrors! the secretary was pla cornerwise. Pictures were hung without plot or plan or any relation to anyth This year of 1936 finds the knee-hole des delightful fashion, especially when placed right angles to the window, and faced on opposite wall by a break-front bookcase, in pickled pine. There is a balanced arra ment of books and bibelots in the bookc and also of pictures and ornaments on around the mantel. A lot of white is u in lamps and accessories, which stands against the dark walls and colorful ca and makes them seem all the brighter.

You see, really, we go back to color; lies the answer to the 1936 prayer for homes. Have we sold you on the idea? you ready to forsake mousey ways and o your eyes to the glorious new shades in p tically everything that goes into your ho Carpets, rugs, wallpaper, paint, drape furniture coverings, and even the wood goes into furniture itself? If so, join us the pledge—"To the colors!"

—THE ED

Chrysler's Airtemp Announces

A NEW HOME HEATING AND AIR CONDITIONING SYSTEM



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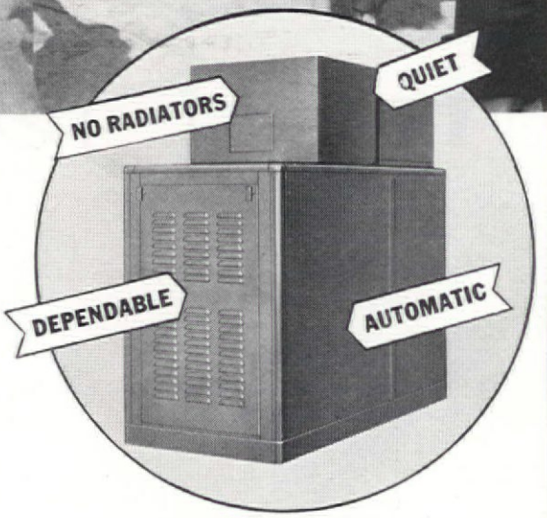

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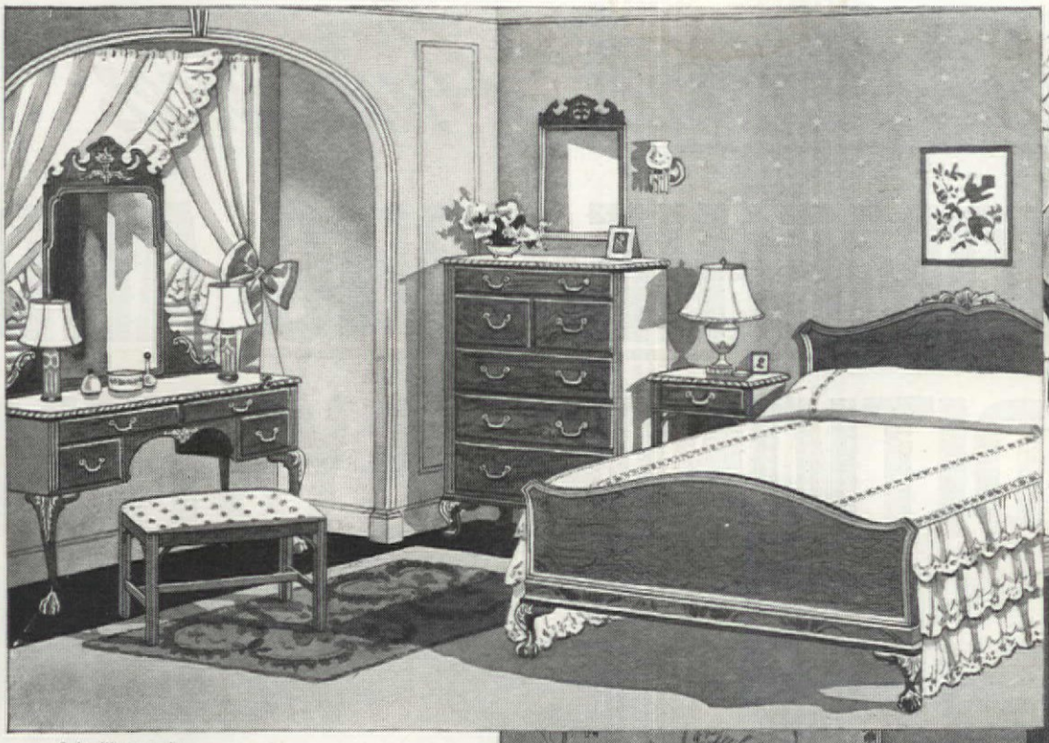

Suite illustrated:
THE DOWNING

Suite illustrated: THE FAIRFAX, which is also pictured in full color on the frontispiece of this issue the *American Home*.

IT'S Berkey & Gay

When friends come to dinner, are you proud to conduct them to your bedroom to lay aside their wraps? To have them enter your dining room? Do they look about them with admiring eyes? Comment delightedly — and a bit wistfully — on the beauty of your home? "Yes!" to all this, if you have chosen its furnishings wisely by turning to Berkey & Gay, the style leader in the entire field of fine furniture.

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Past, Present and Future

by SARAH M. LOCKWOOD

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LOUIS XV
LOUIS XVI
DIRECTOIRE
EMPIRE
ENGLISH RENAISSANCE
JACOBEAN
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QUEEN ANNE
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PILGRIM PERIOD
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ew of the forthcoming selection made by the Editors, and a de-
otion of the author, as well as several illustrations pertinent to the
k. The magazine is sent to members one month in advance so they
decide beforehand whether or not the selected book will be to their
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ou want the Guild selection for the month, you pay only $2.00 for it
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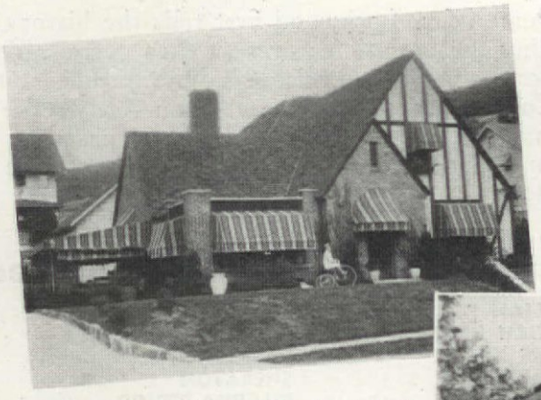
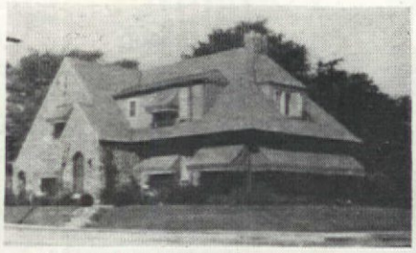
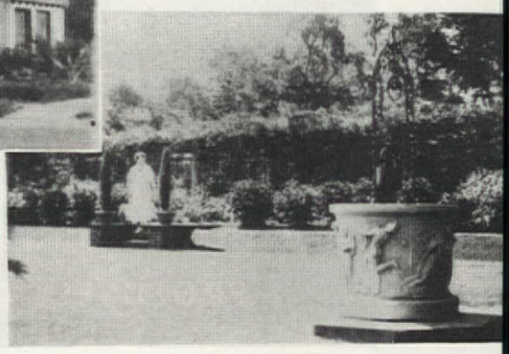




Home of Mr. and Mrs. Norman T. Rogers of Trenton, New Jersey

Above: Home of Mr. and Mrs. Robert Ralph, Bradford, Pa. Center: Home of Mr. and Mrs. Theodore Russi, Concord, Calif.

Above: Home of Mr. and Mrs. Busbrod W. Hagy, Kingsport, Tenn. Lower center: Garden of Mr. and Mrs. Ward Keesecker, Clarendon, Va.



Above: Garden of Mrs. L. P. Smith, Greenville, Mississippi

Above: Garden of Mrs. George J. Krebs, Somerset, Pennsylvania

OCTOBER, 1936

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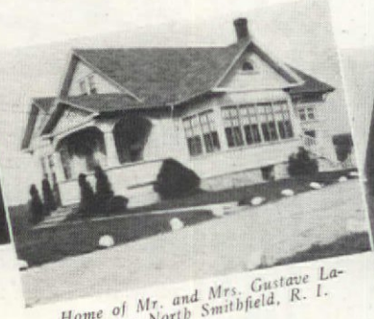

Home of Mr. and Mrs. Gustave Lamarque, North Smithfield, R. I.

Home of Mr. and Mrs. H. E. Charles, Paterson, New Jersey

Home of Mrs. S. E. Moody, Lamont, Idaho

LEONARD BARRON, Horticultural Editor — MRS. JEAN AUSTIN, Editor — CHARLOTTE EATON CONWAY, Associate Editor

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BRINGS IN FRESH AIR • ADDS HUMIDITY • CLEANSES THE AIR • CIRCULATES THE AIR • GIVES SUN-LIKE RADIANT HEAT • WARMS EVERY ROOM EVENLY • SUPPLIES YEAR-'ROUND DOMESTIC HOT WATER

NO WONDER this young couple are so happy. They're all set, right now, to end winter forever. Because they have the finest kind of air conditioning and, as well, the finest kind of heating — radiant heat from small inconspicuous radiators. For new American Radiator Conditioning Systems combine in one scientifically balanced unit both essential factors of conditioned comfort. Here is double protection against winter's discomforts, double value for your money, yet the price is well within the budget of the average home owner. What you get is what you need — *don't accept less!*

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Send your free book, "This New Comfort."
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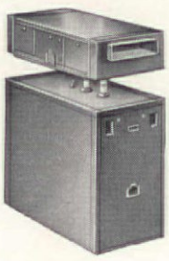
FOR AN OLD HOME There's no reason just to have heating alone. This simple air conditioner when added to your radiator heating system will give your home conditioned fresh air, cleaned of dirt and dust, properly humidified and efficiently circulated. Inexpensive to buy, to operate. No tearing out of walls. Easy Government terms — no down payment — 3 years to pay.



FOR A NEW HOME

Every new home, whether you build it yourself or buy it, should have this *complete* conditioning system. It is the first and only engineered system of radiant heat and air conditioning, with every part designed to work perfectly and economically with every other part.

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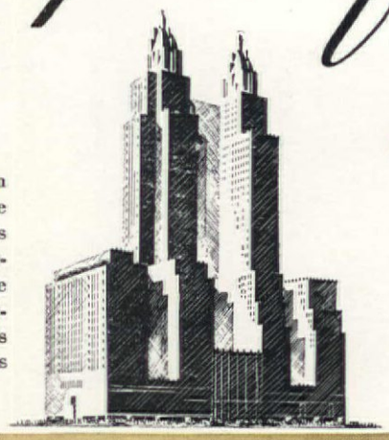
"Fashion-Flow" furniture at WALDOR

"The beginning of a lasting vogue." "Truly fine modern furniture moderately priced!" "I predict a great future for it." Such the praise of New York's leading stylists for *Fashion-Flow* furniture at its Waldorf Astoria preview. True words. For in a miraculously short time the country's outstanding stores have adopted *Fashion-Flow* furniture. Today it is recognized from New York's Fifth Avenue to Wilshire Boulevard, Los Angeles, as *the* furniture sensation of America.



SETTINGS—COURTESY MARSHALL FIELD

THE MALIBU in mahogany $7.50 to $49.00

Fashion-Flow furniture in luxurious tempo. Handsome pieces created of genuine imported mahogany with smart blond maple tops and trim. Hardware is of non-tarnishing "satin gold". From the varied selection it is possible to create of this *Fashion-Flow* furniture 30 groupings as low as $40 to $99.

Individual pieces, pictured

Bed, $25. Vanity, $49. Cedar-lined Wardrobe, $49. Nite Stand, $7.50. Vanity Bench, $7.50.

Other pieces, not pictured

Dresser, $38. Powder Table, $27. Pier Vanity, $38. Five-drawer Chest, $25. Desk, $15. Wide Boy, $25. Cedar-lined Chest, $25. Cedar-lined Wardrobe, $49. Two-drawer Pier Cabinet, $15. French Mirror, $5.50. Chair, $7.50. Cheval Mirror, $22.

cclaimed

ASTORIA PREVIEW!

90 bedroom groupings in three gorgeous woods: genuine mahogany with blond maple trim—cherry-wood—matched walnut

$33 TO $99

NEW ADD-A-PIECE PLAN

Furniture for your bedroom, your guest room, your children's rooms. Like fine china it is sold on an "*open stock, add-a-piece*" plan—the smart new way of buying furniture. The marvelously low prices apply anywhere in the United States.

At *Fashion-Flow* Hall, in your leading store, you'll find these charming new styles. So varied are the prices, so wide your selection, it is truly possible to create of *Fashion-Flow* furniture, 90 bedroom groupings at from $33 to $99.

Smart, modern styling by the eminent designer, George Krick, distinguishes *Fashion-Flow* furniture. Master craftsmen construct it. Special panels seal all drawers to prevent powder sifting down —dust drifting in. Surfaces are hand-rubbed and polished. Interiors are smooth as satin. Drawers are all hand-fitted to insure smooth-running. Pulls fit the fingers. Hardware is of non-tarnishing 'old copper,' 'brushed silver' and 'satin gold' finishes. Mirrors are of finest plate glass.

Sheer manufacturing genius makes possible the amazing low prices of this quality furniture. Cherry trees from the orchards, maples from the hillsides, mahogany from the tropics, are shipped direct to the *Fashion-Flow* plant. One organization seasons and ages the wood, transforms it into panels and veneers, builds of it beautiful chests, vanities, beds. Even hardware and mirrors are of *Fashion-Flow* making. *The result—savings all along the line—fine pieces you'd expect to pay twice, even three times the prices of Fashion-Flow furniture.*

SETTINGS—COURTESY MARSHALL FIEL

LAKE FOREST in cherrywood $7.50 to $49.00

An inspiration from the early Colonial. Rich, warm cherrywood finished in modern maple, enhanced with "old copper" hardware.

Individual pieces, pictured

Bed, $25. Pier Vanity, $38. Vanity Bench, $7.50. Wide Boy, $25. Cheval Mirror, $22. Nite Stand, $7.50.

Other pieces, not pictured

Dresser, $38. Powder Table, $27. Desk, $1 Cedar-lined Chest, $25. Cedar-lined Wardrob $49. Two-drawer Pier Cabinet, $15. Chair, $7.5 Full Vanity, $49. Chest, $25.

SETTINGS—COURTESY MARSHALL FIE

MONTCLAIR in walnut $5.50 to $44.00

Classically modern, this beautiful *Fashion-Flow* furniture of hand selected, hand matched walnut smartly appointed with brushed "silver" hardware.

Individual pieces, pictured

Bed, $22. Chest, $22. Powder Table, $22. Cedar-lined Chest, $22. Two-drawer Pier Cabinet, $11. Nite Stand, $5.50. French Round Mirror, $5.50. Bench, $5.50.

Other pieces, not pictured

Dresser, $33. Pier Vanity, $3 Full Vanity, $44. Wide Boy, $2 Desk, $11. Cedar-lined War robe, $44. Chair, $5.50.

Step to your phone—ask for Western Union (no number necessary). Ask where you may see Fashion-Flow Furniture in your community. Ask, too, for your free copy of Home Decorator.

•

All *FASHION-FLOW* furniture is finished exclusively with *SHERWIN-WILLIAMS* products.

•

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•

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MAIL THIS COUPON

FASHION-FLOW FURNITURE, PORTLAND, OREGON

Gentlemen: I want to know more about your smart, thrifty *Fashion-Flow* "add-a-piece" plan. Send me free booklet showing the 60 different pieces and copy of Home Decorator.

NAME.....

ADDRESS.....

Fashion-Flow

TRADE-MARK REG. U. S. PAT. OFF.

FURNITURE

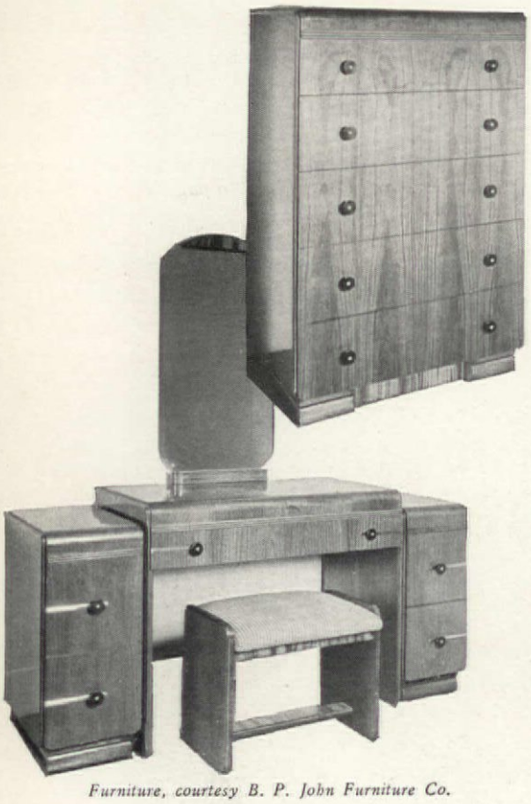
Built by western craftsmen of B. P. John

New interiors take to color

For detailed description see page 97

Furniture, courtesy Heywood-Wakefield Co.

Furniture, courtesy B. P. John Furniture



Furniture, courtesy B. P. John Furniture Co.

Furniture, courtesy Berkey & Gay Furniture Co.

NATURAL COLOR PHOTOGRAPHS BY F. M. DEMAREST

]O HOME NEED BE WITHOUT THE RIGHT FURNITURE!

Cupboard, chair opposite it, and the dinette table and chairs come in Early American maple. W. F. Whitney Co.

y have been keeping house ten or fifteen ars now, have had a chance to discover nat kind of furniture suits you and your best in style, comfort, and price. Some ır things have been knocked around a d need replacing. Some have never been ghly satisfactory anyway, and it is o make the substitutions you have d this long time. *You*, on the other have been married five years; your never has been finished and complete. ow you are determined to add the final s and make it really yours, as you like *u*, thirdly, are just starting housekeep- ou are starting from scratch and can nything you wish within reason. All f you may be living in homes that have uilt some time, or maybe you are eling and therefore adding to your ing equipment, or are among those g brand new, spic and span houses.

ou are mathematically minded, which I t, you can figure out that this gives us ifferent kinds of people in different ons and almost every one you know to one of the nine classifications. May- s twenty-nine, but I know it's a lot of who are bound to start out for new re and who, I say with confidence, are to find exactly what they want.

I wish all you nine kinds of people—or twenty-nine—could have been at the big furniture markets with me when the curtain went up on the new fall style show. I sometimes think it is too bad these openings have to be strictly wholesale affairs. I would enjoy having you see, as I saw, the dozens and hundreds and thousands of kinds of interesting new furniture which is going to find its way into your nine—or twenty-nine—kinds of houses this fall.

There is no question about mahogany in 18th century and in Federal styles. It is a leader, and it is hardly less conspicuous in modern furniture than in traditional. The particularly new phase this year which will interest everyone may be called the Williamsburg or Virginia adaptation, which you will recall we first pointed out to you as early as last February. To us this ranks as a noteworthy development because it is so inherently sympathetic to many of our inherited likes and to some of our inherited furniture, whether inherited directly or via the antique shop. You will notice in your favorite furniture store a great deal of mahogany furniture, and you cannot fail to notice, also, the very fine finish applied to most of it. Manufacturers have spared no effort to achieve beautiful, soft, satiny finishes of a quality unknown not so many years ago.

You are going to like the new modern furniture very, very much. There is a great deal of it available, in a wide choice of styles. It seems to us that it has really reached its stride now, for lines are simple and direct, and where wood combinations are used, they are well chosen. There are but few of the "outrageous" pieces now that are bound to be when a new style is first launched. It is thoroughly usable, likable, and practical. As already suggested there is some mahogany in

[*Please turn to page 116*]

CHARLOTTE L. EATON

e many bedrooms for which maple rocker, post bedstead, bureau, r chest above are the perfect pieces (W. F. Whitney Com- The influence of Williamsburg in Virginia is clearly reflected in eful mahogany bedsteads, chest, standing mirror, and bedside wn at the right. Tomlinson of High Point. Carpet by Firth

Left to right: Solving the difficult corner is simple with a fine mahogany piece of 18th cent styling, combining bookcase and desk (Fancher Furniture Co.). The sofa represents extremely fine c struction along simple lines (Valentine-Seaver Co.). A mahogany tea table is both decorative and use (Brandt Cabinet Works). "Unit" furniture is highly practical; two corner pieces and a center com to form a sofa, two corners make a love seat, or each can be used singly (Herman Miller Furniture

A comfortable bureau with plenty of drawer space is part of a mahogany bedroom set (Wheeler-Ok Co.). The modern occasional table with its several shelves has far more space than many (Imper Furniture Company). The mahogany sofa table with its drop ends is charming in hall or living room, can be used delightfully as a dressing table (Imperial Furniture Co.). Pickled pine corner cupb is perfect used singly or in pairs (Herman Miller Co.). Corner piece for books or ornaments is century mahogany (Brandt Cabinet Works). The oak clock is an excellent hall piece (Hanson Clock

ahogany pedestal table, for an apartment or dinette, extends to seat a large group of people (John--Handley-Johnson Co.). Styled in the tradition of Virginia are a homey wing chair and spacious sofa graceful lines, both known as "Raleigh Court" pieces. These are from the Karpen Furniture Co.

nong the best of Federal American pieces are the mahogany chest and post bedstead at the left exel Furniture Co.). The dressing table with the mirror at the right is an excellent 18th century ce with its corner fretwork, cabriole knee, and ball-and-claw foot (Kindel Furniture Co.). The Chip- ndale settee, leather upholstered, and the coffee table, an 18th century piece, from Colonial Mfg. Co.

wo-purpose piece in mahogany, with inlay and fine brasses can double as chest-of-drawers and desk pectively (Herman Miller Co.). One of the most interesting of the modern bedroom sets in the new nd maple, is known as "Zephyr". Note the round pulls of self material (Heywood-Wakefield Co.)

For a new garden thrill—PLANT BULBOUS IRIS

CHARLES E. F. GERSDORFF

Do you wish your garden next spring to bring forth a thrill not soon forgotten, one that begins as early as February? Then, take my advice and lay in a good supply of that bulbous Iris plant which, until lately, has been used almost exclusively by our florists who forced them into early bloom that we might have them around the spring holidays. Then, plant them in November, in sunny nooks about your garden, or in broad masses in your herbaceous border, always selecting positions sheltered from the extremely cold winds of winter, and if you live where winters are severe, cover after the first freeze with evergreen boughs, or dry salt hay.

Just what are those Bulbous Iris? There are several types to choose from, and because of their relatively low cost, you would do well to have some of each. Firstly we have the Reticulatas which come into bloom from late January to March—depending whether you live about the District of Columbia or farther north. There are several varieties in pretty blues and also a white form, all with the fragrance of violets and these grow no more than ten inches in height, the others being taller. All these bulbous sorts average two blossoms to a stalk, and often times there are actually several stalks to each bulb.

Then follow the Tingitana Hybrids in several shades of blue. These normally have been considered rather tender to frost; however, in sheltered nooks and with perhaps a bit of covering they will be found hardy well into some of our northern states such as New York and climates of similar severity; not recommended for colder regions.

Before the Tingitana Hybrids are out of the way, the grand and long lasting procession of the Dutch Iris hold sway, overlapping the later Filifolia and Spanish types. Following the Spanish come the English Iris which require a light shade, and more moisture in the soil instead of sunny locations. The Dutch Iris have, in addition to the colors before mentioned, yellow and bronzes, with yellow frequently in combination with the blues and whites. There is a somewhat similar range of color amongst the Spanish, while the Filifolia type is a rich dark blue; and the English, only lacking yellows, having broader segments, bring this additional variation and the fact that they wind up this procession during June and July. The illustration above shows two types: on the left the Spanish variety, Golden Wonder; on the right, the Dutch Gerrit van Hees.

But before you select your Bulbous Ir
sure they are the new improved ones,
in brilliancy, in size, and in substanc
much superior to old ones. As these Ir
now offered at prices within the reach of
one with a garden, they can be plante
erally. For most satisfactory results
the planting each season. One can, hov
secure two seasons of satisfactory bloom
one lot of bulbs if, after blooming and
the foliage is ripened, the bulbs are car
lifted, carefully broken apart so that the
bases are not removed from the bulbs,
a few hours in the shade, and then s
in a cool dry place in dry sand, covere
be planted again the following Novem

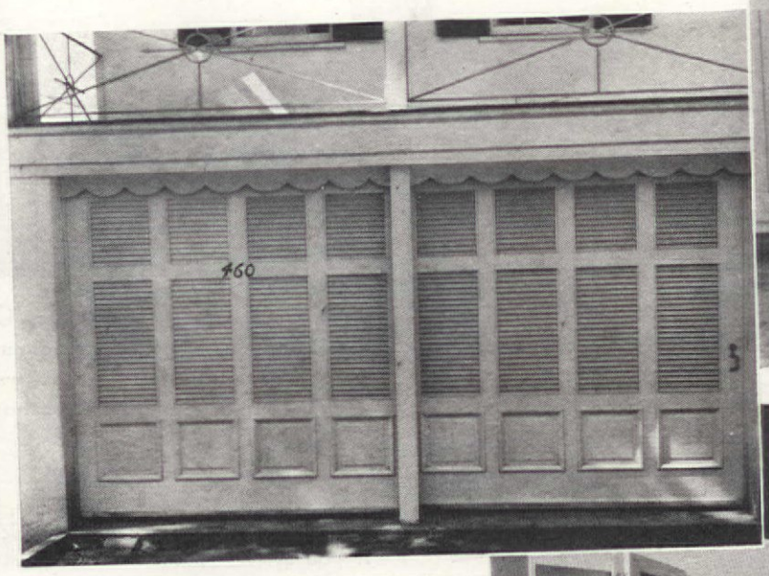
Plant about four inches deep, from t
four inches apart each way, in clump
best effect, in soil containing no humu
otherwise light in texture, and stir int
surface soil some complete plant food
as a 3-8-5 analysis, about a tablespoon
each group of twelve, sometimes just
freezing weather sets in.

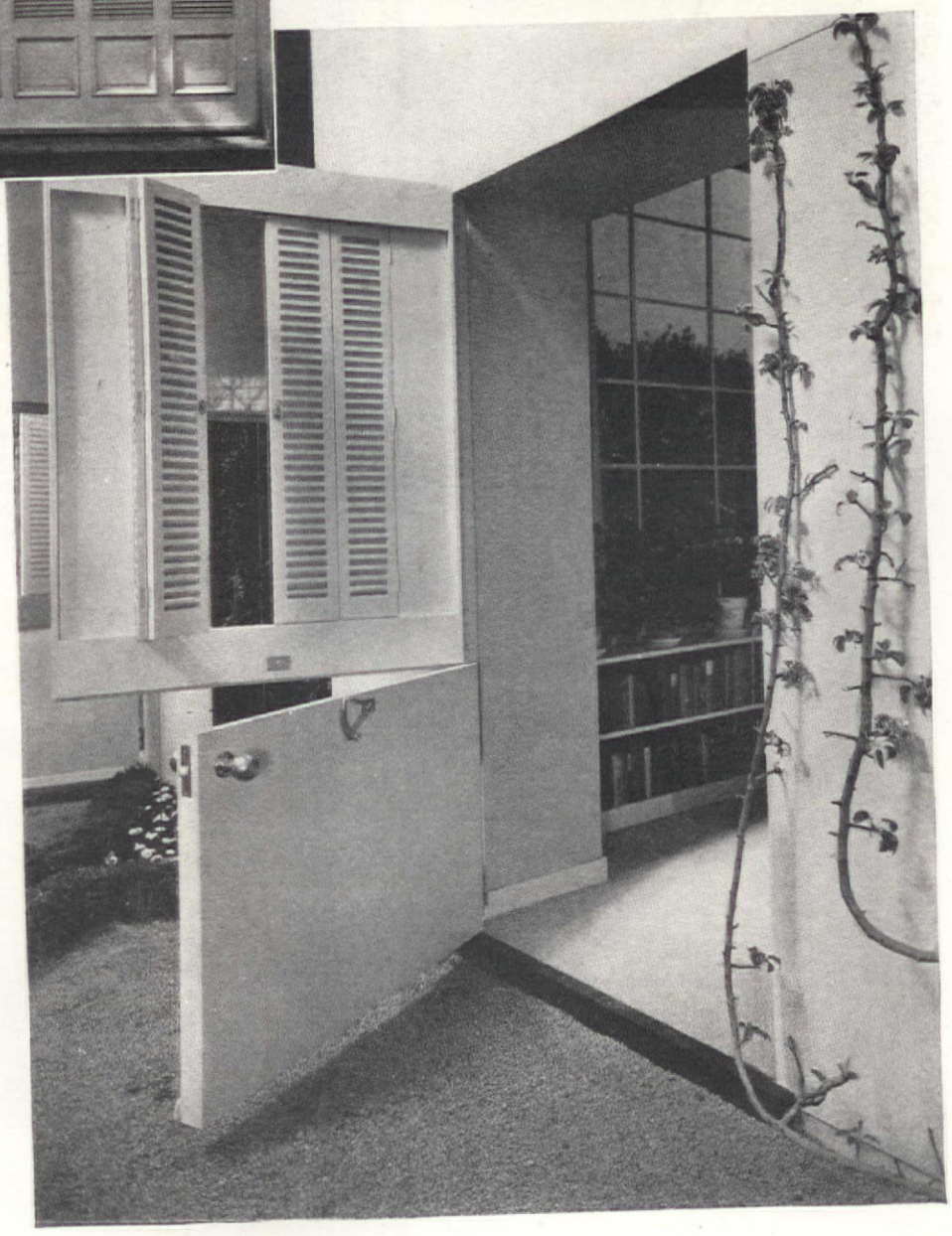
In addition to their great value as fl
for the garden, these several Bulbous Ir
excellent as cut flowers for interior d
tion in vases, bowls, or baskets. And
sider, too, their lasting qualities, for
blooms they outlast most garden flow

Shutters "dress-up" all about the house

Shutters, so long a sure-fire device used in relieving the monotony of plainness on the exterior of a house, have now come inside, out of hiding from attics and store rooms to take their places in numerous ways in decorative schemes

HELEN GRADY

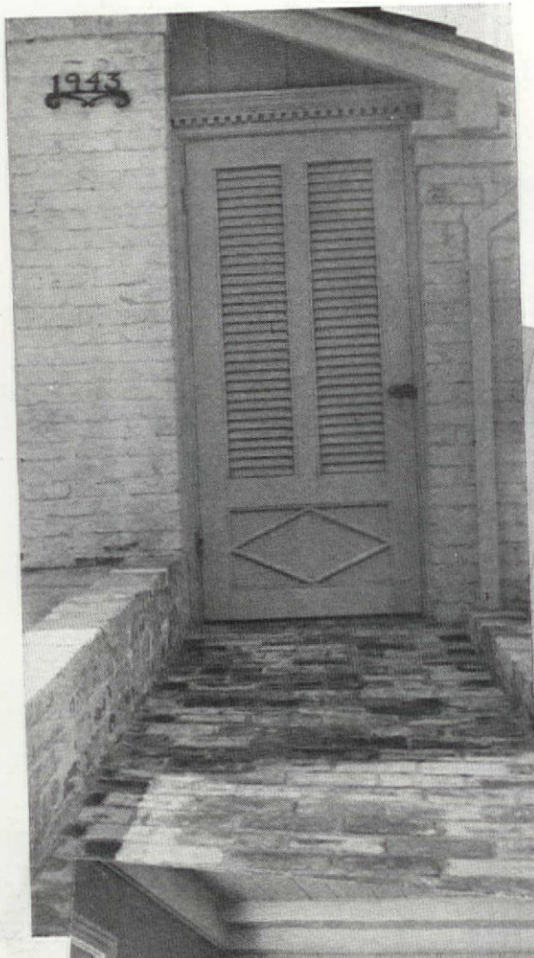


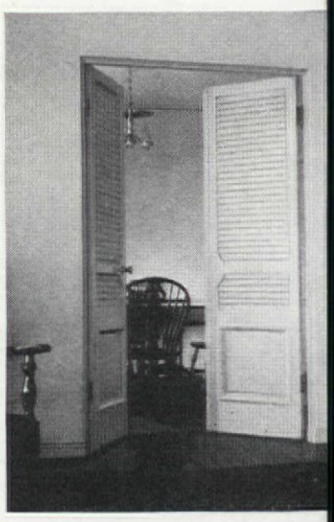


HE present-day mode of decoration, shutters are oving just as effective a means of relieving ess of interiors as they have on the outside of since the days when the early New England ters nailed green shutters at the sides of their ws. And, in addition, new uses are being found m outside, so if you would be up to the minute r house planning, consider shutters, both in- and out. They solve many decorative problems. uses for shutters inside the house reveal the lity they offer in "dressing up" what would be rdinary rooms. For example, instead of wide ys or French doors, shutter doors are now between adjoining rooms. The doors are dec-, either open or closed. When open, they re- the folded back effect one gets by the use popular shutter screens. When closed, they are active in themselves that they make a point rest in the wall where they are placed.

over built-in bookshelves, shutter doors make htful variation in the wall pattern. When color led to brighten up a wall, the doors may be en so that the book bindings will show. Then rs form a frame for the varied colors within. rrangement is particularly effective when the nd wood trim of a room are painted dead nd need livening up.

ters, or to be more technically accurate, effects, have even invaded the kitchen. Here orm attractive doors beneath the sink to the garbage pail and the drain pipes. In- lly, this is an excellent way to get around city ces which prevent doors that completely close space, thus preventing the proper ventilation. utter slats in the doors provide the necessary s and make this portion of the kitchen cab-





Gone are the days when shutters were merely on the outside looking in They're popping up all over the house in a dozen new rôles—as screens t hide uninteresting furniture, as smart backgrounds for specially nice furnitur groupings, as cupboard doors, and hung in frames at windows to shut ou unattractive views. Left: A shutter gate leads from the street to the enclose garden of the Joseph Simon home, an interesting treatment of this problen

In the Hughes' home in Berkeley, Cal shutter doors between living room and room add interest to the entrance way lieve the too plain appearance of the wa

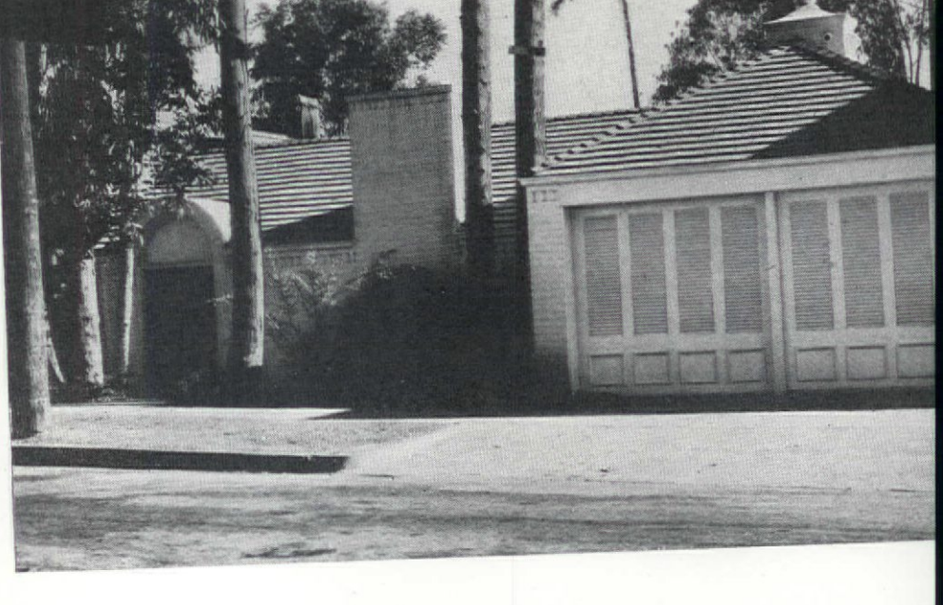
inet space, of which the sink is a part, int in treatment while adhering to practicali

If you are not planning new constru remodeling where shutter doors can be purchased as a part of your equipment, you might consider the use of shutter screens in "dressing up which have become monotonous to you. There are many designs in screens and you will find them ranging in size from three to five panels cost, from the inexpensive, unpainted variety which you may finish to those of the more elaborate type from decorators' shops. Such a scree as an admirable background for certain groupings of furniture. Or actually serve as a screen for an upright piano, or a radio or victrola cabinet type which do not fit into the decorative scheme.

Old-fashioned inside shutters can be picked up for twenty-five or fif a pair at wrecking yards—that is, if you are lucky. So great has th for these shutters been of late, that what seemed like an unlimited s almost exhausted. By removing the old paint or varnish and paintin to match your woodwork, they will serve as cupboard doors, or they

[*Please turn to p*

Top right, a shuttered screen used to excellent advantage by Mrs. Elbert Bell of California. Directly above, a bookcase in the John M. Walker cottage

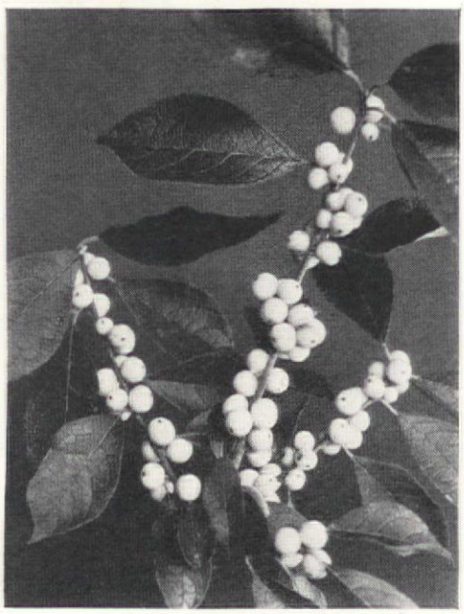


The attached garage idea takes a new lease on life when it can be as attractive as that of Mrs. Gerald Marsh of Berkeley, California, shown at the right. The shutter effects employed add materially to the attractiveness of the approach to this home. Frederick L. Confer was the architect

It's the berries!

THURLOW WEED

J. Horace McFarland Company



Top to bottom: rose-red fruits of the Chinese Yew; violet persistent clusters of the Beautyberry; the red berries and orange foliage of the Common Winterberry

HILE many popular ornamental shrubs are grown for their attractive foliage, some for their ul flowers, and a few for the delicious fragrance or blossom, there are others which are desira- the garden because of their production of Berries add a distinctive color note to shrub- lantings in the autumn—when flowers have long ithered and leaves are dropping rapidly from and stem. The number of berried shrubs is far than the average amateur gardener realizes. of many colors—red, yellow, orange, blue, pink, and white—are available for garden dec- . The most popular berried species are found in the genera Berberis, Cotoneaster, Ilex, Lonicera, Sorbus, Euonymus, Symphoricarpos, Aronia, and Pyracantha—to name but a few.

One of my favorite tall growing shrubs is Tatarian Honeysuckle (Lonicera tatarica). In May and June the bushes are covered with charming pink flowers which are followed by clusters of red and orange berries. I became what one might term as "berry-conscious" after visiting a large ornamental nursery. The owners, two brothers, showed me around and pointed out plants with long Latin names.

"Tell me," I asked, as we paused to admire a particularly fine specimen of berried shrub, "what family of hardy berried plants do you think the most attractive?"

"I recommend Euonymus," replied the elder brother at once. "There are many species, each producing attractively colored fruits. Europaea is one of the finest, growing as high as fifteen feet. Its crowning glory is in its unbelievable profusion of gorgeous orange berries in October. These fruits are held during the winter, and the branches often are used for vases, producing an interesting Oriental effect. Americana is one of the lower growing species, but has the most conspicuous and brilliant fruit of all. The wine-colored pods open in early September displaying the brilliant orange fruits within.

[*Please turn to page 129*]

Mexican influence in Florida

Photos by Samuel H. Gottscho

The home of Mr. J. E. Yonge in Miami Beach

CARLOS B. SCHOEPPL AND ARNOLD SOUTHWELL, ARCHITECTS

Cathedral ceiling of exposed timbers with plaster panels and walls in combination living-dining room, showing crude Mexican fireplace. All woodwork in this room is adzed. Below: dining end of Mexican living room, showing entrances to kitchen and native porch. The compact bar on the right also opens on to the porch. At bottom: native porch, showing unique charcoal rotisserie and peasant furniture. This porch opens on to an open air living patio

ıe entrance of the Mexican type bungalow Miami Beach, Florida, depicting deep re- ıls which form additional protection from the ments. Old red brick is used for trim of orway and flower bins. Garage entrance, owing pergola and driveway of grass joined nent blocks. Steel sash is used throughout

Underground Revolution

ELINOR LEE
and
HELEN PARK

WHILE there is scarcely a country house where some form of gardening is not carried on, few houses are adequately equipped with a garden work room. But do not despair if an upstairs room is not available for this purpose. Plan now for some place in your basement or cellar, adjacent to your garden which can be transformed into a garden spot, an oasis for the true lover of nature. Very probably one or several parts of your home now serve as catchalls for your gardening implements as well as your gardening instincts. Your tools may be in the garage or cellar, your seedlings in the sunroom, and the books on planting lost in the study shelves. The seed catalogues you marked so carefully last autumn evade your constant search. Whether you are an active or an æsthetic gardener, or both, you can assemble all your garden accessories in a single room which inspires good gardening and facilitates beautiful flower arrangements—right in your very own cellar.

In this picture we have suggested a simple plan for just such a ro It requires but little space. The r itself is twelve by fourteen feet, l ing in from the garden on a nat slope. Three walls are papered charming stylized garden patter chartreuse, white and brown. have repeated these colors and vine motif in an inlaid linol floor. The door wall is painte solid white. On the window built-in shelves provide storage s for soil, moss, and fertilizer. B plants, tools, seedling trays, clip sprayers, tags—all of these are wise stored here.

[*Please turn to page*

Designed and drawn by Helen Park

Attics and cellars are going to sea!

An inland ship in an Indiana basement for $550

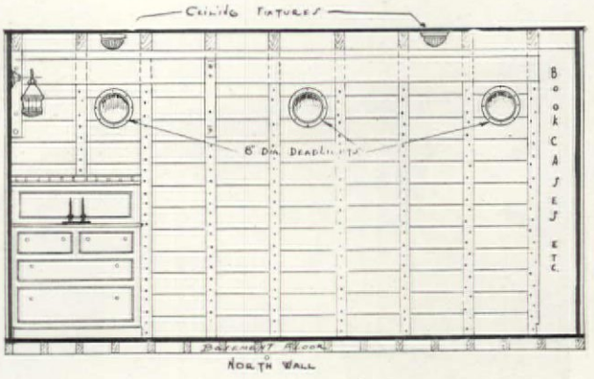
HESTER A. NEDWIDEK

ARL E. BAUERMEISTER, of Terre Haute, Indiana, was desirous of getg the effect of being aboard a yacht ien he went down to his own cellar. ow well this natural but somewhat unual desire has been achieved can be en. Most of the so-called yacht rooms e more like the interior of a night club tead of the interior of a yacht, but s inland ship is no restaurateur's idea the sea. While the plans and the otographs show only the main room, ich is used as a dining salon, and the ssage and stairway, the owner went rther in that he incorporated a galley a kitchen and crew's quarters for use a maid's room. He now has a comte ship in the basement of his home, ere he might invite his friends and l as though he were on board his yacht e and snug at anchor.

In the actual working up of this dein for the basement, the existing walls d partitions were kept as they were, mpletely intact, to save expense. Practally the only departure was made in rrowing up the stairwell, so that it would more closely resemble the companionway of a yacht. The north and east walls of the main room or dining salon are the outside cellar walls, the other walls were partitions. On the outside walls furring strips were used to keep the woodwork from actual contact with the wall. On the partitions the new woodwork was directly applied. The north wall was treated to represent the planking of a boat with the planks running horizontally. Inside these planks, heavy oak timbers were fitted in vertically, to simulate the timbering or framing on a vessel. To further this impression still, the heels or bottoms of these frames were curved to create the effect of the shape of a hull instead of a flat wall. Horizontally, at the heads of these frames are two more members, a clamp and a shelf, and two heavy oak knees fitted on two of the frames, notched out for the clamp and shelf and connecting with the beams at these points. The bolt heads in these knees are left showing. A wooden ceiling was installed, fastened to the existing floor joists, and under this

Dining salon, galley and crew's quarters—a completely equipped ship, snug at anchor, in Terre Haute!

The only structural change was that of narrowing up the stairwell to resemble more closely a ship's companionway



heavy oak beams fitted to represent deck beams. The narrow strips are laid lengthwise with a V bead, on the underside, as it would be in the decking of a boat.

On the east wall the paneling was brought in about twelve inches to allow for a radio, loud speaker, bookshelves, and lockers. The south and west walls are paneled, directly on the partitions. Regular ship's portholes are fitted in the planking on the north wall, and these open for ventilation purposes. All paneling is of Philippine mahogany in high finish and the entire basement is air-conditioned.

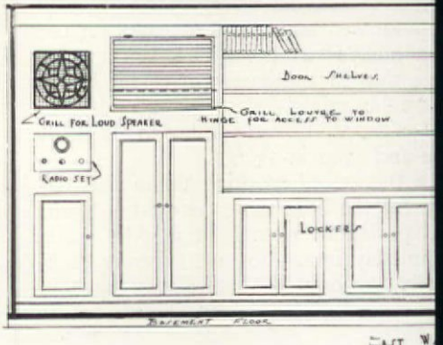
The walls of the passageway are also paneled, the ceiling being treated in the same manner as the ceiling in the main room, with the decking and deck beams showing. On the east wall of the passage there is a half-round section of timber placed vertically, about twelve inches in diameter, with the flat side set against the bulkhead—the mast of a vessel coming through the deck. The stairwell walls are paneled. On the upper landing of the stairs the paneling goes up only to a height of about three feet, with the walls above and the ceiling painted to give sky and water effects. A regulation brass hand rail was fitted on the south wall of the stairs, and stair treads fitted with brass nosings.

In laying the floor, beams were set on the basement floor, level with the wood floor set on these. While this raised the floor there was still sufficient headroom left for comfort. The original idea for floor covering was to use carpet, but this was changed to linoleum. On the steps this is black, and in the passageway and main salon it is of a highly flowered pattern.

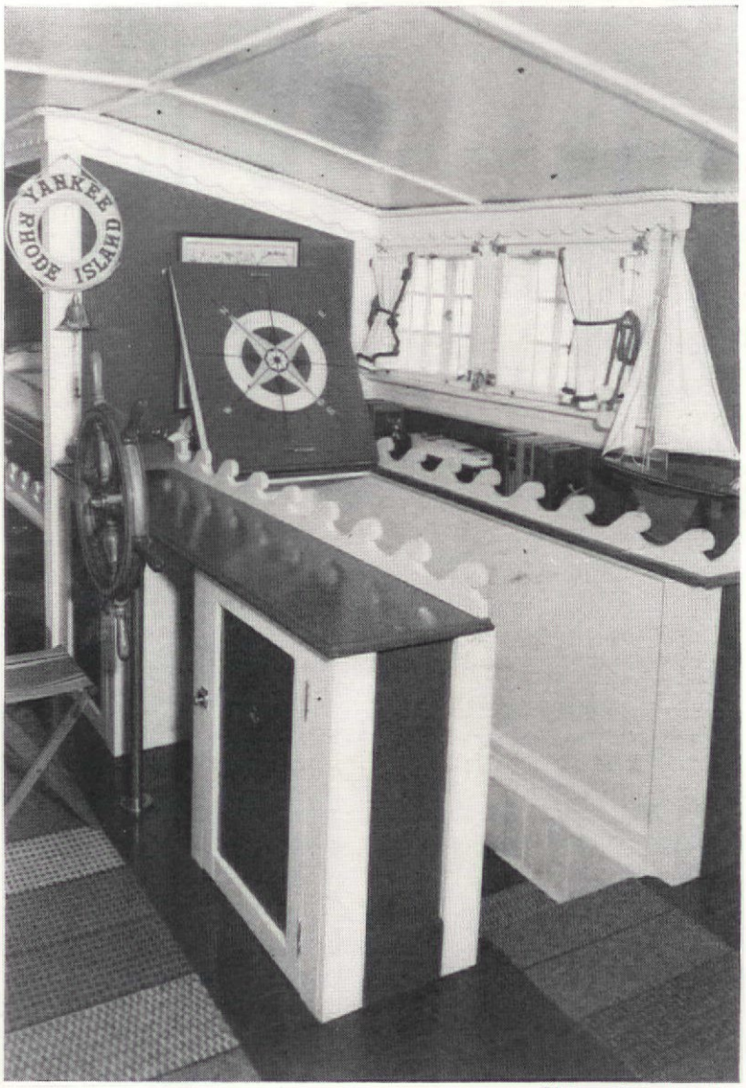
Usually in a yacht all of the furniture is built in. However in this instance the only built-in furniture was the combination buffet desk, and later the settee. The remainder of the furniture is movable and is of mahogany, upholstered in blue leather. All the fixtures and hardware used are, where possible, marine fixtures.

No doubt, many will be interested to know to what the cost of this work amounted. No separate costs were kept of these rooms, as the owner had the entire basement reconditioned when this work was done. As near as he could figure the cost, materials were $300 and labor about $250, making a total of $550.

How closely the original design and the wishes of the owner were carried out may be seen by studying the photographs shown here.



The good ship "Yankee" in a Rhode Island attic



Photographs by the author

When closed, the folding doors of the companionway provide a large chart house table for the three lucky young mariners who "go to sea" each night in their attic. White-topped waves against a blue background add appropriate ornamentation

NBAD THE SAILOR

HE hereditary yen of sailors and land-
lubbers for boats, ships, and sails, the
nging for the open sea and the blue semi-
here of cloud-swept, star-dotted heavens,
oduce in some of our imaginative home
ners a nostalgia that must be dealt with
nehow. Sometimes a framed map will do
—but read on and learn what one sailor-
izen did, in fact, create.

Scituate on Gaspee Plateau in Warwick,
ode Island, within foghorn range of the
y point upon which His Majesty's Ship
spee met its Waterloo, lives a man who
led aboard the U. S. S. *Kearsarge* during
e World War as Quartermaster F. Harlan
nt, now an attorney at law in Providence.
But hear! The Flint cottage, of English
pe, has just blossomed forth with an entirely
v roof or superstructure. Even as the
ocuses burst through the yielding earth, so
s a new room or cabin burst through the
of of said cottage. New eyes, or windows,
k out inquiringly upon the surrounding
ntry and Narragansett Bay. As I write, the blinking childish eyes of this new-born, nautical cabin are struggling to adjust themselves to the sunlight and also to the wonders and inconsistencies of this world of statesmen, politicians, and dictators.

To spur the fancies and imaginations of three nursery - and - kindergarten - aged sons, aged six, four, and two, respectively and respectfully, Father Flint decided to convert a windowless, floorless, stairless, and starless attic into a colorful ship's cabin, equipped in a maritime manner, not only suggestive of luxurious cruises upon the high seas but also unusually conducive to short siestas, middle-sized slumbers, and a nine-hour night's sleep. And so he communed within himself, assembled the mental pictures which were the result of "winter dreams," retouched them here and there with an impulsive, artistic brush, and finally combined them all in a composite, flexible, mental blueprint. Mr. Flint then engaged a certain Walter Dewey, known as a carpenter and no doubt some direct or indirect descendant of the well-known Admiral of that famous name. Said Dewey did begin and proceed to transform and transmit and convert said flexible blueprint into a ship's cabin, distinctive in design and as colorful as the rainbow.

To begin with, a narrow open stairway was built from the second floor nursery room up through the ceiling into the starless attic. The entire front roof of the cottage was removed and raised to permit the construction of two large casements at either end of the side of the house facing south and the bay, and also to permit the addition of a group of small casements in the center of this southerly side of the cottage. Large casements were also added at the east and west ends of the attic and two large skylights were built into the slanting roof on the northerly side of the room. It had not as yet become a cabin.

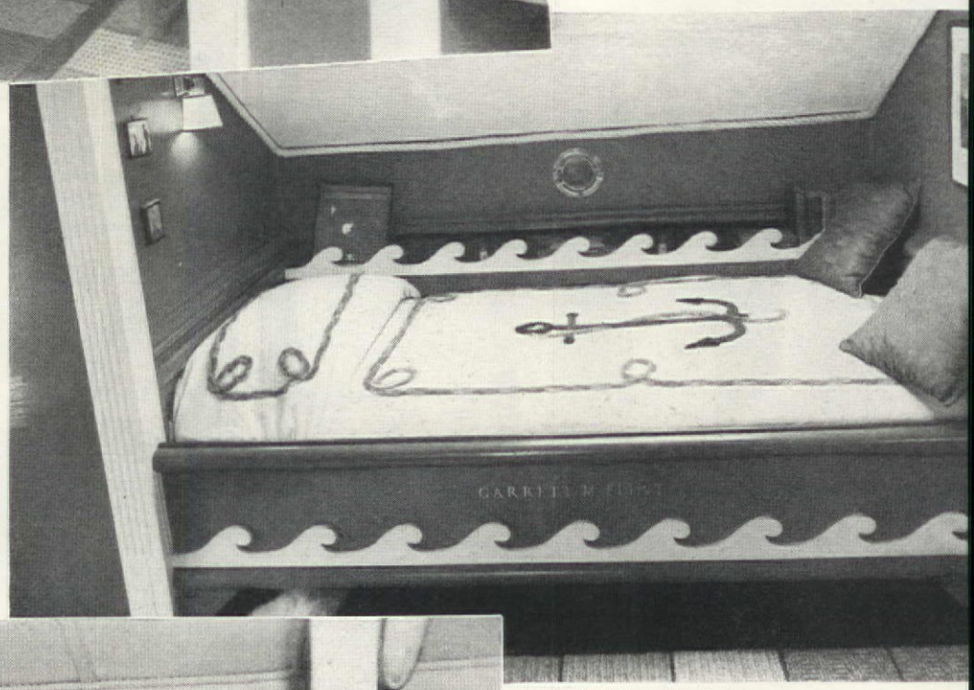
Two wide bunks, large enough to accommodate a grown person comfortably, were then laid out along the north side of the growing cabin, each bunk being beneath a skylight. A closet was built in at the head

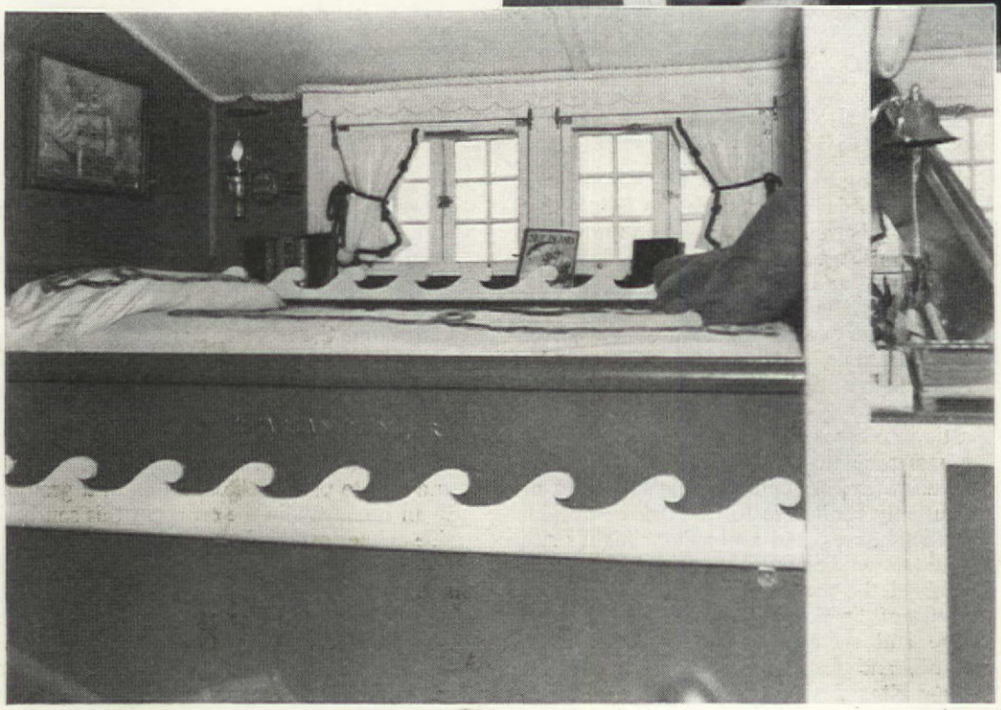
Each officer of the ship has a closet of his own, his name and rank in brass letters on his bunk and real portholes to observe the ship's course

of each bunk and a third closet was built in between the feet of the bunks as shown in the accompanying photographs. Each bunk is equipped with substantially constructed springs and inner-coil mattresses. Along the rear of each bunk is a shelf for books, boats or toys, and a raised wooden edge for each shelf simulates and gives the appearance of rolling, white-crested waves. They add a salty, wind-blown atmosphere to the cabin. In the wall behind these shelves are real brass portholes. When electrically lighted by means of a conveniently located pull-cord, they reveal moonlight scenes at sea with boats afloat in the distance.

The frames for the windows and the closets are fluted attractively and are painted white enamel. The closet doors are made of piece of thick plywood and are painte interesting Spanish blue. Each doo adorned with a silver-hued metal sl full rigged and indicating life and ac as its wind-filled sails carry it across door's expanse of blue sea.

The walls of the bunks are blue and white-topped waves on the shelves and bases of the bunks are outlined aga the blue background in a decidedly n manner. Small, squat feet for the bu support the sides of the bunk. The s are built so that they clear the deck a few inches and so provide toe room w the bunks are being made up. Each b is covered with a white spread hea





embroidered with a huge blue and red anc White cloth sailboats are appliquéd u each pillow and edged with a small twi rope cording, as shown above.

Brass letters in classic design appear the blue bunk sides. When read, the le are found to spell the names of the t young mariners who are Captain, First M and Second Mate in this tree-high cabi boyhood dreams. At the head of each b is a reading light. The fixture is real sh hardware. Brass letters spell out the w "Captain," "First Mate," "Second Ma and "Galley" on the four cabin doors.

On the south side of the cabin is the t bunk which you have been wondering ab up to this time. It, too, is of the same de except that it is higher, due to the fact it is built partially over the companion by which entrance is gained to the ca Beneath this bunk is a large rectangular c partment for small stores. A large panel li by brass knobs permits access thereto.

Above the three bunks is a wide woo valance. It runs the length of the cabi the ceiling line, and appliquéd upon valance is a narrow border of scall

[*Please turn to page*

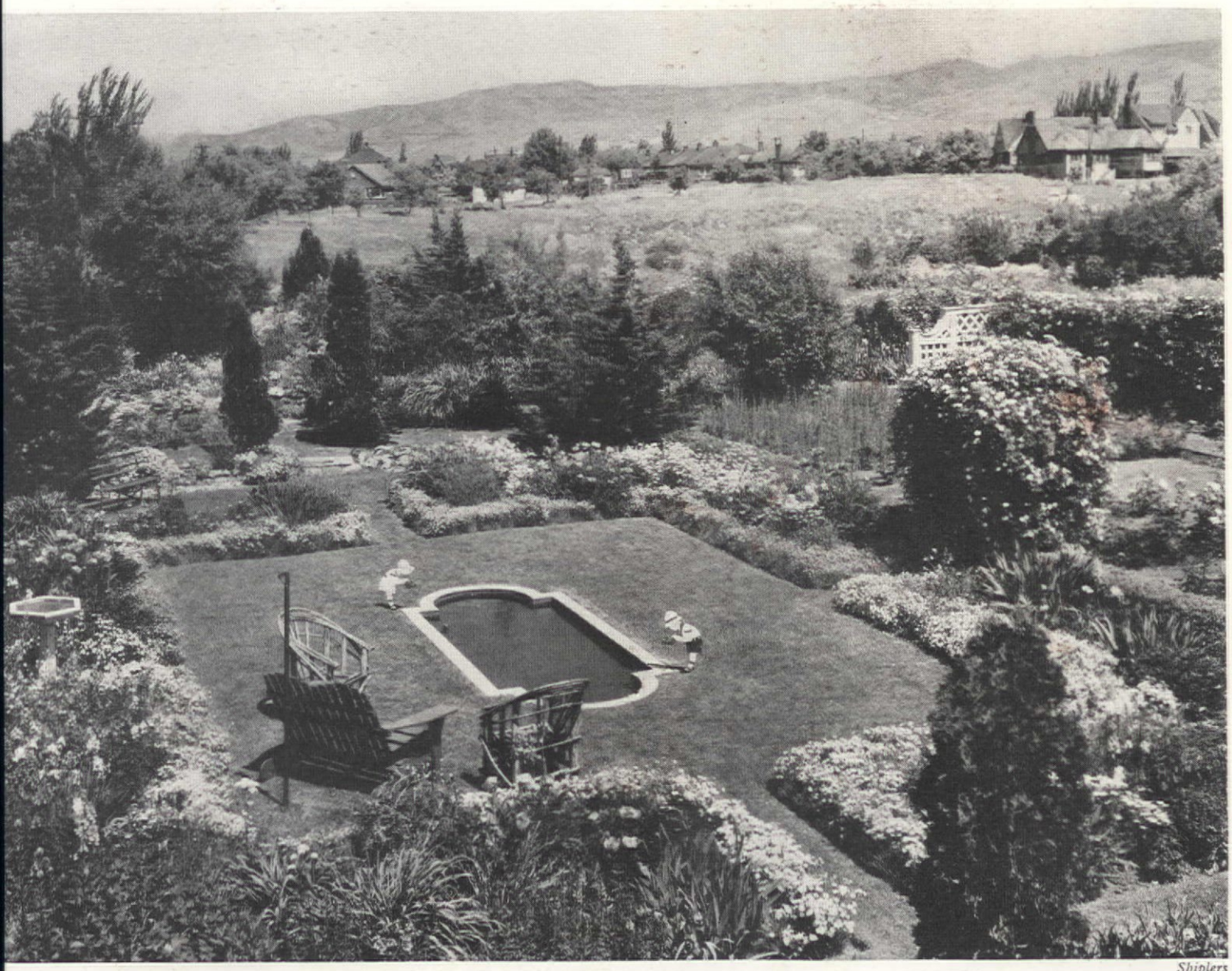
Brass ship lanterns provide stability when the ship is laboring through a heavy sea! And red and green starboard and port lights, too, of course

Some new fall wallpapers—

Great, puffy white flowers with touches of yellow on a gray ground (upper left, Imperial); a Grinling Gibbons kind of decoration in gray on a yellow ground (upper right, Birge); a very usable lozenge type of pattern in yellows on green (lower left, Birge); one of the most beautiful papers we know, in gray, with some of the design worked over in yellow (lower center, Birge); a bold block pattern in yellow on a green ground (lower right, Strahan)

Use new, fresh color notes—

Staffordshire figures with all their grace and charm, on a warm brown ground (upper left, Thibaut); pine needles, in their natural green, on a cream ground (upper right, Strahan); strawberries, bright red with bright green leaves on white, delightful for breakfast room or kitchen (lower left, Imperial); one of the new "powdered" colors, blue, diamond barred and decorated with simple field flowers (lower center, Birge); the pertest of birds, beasts, and flowers in bright red on white (lower right, Thibaut)



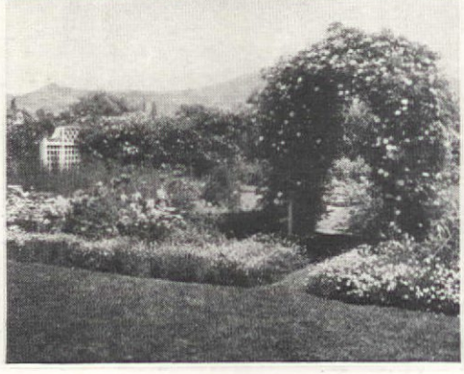
Shiplers

GREEN GARDEN AND LUSH FLOWERS

in the middle of an American desert

years ago, Mr. and Mrs. James S. Tay- began the development of a garden their Colonial styled home in Salt City. The plot is 150 x 300 feet. The area to the rear of the house is de- d in a succession of garden rooms in a formal design as befits the Colonial here. There are not many such gardens state of Utah but this inter-mountain is showing extraordinary progress in making in these present years.

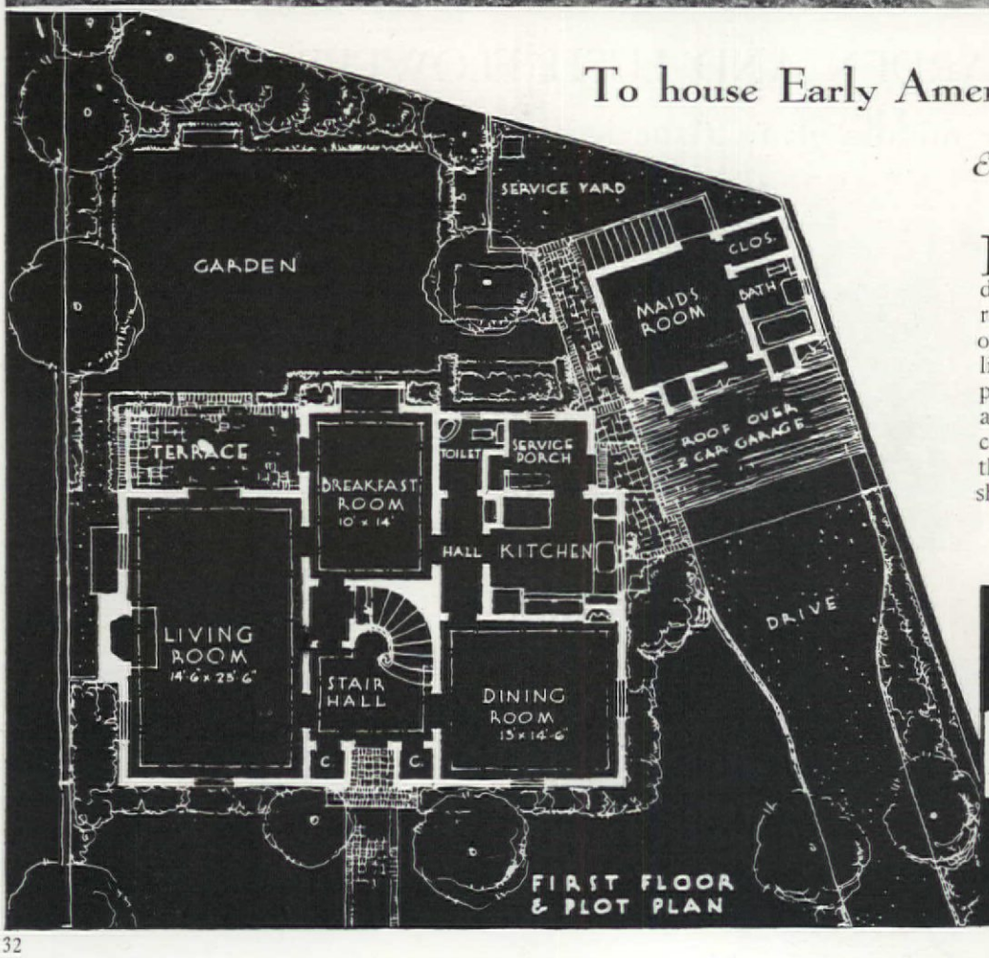
nks to the foresight in starting with a ganized plan, very little has been d or even introduced into the garden he original construction. It was just ne to develop, and ordinary good gar- ltivation has arrived at the evolu- en in the accompanying photographs. anting—trees, shrubs, and flowers were to give expression to the design itself. basic plan is a series of axes coördinat- e different garden units—the formal with pool leading into a Rose garden, en a rock garden and, beyond, is a cut- arden which supplies flowers for the The living room gives on to the garden hrough French doors opening on to a



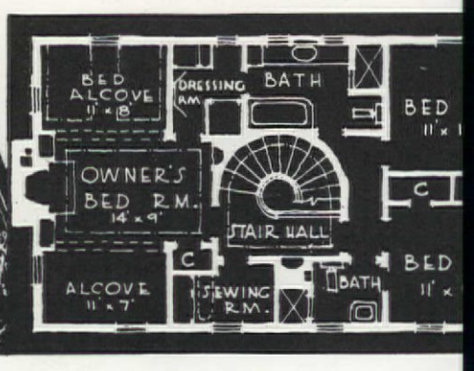
flagstone terrace. The formal pool, occupying the center of the formal garden, reflects the high blue tones of the sky and is itself painted blue to heighten the color effect. Both the floor and the walls are thus colored.

The little knolls in the rock garden are carpeted with alpines and here, also, color is given in the early spring by lavish use of Scillas, Narcissus, Grape Hyacinth, and Dwarf Early Tulips. In the full summertime, the trees and shrubs are strategically placed to screen the various nooks and features of the garden so that the visitor is greeted at one turn after another by a series of unex- pected and pleasant surprises. In the rock garden there are also several small pools in the outcropped rocks in which Waterlilies and goldfish hold forth. Tall Junipers with the Arbovitaes, and low prostrate forms of Junipers give a mountain atmosphere.

Larkspur, Delphinium, Columbine, and other popular annuals and perennials provide color in their season and blooms for use in the house. The center path takes one through a Rose covered archway from the formal garden which, being properly framed, does not appear in any way incongruous in its setting.



FIRST FLOOR & PLOT PLAN



To house Early American and Georgian furn

Erle Webster & Adrian Wilson, A

PLEASANTLY situated among tall Monterey trees, a brick-paved walk leads to the deeply recessed entrance vestibule. Exterior redwood siding, and all second story wind of the half dormer type, which allowed th lines to be lowered sufficiently to give a proportion. Light warm gray with white and door trim, the exterior was kept lig contrast to the dark trunks and the fo the trees. Shutters are chartreuse green shingle roof stained brown. Landscape de

[Please turn to p

How do YOU shop for a good night's sleep?

RGINIA VAN BRUNT

This article is based on an interview with Mrs. Elizabeth Neal, assistant professor of related art in the home economics department of the University of Wisconsin. It deals with some of the problems met by the average layman who does not know how to determine the best values in sheets, blankets, or comforters

OUR sheets are ragged and thin; your blanket supply needs replenishing; your pillowcases have become ob- from which you glance shamefacedly away; your gs squeak and mattresses are lumpy. You are met with necessity of buying new bedding. And you dread it. efore I begin with the business of shrewd shopping for ling, may we inject a moral that is so old it should be d but actually seems almost to have been forgotten. r bedroom is only as good as your spring and mattress. n be smart in color scheme, smartly attired in crisp or rious bed coverings, but unless the beds themselves are comfortable, your bedroom has missed by a mile its reason for existence. Antiques are charming—but too y American homes cling fondly to the belief that antique gs and mattresses are also lovely. One finds comfort- chairs, where one spends at most three hours f twenty-four, and in that some home eight- beds that groan and squeak with pain at the ght of supporting their tough, rigid old gs and mattresses for one more night. Truly, groaning and squeaking is not a call for ture oil—it is pain and agony over America's ty to antique springs and mattresses. An- year of it and I believe husbands will find reason for spending at least two nights a at a comfortable hotel! As Mrs. Blake said ese pages some time ago, "those hotels which rtise 'all the comforts of home' just haven't on home beds in some time." Begin with the g and mattress. Eight hours out of ty-four, one third of your life—figure at way, figure it by any method—but with the spring and mattress.

e first factors to consider when select- ny kind of bedding are, according to Elizabeth Neal, appearance, durabil- comfort, and laundering quality. The materials used most frequently in s are linen, percale, and muslin. Linen, ugh often prohibitive because of its price, washes more easily than cotton, is particularly smooth and lustrous, and is more durable, if it is a good quality linen. Linen sheets are a particularly wise selection for summer since they are cooler than cotton. Of percale and muslin, the former, by virtue of being a better grade material and closer weave, is usually preferable in every way.

Laundering of sheets is not a major problem, since they may be boiled without injury to the fabric. In deciding upon sheets, it is wise to choose those which have been "torn from the bolt when manufactured rather than merely cut, for it insures a straighter, more even sheet," said Mrs. Neal.

Durability is perhaps the basic factor in determining final selection of bed linen, explained Mrs. Neal. Factors which contribute to the wearing span and service of sheets and pillowcases are

Demarest and Old Masters Asso't's photos

The North Star blanket at the top is not only warm but beautiful! Both binding and blanket itself are shaded in three tones of the same color. Below it, Nashua's Anchor line sheet with a thread woven through to mark the place for tucking in. Then Utica's monogrammed sheets

resses are putting on new ress. The top one in pas- olor with darker asym- ic design is used on the fect Sleeper." "Restal- ht" is a modern plaid ver- Both from Sleeper, Inc.

There is never storage room enough for all the bedding you need and here the cedar chest steps in to solve the problem. The walnut chest at the top carries your own monogram. Dillingham Manufacturing Co. To go with modern maple furniture is the Lane chest below, designed to simulate drawers, but constructed like a regular chest

thread count, or the closeness of the weave; the per cent of sizing, which includes excessive starches and waxes to increase the apparent weight and smooth finish of the article and help cover up blemishes; weight per square yard; tensile strength, that is the amount of pull it will stand before breaking; the kind of yarn used, and weaving fibers. Watch for these details.

"One usually finds the threads closely woven in the better grade material," she said. "Good yarn is required for weaving closely and, since there are also more threads to the inch, firmness is thus produced without heaviness." The satisfactory sheet should have from seventy-two to eighty threads to the inch in the warp and from sixty-four to seventy-six in the filling. The number of threads to the inch, both in width and length, will have to be determined by inquiry of the saleswoman or label on the sheet, but the closeness of the weave may be easily determined by merely holding a corner of the material to the light.

Occasionally the spaces in loosely woven sheets are filled with sizing, which washes out when the article is laundered and leaves the material limp and flimsy. Mrs. Neal suggests, as a simple test to determine the amount of sizing, that a piece of the sheet be rubbed briskly between the fingers to determine whether any powdery dust will sift out. If it does, the sheet has been too heavily sized and will not be durable.

The average weight per square yard is between 3¼ and 5¼ ounces, and, although as a rule the heavier sheets wear longer, if weight of laundry is a factor, the thrifty housewife may find that she will save money by selecting sheets that wear a shorter time but weigh less.

Another of the requirements for durability, tensile strength, can be determined accurately only by experts, although some manufacturers label their materials with the tensile strength

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The Kenwood blan
the top, called "
Hood," is done in re
black checks bound
bright red. The Ch
"specification" Ai
blanket below is 80%
gin wool, 20% cotto
comes in popular

New tickings disti
Simmons familiar B
rest mattress. This
covered with a panel
in a dainty flower ar
design, and you can
between rose, blue,
tan, orchid or pea
new tone in mat

Cannon "Utility Percale" sheets are
pound lighter than muslin, and th
that much easier to handle and la

Five distinctive rooms for $2000

—and the backbone of future elegance

MARTHA B. DARBYSHIRE

G with the many convenient aspects of fe in an apartment there is one out- ng drawback—that of an apartment g more like a stopping place than a nent home. However, this is fast being ted by the "cliff-dwelling" tenant, as case of Miss Gina Krusic of Beverly California. In the first place, the old hat most anything will do in an apart- because you may be moving ear and things won't fit in ext place is an exploded nd the apartment dweller plan a permanent back- l as carefully as if she were g into a detached house, lly a house that is rented. s Krusic had just $2000 to spend—for dishes, linen, bedding, furniture —everything. Perhaps when Miss Krusic first thought of a decorator, she hesitatingly asked herself the same question many of us have asked, "Would any good decorator have much interest in such a small job?" A decorator though could do no more than turn her down. After all, she had no actual knowledge of household decoration and needed

Krusic started on a up scheme—as many es as possible and the e good reproductions

Fred R. Dapprich

Peach and red-brown for the study; sky dusty-pink, gray, and white for the bed

constructive advice to get the most out of her money. Armed with new courage—and she must have had plenty—she wandered into a well known, exclusive shop in Hollywood.

Imagine her joy when William Haines, whose usual client might pay more than $2000 for one lone antique desk, boosted her hopes by telling her that Helen Conway in his shop specialized in budget decoration. And a smart idea, at that. What big shop has not an odd chair and table that unexpectedly did not fit into a big job, and yardage left over which probably would not be suitable in the next large house being planned?

After sitting with heads together for hours on end, the two women worked out an excellent plan. Fr start, it was what we might call a bu scheme. As many antiques as possible w cluded. Where the price was prohibitive reproductions were employed. These are replaced in each case with antiques as the becomes available in the future. From the the apartment has an atmosphere of con ness, and yet a constructive plan is in mi building to a more permanent backg which will be fully satisfactory for all And the amazing thing is that this apa was furnished without going a cent ov

[Please turn to p

A three point landing in the front yard

Too many front yards all over the country look as if the owners were "up in the air" when they put in the planting. Many problems are solved by thinking a bit in the clouds, but we must come down to earth when we execute this very important part of home making

M. E. BOTTOMLEY

COMING down to earth we shall land upon hree essential points in front yard de- pment—the lawn, the house planting, and trees. Half public and half private, the t yard serves as the foreground to the se, as a part of the community picture, sometimes as a separate bit of scenery in f. It is the over enthusiasm for this last so often wrecks the first two functions. per treatment of the lawn and walks, truly tional house plantings, and the careful ing of trees will help greatly to achieve three of these results.

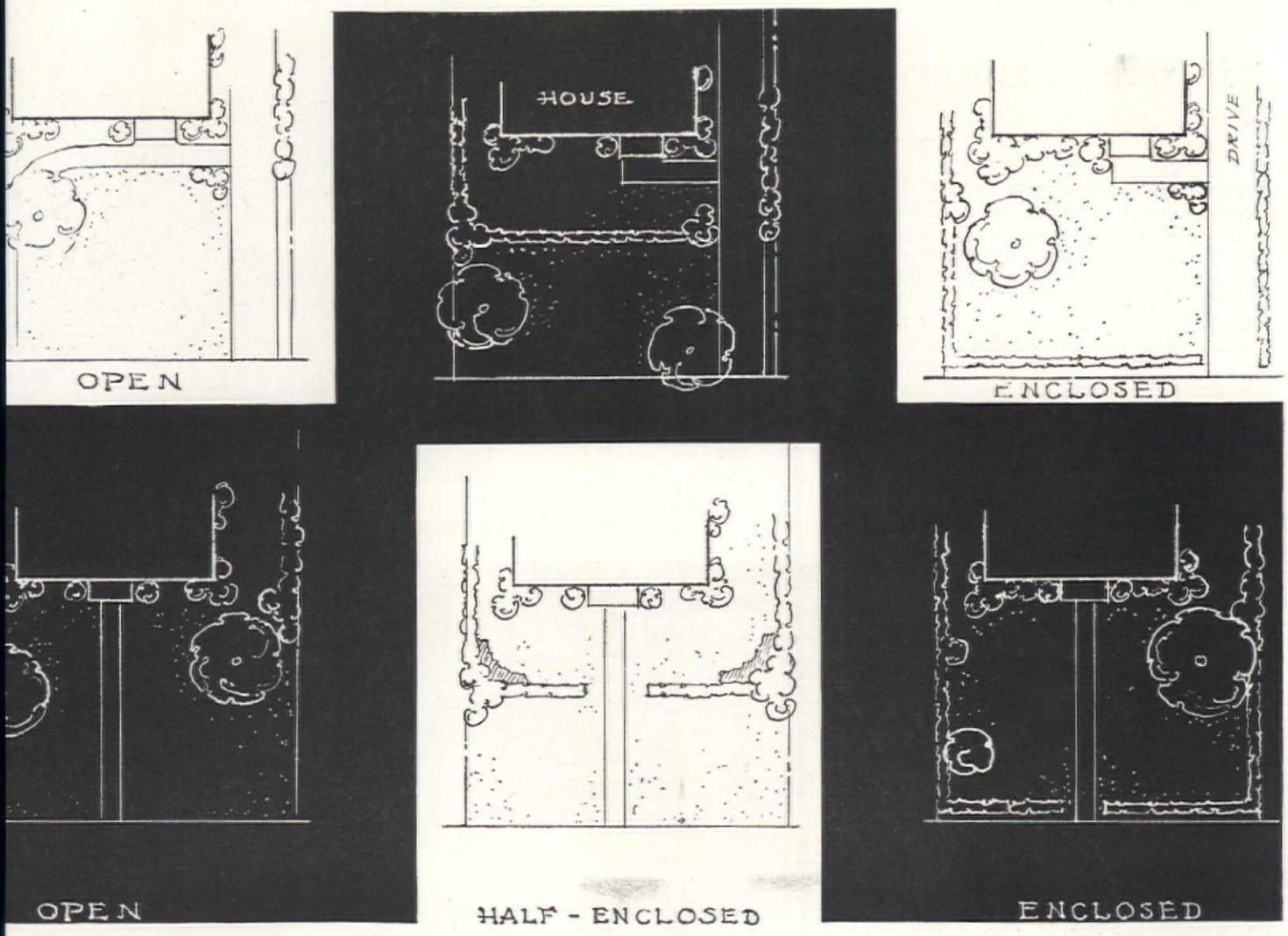
he beauty of the lawn is determined by shape, the grading, the walks that cut it parts, and its enclosing plantings, as as its own perfection.

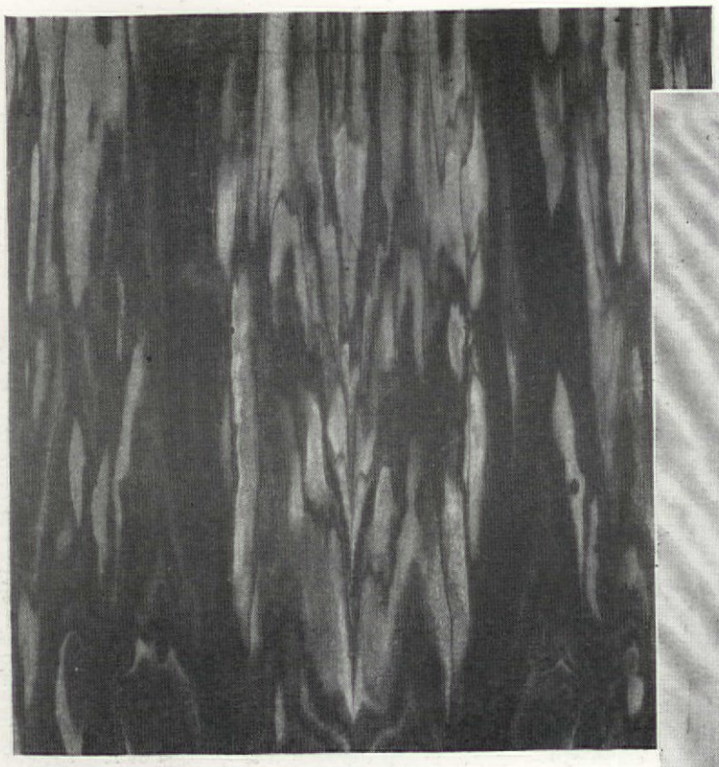
E SHAPE: Some known shape, such rectangle or oval, or a rectangle rounded he corners by planting, will appear more mal and in the end more pleasing than attempt at tortuous curves and irregular s. Not only the side boundaries but the s and drive determine the shape of the n areas. If the walk is to be in the center the front yard, probably it should be ight, that is, direct from the house to the et. This is more functional and further des the lawn into formful shapes. If the goes over to the drive, it can be straight or follow a simple curve; but no wiggles, if you please. When the entire front lawn is in one broad unit, as it will be if the drive presses close to the property line and if the center walk is eliminated, the tendency is to give the effect of increased width to the property, desirable on a small plot.

THE GRADING: Gradual slopes and ogee curves usually will create more suitable front yards than rigid terraces. However, the terrace need not be outlawed simply because we so often see the small banks of earth stuck on the fronts of residences. A base should be wider than the superstructure upon it. If the terrace extends completely across the lot or, at least, is wider than the house, it will appear as a base to the building. In general, a curving slope at the sidewalk is superior to a sharp terrace. If the difference in elevation between the street and the grade line of the house is not too great, a gradual reverse or ogee curve, beginning at the sidewalk with a slight concave, rising profile and changing two thirds of the way back to a convex contour, will give the desired base effect before the house and at the same time pull it down into the ground from which it rises. Along with the foundation planting, the grading can give to the house the appearance of stability that the expanding trunk of a tree gives as it approaches the ground line.

THE ENCLOSURE: Shall the lawn be open, half enclosed, or fully enclosed? You will want to know what is meant by these terms and the accompanying drawings will illustrate better than many hundreds of words. Either manner is desirable if it is followed more or less continuously down the street. The open front lawn is an American invention that we do not want to lose. However, front yard enclosure to us does not mean wall or high hedge, but a low hedge or low shrubbery about three feet high. In the newer and more barren residential sections, the hedge along the street is to be preferred to the open yard for the reason that it ties the new homes together into one street unit and gives an immediate effect of age that is achieved

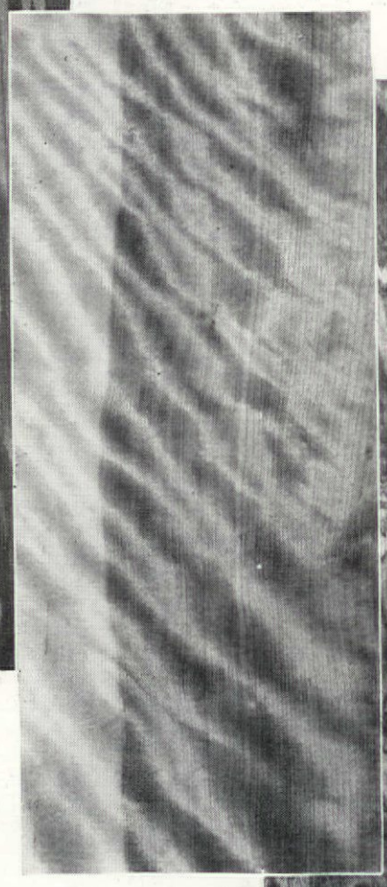
[*Please turn to page 127*]



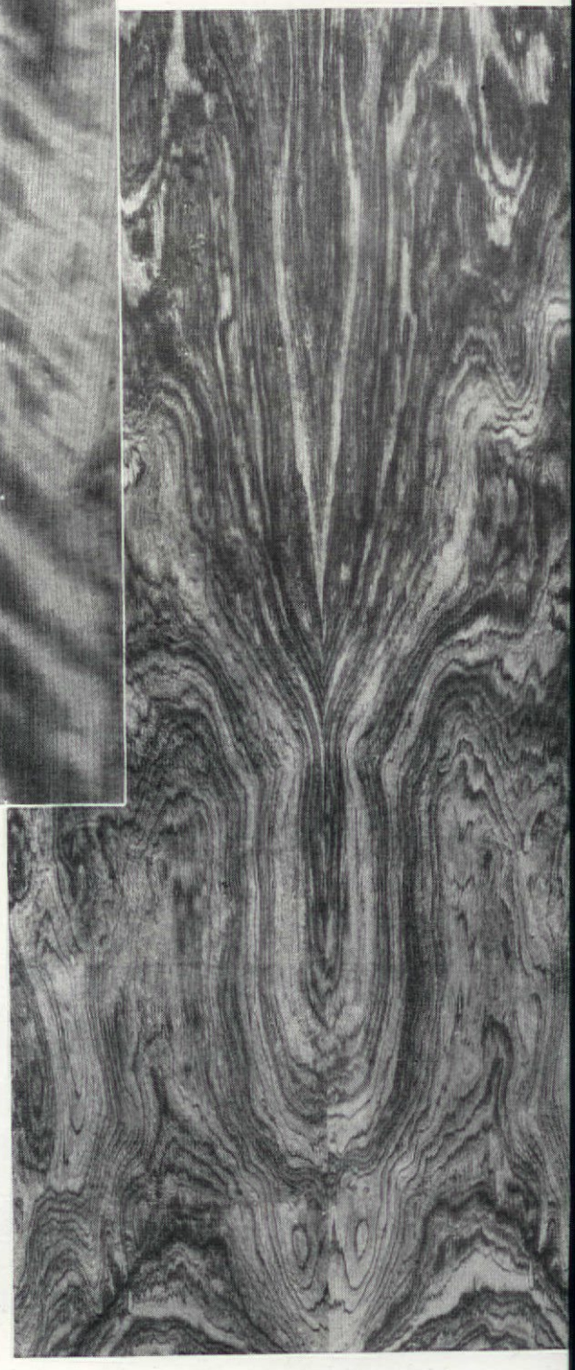


MACASSAR EBONY: large mottled figure

BIRCH: curly figure



BRAZILIAN ROSEWO



TAKE A LESSON

in new furniture woods

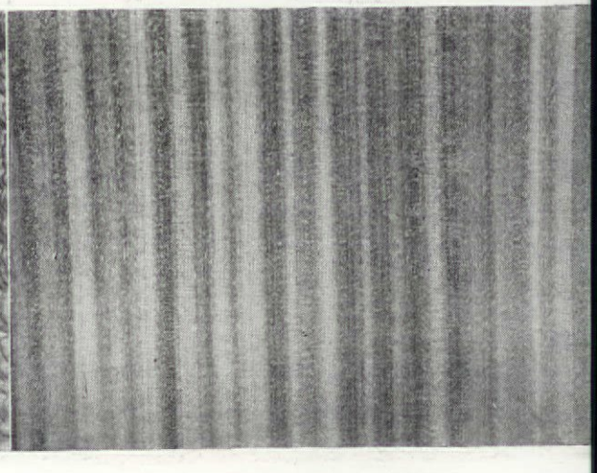
BEATRICE STERN

It was less than a generation ago that the furniture shop's repertoire of woods could be counted on the fingers of one hand. Mahogany, walnut, oak, and satinwood—it stopped about there. Under flat dark stains and glossy polishes without density or light, the woods were without character or individuality. Grain and figure were obscured; natural color was concealed. Density from which the play of light should have drawn varying rays of color was lost; subtle shadings of texture were buried under a heavy, uniform finish. The vogue in furniture woods was dark sombre colors.

What a thrillingly different story the shops tell today. From pale yellow straw and light golden claret to deep rich purple and burgundy, the homemaker may select cabinets figured anywhere from a delicate flake or raindrop to bold, vigorous stripes or swirls. She may suit her taste with some wood of fine, smooth, close texture or one heavy fibred and prominently pored. Some woods gleam with a high silvery luster, catching the light in their depth; others have a plain

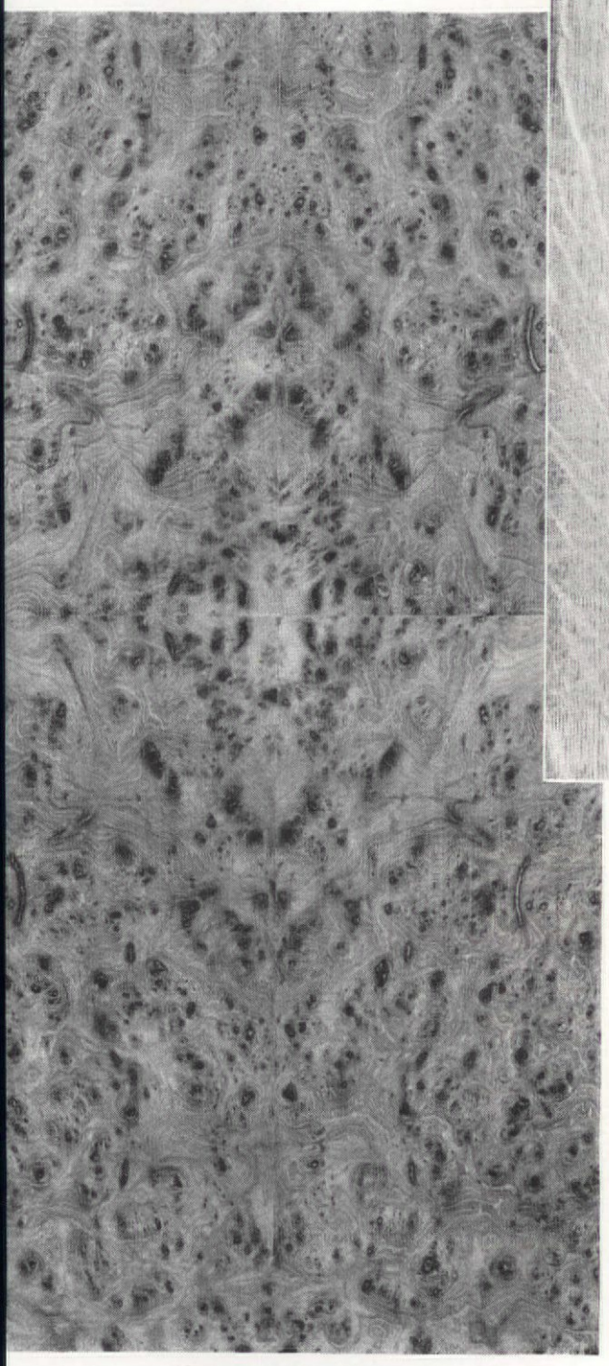
TAMO: peanut figure

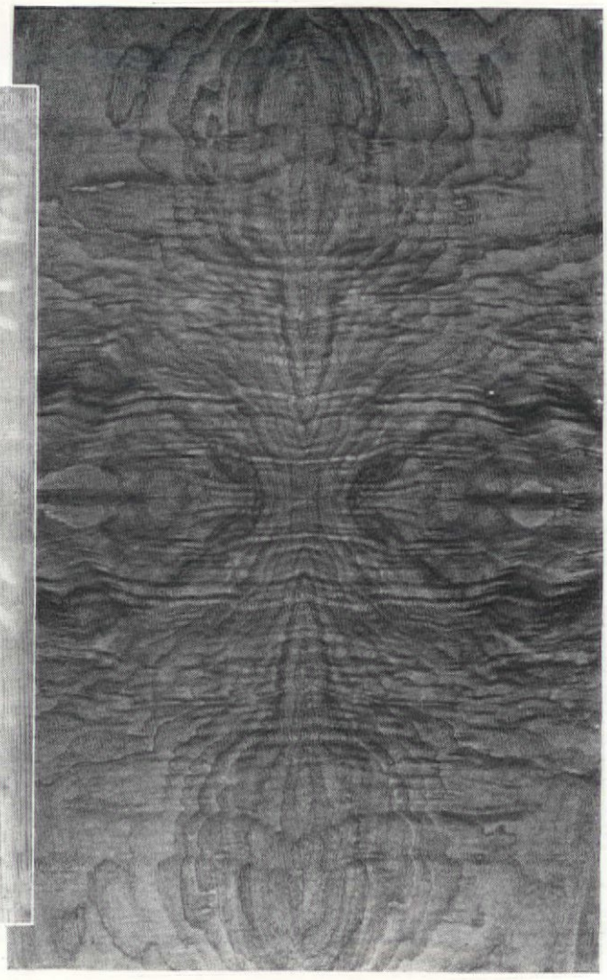
TIGERWOOD: pencil stripe



WHITE OAK: flake figure

RPATHIAN ELM BURL





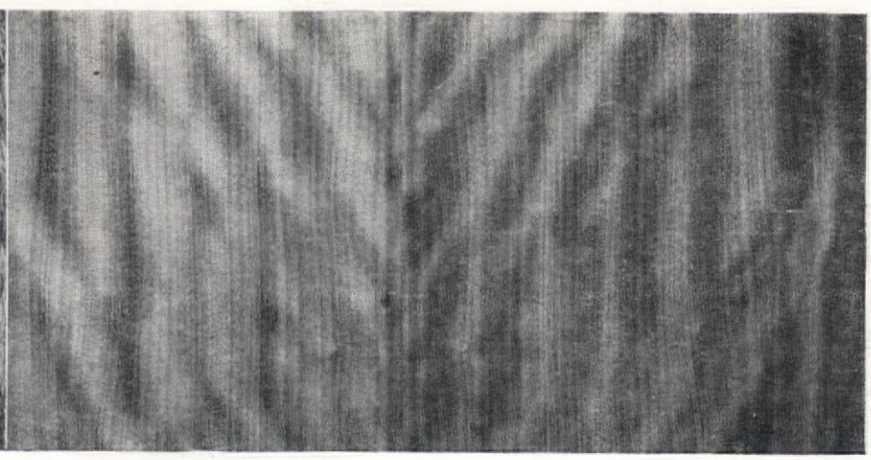
WALNUT STUMPWOOD: four piece matched

washed look, sturdy yet interesting. We realize today that vital to a wood's beauty besides its grain are its natural character and individuality.

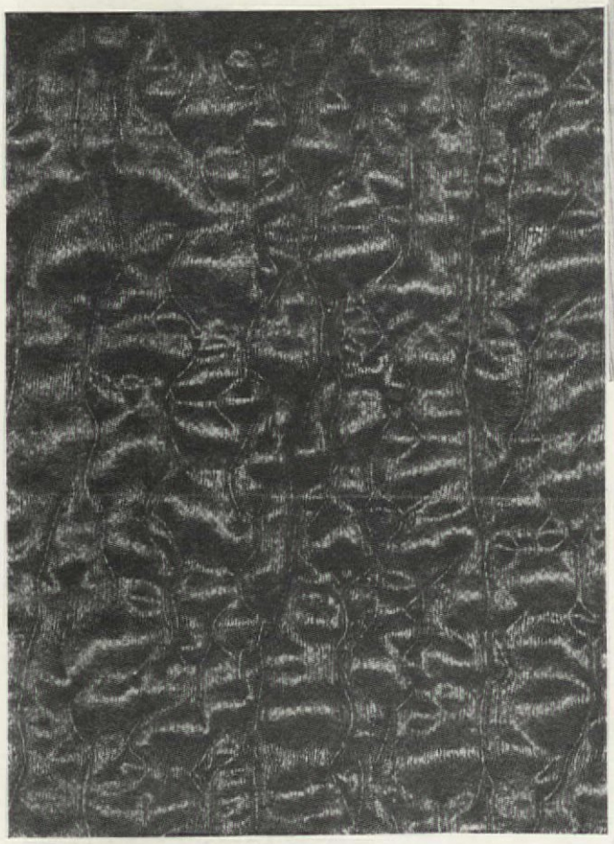
In their vehemence for simplicity and honesty, they revolted against the artificial stains and finishes that used to dress up woods. They condemned the deep red-brown stain of mahogany and dense brown of walnut as affected and insincere, out of harmony with the expression of an honestly constructed piece of furniture. In their zeal for frankness and naturalness and truth, they went to woods in their raw, native state and found them so beautiful, that they would not sacrifice color or figure to stains and polishes. Gone are the flashy veneers of startling color and gaudy figure that got such arresting effects in the early modern rooms. Modern design has settled down, for woods of quieter, more restrained colors and figures are seen. Ornate burls, stumpwoods, and crotches are confined to decorative panels on furniture pieces, the larger areas being usually of simple, straight figure. The subtle balancing of contrasts in woods is evident, and frequently a wood of very little grain and pattern is contrasted with one of strong pattern, such as plain maple and a strongly marked, cross-figured walnut. Lovely effects are obtained through the combination of woods of very different values, such as white, unmarked holly with boldly

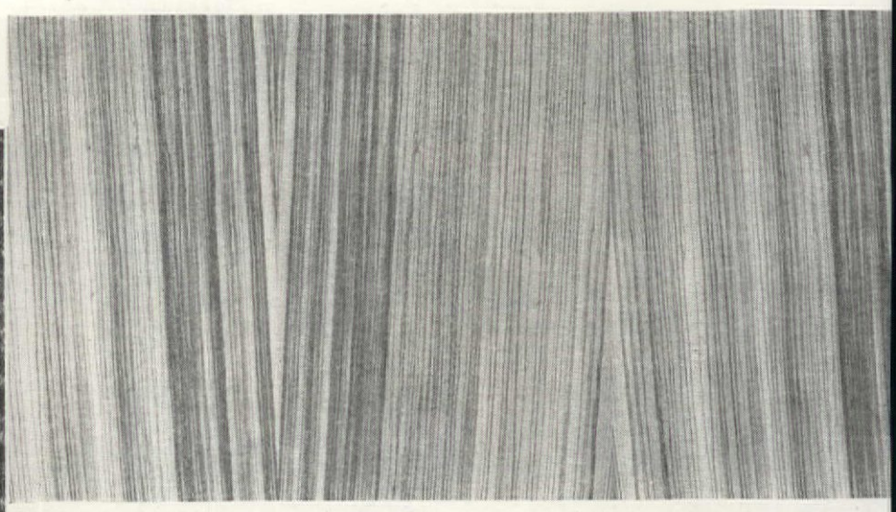
KO: dense wavy figure

GABOON: roll figure



ZEBRA WOOD: striped figure





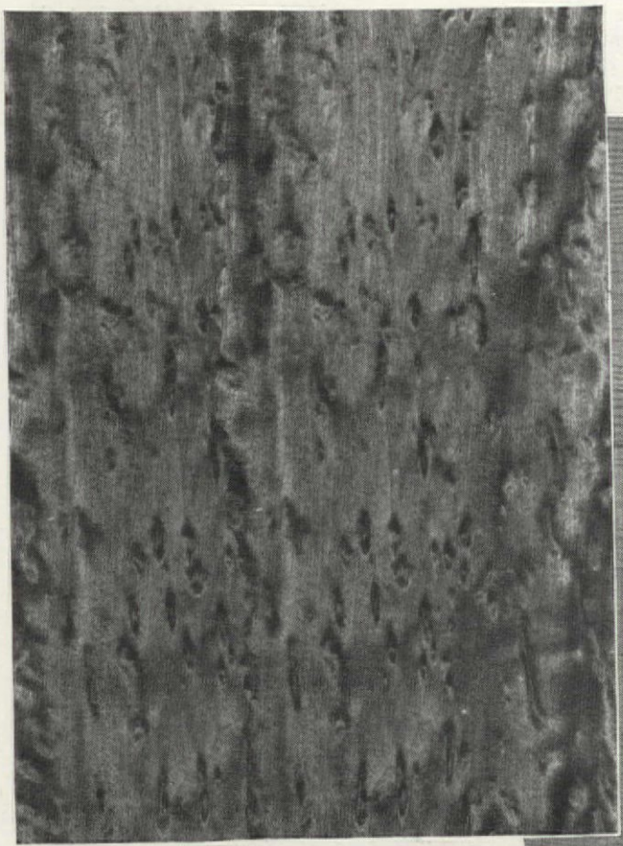
banded, dark brown Macassar ebony. Very interesting things are being done i
matching figured veneers. A beautifully figured stumpwood is placed at the to
of a chest, for instance, and the figure draped down over the front; or the mo
elaborate figure placed in the center and draped around the sides of the cabine

About 90% of the furniture on the market today employs the use of veneer
When mention is made of modern walnut and mahogany, harewood, avodire, an
prima vera, veneers are generally being talked about, not solid woods. Of cour
only the large surfaces of furniture are veneers. Legs, posts, stretchers, etc. a
always of solid woods, so that most furniture is really a combination of veneere
and solid wood construction. But for some reason the average homemaker
frightened by the word "veneer." She suspects veneered furniture of concealin
poor and shoddy materials and believes that solid woods are more substanti
and more enduring. Her doubts are entirely unfounded. The expertly constructe
cabinet of mahogany veneer ranks equally with the solid mahogany cabinet.
is equally durable. Little does she realize that the reasons for using veneers a
economic, æsthetic, and mechanical.

A veneer, as you know, is a thin sheet of wood cut 1/8 to 1/28 of an inch thic
usually of beautiful color and figure, that is dried and glued and mechanical
processed as face covering in plywood constructed surfaces. The core may
poplar, wormy chestnut, birch, walnut, or any substantial wood. Hence, a fi
plywood consists of two outer layers of some fine veneer, with three layers
wood in between, whose grains are at right angles to each other so that swelli
and shrinking of wood are successfully prevented.

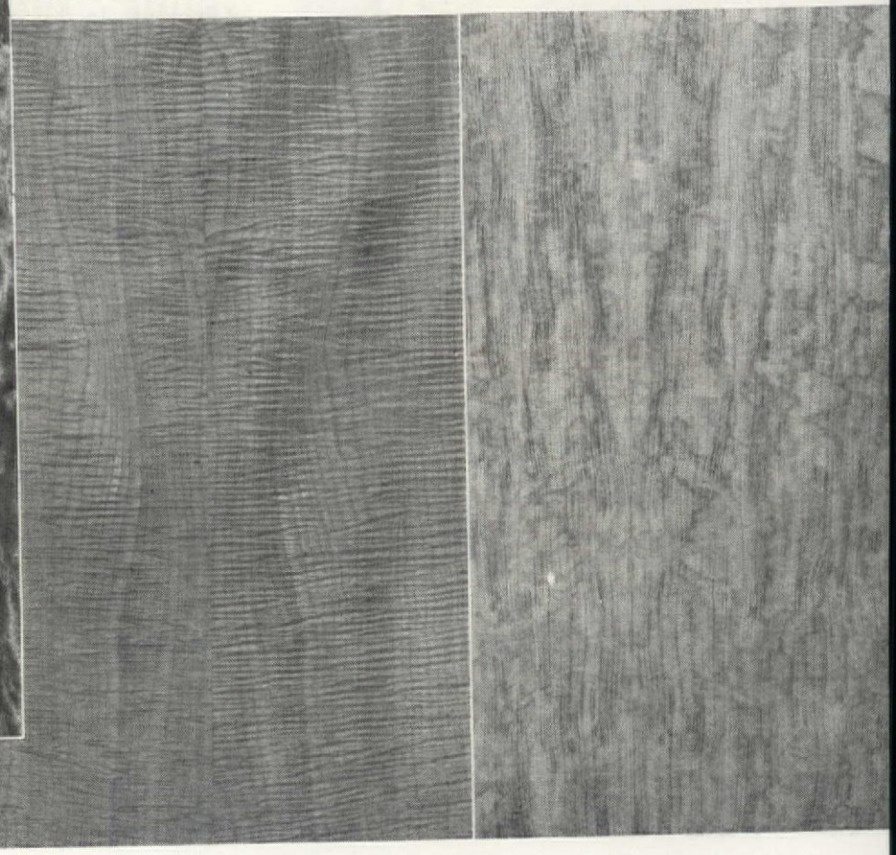
Since nature is not very extravagant with the quantity of figures like crotch, bu

MAHOGANY: ↑blister figure—rare
↓plum pudding—rare



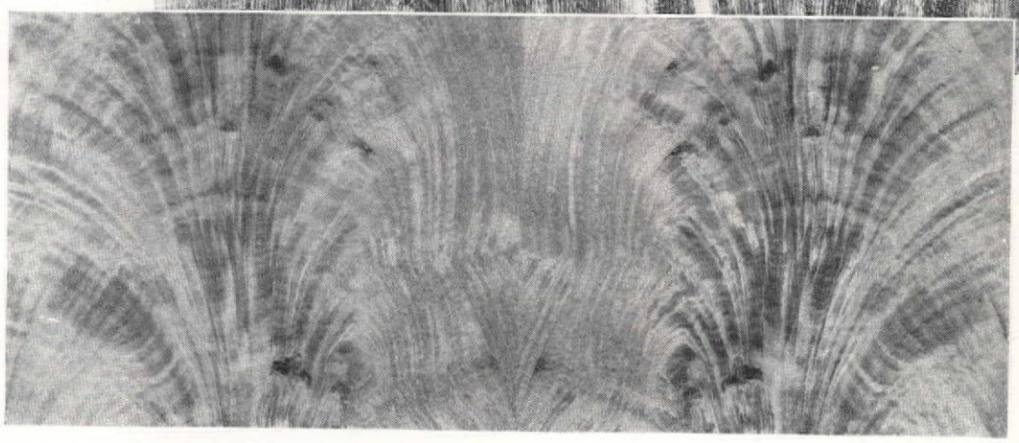
GRAY HAREWOOD

BUBINGA: broken mottle figure

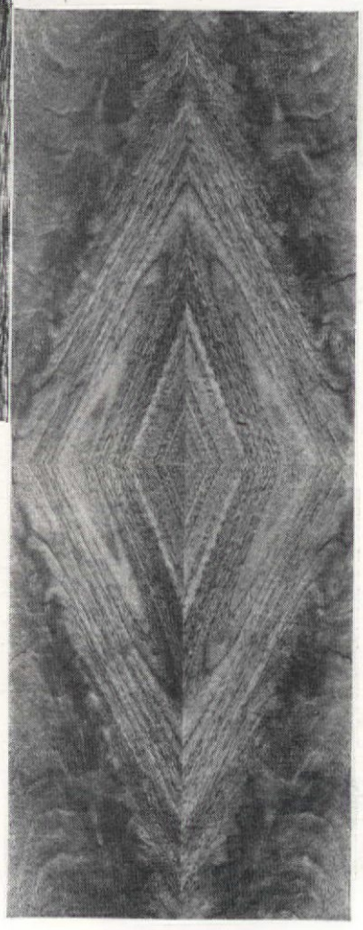


BLACK BEAN

AVODIRE



Lazarnick



WALNUT:
matched crotches

umpwood with which she endows a tree, wide ribution of enjoyment of these beautifully fig- woods are only possible through thinly-sliced ts. What an unreasonable waste it would be alnut burl or mahogany crotch were cut solid! price would be forbidding, so rare would the of these woods become.

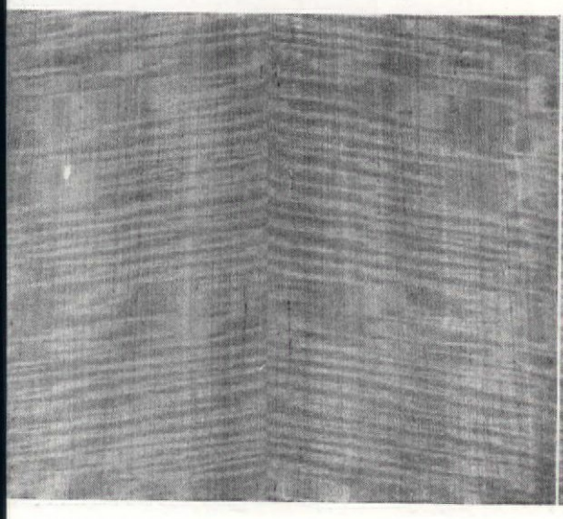
rthermore, many of the crotches, burls, and pwood cut solid would be subject to warping, king, and curling, even splitting under manu- ring processes. Matched drawer panels would mpossible if it were not for thin sheets of er. The configuration of the grain and wood s in any tree changes so definitely within a ion of an inch that if crotches were cut solid, wo pieces could be balanced symmetrically awer fronts. The patterns would be so dif- t. Very thin veneer sheeting allows for the onious matching of practically identical fig- blending in lovely patterns.

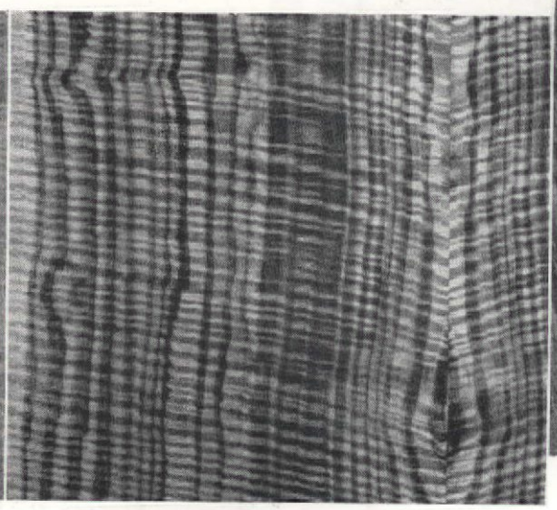
e serpentine or gently rolling fronts of rs, vanities, and such are possible because veneers may be bent around curved surfaces. Of course, some of these effects could be obtained by solid woods but not with such superlative results in beauty and strength. When the mobility of all woods is realized, plywood construction will be better appreciated. Because all woods swell under humid conditions and shrink under dry conditions, the moisture content of wood is removed by natural and mechanical drying. Plywoods put a further check on this movement by alternating the grains in the plies.

There is nothing then more satisfactory for large, unbroken surfaces than veneers. As pointed out above, this does not mean the displacement of solid woods for so long as the beautiful carving of Chippendale, Hepplewhite, and some of the French masters appeal, there always will be a demand for solid cabinet pieces, since veneers do not lend themselves to carving. But while the dictum of modern design prevails—that the eye take in the whole mass at one time in large, unbroken surfaces [*Please turn to page 60*]

K: fiddleback figure

CALIFORNIA WALNUT: crossfired fiddleback figure





Throw-aways go modern

RICHARD PFEFFERLE

FIGURE 1

WE ARE not addressing this article to those fortunates who have fine pieces of Chippendale and Hepplewhite and Sheraton, or good examp of Early American. They have no need of this. Their good furniture should main as it is, unaltered, regardless of the changing style.

But people with good antiques are few, whereas those with furniture that neither fish nor fowl are many. The average person is only too glad to disc furniture of which he is tired. He regards it in much the same way as the lady who, in showing her friends through the house, pointed to a decrepit sofa said, "That's what father got for scratching his nose at an auction." Some pi perhaps, has been an eyesore so long it becomes a relief to see it ascend to attic or leave for the garage. And in this quick throwing out of "junk" as i called, seldom does the eye look for possibilities of modernizing the piece. more fun to buy new. And here we agree. It *is* more fun to buy new—if have the money to indulge your penchant.

Lots of people have the money, of course, but prefer to use it for a car radio or a de luxe refrigerator which we consider a very good American impu It is to them we give the suggestions, for with the few dollars left from y budget you can do wonders with discarded furniture. You'll achieve in some ca smart effects that will have that custom-made look too; nothing stereotyped commercial looking about them.

Let's take Figure 1, a typically bad little specimen, weak legs, cheap hanc and a general air of outworn respectability. First we remove the handles, t cut the top off so that the edge is flush with sides and front. If you are ra handy with tools these simple changes won't bother you. Next, cut off the and substitute a baseboard of plywood. Now get some of that wood veneer pa and, using hot glue, apply neatly to all exposed surfaces, the grain running long way. This will require some patience but it really isn't hard. Next apply s ¼" half round molding to the extreme edges of the drawers to hold the pa down firm and paint it to match. We suggest a light satiny paper or maple ve effect. Now apply the kind of square drawer pulls of wood as shown in the sk and you have quite a good little modern chest of drawers for any bedr

Figure 2 illustrates a chair that was very elegant in its day, but fortunately

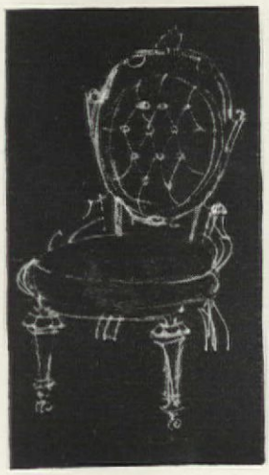


FIGURE 2

FIGURE 3

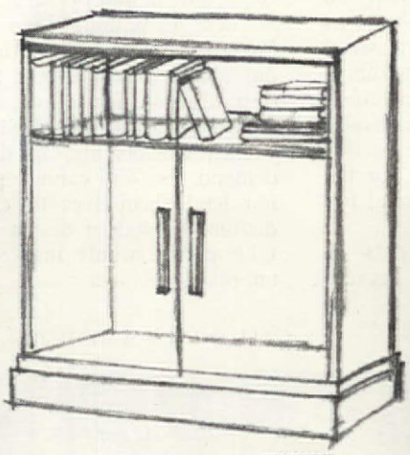
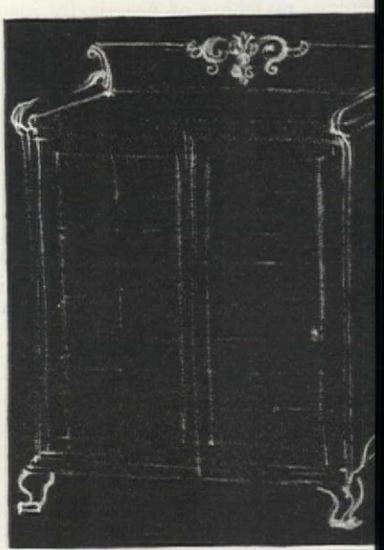


FIGURE 5

A china cabinet of the leg of mutton sl era emerges, after a few simple operatio top, doors, and legs, as a grand little ca books and radio. Attractive painted wh to harmonize with the color scheme of the



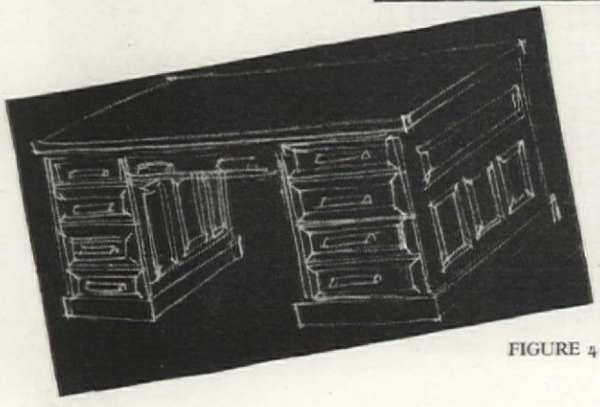
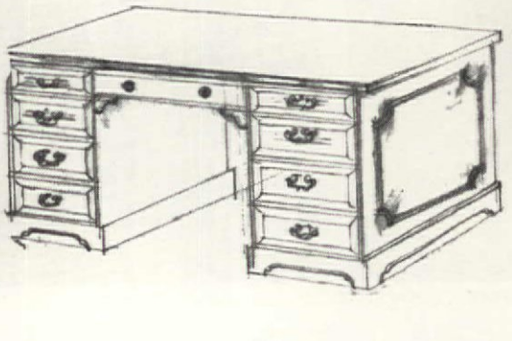
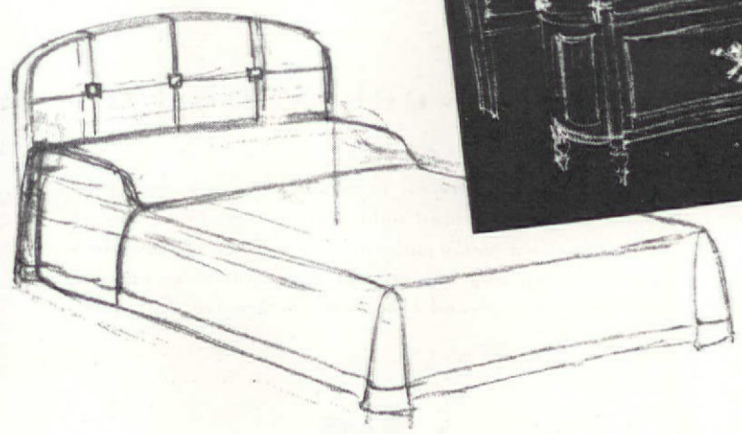


FIGURE 4



A desk typical of the old-time den completely transformed into an att Chippendale flat top model. New handl a slice off either side did the trick effe

An old style bow-end bed goes completely modern with the aid of padding on back in plain color linen or leatherette, tufted and buttoned. An upholsterer will do it quite inexpensively



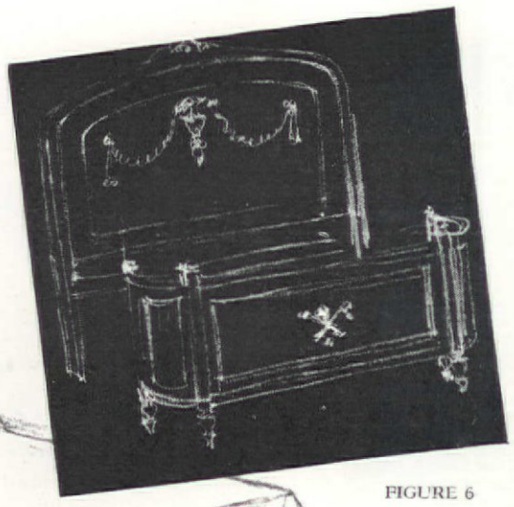


FIGURE 6

o longer relish useless wood framing and wkward legs. So why not have your upholerer just cover up all its ugliness as shown the sketch, using a deep rope fringe for martness and a rope edging to outline the ack? Quite a smart bedroom chair.

Figure 3 shows another sad "has been," reete with useless gewgaw turnings and bad arms. Here again our upholsterer merely pads over this ugliness and adds a smart pleated flounce. Pipe the edges in a color.

Figure 4 is a desk of which there are many duplicates. Almost any den in the old days had one like it. Heavy in appearance and of cluttered paneling, it can only be improved by simplification. Cover over the ends and front with a thin panel of some close grained hardwood and remove the wooden handles. Now to the ends and front apply molding as shown in the sketch, using a five eighths inch width. Now buy eight good looking dark brass drop pulls and two round pulls for the drawers. Next, cut the baseboard of the desk as shown—and after a good finishing job in brown mahogany, well rubbed and waxed, you have an attractive Chippendale desk.

Figure 5 shows a china cabinet from the days of leg of mutton sleeves and wasp waists. Cut off the useless top piece, remove the doors and cut them down, tacking on wooden panels to achieve a solid effect. Now remove the legs and bottom molding, substituting a plain baseboard as the drawing shows. The top shelf may be left open for books and behind the doors is a good space for your radio. Sandpaper all outer edges to a pleasing smooth effect. Paint it a good color to harmonize with your room or an old white if your scheme needs brightening, and you have an impressive addition to your other modern pieces.

Figure 6 illustrates a typical bed of the bow-end variety. Many people still like this kind; then again, there are a great many people who wouldn't tolerate it in their homes. If you are one of the former, pass by this suggestion—if you're of the latter, again call in your upholsterer and have him pad the back with plain color linen or leatherette material, which will harmonize with your room color scheme, tufting and buttoning it as shown.

THE CARE AND FEEDING OF BOOKS

ALAN DEVOE

T REQUIRES neither a great deal of money nor a great deal of erudition nowadays to ther a library. By "a library" is meant a llection of eight books or eighty thousand. ooks having come to be regarded as very arly an essential property in every home, is rather sad that in most homes so little tention is given to the books when once ey have been gathered. Homes in which ery other object is affectionately tended and red for, are filled with dilapidated books ose binding-joints are cracked, or whose ges are hopelessly "foxed" by damp, or ose backstrips are frayed to ribbons at the p. There seems to be a tragically prevalent tion that books, once acquired, will take re of themselves, and in consequence most raries are scenes of forlorn decrepitude and mplete desolation.

Mr. Arthur Humphreys at Hatchard's, in acid monograph written some forty years o, reminded his readers that "Books are ither card-racks, crumb-baskets, nor reptacles for dead leaves." The dead leaf , happily, has passed away, and today the ends who use their bulkier volumes as nsy-presses and dead-fern-mausoleums are atifyingly few. Otherwise, however, imovement has been slow and small, and most us are still shamefully negligent in caring our household volumes. This is the sadder cause the rules for tending a library are dinarily few, and simple of observance.

Primarily, of course, there is the matter of okshelves. It is unfortunate, but incontrovertible, that bookshelves and bookcases are almost always designed by people who have never owned a book. Towering rows of shelves from floor to ceiling may strike a carpenter as exceedingly natty, but a bookman contemplating them can only wince. Except in homes that are elaborately air-conditioned, or in which the heating arrangement is extraordinarily efficient, the temperature immediately under the ceiling of any room in winter is likely to be something like 140 degrees. And it is in such atmosphere that the home-owner expects his books to thrive and prosper. He is surprised and pained when, fetching down an expensive volume from his top shelf, he finds that its cover comes loose in his hand or that the paper label falls off, or that the book when opened disgorges a heavy hail of dried pellets of crumbly glue.

A great many years ago some literary bookman (it may have been Mr. Andrew Lang) laid down the axiom that books can flourish only under the same conditions as does man. It is a very good axiom, and remarkably true. Thus a degree of heat that is too great for a man's comfort is also too great for the prosperity of a book. When subjected to super-heated air for long periods, men tend to take to whisky and native gals; books shed their covers and cast off their glue and go similarly berserk. Let the home-builder bear in mind that six and a half to seven and a half feet is a quite sufficient permanent altitude for his Shakespeare folios, or even for his collected works of Ethel M. Dell. Ceiling high shelves are disastrous.

Books are easily parched, and to keep them from quick demise, a pan of water should always be maintained in every heated room. Dryness is even more fatal to a library than simple heat, and a combination of the two spells *ruin*. And so, for the matter of that, does dampness. It is generally dampness which causes that variety of page-mottling that bookmen call "foxing," and where the dampness is really excessive (as in coastal towns, for instance) books may even sprout a kind of yeasty mould on their covers if proper drying-heat is not maintained. Such are the principal book perils, climatically speaking, and they are easily avoided.

I don't suppose there lives a farmer, a hostler, or a drayman who would expect to keep harness in perfect condition by leaving it alone. Leather, properly tended, is very nearly imperishable—a life-span of six or seven centuries is nothing for it. But leather, left carelessly alone, is not much more enduring than blotting paper. All of which being so, it is a perpetual pain to bookmen to note the general *laissez faire* attitude toward old bindings. The shelves of the nation groan with calf-backed tomes in every stage of decay, and it is all most unfortunate. To keep your leather bindings in reasonably good condition, it is not essential, or even desirable, that you immure them in hermetical humidifiers, or hire a bookman's stable-boy to douse them with strap-oil. Half an ounce of dissolved horn glue, mixed with a pint of

[*Please turn to page 77*]

CUT FLOWERS

in the weekly budget

Of course, we all love cut flowers in the house during the winter but we often wait until they are sent to us instead of putting them boldly and fearlessly into the weekly budget. If necessary, why not practice rigid economies in some less lovely sphere—and have flowers every day this winter!

Photos by the author; courtesy of Mrs. Willard Helburn

Have a variety of containe in different forms, materia and colors. Cut flowe need air as well as wat

ANTOINETTE PERRETT

It was Mrs. Willard Helburn, who has made an outstanding success of an inexpensive flower service in Cambridge, Mass., who impressed this idea upon us and opened up its possibilities. We are apt to think that the larger the allowance the more we can naturally do, but there are so many other things that are important and that will help to make even a small allowance go a long way when selecting flowers.

The first thing is to know how to care for cut flowers and to be alert for all possible first aids to make them last as long as possible. The stems, for instance, should be cut with a sharp knife or with special scissors having razor edges, so that they will not be crushed, as that keeps the water from rising through them. A slanting cut, too, is better than a straight one, because it keeps the stems on tiptoe to absorb the water instead of clogging them by having them rest squarely on the bottom of the container. And there is no end to what we can learn about keeping the various flowers. Calendulas will last eight or nine days if they are immersed up to their flower heads so that the leaves as well as the stems can drink up the water. As for Callas —which we think quite indispensable both for rejuvenating Victorian rooms and certain modernistic ones—at first we found that they lasted only a few hours. When we learned, however, that we must prick them with a needle above the water line, they lasted eight or nine days. This is because the stems are so hollow that there is too much air in them for the water to rise up into them until the pressure is eased by the holes.

Of course, you have to know how to select flowers that are fresh, that have been properly cut the day before and hardened, as the nurserymen say, over-night. You have to know the lasting qualities of the various flowers. Chrysanthemums sometimes last for weeks. Didiscus, the Lace-flower, Scabiosa, Echeveria, Roman Anemones, Marigolds, Gladiolus, and Carnations all last well, while Wallflowers, Forget-me-nots, and Pansies do not. Heather and Acacia not only last well but look well when dry.

The way to get around this problem of lasting quality is to tuck in a few flowers that do not last long among others that do. For instance, if you simply cannot resist Pansies, you can tuck five or six among the other flowers or bunch them like a rosette at one side. Then, when they fade, you can remove them and still have a good bouquet. In this matter, as in so many other things of life, you had best not follow either the low road nor the high, but keep to the middle with Aristotelian self-control. You know what happens to people who only go in for sensible long-livedness. Everyone needs a certain amount of sheer abandon, or what are flowers for! Clarkias, for instance, may have great charm for you. You wouldn't want to snub them just because they don't last as long as some other flowers. We do not think that Clarkias are as generally on sale in the United States as they are in Europe but that only makes them rarer and more desirab

Speaking of lasting qualities, we have grower in our neighborhood who specializ in an Ornithogalum, called the Chinchirí chee, which is sent to London markets fr the Cape of Good Hope and which may l fully three weeks. It is a white flower wi large petals that are set off by a gleami black pistil, which is very striking.

Speaking of lasting qualities, there are Carnations, which are again in fashion af their long eclipse. Into fashion with a diff ence, however, for they are no longer bunch together as they were in the nineties but used with a great deal of discrimination, to say sophistication. Even their linear leav which are opposite and spaced apart at so distance on their stems, are sometimes ar ficially curled like finger locks, which gi them the effect of curled ornament in ir work. They are now combined with ot flowers, even with roses. They are used w stems as long as possible and arranged amo evergreens. They are used by themselves various color combinations. We have s center mounds of them. We have seen th low and flat, tightly bunched into a shall round dish, pale pink circled with deep r We have seen them loosely arranged in a l container, with stems cut to various lengt

[*Please turn to page 1*

Camp spirit at home

Was your child happy at camp—and now sulky at home?

LINOR LEVI

Kenneth Dudley Smith

In the fall millions of parents rejoice in happy reunions with millions of sun-tanned children who return to their homes after two months of camp life, bursting with energy and joy. Is the home spirit as capable as the camp spirit? It should be!

THESE children, just back from camp, have done more than t develop their bodies, more an just outgrow their clothes. ey have grown emotionally, in f-reliance, in coöperation, in ac-pting responsibility, and in social justment. They have lived for o months a free untrammelled , running, climbing, swimming, just playing with happy com-les under the glowing sun. They 've learned to find pleasure in do- the things they ought to do; y have learned the happiness of ng things for the happiness of group. They have experienced joys of daily tasks as well as joys of daily play.

What happens when they return me? For the most part, they go k to well-run modern American seholds where the physical en-nment is all that it should be. course living in the open is no ger possible. Child life must in be lived according to the tates of conventional civilization is of necessity more artificial. other adjustment must again be de when the child returns home n camp. Is the parent prepared help the child to make this ustment? At this time, the spirit within the family group is the ermining factor. Home spirit is just as important as camp spirit. After you decided to send your child to camp, you undoubtedly nt hours in choosing the right camp, in interviewing directors and nsellors, and in conferring with them concerning your child. Now ore winter approaches, reverse this process, turn the gaze inward, us the spotlight upon yourselves and your home life. The quality of r leadership and the atmosphere in your home is even more im-tant than the spirit of the camp, for the child spends ten months ome with you under your guidance and leadership.

The first thing that you can do is to get the camp director's estimate your boy or your girl, his opinion of your child's capabilities, inter-, needs, and the methods of handling to which he best responded. how you can apply the camp technique to your home training.

Did you send your child to camp with some misgivings? Perhaps thought Roger's disposition was not all that it should be, or that e was spoiled and selfish. How surprised you were to get such good orts of your child from the camp director! How amazed you were n that troublesome youngster, finnicky and fussy at home, came k with a merit badge for good sportsmanship. You wonder what e is in the camp's handling of your child that brings out the best is in him. Something you've been unable to do.

et's take the case of Johnny, the shy boy who does not make nds with the boys of his own age at home. His parents are surprised n they visit camp to see him getting along so well with the group. v has this transformation come about? The director has thought ut this boy long before he got to camp. On the train going up, he tries to discover some latent interest in Johnny. What is it he likes to do and can do well? In Johnny's case, it is his love for music, his desire to write songs. He is encouraged immediately to write a camp song. Perhaps at the first camp fire, the harmonicas play the tune and the children learn to sing Johnny's new song. What a thrill for him, and what an important person he has suddenly gotten to be in this new group. His ability, though not along the line of sports, his special aptitude has been recognized. Immediately, he feels that he is an important member of the camp; he gains self-assurance.

When Johnny comes home, his parents must follow and carry on. They must help him to realize that he has a contribution to make to the family group and to his playmates. He should be encouraged to join the school orchestra or to get up a neighborhood band. He may not excel in baseball, but he definitely has something to contribute to his home and friends.

Now let us take the case of Susan, the day dreamer and dawdler, the child who is always late getting dressed, late to meals, late for school, who misses out on lots of fun because she can't get anywhere on time. At camp this child learns that not only does she herself suffer, but the group with whom she lives and plays is being deprived of recognition and approbation because of her. Children, cruel taskmasters themselves, show their disapproval of her. She sees that she is not a popular member. She wants the children to like her and to be in their good favor. She tries with their help; she has the interest, and makes the effort to be on time; she has learned the value of coöperation and has realized her responsibility to the group. When Susan comes home, her family must try to help her keep this up so that there is no back-sliding. Let them expect her to continue being prompt, and not remind her of her former dilatory ways. They must treat her on an equal basis with the other members of the family and make no special allowances for her. Even though it may be much easier to help her dress and constantly to hurry her along, let her do this for herself. Encourage her to do each task for herself and to be a responsible, coöperative member of the family group.

The American camp has developed and progressed with almost incredible speed and ease; it has progressed because the directors of camps have realized the real aims of camp life and have evolved a proper technique of camp living. Has home technique kept apace with it? Do parents give as much thought to working out individual problems that come up within the home as the camp director does to individual problems that arise within the camp? Answer these questions with thought and frankness and rate your family technique accordingly:

1. Are you a leader or a dictator in your home?
2. Is there a feeling of equality among all members of your family?

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Fall Planting: LILACS: Fresh Vegetables

Tebbs and Knell

This residence sits nicely among the mature trees that were retained as an essential part of the picture when Mr. M. E. Boyer designed the Butterworth residence at Charlotte, N. C. The lower branches obscure the house while accented perpendicular lines harmonize with the tree trunks

Put some growing plants in the window bay to enliven the indoors during the winter season. With ingenuity in shelf arrangement Mrs. Bernard R. Hughes accommodates a large variety of plants in her New Orleans home

Jessie Tarbox Beals

A way is found to display the tender beauties of the Tuberous Begonia Hybrids. Mrs. J. T. Scheepers showed them at New York Horticultural Society meeting in June, arranged in the bottom of a huge crystal bowl which, acting somewhat like the plant bottle, prevented the drying draughts from shrivelling up the six-inch flowers that at first glance looked like superb Roses. Several of these bowls were arranged as a smart decorative table feature

HERE in this month of October we may bask in garden glory different from that which captivates us in the early spring. Then it is promise—now it is fruition. The period of ripeness, the full maturity of the year's growth before the advent of the winter rest partakes something of a climactic splendor. And it's nature herself that dominates. The ripening fruits, colorful in scarlet and gold and similar hues, are taken up in the ripening foliage of the trees in the forest. This process of autumn coloration is as subtle as it is spectacular. The nutrients are being taken from the foliage to be stored in the inner chambers of the wood itself as a reserve against winter dormancy and the reawakening of life in the spring. The glorious pigmentation is an incidental part of the chemistry of the process that is taking place.

planting time

The very fact that vegetation does pass into this quiescent stage affords the gardener an easy opportunity to handle plants. If taken at the moment when dormancy is reached, even before the complete fall of leaf, deciduous trees and shrubs may be moved into new situations with as little realization by the plant itself as though it had never been moved at all. Just catching the mood of nature at the crucial moment is a large part of a good gardener's skill. Not only the deciduous trees and shrubs, but practically everything that can afford to lose its above-ground top and which carries a root through the winter, has a planting opportunity right now: Herbaceous perennials, of course the Dutch bulbs (Hyacinths, Tulips, Crocuses, Narcissus, Lilies, Snowdrops, etc.) and practically all hardy trees and shrubs.

lime is for the lilac

The fact that the Common Lilac is addicted to lime and, by that token, should not do its best on definitely acid soil, seems somehow or other to come as a shock to many gardeners. "What," they say, "Lime for Lilacs?" "Never heard of it." Yet, the absence of lime is very often the cause of languishing Lilacs. I had a first-hand experience in that matter when, several years ago, I acquired a collection of the outstanding varieties to the number of 100 and they were planted in this Long Island soil in which Rhododendrons, Azaleas, and other like plants flourish so splendidly. It was Dr. E. H. Wilson who gave me the hint and lime was put on—plenty of it, and more lime—for the plants had grown at all well. The result was though they had been touched with magic wand of a fairy godmother. T grew, they flourished—strong, vigor succulent growths shot up into the They even overcame attacks of bor apparently, by sheer vegetative vig or perhaps the borer came as a scaven and is nature's way of doing away w the unfit so the fit may thrive!

And, now, there is a confirmation the calcophile habits of Syringa vulg in an account of Dr. Edgar Anders visit to the Balkans which he tells ab in the March, 1935 issue of the Arn Arboretum Bulletin. "It grows profus on the limestone cliffs rising above hot springs which have been known si Roman times. There, on the hot south face of Mt. Domogled, Syringa vulg is found in a variety of situations springs from crevices in the bare rock forms thickets along dry gullies, and the grassy slopes below the summit assumes the character of an alp shrub."

The Lilac is at home on lime. N you can apply at any time that is venient to you. The plant isn't particu If your Lilacs are not all that you h a reason to expect them to be, perh you have the answer here. Give a lib dressing of slaked lime, perhaps eve half inch deep spread over the exten soil that the roots may be expected reach in their growth.

time for everything

Some few plants are particul adapted to very early fall planting. haps you should better call it late s mer—the Lilac, for example; and an the bulbs—the Daffodils, Narcissus, Hyacinths. Get these things into earth with all possible speed. Fall p ing of Roses is now quite general fo a practical fact they come into the gory of the herbaceous perennials w above-ground parts can be sacri The Rose blooms on the new woo the year. Therefore, make a Rose this fall, planting deeply and cov well. You will prune away the top the spring anyhow if you intend to quality Roses in profusion.

fresh vegetab for you

There is still time to catch two or crops before winter sets in. If you a coldframe, Lettuce and Radishes instance. Also use that same fram

RAINAGE: Forcing Calendar: POTATOES

t through the winter the Broccoli abbage that are now in the garden. hem up, turn them upside down in ame and you will have fresh vege- right along. Cabbage, Cauliflower, ce, etc., from seed outdoors can be ed off" into coldframes.

an up the Asparagus bed. This is tant—cutting down the dried tops athering seed and burning. The fall up and burn-up can be well started tober, and remember that is a pro- ctic against much disease and insect le of another season.

ere growing crops are kept, food be given. Where ground is to be red for winter crops, food must be Get wherever possible by any ical means all the stable manure le for working into the garden and ement that by a good commercial lete plant food. Feed the ground o give the plants in spring a good Have the food there first. Dig, re, trench, and feed thoroughly the where culinary peas and Sweet-peas o grow next year. Even in the dry where Sweet-peas "won't grow," an often gather good blooms by a ugh preparing of the trench now hen sowing your Sweet-pea seeds ts to transplant in the spring. It is e trouble, yes, but how very worth the successful results!

d drainage d waterlogging

en in periods of drought, an exces- rain or excessive artificial watering develop troubles on a soil inade- ly drained. Plants cannot grow un- hey get air at the roots. Look now e winter sets in and determine what there are about your garden where collects and hangs on too long. If sary, install a drain or make a dry to get rid of this surface water; or, the surface of the bed by carrying ore soil and sloping the sides to water. Did you ever stop to think eal reason why the average immi- jobbing gardener from Europe to "hill up" around the bases of lants so that eventually every little men shrub or even hedges stand on or ridges? It is because, in his native along the Mediterranean shores, per- or even in some other parts of pe, it was most essential to get away from the plants. In very few of our country does that condition ail. Your own problem is much more to be how to lead the water into oots. Don't hill up for mere appear- In fact everything you do in the en should be done for some good ical reason, and by thus reasoning save a lot of useless labor.

a little forcing calendar

The Paperwhite Narcissus (which for some weird reason or other, or rather perhaps for no reason at all, has been called the Chinese Sacred Lily) is by all odds the most reliable, most easy to grow, and the most gracious of all the bulbs for winter bloom indoors. It just can't help growing, provided that it is grown as cool as possible. The one great cause for failure of getting any of the forcing bulbs to bloom is in trying to be in too much of a hurry and forcing too much at too high a temperature. It just can't be done. You can coax the flower out by leading the growth, but nothing more. Somehow or other the bulb, through nature's method, goes to sleep in the summer and naturally awakens slowly in the early spring. The secret of forcing into bloom is in fooling the bulb into the feeling that spring is here. A certain period of quiescence is inherent. Therefore, the earlier you plant, the longer it will take until the flowering time. Having planted early in October, it will take two months for Paperwhite Narcissus to come into bloom; the lapsed time gradually shortening until by the beginning of March you can expect bloom in two weeks. Here is, for instance, a practical forcing calendar that is followed by the florist, and he surely "knows his stuff:"

Oct.	1—65 days	Dec. 15—40 days	
Oct.	15—60 days	Jan.	1—35 days
Nov.	1—55 days	Jan.	15—30 days
Nov.	15—50 days	Feb.	1—25 days
Dec.	1.—45 days	Feb.	15—20 days

March 1—15 days

best end of a potato

Which end of the potato would you choose to plant? Strange that there should be any appreciable difference between the stem or the tip end, but it appears there is, and while it may not have much commercial value, it may appeal to the amateur who wants the best and the earliest of everything. At the New York State Experiment Station, Professor Stewart has been making some studies and finds that on the average plants from the top or bud end get growing a little earlier and a little bit larger, have fewer stalks, and most interesting, mature a little bit earlier. It is also found that seed potatoes that are sprouted up to one-half inch before they are cut give greater yields from the bud end. If the tuber is cut before sprouting, there is appreciable difference in the yield.

Mrs. George H. Personius has a little pool garden at Elmira, N. Y. The margin has been strewn with rocks to simulate a certain style of naturalness that is too often forgotten—a dry bed of a water course. It is not absolutely necessary to build mounds but they do contribute to the effect!

J. Horace McFarland Co.

ECLIPSE is a novelty Hybrid Tea Rose in the season's offerings that has a combination of good features. It is a clear, pale yellow, very free flowering and has a curiously long bud. The plant, too, has a compact, upright habit on long growth. At the Bagatelle trials in Paris this year it received the gold medal and had already a like award of the American Rose Society. The name was given because as a little seedling in the Jackson and Perkins nurseries its first bloom opened on the day of the great solar eclipse of 1932. Both as a garden and a florist flower Eclipse has proven very satisfactory. The upright narrow plant is a space saver in a garden. The flower is best in bud when three quarters open as it does not have many petals. Raised by Dr. Nicolas.

FOOTBALL BEANO

Helen Park

AGNES MOORE and
BETTY CHIDESTER

IF YOU want a thing well done, you must always do it yourself!" Miles Standish found this out, and so have we. And so will you, if you accept your first bid to motor to that big game, with an inexperienced hand at the lunch-kit! How well do we recall (and no doubt you) those sawdust sandwiches, and the wooden cake clutched in fingers numb from the wheel, or rigid from a vain endeavor to keep the lap robe on the lap. And so, why not be selfishly big hearted, and insist upon providing the repast as your share of the party? To gain the undying gratitude of your fellow-travelers and to insure your being likely to get a bid to a few more football games, especially if you happen to be a single gal and not merely a wife, we suggest you take the following steps:

It's a raw, cold, bleak fall day, and you won't want to handle a cold knife and fork in the great outdoors, so this picnic is designed to be eaten with gloves on if necessary. One of the portable lunch-kits is nice, if you have one. If not, you can easily construct one from a suitcase, or a small hamper that won't crowd the back of the car; or, better still, if you should be going in two cars, perhaps you can arrange two small size kits, one for each car. In fact, in case of rain or snow this arrangement is vital, as eight or even six people cannot find elbow-room to eat in one car, especially the poor driver behind the wheel. It also insures no one having to go hungry if by chance the cars should become separated.

Graciously but firmly refusing all offers of help (in order to avoid that old enemy, confusion), you open the kit and hand to each guest a large double damask dinner napkin. You fill an enameled cup from one of the vacuum bottles as you say:

"May I give you some of this piping hot cream of corn soup? And here's a nice soft round hamburger-roll sandwich for your other hand." Surprise! Surprise! It hasn't a cold hamburger in it, though; the filling is pleasantly moist, and is Japanese (canned) crabmeat and mayonnaise; and not one thread of that slippery lettuce that is so disconcerting to the front of one's best coat! When they've finished that sandwich and are still blowing on the soup, offer up a combination ham-and-cheese model, and olives on toothpicks (stoned) so they won't, like the Good Little Kittens, soil their mittens. The entree having been consumed, the soup cups

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TO HELP YOU HOUSEKEEP

LISSA NORCROSS AND EMILY HERZOG

PERHAPS you are an ironer like us, who has trouble setting the iron back on its stand. Then you will be glad to know there now is an iron that carries its stand with it, like a turtle and his shell. It is of regular size and looks like any other electric iron except for the handle which, although made of regulation hard rubber, is joined to the iron top only on one end. When you grasp the handle you press a little lever on the under side that controls the two little rockers on which the iron stands; they raise up and rest against the side of the iron as long as you hold the handle.

NOW that house-heating time is here again, you can save both fuel and fury by dropping a 79c package of a dry chemical compound into your furnace to clean your chimney. It does the trick all by itself, without any work on your part. That layer of soot which accumulated last year will be cleaned out as soon as your heating system starts, for the vapors from the magical package penetrate soot and make it vanish. If you the compound every month more soot will form, thus ing fuel, for a layer of eighth of an inch of soot cause a fuel loss of 28%. chemical works in coal naces and oil burners—you it right on the burning co or atop two fire bricks and iron plate inside the fire if you have an oil bu

SHINY insulation, which most of us know as a sort of tin now comes in chunks, too. It is a cross between metal and rock wool, for it is made of small bits of mica, a min with gleaming surfaces that reflect radiant heat. It come bags from which you pour the granules between your inner outer walls or between floor beams. The manufacturers sa inevitably stops the penetration of heat from going eithe or out. It is not affected by termites, vermin, or high temp tures, and has passed the fire-retarding test of the N. Y Bureau of Buildings. It has value as a sound insulator, too

IF YOU have an old-fashioned warm-air furnace, don't think there is no balm of Gilead for you. A new invention gives you power over the humidity within your house so that moisture is sent up from the furnace with the heated air, preventing condensation on windows and easing that dry feeling in the nose when air is heated but not humidified. It works very simply by means of a new niched tray of water in the casing above the fuel area of your furnace. In the pan are little porcelain plates full of fine pores which draw the water by capillary attraction. The evaporating plates stay wet all the time and the hot air carries moisture constantly up through the registers, keeping the house comfortable.

FOR that space at one end of the living room where a stove, refrigerator, and sink are called a kitchenette, what could be more convenient than a roll-up door? Instead of swinging back and taking up room in your living quarters, this kind of door slides ar the ceiling like a roll desk. It is made of smal terlocking metal slats, pai to go with the walls of room. It's a grand ide curtain off the cubby where Junior's tricycl kept, or where the gol tennis equipment is st

WHEN you are washing windows, wouldn't it save a lo trouble if you could take the panes inside and do them th Well, you can, with a new sort of window in which the sashes supported by metal shoes in metal channels, permitting the p to be swung into the room. The window, to all appearances, ordinary double-hung one, but a pivot pin in the shoe mak possible for the sash to be held in several positions. Besides bei boon to window-cleaning, this kind of window allows indirect tilation, for you can put the lower sash back on a slant, letting air come through where the two sashes meet, avoiding drau

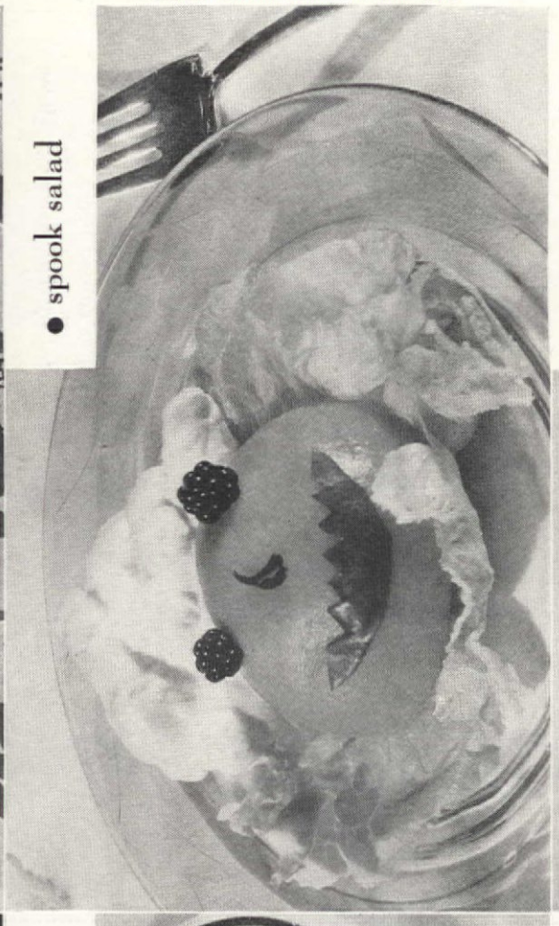
Make me a child again just for Halloween night

When spooks and witches are afoot it's no time for prosaic "eats." So here are goblins to gobble, ice cream lurking under witches' hats, pies with jolly pumpkin faces; and a mysterious brew stirred with a broomstick by the light of the moon—MARY BAXTER

Recipe printed on back of each photograph

invitations

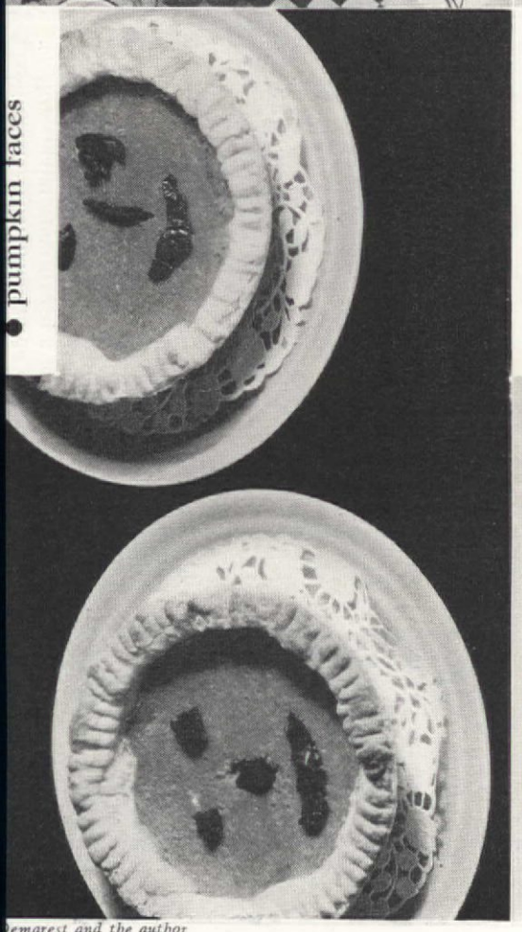
Recipe printed on back of each photograph



• spook salad

Recipe printed on back of each photograph

• witches' hats



• pumpkin faces

• black cats

• witches' brew

emarest and the author

• witches' brew

1 pint strong black tea
2 cupfuls pineapple juice
1 quart apple juice
1 quart loganberry juice
1 quart grapefruit juice
6 whole cloves
1 stick cinnamon
Lemon juice to taste

HOT spiced punch is a fitting Halloween beverage. Make the tea strong, steeping the cloves and cinnamon with it. Strain and add fruit juices, adding sugar if it is necessary. Then, with a glass of lemon juice in one hand, and a tasting spoon in the other, add the finishing touches, for it must be "zippy" if it is to be worthy of the name "witches' brew." Serve it piping hot, and if you have a big iron pot or a fireplace with a crane, so much the better—serve it from that. (The quantities of ingredients may be reduced if desired.)

Tested by THE AMERICAN HOME

• witches' hats

Ice cream cones
Large cookies
Chocolate icing
Chocolate ice cream

A "WITCHES' hat," beloved, is quite the witchiest thing imaginable and not a bit like an ice cream cone, being transformed by a little ingenuity from the usual into something quite out of the ordinary. That hat is made by using an ice cream cone for the crown and a generous cookie for the wide brim that witches seem to affect. But crown and brim are covered with chocolate icing, and just before serving the cone is filled with chocolate ice cream and inverted on the cookie. To be sure it must be eaten at once, but witches aren't supposed to linger long anyway.

Tested by THE AMERICAN HOME

• black cats

Large round cookies
Peppermint patties or wafers
Melted chocolate

BLACK cats are amusing, good, and easy to make. Melt the chocolate over warm, not hot, water and keep just warm enough to prevent it from becoming solid. This is important, because if it is too warm, it will be "runny" and the artistic effects will suffer accordingly. Put a drop of chocolate in the middle of the cookie to hold a chocolate coated peppermint wafer in place. This is the body of the cat. Then, using a toothpick to apply the melted chocolate, paint heads, tails, legs, and whiskers of the cat. Of course no two will look alike, but it doesn't matter for someone said long ago that variety is the spice of life—so let's spice up our party.

Tested by THE AMERICAN HOME

• spook salad

Firm canned peaches
Blackberries *or* halves of red or purple grapes
Pimiento *or* apple peel
Cloves *or* apple seeds
Cream cheese
Celery sticks

SPOOK salad is a very superior Halloween salad. Since the charm of the spooks is due to their facial expressions, make them with care. Choose firm canned peaches, using half a peach—well drained—for each spook. Use whatever material you have on hand for the faces. They are fearsome, indeed, if the eyes can be represented by small blackberries, but if the berries are not available, halves of red or purple grapes will be almost as effective. A bit of pimiento or red apple peel make the mouth, and a clove or apple seed is sufficient nose for any spook. The cream cheese is the hair or a hood, according to your wish or imagination. If you want to add some crossed celery sticks, an active imagination can see them as crossed bones.

Tested by THE AMERICAN HOME

• pumpkin faces

1 cupful stewed or canned pumpkin
1 egg, beaten light
1 tablespoonful flour
¼ teaspoonful salt
½ teaspoonful ginger
½ teaspoonful cinnamon
½ teaspoonful nutmeg
1 cupful sugar
1 pint milk

Pastry
2 cupfuls flour
1 cupful shortening
¼ cupful ice water
1 teaspoonful salt

BRING milk to a boil, add egg to pumpkin and beat well, add dry ingredients and then pour in the boiling milk. Pour into unbaked pie shells and bake in a moderate (375° F.) oven until done—about 40-45 minutes.

Pumpkin pie is always a favorite for Halloween parties. An interesting variation is the addition of candied or preserved ginger—finely minced—instead of the usual spices. If the size of the party permits, why not serve small, individual pies instead of the usual sections of a larger pie? The addition of a few currants, raisins, strips of citron, etc., will soon transform the small pie into an appropriate "pumpkin faces"

• Halloween invitations

When the witches shriek and the black cats yowl,
The gray bats flit and the Whoo-Whoo Owl
Sings his mournful song to the ghosts that prowl,
We know it's Halloween.

Then we call our friends to frolic and dance.
Let the old folks hobble while the young folks prance
But let no one miss, by possible chance,
A party at Halloween.

You may wear weird clothes and eat strange food,
But let every one be in festive mood;
For you can be very gay and yet fairly good
At a party on Halloween.

Time .....

Make me a child again just for Halloween night

No attempt has been made to give new recipes since most of us are more sure of results when using tried and true favorites. After all, a party is made unusual by clever ideas rather than by elaborate food—MARY BAXTER

Photograph printed on back of each recipe

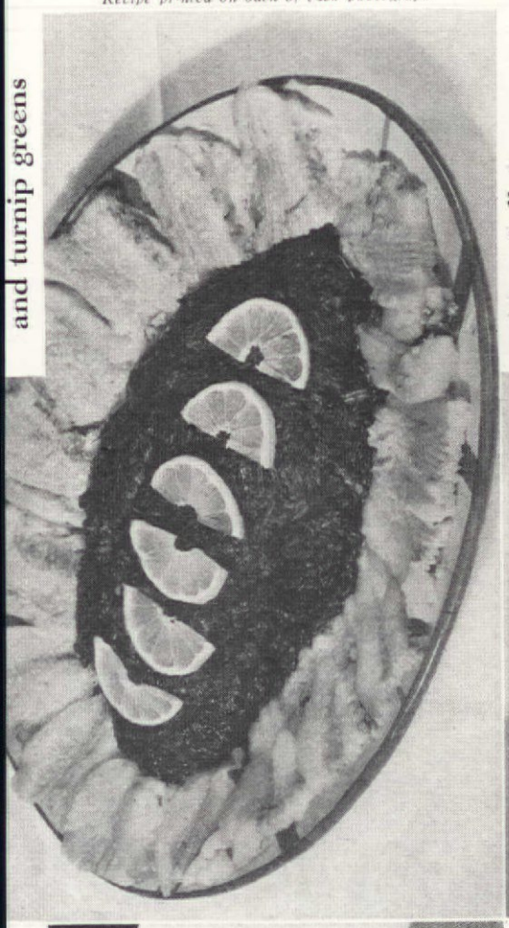
Photograph printed on back of each recipe

Photograph printed on back of each recipe

Give your family a Maryland Eastern Shore dinner

The aromas of a host of good things drift from the windows of Judith's Garden, Knox Folly, Plaindealing, Shirley, Makepeace, and Cross Manor, aromas as sweet as the names of these lovely old Eastern Shore of Maryland estates. The histories of many of these recipes begin in England, because so many of the colonists who settled on the Shore were from that country.—L. F. COLLINS

Recipe printed on back of each photograph

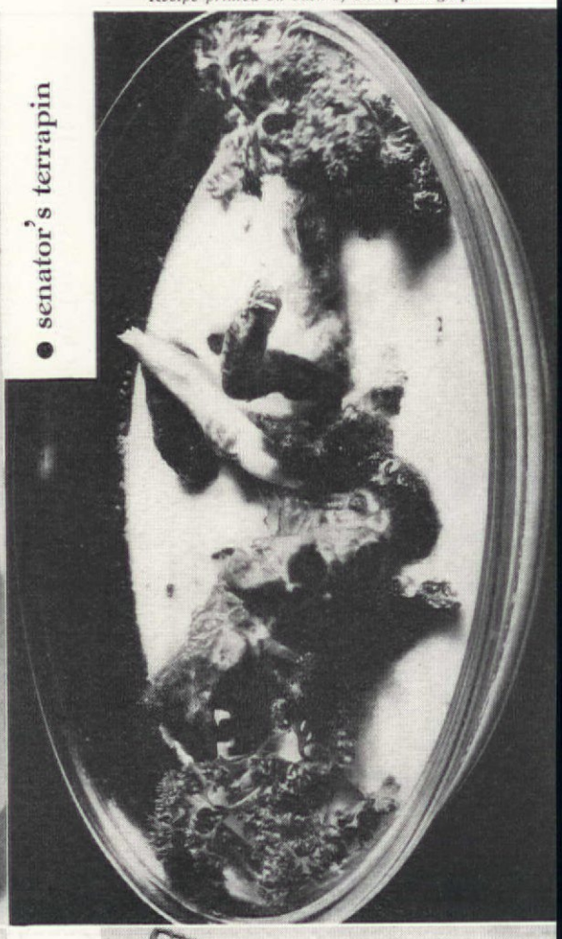


and turnip greens

Recipe printed on back of each photograph

• Miss Sally's sweet potato biscuits and pie

Recipe printed on back of each photograph



• senator's terrapin

bag pudding

• Maryland chicken terrapin

• Sunday pone

Demarest

• Sunday pone

5 cupfuls corn meal
1 scant cupful white flour
2 tablespoonfuls molasses
1 quart boiling water
1 tablespoonful salt
½ cupful sugar
1 pint cold water

SUNDAYS were indeed important days when our grandmothers were young. There were always friends to invite home to dinner after church and even today colored cooks of the Shore start Saturday morning preparing the bread to appear at breakfast next day. This bread is named for the day it is usually served, and is called Sunday Pone or Sweet Pone. You may like it hot as it comes from the oven, or cold, or warmed over fried in bacon fat, but I wager you will like it.

White or yellow corn meal can be used. Scald the cornmeal with the boiling water and add the 1 pint of cold water. Stir thoroughly and add flour, salt, sugar, and molasses. Mix well. The batter should be the consistency of griddle cake batter, so more cold water may be added if necessary to make it like that. Put into a deep, greased pan and cook in a slow (275° F.) oven for seven hours. Allow to stand in pan all night if made the day before you plan to use it. The longer and more slowly this is cooked, the better it is. Reheat it in the morning, serve hot with butter. Sliced and fried in bacon fat, it is delicious.

Tested by THE AMERICAN HOME

• Maryland chicken terrapin

1 four-pound chicken, dressed and cut as for fricassee
1 cupful milk
3 tablespoonfuls butter
Yolks of four hard-boiled eggs, quartered
Sherry to taste

BOIL chicken until tender. Remove meat from bones and cut into small pieces. Season with salt and pepper and put into kettle with milk and butter. Cook ten minutes. Add egg yolks, flavor with sherry, and serve on toast, in a bowl, in a baking dish covered with buttered crumbs, or in pastry shells as a luncheon dish.

Tested by THE AMERICAN HOME

• Miss Elizabeth's bag pudding

4 eggs, well beaten
1 quart milk
½ cupful sugar

MISS ELIZABETH gave me the recipe for Bag Pudding, which she had from another Miss Elizabeth, who lived in the stirring days of 1812. Then, each family had its own pudding bag, an affair of heavy drill, or extra thick domestic, about fourteen inches long by eight inches wide. This must be turned inside out, well greased, and floured and re-turned before the pudding is mixed.

Mix eggs, add sugar and milk. Have ready a deep pot of boiling water and hold the bag with its bottom just touching the water while you pour the mixture into it. Tie the bag tightly at the top with a strong string, for the pudding swells while cooking. Submerge it completely in the water, cover the pot and boil for 20 minutes. Take out, untie, and slide the pudding into serving dish. Serve with a sauce of sugar, milk, and nutmeg.

• senator's terrapin

3 six-inch terrapin
½ pound butter
1 pint heavy cream
Sherry to taste

DROP terrapin into boiling water and boil rapidly for half an hour. Take out and plunge quickly into cold water. This will loosen and fluff up the skin on feet and neck. Remove from the water and pull off the bottom shell, taking out the contents and using all except the gall and intestines. Be careful not to break the gall when taking it from the liver. Do not remove the bones, but cut off the toe nails and slip the skin from the feet. When cleaned and nearly time to serve, put into a kettle with only the water that has drained from the terrapin since it was cleaned. Add the butter, cream, and sherry to taste. Heat and serve immediately.

Tested by THE AMERICAN HOME

• Miss Sally's sweet potato biscuits and sweet potato pie

Biscuits

4 large sweet potatoes
1 cupful flour
½ teaspoonful salt
4 tablespoonfuls sugar
1 teaspoonful baking powder
1 tablespoonful lard
1 tablespoonful butter

BOIL potatoes until tender. Peel and mash. Sift sugar, flour, baking powder, and salt together. Melt lard and butter together and add to other mixture with enough milk to make a soft dough. Set to rise about noon and when ready to bake for dinner, roll out, cut with a biscuit cutter and bake in a very hot (450° F.) oven until done—12-15 minutes.

Pie

1 pound sweet potatoes
½ pound sugar
3 eggs
¼ pound butter
1 cupful milk
1 teaspoonful vanilla

Cook potatoes, peel and mash. Mix sugar and butter, add eggs, mashed sweet potatoes, milk, and vanilla. Pour into baked pie shell and bake in a hot (450° F.) oven for 15 minutes. Reduce heat to 325° F. and bake for 30 minutes longer.

Tested by THE AMERICAN HOME

• hog jowl and turnip greens

3 pounds of hog jowl
1 peck of turnip greens

BOIL hog jowl in water to cover until tender (about two hours). Remove from water and keep in warm place. Add 1 teaspoonful salt to the water and cook the well-washed turnip greens in this. When tender, pile in the center of platter, surround with slice of the hog jowl and garnish with lemon slices. Serve with your favorite corn bread and end with bag pudding. That is a dinner fit for a king, or for an Eastern Shoreman.

Give your family a Maryland Eastern Shore dinner

"Sing, sing what shall I sing,
The cat's run away with the pudding bag string.
Do, do, what shall I do,
For now the cat has chewed it in two."

So runs the nursery rhyme that a million children have loved, yet how few grown-ups of this generation realize what a calamity the loss of a pudding bag string was to our grandmothers, when the nearest store was not just around the corner, nor string in balls there for the buying — L. F. COLLINS

Photograph printed on back of each recipe

Photograph printed on back of each recipe

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Mild mellow magic

Heinz Vintage Vinegars — aged for months in wood until mellow and rich — work magic in salad dressings, bring out all the full, fresh salad flavors

SALADS fairly glisten with glorious flavor when dressings are enlivened with Heinz Vintage Vinegar! Here's the magic that makes garden-fresh vegetables taste as good as they look!

"Wine of the apple"—that's Heinz Cider Vinegar, most preferred by America's housewives. Fragrant Baldwins, Kings, Northern Spies and other favorite varieties are washed clean, carefully pressed and their amber juice mellowed for long months in wood. Then there's Heinz Pure Malt Vinegar brewed from choice barley malt. And for subtle difference, Heinz Tarragon —which really does magical things to salads.

Heinz makes vinegar as the French make wine. That means care plus a world of skill. The result is a marked difference that every good cook can instantly detect. Turn to Webster. Look up "vinegar". After all, it literally means sour wine. And Heinz vinegar embodies all the bouquet and flavor of a rare old vintage.

The really important thing to remember is this: The world's finest vinegar costs only a fractional part of what you pay for salad ingredients. Rouse appetite to hunger pitch by making your dressings with Heinz Vintage Vinegars.

new edition of the
z Salad Book costs
dime. Write for it.
ess H. J. Heinz Co.,
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57

Heinz
URE VINEGAR

This is cucumber salad, best with Chiffonade dressing. One of the 125 recipes in the new edition of Heinz Salad Book—sent to you for only a dime.

Tune in *Heinz Magazine of the Air* Monday, Wednesday and Friday mornings, 11 to 11:30 New York Time Columbia Network.

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Banish "Tattle-Tale Gray" with FELS-NAPTHA SOAP!

Working with Aspic

OLIVE B. HARRISON

HEIGH-HO! This question of variety! We can manage the family meals most of the time, but it is always more or less of a problem to know what to do to give our guests a bit of a thrill. There is no use sighing for Nature to give us something new. She has done her part, long since, and it only remains for us to glorify what she has given us.

There is one medium of embellishing Nature's raw materials that has been pretty generally overlooked in these late busy years. Aspic jelly is what I am thinking of. It is really no wonder that we have not run across it more often for it is hard to make. I found one recipe the other day that called for twelve different ingredients, one of which was soup stock which requires three or four more. In the course of preparation it was strained three times and the last cooking took thirty minutes of careful watching after the gelatin was put in. There is no time in the modern scheme of things for such detail.

But once more science in manufacture has come to the rescue and has given us a fine flavored aspic as easy to use as are the many other package gelatin preparations that have become household bywords. Its advent has given us a new food impetus and has opened a new channel for the expression of originality. The beauty of our dishes has so much to do with their effect on the appetite, and the artistic effects that can be obtained with aspic are unending, depending entirely on the adeptness of the cook.

One of the grand things about aspic dishes is that they can be made so long before serving time and our wonderful methods of refrigeration make results certain. A jellied meat or fish loaf can be made in the morning or the day before for the family dinner, and nothing is more appetizing on a warm day than a molded meat dish with a pretty design of vegetables on the top of it. Not that aspic is for any particular time of year. It is just as appropriate for a buffet supper in winter or for a formal dinner entrée in the spring. Neither is it confined to any one class of foods. It excels, too, in the making of vegetable salads, for aspic is well seasoned. That is one of its chief recommendations and it adds just the right tang to foods that might otherwise be rather flat.

Almost any meat can be prepared with aspic; chicken, turkey, chopped veal, ham and lamb, sliced liver, sausage or boiled tongue, which is especially esting. As to fish, there is salmon, either canned or tuna fish, sardines, shrimps crab meat, just to begin with. when it comes to garnishes only restriction is that they s be appropriate to the main tion of the dish, otherwise is no limit to their number the way in which they ca used. There are parsley, s olives, green peppers, canne mientos, button mushrooms cumbers, radishes, cooked c and beets, truffles if you capers or anchovies, anything the taste desires or the purse mits. If there isn't a set of F vegetable cutters in the ki cabinet it would be wise to chase one. With it the veget can be cut in stars, half m hearts and a variety of fancy shapes that will add mensely to the intrigue of dish that you serve.

A round or rectangular proof glass or aluminum makes an excellent mold. family dinner a rectangular loaf slices to good advantage for a buffet supper or a b luncheon, individual molds a nicest. To make sure that the will turn out without diffi the mold should always be with cold water before the is actually started.

Now to begin the fun! A is fun to work with aspic have our jelly ready, pre according to directions with cupfuls of boiling water. We a thin layer of it into the just a few tablespoonfuls to the bottom. It is well to le cool a little, either in the r erator or in a pan of ice until it reaches that thick, s stage, just before the gelati comes hard. It will not take Into this as a cement we se cut garnishes after the mann laying tile, working out planned design with stars o rot, sprigs of parsley, stri pimiento, rounds of stuffed or what have you. The d may be very simple or very cate. The decorations are u confined to the bottom o mold, which makes the top dish when it is turned out, we are very ambitious and to put a few on the sides mold we can cool a little aspic. Then if the piece dipped into it they will where they are placed unti rest of the ingredients are p When the designs are finish is well to let the "cement" setting so that there is no d of disarranging it.

The main part of the should be piled lightly int mold and not packed dow hard. Chicken, turkey, or may be run through a grinder or cut in small piece mixed with chopped celery.

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Autumn Fashions in Desserts—

Created by Mary Ellis Ames—Recipes in your Pillsbury's Best bag!

Pineapple Meringue Torte—it's a delightful dinner with a dessert like this—and a happy hostess who finds one so new, so delicious!

Apricot Chocolate Cream Cake—golden apricot with chocolate and smooth cream! Too tempting to resist?—then try the recipe—it's in the bag!

Fruit Fritters—so good—so easy! Tricks like this with canned fruit banish menu monotony. The recipes in the bag!

These foods taste better and look better made with Pillsbury's Best Flour. For Pillsbury's Best is "balanced"—a scientific blend of wheats, each selected for a valuable baking property. It is good for *all* baking . . . and economical, too—it never causes a baking failure. Also, Pillsbury's Best is in "enzyme balance" (ask your doctor), which means that all the rich food-energy of the wheat is in easily digestible form.

Pillsbury's Best—It's the "balanced" flour

so improved by the addition
little chopped sweet pickle,
if it is freshly cooked for the
ose, it should be boiled with a
rous flavoring of sliced onion,
y, and bay leaves. A small
ntity of chopped boiled ham
the chicken will give it a
When the mold is nearly
, we pour in gently the rest
ne aspic, or as much of it as
eeded to fill in all the lit-
crevices through the loosely
ed meat and seal the top.
n it is ready to set away for
hardening process.
lmon is beautifully and ap-
riately garnished with sprigs
arsley and slices of cucumber.
nned salmon is used, it should
laced in a coarse strainer as
as it is taken from the can
a little hot water run through
wash off the oil. A fork is
correct weapon to use for
king it up and removing the
and bones, and the pieces
be interspersed with slices of
boiled egg as they are put
the mold. Tuna fish is good
d with chopped celery and
es and particularly pretty if
garnish includes a sprinkling
een peas. Either the salmon
e tuna fish may be moistened
salad dressing before it is
ed if the family taste runs in
direction. Very delicious in-
dual molds of crab meat or
mp may be made by mixing
aked fish with chopped celery
garnishing them with slices
uffed olives. These may be
d on nests of endive, lettuce,
atercress with a garnish of
onnaise around the base.
t the most fun is working
sardines. For a garnish let
y sprigs of parsley and very
slices of lemon cut in halves
uarters. We may use either a
d or a long and narrow mold
after the garnish has been
ged, let us cover it with a
inch of aspic and let it set.
idea is to carry out the il-
n of a school of fish floating
pond or down a smooth
m bright with blossoming
ip. So, we use a good grade
edium sized sardines and re-
them from the can very
ully so as not to break them.
ill not mix with aspic, so if it
ot all be drained off we can
he fish in warm water to fin-
e job. When a layer of them
een arranged on the aspic in
too precise order, but with
ails all pointing one way, we
them with another inch of
If two layers of fish are used,
spic should be allowed to set
e first layer before the sec-
s put on.
e illusion of water will be
lete if a white aspic is used
a very simple one may be
by dissolving a chicken
lon cube in a cup of boiling
and adding thereto a tea-

[*Please turn to page 72*]

Sour notes

Eight uses for sour milk and cream

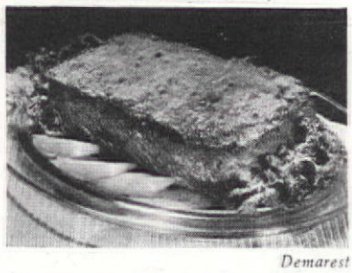
EDNA B. JOHN

NOT music, these notes, but cooking. For you know, do what you will, milk goes sour at times. All the refrigerators in the world won't keep milk sweet if it sits on the back porch in the sun for an hour or so, forgotten. If refrigerators could only get things and put them away inside themselves, all would be well—it's that "gummer-upper," the human element, that goes and spoils the work of machines.

However, a bottle of sour milk means some grand things to eat. Now if a psycho-analyst, giving you one of those terrorizing word-response tests, hissed at you "sour milk!" wouldn't your response be one of these three: biscuits, pancakes, or salad dressing? Or, if you could think fast enough, cake? Mine would have been, once, but since I have collected dozens of recipes for dishes made with sour milk, likely as not I'd say meat loaf, cake filling, or veal a la reine!

If you are one of those efficient creatures who never, never forgets to put the milk away, there is still hope. You can buy your sour milk or cream or you can make it from a good brand of evaporated milk. To each cupful of evaporated milk add 1 tablespoonful vinegar or lemon juice—this makes sour cream. To ½ cupful evaporated milk plus ½ cupful water, add 1 tablespoonful lemon juice or vinegar—this makes sour milk. Now for the recipes—and I give you my culinary word they are all grand.

Ela's Meat Loaf



Demarest

1 pound ground round steak
¼ cupful butter or ground salt pork
1 egg
1 cupful bread crumbs
1 cupful canned tomatoes
½ cupful sour milk
2 teaspoonfuls salt
1½ teaspoonfuls prepared mustard
⅛ teaspoonful pepper
4 tablespoonfuls chopped onion
1 tablespoonful butter, extra

Combine bread crumbs, egg, onion, and seasoning. Reserve 2 tablespoonfuls of the crumbs for the top. Add tomatoes, meat, and sour milk. Mix well. Grease a loaf pan and put meat mixture in. Sprinkle with the 2 tablespoonfuls of crumbs and dot with the extra tablespoonful butter. Bake in a moderate (350°F.) oven for about one hour, but no longer.

A good dessert for one of these chilly days is Molasses Steamed Pudding.

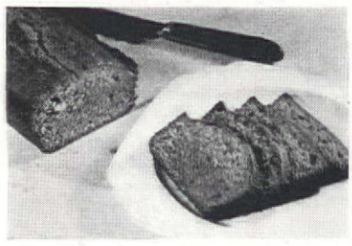
Molasses Steamed Pudding

1 cupful molasses
1 cupful sugar
1 cupful butter
1 cupful sour milk
4 eggs
2½ cupfuls flour
1 teaspoonful soda
1 teaspoonful nutmeg

Cream butter and sugar thoroughly. Add well beaten eggs and molasses. Sift flour once, measure and sift again with nutmeg. Add alternately with the sour milk in which the soda has been thoroughly dissolved. Put in a greased mold and steam for 3 hours. Serve with any desired sauce.

Two good and different cakes are Railroad Cake and a special Sour Milk Gingerbread. The first recipe was given me by a neighbor who got it from the chef of the ore boat *Merton E. Farr*. It doesn't seem to be the old-time Railroad Cake that was made in honor of the first railroad, but it is surely good, and so inexpensive.

Railroad Cake



1 cupful brown sugar, firmly packed
½ cupful butter
⅛ teaspoonful salt
1 egg
⅔ cupful sour milk
1 teaspoonful soda
1¾ cupful flour
2 teaspoonfuls nutmeg

Cream butter and sugar until very smooth. Add well beaten egg. Sift flour with salt and nutmeg. Add alternately with sour milk in which the soda has been dissolved. Bake in a moderate (350°F.) oven for 25-30 minutes.

Special Sour Cream Gingerbread

1 egg
½ cupful molasses
½ cupful sugar
¾ cupful sour cream
2 teaspoonfuls soda
3 teaspoonfuls ginger
2 teaspoonfuls cinnamon
½ teaspoonful salt
2 cupfuls flour

Mix and sift dry ingredients three times. Beat egg, add sour cream, molasses and sifted dry ingredients and beat until smooth. Bake in greased pan in moderate (350°F.) oven 20-30 minutes.

And here's a cake filling that will make guests *and* family sit up and take notice.

Sour Cream Cake Filling

1 cupful sour cream
½ cupful sugar
1 cupful chopped nuts
Vanilla or almond to taste

[*Please turn to page 89*]

When it's Your turn

for the Bridge Luncheon

"Don't cross your bridges before you come to them" was not said of bridge luncheons. Planning now will help you when your turn comes. Chicken in aspic, made with Knox Sparkling Gelatine makes a bid for popularity all around. In fact there are about 200 delightful luncheon dishes you can plan with Knox Sparkling Gelatine. It's plain (no sugar, flavoring or coloring), so it combines with all foods. And a package (there are recipes inside) makes 4 different dishes, 6 servings each. Why not order a package now. And please don't forget to send the coupon for Mrs. Knox's recipe books—they're free.

CHICKEN RING with VEGETABLE SALAD
(6 Servings—uses only ¼ package)
1 envelope Knox Gelatine
¼ cup cold water or stock
1½ cups hot chicken stock, well seasoned
½ tsp. salt Few grains pepper
1 cup chicken, sliced or chopped

Pour cold water in bowl and sprinkle gelatine on top of water. Add to hot stock and stir until dissolved. Add seasonings and cool. Rinse a ring mold in cold water and pour in a thin layer of aspic jelly. (A design of vegetables may be arranged here, if desired.) Cool and when almost congealed, add the remaining jelly, which has started to congeal, and to which the chicken has been added. Chill and when ready to serve unmold on crisp lettuce and fill center with vegetable salad.

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● *"Looka here—this animal isn't so fierce. Hasn't got a tooth in his head—heck, we've each got six!...Maybe he isn't looking fierce at all—only cross. I know why—he's hot. No wonder—all that hair. Phooey!...he makes me hot, too!"*

● *"Now, stop and think—what was it we decided was the best thing for that hot, sticky feeling?... Drink of water? No, that wasn't it. Bath? Now you're on the right track...I've got it—a nice, downy sprinkle of Johnson's Baby Powder!"*

● *"See there... Mother's bringing our powder now! She's a very smart woman... Mother, here's a riddle for you! What feels better than a baby all slicked over with soft soothing Johnson's Baby Powder?... That's right. Two babies!...I told you she was bright!"*

● *"I'm Johnson's Baby Powder...I make babies happy and comfortable. And I help to keep their skins in the pink of condition—which is the surest protection against skin infections!...I'm made of the very finest Italian talc, silky-fine and even. No gritty particles—and no orris-root...Do you know the rest of my family? Johnson's Baby Soap, Baby Cream and Baby Oil—they're all made especially for babies."* Johnson & Johnson
NEW BRUNSWICK NEW JERSEY

To house Early American and Georgian furni

[Continued from page 32]

Owner's bedroom: Pine planking stained to match the color of the maple fu
Plaster walls and ceilings painted a light warm gray. Floor stained a deep red

Spencer Sanders. Ivy used as a ground cover in the heavily shaded front areas. Cypress hedges used as screens on the north and south property lines are harmonious in color and texture with the fine cypress trees. The service yard has been closely screened from the rear garden by interposing between these areas a small cut flower garden enclosed by heavily leaved hedges.

Interesting color effects have been worked out in the interiors. The hall walls are light warm gray and the ceiling a deep soft blue. The living room has a light gray green ceiling, deep cream walls, and eggshell white woodwork; the dining room eggshell white wainscot, cornice and trim with pale apricot walls, and a powder blue ceiling.

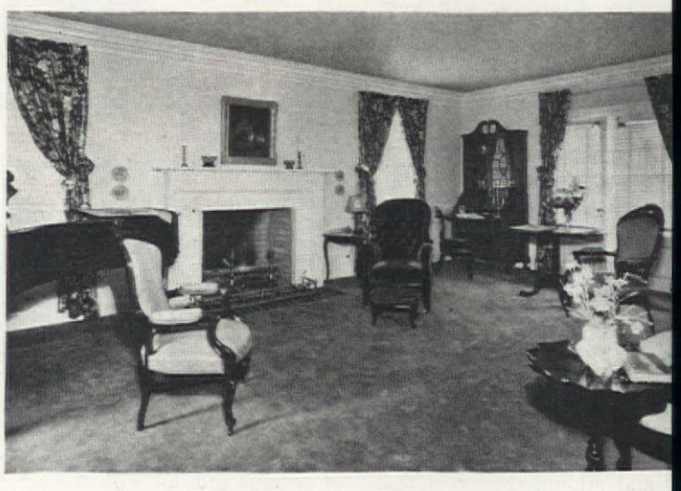
Due to the fact that the furniture for the second floor rooms was to be Early American, the details of these rooms are quite informal in character. The owner's room has a central portion centering on the fireplace, paneled with knotty pine planking, and two alcoves with plastered walls and ceilings. The beds are p in one alcove, leaving the r the room available for use comfortable sitting room.

The compact plan was sitated by the size of the lo use of the semi-circular sta offered saved space as well charming architectural deta propriate to the style o house. The first story ent hall has a wood cornice a the east wall fluted pilasters rate the three paneled door

The dining and living have wood wainscots up t line of the window sills, and cornices at the ceilings, m these rooms sufficiently forn character to serve as a ground for the Georgian with which they are furnish

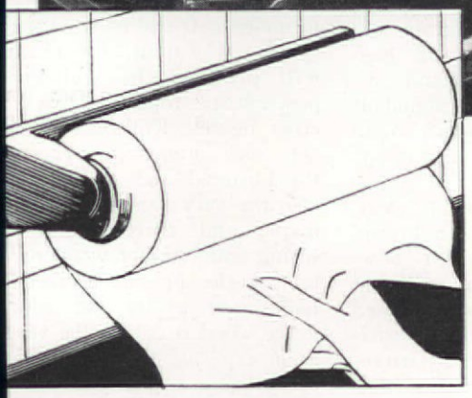
The garage, with a bed and bath on the second floo separate building, but it is nected with the house by a passage from the service All floors are hardwood—F the wide plank variety with and rails of the same wood cost was approximately $1

ETHEL MCCALL



Woodwork eggshell white; Walls deep cream; Ceiling and carpet light gray

QUICK! a ScotTowel!



OR DRYING HANDS. Zip off an absorbent cotTowel. Use it once. Throw it away. aves your good linen towels.

IPING POTS AND PANS. Scot-owels wipe off grease and soot with-it soiling hands. Save laundering.

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Check color of towel fixture desired: ☐ ivory ☐ pale green

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a Year ahead

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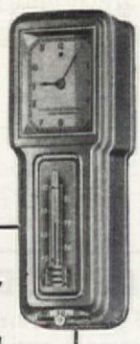

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BROWN INSTRUMENTS FOR INDICATING, RECORDING AND CONTROLLING

Take a lesson in new furniture woods

[*Continued from page 41*]

without interruption from local centers of interest—veneers will dominate the market.

Now let me give you a primer of new woods, though first we must discuss the amazing things that have happened to our old beloved stand-bys: mahagony, walnut, oak, and maple.

Walnut is "tops" these days. A fine tradition behind it dating through centuries of cabinetwork, walnut has always lent itself to the expression of the day, whether that was the ornate, carved, massive furniture of the Flemish, the refined, light scaled Georgian work of Hepplewhite and Sheraton, or the simple and rational design of today.

And it is native American walnut that dominates the market everywhere, grown abundantly in the eastern, mid-western and southern states, and loved by cabinetmakers because of its hardy strength yet comparative light weight and excellent workability.

Walnut is stable under seasonal changes, neither cracks nor warps, and takes a beautiful finish. It is a dignified, mellow wood around which colorful backgrounds may be built up. But its great popularity, furniture designers explain, rests on its beautiful grain and figure, relatively low cost, high workability, its beauty and uniformity of color, and its abundant availability—factors which would place any wood of the same merits in the lead.

Blond walnut, a high, clear, golden yellow fired with brown, is very popular right now. Matched stumpwood in shell and oyster figures and water rippled patterns of grain, delicate swirls and vibrant rope figured patterns are all common to modern walnut. The versatility of walnut is amazing as one sees it combined with white lacquered panels of birch in a bedroom; with maple burl in a living room; with Macassar ebony in a lavishly sedate master's bedroom; now with figureless white maple, now with English beech. The highly ornate crotches are distinctly less evident, undoubtedly due to high cost as well as a tendency to check, for all crotches and burls are inclined to develop fine hair lines or actual checks after a few seasons of alternating temperature and humidity. This should really not discourage the homemaker who is enchanted by the lovely feathery crotch, for the checks add beauty to the character of the figure and are not regarded as defects. Checks indicate, too, that the product is really a genuine one.

Some explanation must be m here, if the variety of figure grain within a wood, and wo like stumpwood, burl, and cro are to be understood correc For it is on the basis of the lular formations within the trunk that beautiful veneers cut for furniture and the vari wall panelings.

Trees, like people, develop ch acter in their struggle with vironment. A tree that has b sheltered all of its life from w and storm, that has had an un turbed, straight, upward, nor growth, is likely to have a pl straight commonplace grain. tree that has fought for its ex ence against wind and storm, injury by man or animal dur its growth, has put up natu resistance by developing thicke wood fibres which become evid in its grain. When these abnor parts are cut, interesting patt is the result. Certain sections the tree where the wood fibres come confused in their direct as below the forking of limbs above the roots, produce exci pattern. Stumpwood or butt ta from the base or stump of tree is an example of this. Cro wood taken from the portion the tree right below the fork two limbs makes beautiful figu

How the flitch of wood is whether in quarters and sliced rotary cut in which the log turned on a lathe against a kn slicing one continuous sheet, termines a striped or wavy fig Quartered walnut, for exam will produce the well-kno pencil stripe, rope, fiddleback, cross figures. Rotary cut ma gets such interesting veneers the blistered and quilted fig also the very familiar bird's maple and curly maple. spring and summer wood of tain species present marked ferences in density and color, if the wood is cut on the vert grain exposing the rays, still other figure is possible. The tinctly individual figures that these various natural forces mechanical processes bring ab have each a name of their and that is why one reads furniture tags such designati as "avodire crotch," "wal stumpwood," "mahogany fid back figure," "maple burl." other specific names.

Popular now as always is much loved standard wo mahogany. Its appearance in m ern design within the last y is especially interesting, bec heretofore it was left to exp period furniture, chiefly that the Georgian designers so hig in vogue at present.

Like walnut, mahogany's y of veneers of beautiful figure warm lively color has put it commanding place where de requires large rectangular

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faces. A semi-tropical wood, mahogany combines the virtues of strength and workability, low shrinkage and an ability to take a handsome and enduring finish, that brings out all the beauty of its texture and coloring. In figure it ranges from a simple, straight stripe to rich, intricate swirl and mottle. Contrary to general belief, mahogany is not a red wood, for on being cut it ranges in color from a pale yellowish white to salmon pink, and only upon exposure to air and light does it turn the color of sherry.

It is this color and the play of light on the subtle depth of the wood and its twisted grain that has brought the re-discovery of mahogany as a wood of superb natural beauty. Modern design has found here fresh fields of interpretation working not only in natural sherry finishes, but in bleaches from a pale honey color to amber. No less interesting have been the recent developments in finishes on period mahogany pieces, particularly those of the eighteenth century. Cabinetmakers had been staining all mahogany a deep red, believing the museum originals were stained that color. They did not realize that time had deepened the color of the wood. Now Chippendale, Adam, and Sheraton copies appear in their authentic sherry colors.

Modern designers are bringing out the charm and versatility of mahogany no less than English and American designers did in the day of the cabriole leg and curule arm. Bleached mahogany of pale yellow honey, "pickled mahogany" as it is sometimes called, is appealing strongly in period and modern pieces. Mahogany of fiddleback figure with a lively crossfire in its silky texture is giving handsome results to the homemaker who wants modern design, yet wants to be conservative in her choice of wood. Mahogany and holly have created new color possibilities in a modern living room; mahogany and natural sycamore desks and bookcases display how extreme a contrast this golden brown wood can take. The more moderate figures like broken striped, ribbon, swirl, and fiddleback, rather than the rare and expensive crotches are widely seen in modern pieces. And here a word of caution. Philippine mahogany is not to be confused with true mahogany. Philippine mahogany, a less expensive wood and botanically not of this family, has neither the beauty nor the enduring qualities of true mahogany and when sold as such, is misrepresentation by a dealer.

Of recent significance is the entry of maple into modern design. Bleached and stained from creamy white to a warm reddish brown, this native wood has made its debut in modern interiors.

It is one of the very few woods used solid in the modern manner, though, of course, is always a veneer in its ornate figure. Maple is a heavy hard wood that wears well under severe usage. The figure is usually a very delicate wavy one in the solid cuts. It has not the submissive workability of walnut and mahogany and therefore will probably never rate prime place in volume competition with other woods. Fine maple reproductions and modern pieces are just as costly as furniture in the more popular woods. Like the treatment of other woods, one finds plain maple and figured maple combined in bedroom and living room pieces, or in contrast with titian bubinga, natural sycamore, Macassar ebony, or white lacquer panels.

The hardy oak that started off so-called modern decoration back in Jacobean England and the Renaissance, is with us again in clear, natural finishes of straw, in taffy bleaches and stains from golden yellow to purplish brown. Most popular, perhaps, are the flake figured white oak and the fine-comb figure in both period and modern pieces. Domestic red oak makes up handsomely in modern living room cabinets, bookcases, and tables. There is a hard clean substantial line in these solid compact pieces that is in sympathy with the dignified ern interior. Blond oak in a l room may be offset by fabri rich clear colors such as f green draperies in homespun holstered pieces in chocolate b and clear golden modern fa of stripes or diagonals. Oak durable wood, essentially culine, tough, heavy, and resi

Blond woods

Avodire is outstanding in rent appeal. A light wood, ning a color range from creamy white to bright sh gold, beautifully figured wi stripe and mottle running tically and horizontally, av has a fine even texture.

Prima vera, another pale low wood of brilliant finish, much animation in its striped broken mottle figure, rivals dire in many of its characteri but is not as sound nor as uni in color as avodire. A strong wood, prima vera is not new, ing been on the market sinc turn of the century under name of "white mahogany."

Harewood: Prominent in group of light, golden y woods is natural English more, also known as pink wood. It is about milky whi color but upon exposure dev a pinkish cast. It has a fine fi back figure and luminous qu Far better known, however, is

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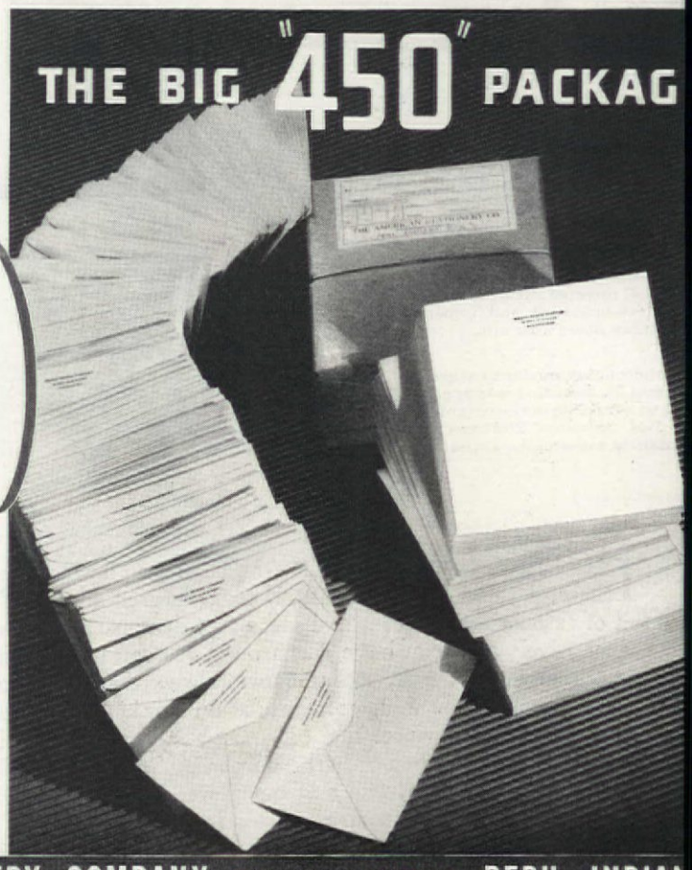

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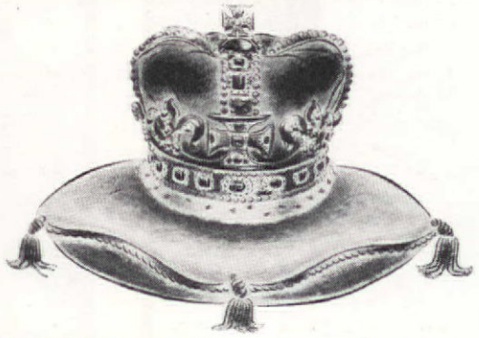

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lish harewood, which is sycamore dyed a lovely silver gray with a high gleam in its crossfire pattern. A beautiful wood with fire and life, it appealed instantaneously when first introduced in the furniture shops and is still a high runner-up to the standard cabinet woods. It is a fairly hard wood that will give long, practical service though it has a tendency to change color somewhat after a certain period.

Lacewood, from Australia, has a charming rain-flecked figure of light yellow brown on a leather brown ground. Fine luster and figure uniformity, it makes up attractive, warm surfaces.

Zebrawood: A dignified, yellow wood with dark brown straight stripes; very striking and sets off woods of lesser figure and more moderate coloring; introduces exuberant, lively color; hard and dense, does not warp or crack with seasonal change.

Myrtle burl: Native, a source of much inspiration to modern designers. A light cream to rich yellow brown wood from California and Oregon, which has an intricately woven pattern of twisted fibres around buried brown nodules, giving a curly grained effect. Adds lavish pattern to panels.

Birch: Undoubtedly one of the outstanding native cabinet woods. Used today in its clear natural color of pale straw, it has an honest simplicity and sturdiness. Pliable, used where curved symmetrical effects are desired such as intersected, semi-circular legs of tables and chairs. Very hard and strong, staining and finishing beautifully, used largely in solid lumber form. Designers love it for its lovely wavy figure and light natural color.

Aspen: One of the blond woods in good, popular standing. Ranges in color from white yellow with a very simple straight figure to a light brown ostentatiously figured in the aspen crotch. A member of the poplar family, sometimes appearing under the tag of silver poplar. Very lustrous in its pale golden color and satiny surface, and in the mottled figure, it is prized especially for bedroom pieces.

Satinwood: Resembles aspen in its brilliance, its rippling mottle figure, fine smooth satiny texture and golden blond color. Coming from Ceylon and the West Indies, it is a costly wood, hard and heavy but with much fire and vibrancy. Sometimes effectively contrasted with mahogany. Used in the eighteenth century French and English furniture and frequently employed by the Georgians for inlay.

Faux satine or *false satinwood:* Of firm texture, really the crotchwood of American cypress, is an amber to golden brown color wood, making up handsome figured veneers.

Holly: Has virtually no figu over its hard, white surface. Co bines well with any figured woo

Brunette woods

Among the brunette woo *Oriental wood* stands high favor, a close grained wood whi varies in color from a pink grou with deep brown stripes to a de rich brown with soft blendings gray, lavender, and brown strip Sometimes passed off as waln or "Australian walnut," it d not have the sound characterist of that native wood.

Carpathian elm burl: Lig reddish brown wood dappled wi dark brown buds, deep veinin running around over the surfa Delightful in table tops, draw panels, and chairbacks.

California walnut or *Cla* Enjoys favor for its rich bro color animated with brown strip

Butternut or *white waln* Lovely yellow gray color. A s wood, can be used only wh strength does not have to be c sidered.

Tigerwood: A beautiful strai regular figure in light gol brown. Fine firm texture but neither a strong, stable, nor rable wood.

Rosewood: A charming cabi wood, tremendously in vogue d ing the Victorian era, and getti much attention in modern desi Vigorously marked with d swirls of eddying grain in brown and fired with rich to red lights. Brazilian rosew creates arresting effects in sim straight lined furniture. A ha heavy serviceable wood. East dian rosewood with a dark purplish color has neither strength nor stability of the B zilian species.

Bubinga: Another rosewo light wine to cherry color wit delightful mottled figure, w vivacity, depth, and subtle lig Moderately hard, even textur not as stable as Brazilian r wood and subject to discolorati

Koko, a chocolate brown w comparable to dark walnut, a wavy figure of straight curving line. Dark and light sh ing tones of brown give rich terest to this fairly high pri wood.

Padauk or *Vermilion;* ran from cherry red to a deep mel brown, appears in striped mottled figure. A sound w very durable under usage and likely to swell or check. W color combines strikingly w clear, pale birch and aspen.

Macassar ebony; another w very vigorously figured with stripes on a black brown grou A true ebony from the Du East Indies, hard and tough.

Gaboon; golden to brown w of pinkish cast, with a stra

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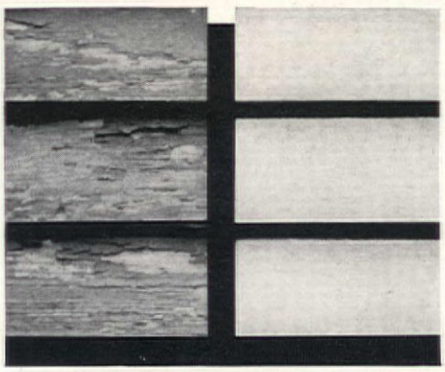

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nd that's only half the story. Before new paint be put on, the old must be taken off—burned scraped off, down to the bare wood. And then an a coat—a new priming coat—must be applied. These unexpected costs eat up all the money you hoped to save by using "cheap" paint.

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figure. A warm wood of
physical characteristics.
sse. A light pinkish wood
curvilinear twisted fibres
sedate figure.
a; a light reddish brown
rippled with light and
w over its fiddleback figure.
fairly strong and durable.
no, very light to rich brown
in pencil stripe or lacy
s. Produces beautiful results
ge surfaces.
ik: A golden brown wood,
back figured, with high re-
ce to atmospheric change.
ck Bean: Another deep
n brown wood with light tan
ngs.
tive cherry: Seen frequently
leservedly so. Mellow, warm
sh brown color and simple
ming figure, with real
gth, durability, and a min-
of warping. European
is somewhat more lustrous.

Very unusual woods for texture and color

ere are many other fascinat-
oods current in the shops
as Goncalo Alves, a wood
lor and texture between
ssar ebony and rosewood;
eta, a straight striped bru-
wood; peroba, a rose colored
from Brazil with firm even
e; olive wood from Italy
Palestine, a dark greenish
wood animated with a
ed brown figure; and yuba-
or Tasmanian oak, a lively
eddish yellow wood of uni-
figure, really from the Aus-
n eucalyptus.
there is any wood a true
e, it is amaranth or violette-
Used in the eighteenth cen-
for inlay, its ruddy color
mphatic figure today add
asis in trim. There is a cer-
mount of fruitwood—apple,
and cherry—evident in both
and modern pieces. These
d stand-bys, used by Amer-
colonists and especially in
entury France.
countless other woods—
blo, East Indian laurel, sa-
narra, mansonia, kelobra,
wood, imbuya, and so on—
indicate the independence
reedom the contemporary
maker may express in her
ndings. For many of these
are being used for the first
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ms and Sons, who so kindly
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Little house astride a hill

The garage is tucked beneath the living room wing, from the street side for accessibility. Below: The screened eating porch and terrace on the lower level, just outside of the dining room window are inviting spots on a sunshiny fall day

The home of Mr. and Mrs. H. C. Harshbarger in Iowa City, Iowa

GRETCHEN HARSHBARGER

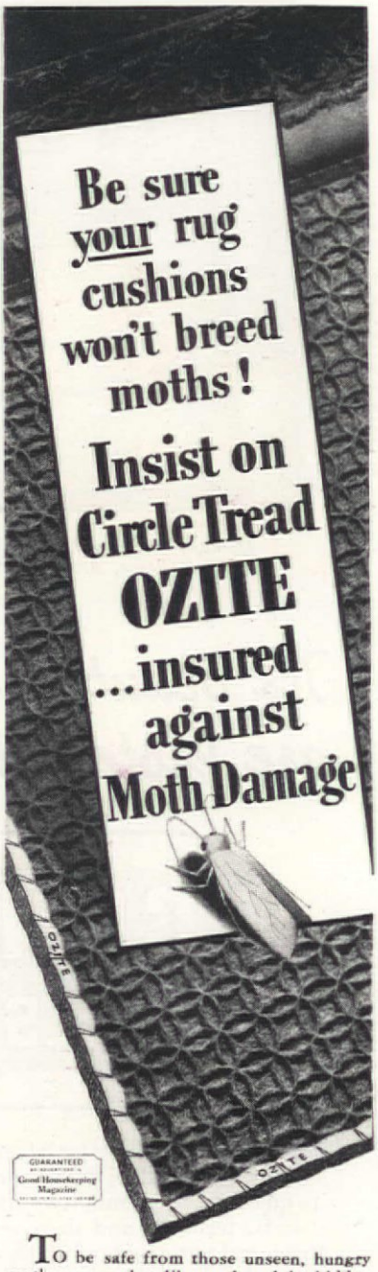
THEORETICALLY I had always thought that a burrow in a hillside would be a pleasant place in which to live. Animals keep warm in such places in winter, and food keeps cool in them in summer. Why couldn't humans do the same? Theoretically also, it would be pleasant to live high on top of the ground, to enjoy the views, and the air.

One fine autumn day we found and bought our hill. It was just a small one, to be sure, but it was bordered by a lazy pasture (with cows), pleasant vistas, and enticing ravines. Promptly all theories gave way to practical problems.

How could one have both a snug dugout, and an airy lookout? How was it possible to have the small, informal, low-lying cottage which our budget and hearts demanded, and at the same time provide all the rooms which the family felt were necessary? Our family included, besides ourselves, the parents, two small boys and a dog. While our imaginations pictured a low, ambling, rambling cottage, the authorities coldheartedly stated that a compact, two-story house, was much cheaper to build and to heat.

Necessity has always been the mother of invention. Since two floors were emphatically proven more economical than one, we decided to submit in actuality, though not in appearance, by sinking one whole level beneath the ground! Riding the crest of the hill we could still have access to light and air on either side of the sloping ground.

The garage could be tucked quite neatly into the hillside under the house, from the street side, for accessibility. On the other side, where the slope was beautifully wooded, and hidden from the public road, we could de-



TO be safe from those unseen, hungry moth worms that like to breed in hidden places—*insist* on genuine Circle Tread Ozite Rug Cushion. Actually *insured* against moth damage to the cushion . . . the *only* rug cushion permanently mothproofed!

Truly no other rug cushion offers so many advantages:—Finest quality *all-hair* construction that means lasting softness (very different from jute and jute-mixed pads that become hard and bumpy!). Circle Tread Design for extra softness. And patented "Ozonizing" process that prevents the unpleasant odor of cheap pads. Pay a *little* more for Circle Tread Ozite—and get *so much more* satisfaction.

Three weights of identical quality, each plainly identified by the name OZITE appearing frequently in the cushion and on the Gold, Silver or Orange binding. Look also for the Circle Tread Design. *Absolutely guaranteed to satisfy.*

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Please send me FREE sample of CIRCLE TREAD OZITE Rug Cushion—full details of your Mothproof Insured Guaranty—and free booklet "How to Take Care of Rugs and Carpets."

Name.....

Address.....

City.....*State*.....

Home of Professor Lee Rothgery, East Lansing, Mich. Samuel Glaser, Architect. Concrete walls and floor.

The view as one approaches from the street. Who would guess that this wa a two-story, six-room house? The outside is of warm, red-brown Redwood and coated with linseed oil which effectively heightens its natural rich colo

Its Beauty and Value are Protected by

CONCRETE WALLS and FLOORS

A HOUSE is no better than its walls, floors and roof. These establish the character of the house—its livability—its quality—its durability—its firesafety—its resistance to storms, termites and decay—its resale value. Yet these structural parts cost only 30% to 50% of the house complete with plumbing, heating, wiring, fixtures and decoration.

That's why a very little more spent for concrete adds so much to the satisfaction and joy of owning a home. A concrete home costs *less* per year because maintenance, insurance and depreciation are very low.

BEAUTIFUL WALLS—WARM, QUIET FLOORS

Whatever the architectural style of your home, concrete walls will add to its beauty. A limitless choice of colors and textures! Concrete walls insure freedom from plaster cracks, sticking doors and windows. They're easily insulated—cool in summer, cozy in winter.

Concrete floors are the foundation of happy housekeeping. They're rigid, warm and quiet. They never sag, squeak or pull away from the baseboard. They take any covering—wood, tile, linoleum, or can be simply colored and waxed Each room different if you wish.

Write for new free booklet, "*Designed for Concrete.*" 55 designs by leading architects; lots of photos and suggestions.

HOW TO GET A CONCRETE HOME:

1. Phone or write a nearby concrete products man or concrete contractor for the names of architects and builders experienced in concrete.

2. Select an architect familiar with concrete construction and tell him you want concrete walls and floors and a firesafe roof.

3. Have your plans figured by builders experienced in concrete construction. Let nothing shake your determination to obtain the best value for your home building dollar in today's market . . . A FIRESAFE CONCRETE HOME.

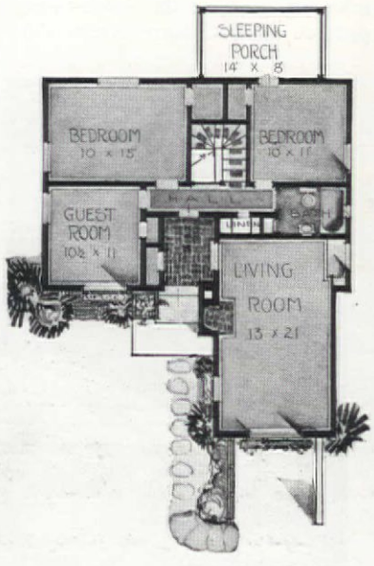
PORTLAND CEMENT ASSOCIATION
Dept. A10-5, 33 W. Grand Ave., Chicago, Ill.

velop secluded living quarters. We intended to have that well-lighted, snug, modernized burrow, of which we had dreamed so long.

A clever young architect was willing to ignore all the traditional rules for building inexpensive small houses, and in no time at all, the plans were first on paper, and then in timber.

So it happened that our combined dining room and playroom, and the kitchen, were excavated

Henry Fisk
Architect



from the hillside, with almos entire downhill side being de to windows. The rooms are and sheltered from the cold in the winter, yet are invit cool when the thermometer about the hundred mark i summer. The white walls not make the rooms among the l est in the entire house, but form striking backgrounds fo furniture. Chairs of bright ca yellow are placed gaily abo floor of green checker-boa asphalt-tile. Cushions, rag and pictures carry the dash o which adds the final zestful t No wonder guests tend to g tate to the unique charm o "downstairs region."

Just outside on this lower are a flagstone terrace, a screened eating porch. Over and round about, is the n timber, teeming with birds, s rels, chipmunks, and (unf nately) woodchucks.

Behind these rooms, in heart of the hill, are the se quarters. The furnace room, dry room, storage shelves, toilet, and shower can al reached either from the ki and dining room, or from garage, which conveniently on out to the other side.

Upstairs, on the apparent s level, is the main entranc friendly white-painted Dutch with thumb-latch, bids you come. Bright flowers tumble a in orderly confusion. Even windows have companion b full of yellow pansies in sp and orange lantanas in summ

Inside is a tiny vesti paneled in knotty pine, floored (to meet the demand rubbers, umbrellas, and boys) with handsome th practical rough brick.

Up two steps from the bule is the living room. warm and friendly, but whil dining room is vivacious, living room offers repose, quiet dignity. The high be ceiling somehow demands re As one friend expressed it, "

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Impartial, because he supplies insulation materials to meet every requirement and is NOT prejudiced in favor of any one type.

Accurate, because he is a thoroughly trained insulation man with wide practical experience.

Money-saving, because he will help you select the most economical type of insulation for your individual needs.

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1. **CELOTEX IS GUARANTEED** *to Maintain Insulating Efficiency for the Life of the Building!*
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World's Largest Manufacturer of Building Insulation

Now you can KNOW what you're buying

● **The smart colors you can *see*... the soft, full-bodied wool texture you can *feel*... but this label tells you in a specific and readable way just *why* an *Airloom* Blanket is lighter, warmer, stronger ...*hidden* values you'd want to know before buying . . . and how to get the longest service afterward.**

THIS UNIQUE, NEW LABEL GIVES YOU ALL THE *Facts* ABOUT

CHATHAM "*Specification*" Airloom BLANKETS

● **You can instantly "spot" this Blanket that "Talks and tells the TRUTH" by the famous sturdy Chatham Box, so handy for summer storage.**

Chatham's unique policy of "All the Facts on the Label" assures you the same protection when you buy Chatham "Specification" Sheets.

ways feel like taking off my hat when I come into this room!"

In perfect scale with the lofty ceiling, is the large studio-window which occupies nearly all of the front end of the room, and from which we can look into our garden by day, or toward the lights of the city by night.

Much of the room's sense of mellowness is due to the single wall of darkly-stained knotty pine paneling. This wall forms the background for the copper-faced fireplace. There is no mantel. Having once lived with a copper fireplace, no other will ever seem complete. Not only is the copper color pleasing, but the flames reflect in the polished surfaces until the whole room is aglow.

In contrast with the seclusion of the lower regions of the house, the living room is very much connected with the rest of the world. Not only is it visible, but in return it enjoys visibility, commanding distant landscapes, immediate gardens, and wide sweeps of starry sky at night. Since it is separated by a long flight of steps, from the bustle of the kitchen, and the topsy-turviness of the playroom, the living room is usually in fairly respectable order when any one arrives.

Also on the main floor, but separated from the more public entrance hall and living room by a solid, defining door, is a hall from which open the bedrooms.

To blend the house into the surrounding woodland, and to make it appear actually to have grown right out of the hill-top, the exterior walls were built of warm, red-brown Redwood. Instead of masking the natural beauty of the wood with paint, the color was instead heightened by a coating of linseed oil.

• Outside, and inside, the little house is simple and friendly. High on top of its hill, it yet holds a warm, sunken, hide-away. Living in it is, of course, lots of fun.

Shutters "dress-up" all about the house

[*Continued from page 20*]

hung in frames at windows to shut out uninteresting views beyond. Screens may be made of them if they are hinged together, and of course, if you can do the work yourself, you can achieve the same effect you would obtain through the purchase of a new screen—at a minimum cost.

As if to prove that there is nothing new under the sun, new inside shutters resembling almost exactly those of the houses of the "gingerbread" era have been used by William Wilson Wurster, a San Francisco architect, behind the glass of a Dutch door. The shutters in pairs may be opened or closed in order to regulate amount of light needed withi

Outside the house, shutters now being used in garage d and as garden gates. Mrs. Jo Simon of Oakland, Califo finds a shutter gate ideal a entrance from the street into enclosed garden and brick patio. It makes a central poi interest between her whitewa brick wall and her garage d which front on the street.

In the home of Professor Mrs. Gerald Marsh of Berk California, the shutter door the garage make the appr from the street one to att your immediate interest. Als the home of Mr. and Mrs. T Hughes in the same city, especially pleasing effect has achieved by "dressing up" garage doors with shutters a scalloped border.

If you have a good home cr man about your house, by means start on a still hunt used inside or outside shut which you may turn over him for use in lifting out of doldrums that room which bothered you. But in new struction, shutter effects are obtained by allowing your a tect to place his order with men who will turn out just right door for the place in w you propose to use it. The is almost twice that of ordi equipment, but the result obta will be so refreshingly new you will want to consider o short-cuts and economies in o to make it possible.

Camp spirit at home

[*Continued from page 45*]

3. Is there intelligent coöp tion?
4. Is there emotional stabil
5. Is there opportunity for veloping a sense of respo bility?
6. Is there a feeling of ho tality and sociability?
7. Do you speak courteously
8. Has each child à daily t Do you rotate the tasks?
9. Have you a none too s but definite and well-es lished routine?
10. Does your routine include portunities for self-expres and creative activity?

Let two months at camp h twelve months investment, fre the children's spirits from much parental domination. M it an investment for greater f dom and happiness for the e family throughout the year. haps if your child is happy camp and sulky at home, may find the solution to problem in your own candid swer to the camp director's cellent home questionnaire.

Why bother with Sleeping Aids

What you really need is the right kind of Mattress

AND TURN . . . Toss and twist.
hen that happens, what do you do about
o you have to fix a hot drink before you
elax? Or have you reached the point
you secretly resort to sedatives? Or do
ust suffer?

re than five million dollars will be spent
ear on artificial aids to what should be
ost natural thing in the world—sleep!

wrong cause usually blamed

ps you blame your coffee for your sleep-
ss. Or your nerves. Or your work. The
ing most people think of blaming is their
ss!

usands "fight" their mattresses

are not really ill and still have trouble
ng—you are probably one of the thou-
of mattress "fighters."

our mattress is too hard or too soft, or
, you fight it every time you turn. Your
es have to work to maintain each new
n you take.

wonder if it seems to take forever to get
p! It's not strange if you wake nervously
sted!

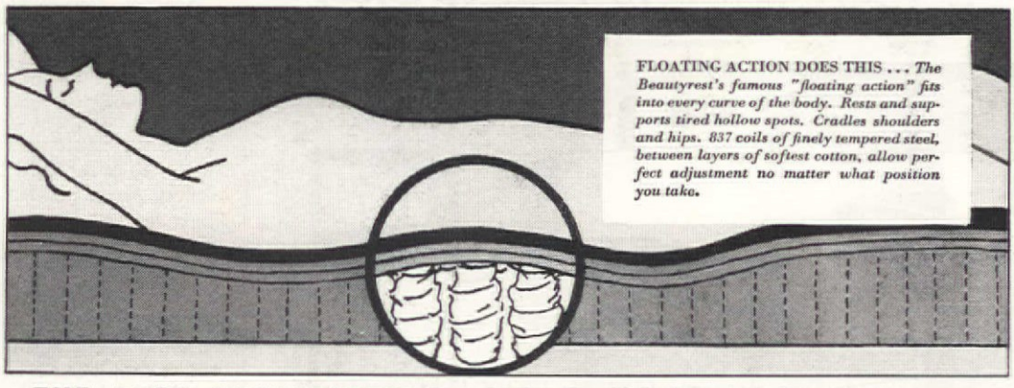
Sleeping aids won't reach the root of your problem. What you need is a mattress scientifically designed for sleep.

The Simmons Beautyrest Mattress is scientifically built for natural sleep. Its floating-action springs allow you to turn, assume the 20-45 different positions a sleeper takes—without effort, *without waking.*

No part of you is conscious of pressure or resistance, because each of its 837 separate coils adjusts gently and instantly to your weight at the spot of contact. On the floating-action springs of a Simmons Beautyrest, you "float" off into *natural* slumber—every muscle at rest, every nerve relaxed.

Find out how wonderful it is. Buy a Beautyrest—its cost is only 2¼¢ a night—and learn to sleep naturally—all night. Simmons Company, 222 North Bank Drive, Chicago. New York, San Francisco, Atlanta, Los Angeles, Dallas, Seattle, Kansas City.

• The famous Beautyrest construction is obtainable also in a hair mattress, $59.50. Other Simmons products are Deepsleep and Slumber King mattresses, The Ace and other springs.



FLOATING ACTION DOES THIS . . . *The Beautyrest's famous "floating action" fits into every curve of the body. Rests and supports tired hollow spots. Cradles shoulders and hips. 837 coils of finely tempered steel, between layers of softest cotton, allow perfect adjustment no matter what position you take.*

THE BEST PRESCRIPTION FOR A GOOD NIGHT'S SLEEP

SIMMONS Beautyrest

WORLD'S LARGEST MAKERS OF BEDS, SPRINGS, MATTRESSES, STUDIO COUCHES, METAL FURNITURE

"BEST INVESTMENT I EVER MADE" SAYS Mrs. Modern

YOU, TOO, CAN AFFORD MODERN GAS COOKING SERVICE

• "I replaced my old-fashioned range with a new Magic Chef gas range for the same reasons we bought a new car—I wanted new style and beauty, new comfort, higher speed, easier operation, better performance and greater economy. And it has proved the best investment I ever made because it not only gave me all those things but it paid big dividends in precious hours of new leisure, and glorious afternoons of freedom from kitchen routine. I honestly feel that no woman can afford to do without the advantages of Magic Chef better modern gas cooking service."

That includes you. Go to your gas company or Red Wheel dealer's store and ask to see Magic Chef demonstrated. In the complete line, there's sure to be a model to meet your requirements in style, size, finish and price. Write for the free folder describing the newest Magic Chef series. Address American Stove Company, Department H, 250 Chouteau Ave., St. Louis, Mo.

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MAGIC CHEF SERIES 2700
A moderately priced series with many unique and modern new features. These include "Skyscraper" Construction, Divided Cooking Top, Semi-Direct Action High Speed Oven, Swing-Out Broiler, Combination Condiment Shelf and Light Shade. Also standard Magic Chef features.

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Cook with Gas • The Modern Fuel
For Greater Speed, Safety, Comfort, Cleanliness, Dependability.

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Where gas main service is not available, Pyrofax tank gas service may be obtained anywhere east of the Rockies.

TO MODERNIZE YOUR KITCHEN • START WITH THE GAS RANGE

LOOK FOR THE RED WHEEL WHEN YOU BUY A

Magic Chef
AMERICAN STOVE COMPANY
GAS RANGE

Working with aspic

[Continued from page 571]

spoonful of plain gelatin that has been soaked in a tablespoonful of cold water. If more aspic is needed the recipe may be doubled.

Working with aspic, there is so much chance for individuality and so much chance to air one's imagination. When one has once started, the designs work themselves out and the same dish never looks alike twice, so it is as much of a thrill for the worker as for the consumer to see just how it will turn out. To set down all the different meat and vegetable combinations would be to fill a book. Every woman has pet combinations that can be used. There are so many pretty vegetable salads. Picture, for instance, choice stalks of canned asparagus molded so that they will stand upright in a bowl of aspic, and garnished with rings of green pepper and stars of pimiento; or small molds of finely shredded cabbage flecked with red and green peppers.

Lamb Mold

4 cupfuls finely minced cooked lamb
1 cupful cooked green peas
Cooked carrots and mint leaves for garnish (parsley or watercress may be used instead of mint leaves if desired)
1 package aspic, prepared according to instructions on package

Pour a few tablespoonfuls prepared aspic into mold. Let cool until partially set. Arrange garnish of carrots and mint leaves. Mix lamb and peas and pack mixture loosely into mold. Fill mold with aspic to cover the top. Serve with watercress.

Tongue in Aspic

1 calf's tongue
1 carrot, sliced
1 stalk celery
1 small onion, sliced
1 small green pepper, chopped
1 sprig parsley
1 bay leaf
Cooked vegetables for garnish: carrots, beets, peas, and thin slices cucumber pickle
1 package aspic, prepared according to instructions on package

Select a good calf's tongue. Place in saucepan with enough water to cover, add carrot, celery, onion, green pepper, parsley, and bay leaf and cook until tender. When it is done, remove roots and skin of tongue and pack it in a round pan or bowl small enough so that it will curve around in circular shape and hold this shape when cool. Pour a few tablespoonfuls of aspic into the mold and let cool until partially set. Arrange a garnish of the cooked vegetables and pickle. Allow this to cool and then set in the tongue and fill the mold with aspic. This should be chilled for 2 hours before serving.

Raw Vegetable Salad

½ cupful shredded cabbage
½ cupful shredded carrots
½ cupful chopped celery
½ cupful chopped radishes
1 small green pepper, chopp
½ teaspoonful onion juice
1 package aspic, prepared cording to instructions package

Pack vegetables loosely in mold and pour in dissolved until top is well covered. until set and serve on bed o tuce. Serve with mayonnais prepared salad dressing.

Stuffed Tomatoes in As

6 medium sized tomatoes
2 cupfuls chopped chicken
½ cupful chopped celery
3 small sweet pickles, chopp
1 package aspic, prepared cording to instructions package

Cut thin layer from top of tomato and scoop pulp out fully. Sprinkle cavity with then turn tomatoes upside and let them drain for 15-20 utes. Fill with chicken, celery pickle which has been mixe gether. Set the stuffed tom in mold and pour in aspic mold is filled enough to cove tops and thus hold in the when mold is reversed. Ser bed of endive.

D

Molded Veal Loaf

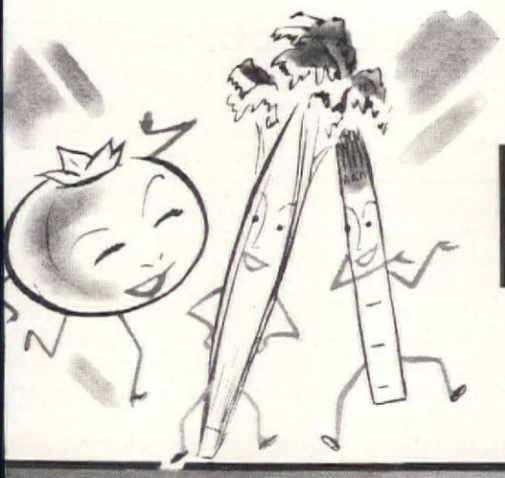
2 cupfuls chopped veal
½ cupful chopped celery
¼ cupful chopped green pe
1 package aspic, prepared cording to instructions package
Sliced hard boiled eggs
sliced cucumbers for gar

Mix together the veal, and green pepper. Pour tablespoonfuls of prepared into mold. Let cool until pa set. Arrange garnish of egg cucumbers and allow to set. veal mixture into mold and pour in aspic until it top of meat. Unmold and in half inch slices.

Cooked Vegetable Sa

1 cupful cooked string bea
1 cupful diced cooked carr
½ cupful diced cooked be
1 cupful cooked green peas
½ cupful cooked asparagus into ½ inch pieces
2 tablespoonfuls tarragon gar
1 package aspic, prepared cording to directions on age

Prepare aspic and add to tarragon vinegar. Mix vege pack loosely into mold a with aspic. Serve when se mayonnaise or French dres



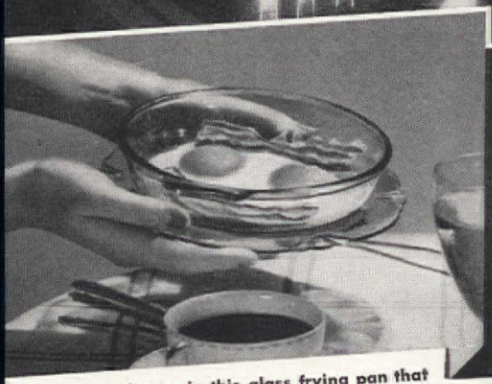
NO "PAN TASTE"

WHEN YOU BOIL ACID VEGETABLES AND FRUITS IN THIS PURE

GLASS SAUCEPAN

THAT COOKS OVER THE

OPEN FLAME



Fry bacon and eggs in this glass frying pan that mes right to the table. It never pits or buckles. s no stale taste or odor.

● Special introductory offer on new PYREX Flameware! Frying pan, 1-qt. and 1½-qt. saucepans with chrome-plated handle. Handle is detachable and fits all three dishes. Attractively boxed. All for $2.65.

● "A necessity in the well-equipped kitchen" . . . say good cooks, of Pyrex Ovenware. For years these famous glass baking dishes have made cooking pleasanter . . . added to the appearance and flavor of food . . . and reduced dish-washing and fuel costs. To be sure you get the genuine Pyrex Ware, look for the PYREX Trademark when you buy. 1½-qt. and 1-qt. oval bakers with flat utility cover which fits either dish, giving choice of two casseroles. Attractively boxed, $1.85.

STEW rhubarb, tomatoes . . . boil spinach and asparagus in this ear glass saucepan. No metallic "pan aste" will spoil their true flavor.

Boil eggs or potatoes. There will be no ack stain to scrub and scour.

For there is no "chemical action" when ou cook in Pyrex Flameware. Fresh vege-bles retain their juicy, natural flavor.

You will save steps and dishwashing with this modern way of cooking. Make one utensil do the work of three. You can cook, serve and store in the same sparkling dish.

These glass saucepans never grow shabby. No dents or tarnish spoil their beauty. After years of service they will still look bright and new.

Pyrex Brand Flameware Saucepans and Frying Pan are equipped with removable handles. They snap off and on at Food stays hot longer when 35¢. glass dish in which it was overs go straight to the dish identifies non-porous dish.

Saucepans come in es a one-year replace-1½-qt. size, $1 Glass Works, Corning, N. Y. . . . 35¢ and

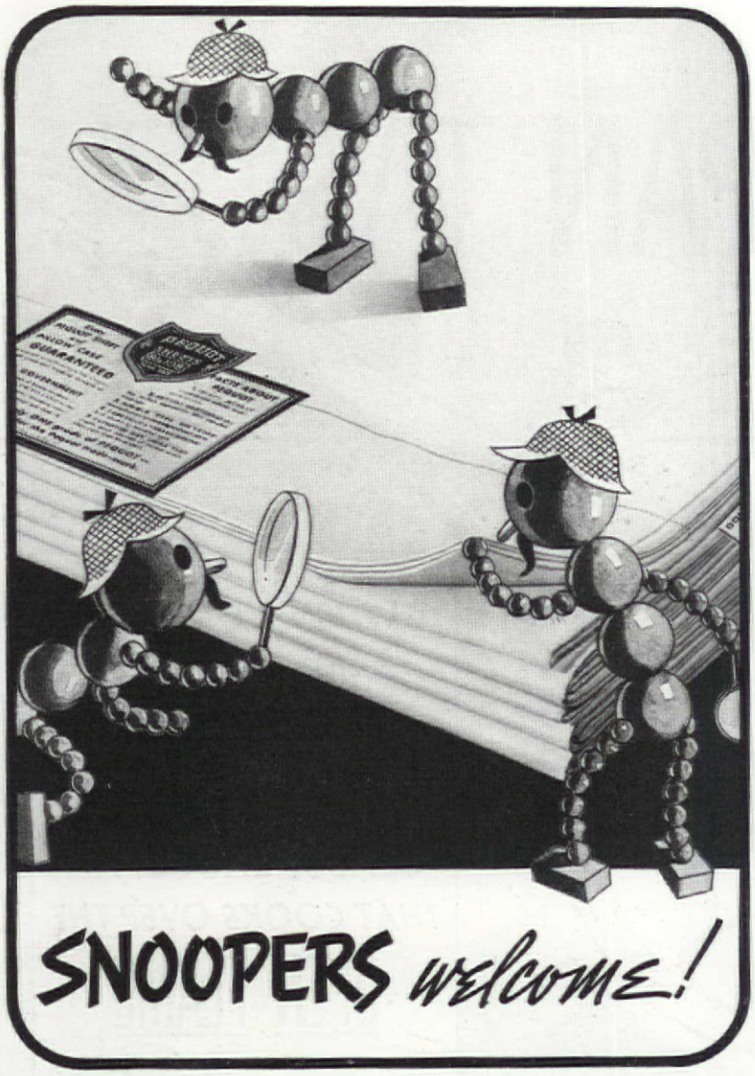
A sma Pyrex me

73

PYREX – FLAMEWARE

(FOR TOP-OF-STOVE USE)

T. M. Reg. U. S. Pat. Off.



SNOOPERS *welcome!*

COME ON, you Sherlock Holmeses! Sceptics, analyzers, and folks from Missouri... Pequot sheets bid you all welcome!

The more exacting you are... the more you demand *certainty* of superior quality... the better for both of us!

So many impartial tests have proved Pequot superiority, that there's no question what *your* experience will be. Pequot will give you more than your money's worth!

It is a tremendous convenience to know that fact when you buy sheets. You need not try to analyze confusing specifications, or apply clumsy rule-of-thumb tests in the store. All you need to do is look for the Pequot shield label, and buy the sheets that bear it. You'll be getting *more* than the guarantee states: more wear, more comfort, more satisfaction. The experience of four generations of housewives, all over America, has proved it.

And see, below, all the *extra* values Pequot gives you at no extra cost! Double tape selvages—size index tabs—quality guarantee! When you go sheet-shopping — be smart. Insist on Pequots!

Pequot Mills, Salem, Massachusetts.

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How do you shop for a good night's sleep?

[*Continued from page 34*]

on it. Two factors which contribute as much to the beauty of the sheet as to its durability are the kind of yarn used and the kind of weaving done. If the yarn stands up occasionally in bumpy knots, the sheet will not be as practical as one which is even and does not have alternating thick and thin places in it, or broken, split, and missing yarns. Many of the flaws of weaving or poor yarn also become apparent when the sheet is held up to the light.

Since there are few things more annoying than attempting to make a bed with sheets which are obstinately too short or too narrow, Mrs. Neal pointed out that most home economists agree that the most practical length for a sheet is 108 inches; in width fifty-four inches is desirable for a cot, sixty-three for a single, seventy-two inches for a three quarter, or eighty-one inches for a double bed. Pillowcases should be two inches wider and ten inches longer than the pillow to cover it.

In wool blankets, much the same rules and precautionary measures are concerned in wise buying as in sheets. Similar to the process of sizing used in sheets, sometimes small bits of wool from the napping machine are put into the poorer quality blankets to cover up the poor structure of the cloth. Later these small bits of wool are apt to come out and leave a bare, unfinished surface. To guard against such a possibility, it was suggested that the wool be rub and brushed to see whether t clumps of wool brush out, and look carefully at the weave the blanket to see whether it firm and evenly woven.

The nap of the blanket is almost indispensable feature h ever, if warmth is desired, fo creates more air space and he holds the heat better, but the should be obtained from the l fibers themselves being brus up, not merely pieces of w transplanted into a poor art

There are three grades of b kets which may be selected: w wool and cotton combined, or cotton, and of the three, all-w blankets of course take war precedence. The fact that a b ket is advertised as being wool, however, Mrs. Neal phasized, does not necessa mean that it is any warmer t an all-cotton content, for from to 25% wool is required to cotton-wool blankets any a tional warmth over cotton, small per cent of cotton ever the all-wool is desirable, fo keeps the wool from shrink Often cotton and wool mixt are stronger than low-grade wool and will launder be since there is less shrinkage.

With the possibility of shr age in such an animal fibe wool, meticulously careful l dering becomes essential. The method of washing wool, Neal outlines as this: "H plenty of luke warm soapy w and 'suds' the woolen up down through it. Never wash thing wool at a high tempera for the fibers become brittle lose resilience." Neither sh they be subjected to rub or wringing; instead the w

Here are more cedar chests for bedding, designed to go with other kinds of furniture. The Ferguson chest at the top comes in mahogany, maple or walnut. The modern style below, in walnut, has an ingeniously hinged tray inside. Caswell-Runyan Co.

The modern, inlaid flooring

ADHESIVE SEALEX LINOLEUM

TRADEMARK REGISTERED

beautiful... perfectly smooth and sanitary ... extra long-wearing

THE ARCHITECT SAID...—"and for the kitchen floor I have specified the new Adhesive Sealex Linoleum. It has a perfectly smooth surface with no cracks and crevices to catch dirt—exceptionally sanitary and easy to clean. And the factory-applied adhesive on the back gives a stronger, extra long-wearing installation."

Everything that makes this modern kitchen beautiful makes it superlatively easy to clean, too. Built-in equipment, without legs to clean around. Washable walls of Sealex Wall-Covering No. 1124. Above all, the lovely floor and counter tops of Adhesive Sealex Linoleum—smooth and sanitary, like a china plate! The pattern is "Nite," No. A7388.

ilt for beauty and extra long life, is this mod-, inlaid floor—Adhesive Sealex Linoleum! The perfect smoothness—which makes this oleum so sanitary and easy to clean—also kes it specially wear-resisting.

till more important, Adhesive Sealex Lin-um insures you a stronger, more durable allation. Why? It is the only inlaid lino-n with *adhesive on the back!* This protects , automatically, from the use of inferior ents, which often permit linoleum to pull e in a short time. And this special adhesive is unusually strong. It is applied at the factory under pressure with absolute evenness. So, every square inch of the linoleum grips your floor like a vise.

Then, too, Adhesive Sealex Linoleum is laid on any smooth, dry floor without felt lining. Naturally, this saves time. A floor is ready for use in 2 to 3 hours!* Saves money, too—up to 20% of the cost of a finished job.

See this patented** inlaid linoleum—with its adhesive back and beautiful, *smooth* patterns at your dealer's. Many smart designs—not only new texture effects but gay tiles and richly marbleized Veltones. Go today!

**Estimate based on average floor of 15 sq. yds.* ***Patent 1,970,503.*

SEND 10c to Congoleum-Nairn Inc., Kearny, N. J., for our new 20-page decorating book, "Building Color Schemes from the Floor." 20 illustrations in full color, showing smart interiors that may be achieved with Sealex Linoleum Floors. Many rooms also feature the permanent walls of Sealex Wall-Covering.

The modern Inlaid Linoleum made by Congoleum-Nairn Inc... world's largest manufacturer of smooth-surface floor-covering

CARRARA WALLS *bring new youth, gayety and beauty to this bathroom. The room is 9 ft. long, 7 ft. 6 in. high, 5 ft. 10 in. wide, plus a tub recess 2 ft. 8 in. deep and 5 ft. in length. You can buy White Carrara Walls, exactly of the type and area required for the bathroom shown here, for $10.86 per month over 36 months, or a few cents more or less per month, depending on the location of your home. Note the striking effect achieved by the use of the handsome mirror-walls over the wash bowls. Ceiling is finished in a harmonious shade of quick-drying Wallhide Paint.*

$10.86 A MONTH

[FOR THIRTY – SIX MONTHS]

...will duplicate these Lovely Carrara Walls in the Bathroom of a Chicago Home owner!

And in your bathroom, too, for a few cents per month more or less, depending upon the location of your home.

WHAT a small price to pay for remodeling your bathroom or kitchen . . . for polished reflective walls in tasteful, mellow colortones . . . for the easy cleaning which Carrara Walls offer . . . for the satisfaction of knowing your bathroom or kitchen will be permanently beautiful and useful!

And this low price may easily be even lower. Perhaps your bathroom is smaller than the one pictured here. Perhaps you want a room less sumptuous-looking. Or perhaps a wainscot of Carrara extending only part way up the wall will suit your purposes. In any of these cases, the price quoted would be decreased. We invite you to write for complete details of the Pittsburgh Time Payment Plan, and for our brochure "Personality Bathrooms and Character Kitchens." Address Pittsburgh Plate Glass Company, 2291-B Grant Bldg., Pittsburgh, Pa.

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CARRARA

THE MODERN STRUCTURAL GLASS

Paint | PITTSBURGH PLATE GLASS COMPANY | *Glass*

uld be squeezed out and the
ric shaken gently and shaped
le drying. Before it is quite
the nap should be brushed
carefully to keep it from be-
ing matted. Care should also
taken when blankets are
ked, that they have plenty of
ce, for, if pressed tightly, they
become hard and the meshes
ch retain air and give them
r warmth will close up."
n selecting comforters, Mrs.
l suggested, resilience and
vancy are important rather
n heaviness. They may be
ed by putting one hand on top
the other on the bottom and
sing. The amount that it can
compressed and speed with
ch it returns to its original
pe is the criterion by which
may judge. And if it does not
ng back into shape when new,
it most assuredly will not
r it has been used.

e care and feeding books

ntinued from page 431

n water and a teaspoonful of
erin, will work wonders when
odically applied with a soft
ge. And so, for the matter of
will two cents worth of vase-
applied, primitively enough,
a forefinger. The patented
ications are also numerous,
dily available, and really quite
pensive.

oncerning *certain* book perils,
ourse, no advice can be of-
l. I refer to such bibliophobes
mall boys, house-maids, and
pies. With these the home-
r must cope in his own spe-
manner, preferably lethal.
e are, however, a few gen-
observations to be made,
llows:

is not a good idea to cut the
s of a book with a hairpin, a
pencil, or your left thumb.
r cutters are available from
kel upward.

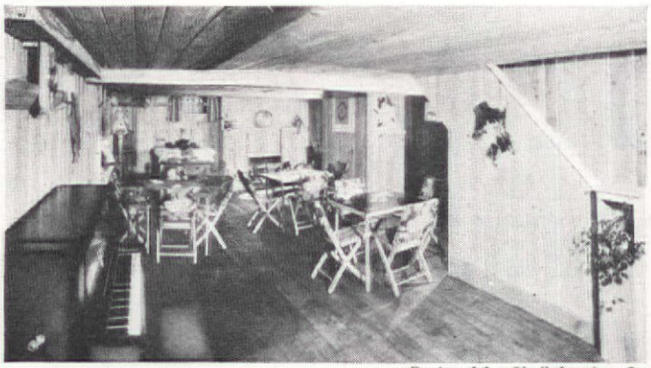
oks which are removed from
helves by grasping the top of
backstrip and yanking, soon,
o say, do not have any back-
to yank.

is inadvisable to wedge vol-
s so tightly in the shelves that
ne of them can be removed
out hydraulic pressure.

the many methods of pick-
up books, the poorest yet de-
is by one corner.

hile the small wiggly crea-
called silverfish are bio-
ally very interesting, they
little to a library.

d even when books have
n very dusty, it is injudicious
tempt cleaning them by clap-
them vigorously together,
ough they were cymbals.



Designed by Shull Lumber Co.

A rejuvenated basement

AFTER determining where there is an appropriate place for a recreation room in the unused cellar, the next question is what plan should be followed, and what would be the most suitable kind of material for the job. This has been answered most admirably in the home of Clarence J. O'Brien, Bala-Cynwyd, Pa.

For a number of years Mr. and Mrs. O'Brien had one of the few basement recreation rooms in actual use. Side walls were lath and plaster with cream colored paint. Ceiling was the same, floor 2½" yellow pine. Changes in this layout were both necessary and desirable. All the flooring and sleepers were removed as well as several inches of dirt. Long leaf yellow pine sleepers treated with No-D-K were then installed, over which plank type oak flooring, with its inherent character, dignity and charm, was placed. This served merely as a foundation of what was to follow. Ideas ran rampant, but settled slowly and surely upon what has now developed into a most comfortable recreation room and deserves its pet name of "Little Paradise."

Both side walls and ceiling were lined with pecky-cypress, the ceiling boards being tongued and grooved with a slightly rounded joint. On the side walls both edges of the boards were worked to a cove and where these joined a half round moulding was used to cover the joint. This was made wide enough to allow for contraction and expansion. What was once a network of heat and water pipes is now a series of interesting beams. The water meter is concealed in the back of what in modern times might be termed a synthetic mantel and fireplace, beautiful, but giving no heat. The electric meter, as well as shut-off valves and other usual basement appurtenances, are enclosed in "dummy" cabinets. Now we come to the windows. Since the entire room is below the ground level, the windows, of course, open into areaways. Mr. O'Brien, who is head of the O'Brien Machinery Company of Philadelphia, worked out the novel scheme of installing some of his exhaust fans, which pull out surplus smoke (always a result of happy times). To camouflage the presence of these fans, folding doors were installed and, of course, were built of pecky cypress. In the upper half of these doors circles were cut, back of which were placed, on silver leaf, the silhouettes of the O'Brien family. While on the subject of silhouettes, let us add that the beams which you see projecting from the ceiling serve a very useful purpose. On these are placed silhouettes of the many friends of the O'Briens. They expect to add others to this list as time goes on. Along the side wall are a number of wood brackets, on the face of which are reproductions of the early American oil lamp with a partially frosted chimney. These, with a number of colorful floor lamps, give light when really needed for bridge and other purposes, but for effect there is something more intriguing, an angular bracket back of the upright one, as well as several electric bulbs operated by a toggle switch under it.

The mantel is very simply and tastefully decorated. A hammered brass platter forms the center piece with reproductions of early glass and brass chimney lamps to the right and left. Bowls of ivy balance the ensemble. A built-in bench at the left is smothered with colorful cushions, while a handmade rag rug adorns the floor in front of the fireplace. A deer head, pheasant, and animal skins on the walls add to the general harmony. Window drapes and rugs of cheerful colors make the room inviting.

Note: "29 Ways to Plan a Basement" published by the Iron Fireman Mfg. Co. of Portland, Oregon; and "The Cellar Reborn" published by the American Radiator Company, 40 West 40th Street, New York City, are both free for the asking. If you are planning to use your basement for purposes no more gainful but pleasanter than laundry and storage, by all means write for them. Please send inquiries direct—not to us. We have only one copy of each—and we won't give them up.

WITH

SHEETROCK

THE FIREPROOF WALLBOARD

Sheetrock in Douglas Fir finish. Graining shown is in one-quarter actual size.

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for Less Money!

OVER 20,000 installations of Stokol coal stokers, all made within the last four years, testify to the correct engineering principles embodied in Stokol by its designer, Louis Schwitzer.

Widely reputed over a long period of years as an engineer of precision-built automotive products, Mr. Schwitzer, disregarding all existing precedents, was the first stoker manufacturer to completely engineer a stoker from blower unit to retort.

As a result, Stokol coal stokers embody basic principles in performance and dependability not found in any other form of automatic heat. Moreover, due to long experience with modern production line methods of manufacture, Stokol gives the highest quality materials and workmanship at lower costs than ever before.

Investigate and compare Stokol heating now. Your Stokol dealer will gladly consult with you and analyze your heating problem. Ask him to explain such exclusive features as the simple, silent, and powerful Hydraulic Oil Transmission, which is self-lubricated and gives carefree service day in and day out—Automatic Air Control, and why Stokol insures the most dependable automatic heat. Stokols are so completely engineered that they are guaranteed for two years.

Free your home of the dust, smoke and drudgery that goes with hand firing. Enjoy all the advantages of automatic heat at costs lower than are possible with any other firing method. Stokol quickly pays its own way in fuel savings and healthier, more abundant and steadier heat. Available in both bin and hopper types. Stokol bin feed is the only stoker that feeds *from any angle*—neither bin nor heating plant need be disturbed.

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***SERVING OVER 350 MANUFACTURERS IN NEARLY 50 INDUSTRIES**

Building beauty into an old home

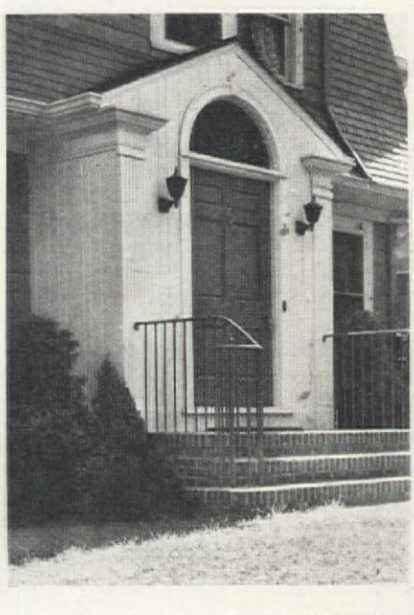
How a fifteen-year old house in Cleveland, architecturally sound in design but out of date in certain major aspects, was modernized.—WILLIAM N. BAYLESS

SPURRED by the Federal Housing Program, many old homes are now being renovated—ranging from merely minor alterations, all the way to modernizing from "top to toe," inside and out. An unusual project of this kind, recently completed, is the story of "renovizing" the home of Mr. and Mrs. William N. Bayless on Riverside Drive, Cleveland, Ohio—a job that set out to be a simple addition of a breakfast room and the enlarging of one bedroom, but ended with almost re-designi the house—inside and out.

Mr. Bayless, confined to his b for four weeks at home, after hospital operation, was just r covering to a point where he cou receive visitors. One afterno about two o'clock the telepho rang. His wife answered it. "It Mr. Bloodgood Tuttle, the arch tect," she said to her husban cupping her hand over the r ceiver. "Bloodgood Tuttle! Wh does he want?"

Goodnow

View of exterior of house after remodeling. This shows the new colonial vestibule built on the front of the house; also enlargement of the master bedroom by extending it out over the sunroom. At right: Before remodeling



Front vestibule painted white, d antique of bottle green. Fan-li transom above; iron railing pain green. Coat closets occupy each of the interior of this vestib

"Says he would like to t to us about our intention renovizing our house," replied.

"News travels fast! W der how he heard about i

"Well," she surmised, "Y remember we did attend t home owners' meeting at Builders Exchange, where spoke—and we went up a met him after his addres

"Yeah—and I remem now I did mention to h something about dropp out some time to look o the house. Tell him to co over at his convenience."

● *You are looking down on the new General Electric Imperial Range, with top and aviation control panel of Monel Metal. It is equipped with Calrod heating units sealed in Inconel—a high Nickel Chromium Alloy. The Monel Metal sink is a new model with improvements that enhance its beauty — and make it more convenient to use.*

Gone for the day!

Your Monel Metal kitchen will give you —more time for good times!

ZLE: This picture shows three very good ons why a bright and cheerful kitchen like gives you more time for golf and bridge all the things you like to do best. They're lain view. Can you find them?

)LUTION: The first reason is that General tric Imperial Range, with its top of shin- Monel Metal. There's a range so efficient it demands practically no attention from while it cooks your meal.

he second reason is this kitchen's step- ng layout. Plenty of drawers and storage e in the Whitehead metal cabinets tucked away under the Monel Metal sink—and hanging on the walls. No need to "walk a mile" to bake a cake.

The third reason is Monel Metal itself. A helpful metal that constantly seconds your motions to keep it clean and spotless. A solid, rustproof metal with no plating or coating to wear off. A hardy metal that cannot be cracked or chipped. After years of hard service, the only change you can notice in Monel Metal is an improvement—*it becomes more lustrous.*

There are 57 models of Monel Metal sinks from 41 inches to 12 feet long. And all of them (thanks to recent price reductions) cost much less than most people think. They start at $64.00.

If you are flirting with the idea of owning a Monel Metal kitchen, the people to get in touch with are the Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York, N.Y., manufacturers of Monel Metal sinks and tanks. For information about other Monel Metal equipment, write to

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

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Monel Metal inherits from Nickel its finest qualities—strength, beauty and ability to withstand rust and corrosion. When you specify metals, remember that the addition of Nickel brings toughness, strength, beauty and extra years of service to steels, irons and non-ferrous alloys.

You Can Make Your Home

Like New

JUST AS THESE OWNERS DID!

● Get that "new home" thrill by creating new convenience and beauty right where you are!

Start with the vital "working parts"—the kitchen, the bath, the laundry and heating plant. That's what three people did whose home improvements with Crane fixtures are pictured here. And see how economically they did it!

Your own improvement may cost less, or it could cost more, depending on your location, size of room, fixtures selected, and other factors.

Crane has "ideas" for *you*, too. Your master plumber will arrange to supply you with sketches for making your kitchen, bath, laundry, or heating system like new. He will also suggest the right equipment. You'll be amazed at how little it costs to make your home like new!

With your plans all made, your master plumber can equip your home under the Crane Finance Plan—no money down, three years to pay, government-approved rates!

Let Crane help you make your home like new. See your master plumber today, or send coupon for any literature you may need.

$462 was the *complete* cost of this new Crane kitchen in the home of Theodore C. Warnken, Oak Lane, Pa. Only $14.69 monthly on the Crane Finance Plan.

$410 was the *complete* cost of this new Crane bathroom in the home of Edwin F. McNichols, 5605 South Sangamon St., Chicago. Only $13.09 monthly on the Crane Finance Plan.

$49.55 was the *complete* cost of this new Crane Everbrite porcelain (all clay) laundry tub installation in the home of W. J. Nickel, 9222 Longwood Dr., Chicago. It's *fun* to do the laundry in a home thus equipped.

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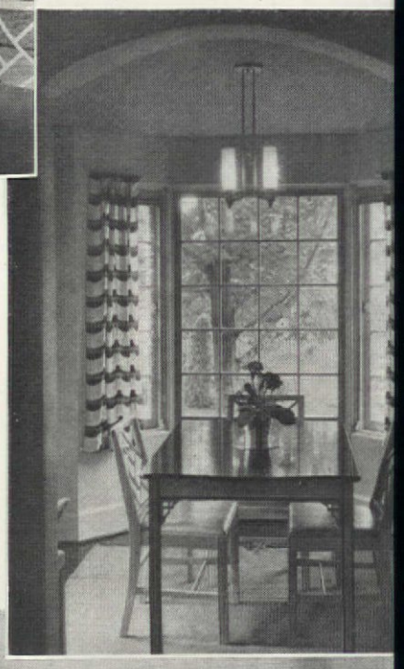
NAME.....

ADDRESS.....

CITY.....STATE.....

A corner of the new breakfast room showing one of the little corner niches or recesses fitted with triangular glass shelves and hidden electric light above. The walls of these niches are painted vermilion. Right: view looking into new breakfast room, showing bay window overlooking garden



New part of the master bedroom after extending it out over the sunroom. The room, now almost doubled in size, is more comfortable

"Well," she said, "I was thi
ing of this *front* room where
husband is. As you see, it ha
lovely view overlooking Ro
River valley across the street.
"I see," said Mr. Tuttle. "
mean—increasing the area of
room by building it out at
end?"
"Yes—by extending it out
the sunroom at the side."
Mr. Tuttle demurred. "A g

"But," she countered, "we don't need an architect for our little job."

"Don't you remember one of those speakers at that meeting said never to make major structural changes in your house without consulting an architect? Let him come, if he wants to."

So Mrs. Bayless turned to the phone—"If you would like to come, Mr. Tuttle, we will be glad to see you."

So, the architect arrived and was taken upstairs where Mr. Bayless lay propped up in bed. For the rest of the afternoon, a most interesting discussion ensued. Mrs. Bayless explained her ideas for a very modest program of changes—enlarging one of the bedrooms, more closet space, and the addition of a breakfast room on the first floor, looking out over the garden in the back.

"What bedroom do you want to enlarge?" asked Mr. Tuttle.

many home owners," he explai
"are now having the master's
room at the *rear* of the h
That removes it further from
traffic noises of the street.
not enlarge one of your
rooms instead?"
"But this view over the val
"That will be compensated
by the rear view overloo
your garden," answered the a
tect.
"But we will then be also
ing at the backyards and ga
of our neighbors," protested
Bayless.
"I have a plan to prevent
with a row of Boll Poplars a
the rear of your garden, wh
will explain later. Besides,
added, "selecting the *rear*
for enlargement will mean
the necessary extension over
sunroom can be set back a
from the front of the ho
which in itself will certainl
architecturally more pleasing

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Town where car is kept_____ My present policy expires_____

Make of car_____ No. of cylinders_____

Body type_____ Model No. _____ Year_____

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You need not endanger the health of your family or put up with the inconveniences of an old-fashioned heating system another winter, for Herman Nelson brings the modern, healthful convenience of Automatic Heat and Air Conditioning within the reach of the average home owner. If you will consider the time as well as the money spent on an antiquated heating system, the cleaning costs, medical bills and furniture repairs which result from its use, you will begin to realize that there is something more to your cost of heating than the price of fuel.

Now, before winter sets in, investigate the new Herman Nelson Automatic Heat and Air Conditioning Service. It costs you nothing to get the facts and it certainly is worth while.

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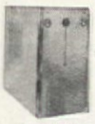
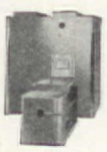
to meet every individual requirement

Self-Contained Summer Air Conditioner

Oil Burning Air Conditioning Furnace



Oil Burning Boiler



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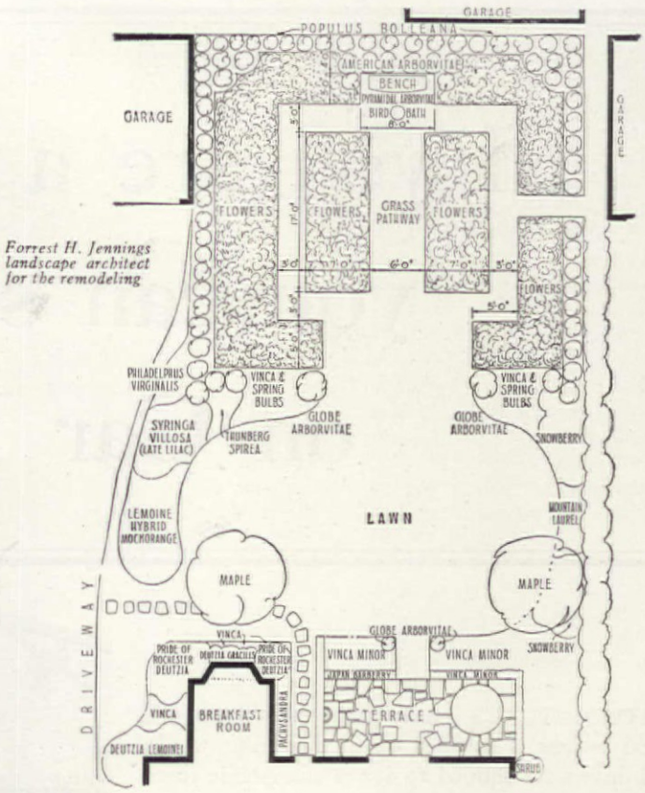

Forrest H. Jennings landscape architect for the remodeling

"And now," he concluded, "I think before we discuss this further, that I had better look over the house thoroughly."

In answer to a question as to cost, he estimated an approximate figure that was about what the Baylesses wanted to put into it—and quoted his own fee as ten per cent of the cost of the work.

Taking his hat and coat and arising to leave, he said, "I will send my draftsman out to make exact measurements and will then submit blue prints for your approval. At that time, I would like to suggest a few other improvements that I think you would like."

"For instance?" inquired Mr. Bayless.

"Well, I would suggest adding a white Colonial vestibule or entry way at the front door, with coat closets on both sides."

"I'll like that!" exclaimed Mrs. Bayless.

"You will," Mr. Tuttle smiled, "and it will markedly improve façade of the house. Then," continued, "you can increase b light and beauty in your liv room by enlarging that small w dow space in the rear wall putting French doors ther opening out on a flagstone race, to extend across the back the house—raised about th feet to be level with the do and overlooking your garden.

"That would be great," Mr. Bayless, "sitting out there the afternoon under one of th gay umbrellas, and at night w nothing but the stars above yo

"And," added the architect, wall at one end of the ter would help to give the Eng walled-garden effect. I should that should be a brick wall ab six feet high and painted whi

"I think I shall figure o stone lion's head inset in the w for a little fountain," he c tinued thoughtfully. "Out of lion's mouth would flow a s

A view of the new terrace showing the paving—flagstones in odd shapes with bent lawn grass growing between stone steps. The windows shown are in the sunroom

t of water, falling into a pool
elow in which you can put fish."
"Then your kitchen," turning
Mrs. Bayless, "needs some
ringing up to date in shelf space
nd equipment. It should be mod-
nized throughout." Mrs. Bayless
as interested at once.
"Your kitchen sink is anti-
uated. You need a modern, la-
or-saving one with a seamless
noleum drainboard, and enclosed
upboards underneath. I also sug-
st the new flush doors on your
erhead cupboards. A built-in
ectric refrigerator will save you
eps; and a hood or dome over
e stove, equipped with an elec-
ic exhaust fan above, would
aw off steam and cooking odors
d also keep the kitchen notice-
ly cooler on hot summer days.
nen I suggest modernistic light-
g fixtures and a color scheme of
nite, blue, and chromium."
"But," hesitated Mrs. Bayless,
ll that modernism in a *Colonial*
pe home?"
"Remember, we're talking about
e *kitchen,*" replied Mr. Tuttle.
he homes of today may have
odern kitchens no matter what
e type of the house."
"But just a minute," cautioned
r. Bayless; "what about the
st of all this?"
"I will, of course, get you an
imate in advance—when I have
ade up my plans and specifica-

So the blue prints were eventually turned over to three building contractors for competitive bids. The resulting cost figures were something of a shock.

"But we must remember," reminded Mrs. Bayless, "that the lower estimate of Mr. Tuttle covered only our original idea of enlarging a bedroom and adding the breakfast room. But these plans practically make over our house."

"And *how!* That'll cost us a pile of 'jack'."

In the end, the job was awarded to one of the contractors, Mr. Alfred Hoagland—not the lowest bidder but the one in whom they had the greatest confidence. And it was placed on a cost plus basis —not on a flat figure. So the work was finally gotten under way and proceeded apace. In about three months the job was completed—and the Bayless family was more than delighted with the results.

Beginning at the front and proceeding back through house and garden, many interesting changes and additions transformed the Bayless home under the expert guidance of the architect and the craftsmanship of the contractor:

In the front yard, a straight brick walk formerly led directly out to the street. This was torn up and a new brick walk built, curving over to the side and into the

The kitchen has a new sink and black linoleum drain-board bound with bright chromium strips

ns. Then you can consider
m at your leisure."
When the plans and specifica-
ns were submitted, Mr. and
s. Bayless examined the blue
nts with an interest that
idly grew into appreciation
l delight.
Look—he's giving me two big
ets in the larger bedroom, in-
d of one!" Mrs. Bayless en-
sed.
And this isn't the usual dinky
akfast nook—it's a real break-
room," observed Mr. Bayless,
ting his finger on that spot.
And it has a bay window,
rlooking the garden," added
wife.
Great! And a sun deck above

driveway. This markedly improved the front lawn by providing a spacious expanse of greensward with the turf unbroken by a walk.

Then, as intimated above, a new entrance-way was built on the front of the house so that visitors need not step from the front porch directly into the living room as before. This portico or vestibule is Colonial in design with a coat closet on each side. The front door is a paneled Colonial design of old and distinguished pattern, surmounted by a fan transom, as in olden times. This vestibule is painted white, and the door an antique bottle green. Curving down each side of the brick front steps is a thin

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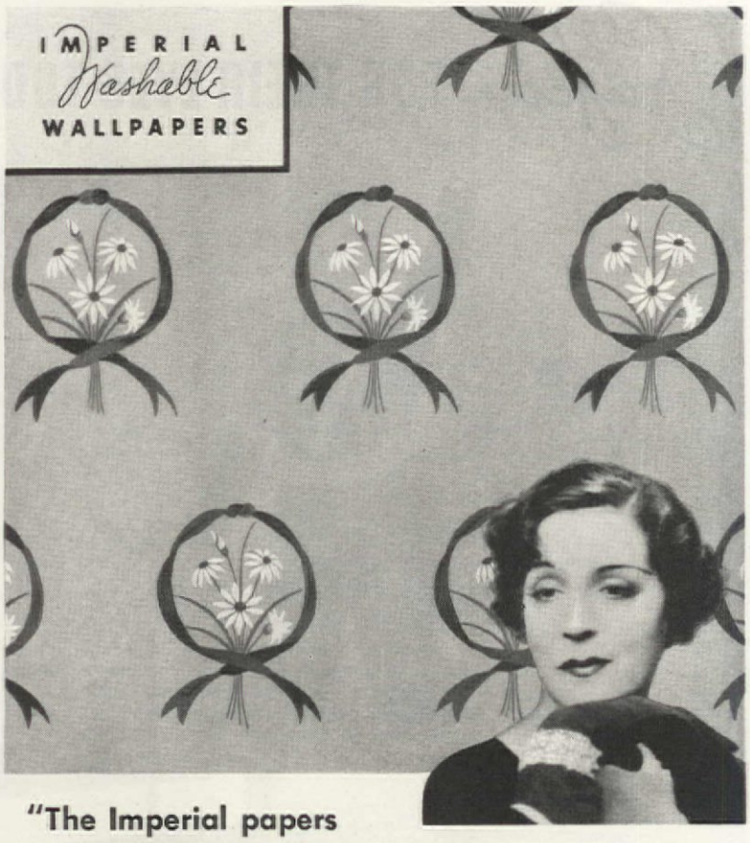

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Size (Dimensions)				
Exposure				
Type of Furniture				
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iron railing, painted green to match, and winding into a graceful coil at the bottom.

In the living room, not a great deal was changed. The mantel now has a few touches of added beauty—the bricks of it are painted white, and the interior of the fireplace black with a mixture of vinegar and lampblack, and fitted with a new Hobbs grate. A winding Colonial rail in white and mahogany now leads up the staircase to the second floor.

An opening in the rear wall of the living room was knocked out and French doors installed, leading out onto the new terrace. This terrace is made of solid earth and raised about three feet above the yard to overlook the garden; it is paved with flagstones in odd shapes, with bent lawn grass growing between. Enclosing it is a low white railing, with the posts set six feet into the ground to give stability (people can even sit on it if desired)—it is not the usual flimsy, shaky type that soon works loose.

This terrace extends more than half way across the back of the house. At the farther end is a high brick wall painted white, with trailing green vines atop. Inset in the wall is a stone lion's head, from the mouth of which flows a jet of water falling into a little pool below containing goldfish. In this wall, the appearance sought by the contractor was an antique effect; so he told the mason "not to do a very good job of laying up the brick—but have it look a little rough and uneven." So cunningly did the mason achieve this ancient garden wall effect, that he even mystified his experienced Italian helper, Joe. Joe, who had always seen his boss lay up brick with meticulous precision, watched this piece of bricklaying with astonishment.

"Whatsa matter you?" he finally said, frowning at the seemingly botched job, "are you craze?"

A commodious breakfast room was added to the back of the house, with a bay window overlooking the garden. This is fitted with French windows and the new sliding roll screens. Across each corner is a little open recess in the walls, fitted with triangular glass shelves and equipped with an unseen electric light hidden above that casts an indirect glow in these recesses.

Their walls have been painted vermilion, with window drapes and rug to match; while the floor is so dark it looks almost black. This gives the room a predominant color scheme of black and vermilion, with bone-white furniture and chrome lighting fixtures.

White bookshelves were built in the sunroom, inset in the wall, and ivory Venetian blinds were installed in all windows down-

stairs and in the master bedr
New lighting fixtures were a
throughout the home—the
Chase Brass line—modernistic
signs in kitchen, breakfast r
and bedroom; Colonial elsew

Upstairs, the master bedr
overlooking the garden was g
ly enlarged, as described in
foregoing pages, and two
closets added; this upper
room, as well as all of the
floor, has been redecorated
sleeping porch and sun deck
cupies the roof of the new b
fast room.

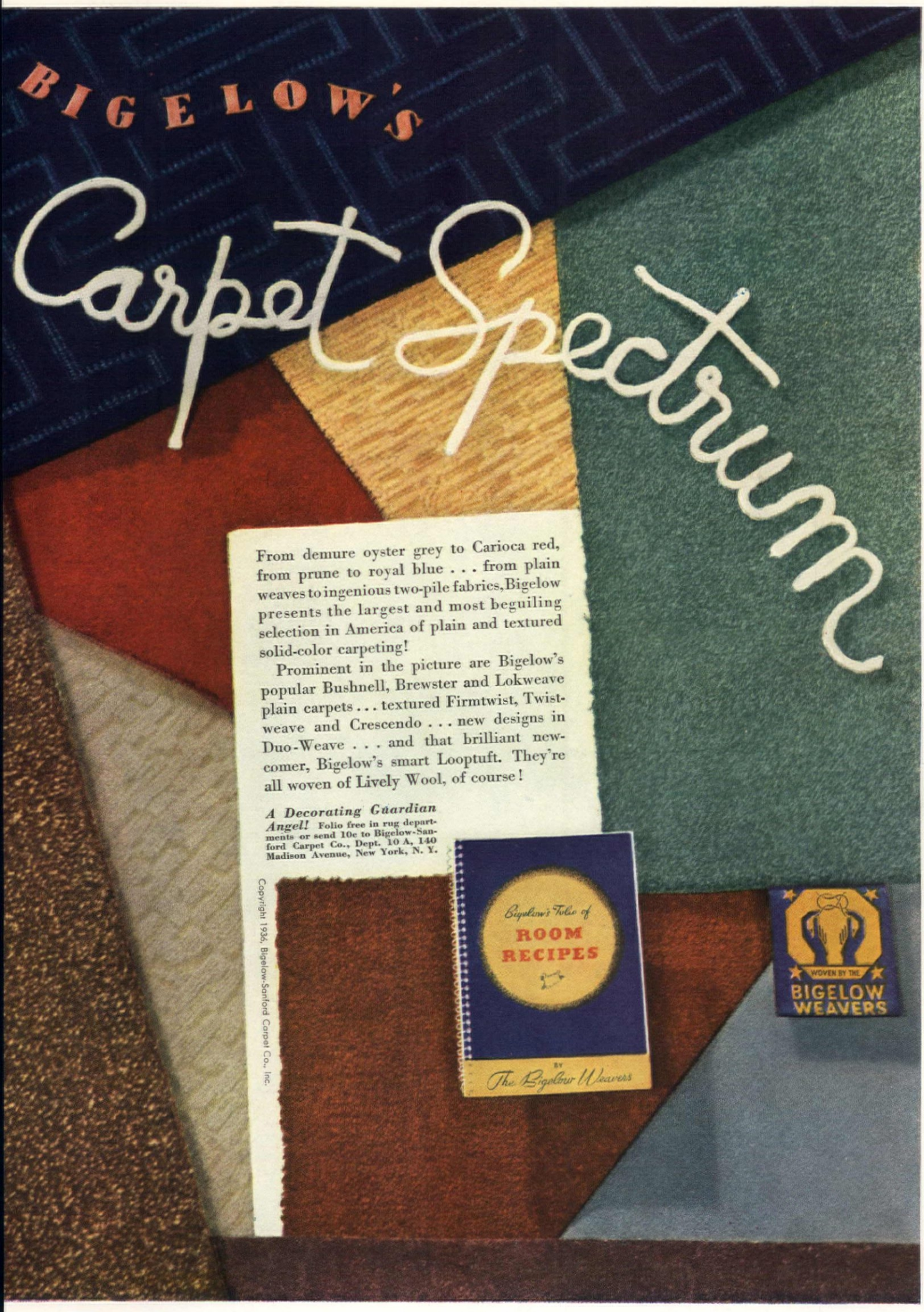
Description of the change
the kitchen has been reserve
the last because Mrs. Bay
"workshop" was *completely*
ernized. The old sink was
out and has been replaced
one of the new, modern type
ficiency sinks, in two comp
ments, with solid black linol
drainboards on each side, ext
ing clear around under the
boards. The overhead cupbo
were equipped throughout
new flush doors and chrom
hardware. Enclosed cupbo
were added under the sink.

Over the stove was install
dome or hood with electric
haust fan and hidden light;
a built-in electric refrigerato
the other side of the room.
decoration of the kitchen is
strictly modernistic througho
white walls, an odd but enga
shade of blue on the cei
strips of chrome trim in co
ceiling and baseboard, and
mium lighting fixtures.

The flower garden at the
has been completely redesi
by a landscape architect, Mr.
rest H. Jennings. The back
has also been given an effe
more privacy, by means of a
of Boll Poplars, set close
gether, around the sides and
of the garden. They look
miniature Lombardy Poplars
are cleaner trees.

The flower beds have been
out in a more formal effect to
new patterns of beauty and
an appearance of greater
to the yard. This effect of gr
depth has been enhanced by
ficially narrowing the perspe
of the central pathway lea
back through the center of
garden. In other words, this
way is wider at the front
narrows a little as it goes
creating an illusion of gr
length. At the far end of
grassy aisle or path is a
point," consisting of a white b
and bird bath which show
vividly against the greenery.

Thus, with the creative art
and imagination of the arch
plus the intelligent crafts
ship of the builder in skill
bringing these ideas to life,
patterns of restful beauty
charm will greet the eyes of
and Mrs. Bayless, down the y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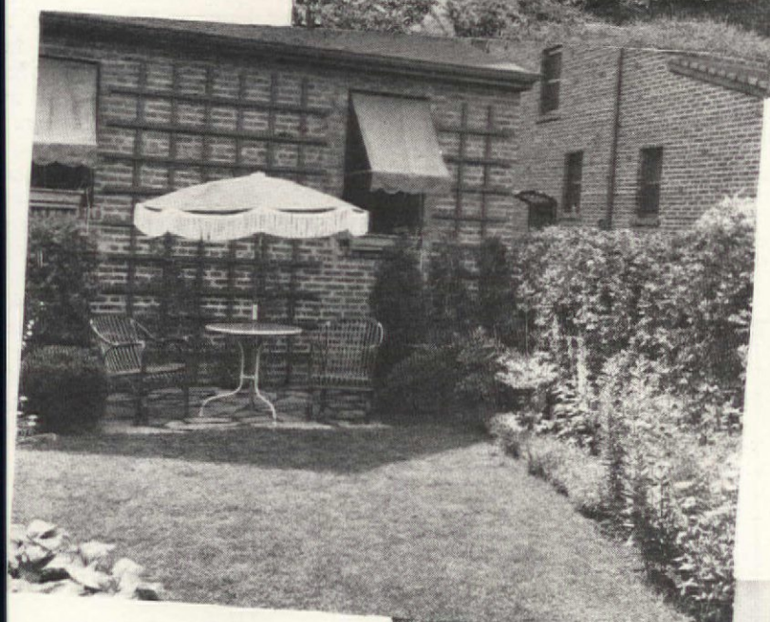
From BAD to GOOD

E. F. BLOESE

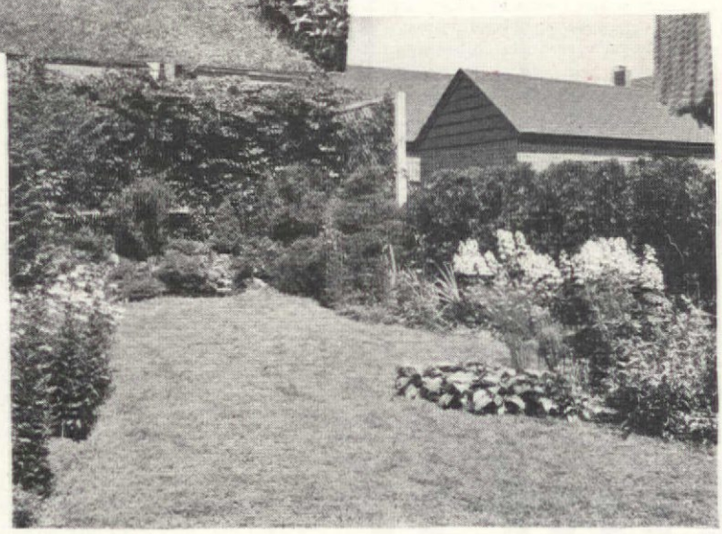
uty in the garden is com-
e unity of organization.
h detail of the landscape
position should have a re-
onship to every other part
detail of the landscape

K the average amateur
gardener what type gar-
he has and he will prob-
tell you he has a "flower
len." If you volunteer
it may be an "informal"
len, he will readily agree

P. M. Demarest



you because he often put-
about in it in his shirt sleeves.
hen I started gardening not
nany years ago, with the aid
gardening friends and land-
e gardeners I came into pos-
on of a highly formal area
ne end and a distinctly in-
al area on the other end of
garden. I acquired a founda-
planting that consisted of a
ber of fast growing shrubs
evergreens, no two alike, and
placed that in the shortest
possible they would entirely
ure my front windows. Hav-
accumulated this wealth of
len material my pride knew
ounds and I was fairly cer-
no garden existed that could
sure up to mine.
the case of small gardens,
is the all too common ex-
nce. The nurseryman or land-
e gardener is in the business
selling plant material and
ld hardly be expected to
v very much about garden de-
However, having sold the



material, he will also plant it and will even undertake to lay out the entire garden. In most cases he will do a better job than could the owner, but unfortunately, not being a landscape architect, the result will leave much to be desired. This is no reflection on the nurseryman. If no planting arrangement is furnished him, and the owner does not intend to employ an architect, he will do his utmost, with his limited qualifications, to give you a satisfactory garden. Indeed, it often happens that it is highly satisfactory until the owner's taste develops, but by this time, a considerable period has elapsed which could have been utilized in the development of a well-designed, carefully planned garden.

Many veteran amateur gardeners have regaled me with stories of the beautiful gardens they have fashioned through the years, only to find on observation that these gardens were utterly lacking in unity, and embodied only a semblance of effective design. There is hardly one garden in a hundred that can stand the test of critical analysis of its design. There are but few where any

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real result has been attained in designing the garden; many, in fact, have a hodge-podge look.

Usually the garden, like Topsy, "just growed." Plant material has been placed where the owner or some member of his family thought it would look nice, and from time to time additional specimens have been installed, based on this original poor concept, one thing following another in an effort to improve the situation, which by this time is recognized as being not quite right.

One needs but to view the foundation plantings that abound to see that something is wrong, unless one is ready to concede that the foundation of the house extends approximately to the second floor windows. We still see what would otherwise be a beautiful expanse of lawn marred by a circular bed of flowers in the exact center of the grass plot. Trees and shrubs are spotted in the area in front of the house with but a hazy idea as to what such material is supposed to accomplish.

As applied to small gardens particularly, there does not seem to be much enthusiasm for anything that resembles an enclosure. Where one is attempted, usually it consists of a privet hedge, which, while better than no enclosure, on small areas, has a number of serious disadvantages. Its popularity, probably, is based on its low initial cost, yet the expense in connection with its upkeep over a period of years is perhaps greater than the cost of some of the finer enclosures. Stone or brick walls or woven fencing make good enclosures, but better still, a wall of green consisting of Hemlock, Arborvitae, or Yew.

As almost everyone who gardens has a real love for plants and flowers, it is a pity that the utmost in enjoyment and satisfaction is forever denied them because the garden upon which they spend so much time and effort is so imperfectly designed. Yet it is quite possible to achieve an exquisite effect even on a small area. Given a garden that is correctly and appropriately designed; given restraint in the use of furniture; given proper scale throughout; given just a little skill in the arrangement of the flower borders, you will have a garden that will far surpass the gardens that are everywhere in evidence.

Having, as I thought, made my garden bow in an auspicious manner and having acquired this garden that was not a garden, I had also reached the stage where I wanted to grow the world's largest Petunias, and where anything less than a ten-foot Delphinium was not worth even one spraying.

At this juncture I attended a series of lectures on garden design. These talks were eye openers indeed. I learned that my garden was little more tha conglomerate collection of pl shrubs, and trees. After com ing this and another cours well as reading all the boo could find on the subject, I realized the shortcomings of only my garden but of all about me, and I began to t farther and farther in an effo find a garden that did confor the principles of good desig

The situation in garde seems to be no different from in almost any sport, in that good form produces the bes sults, it is not often encount in either activity. Design n very well be called the good of gardening and certainly important as is good form sports. Just as in sports one seldom rise above one's form a garden is rarely better tha design. Just as the majorit tennis players and golfers are ever hampered because of self taught and therefore fa strokes, so are most gardens ha capped because of lack of a cation of the rules of design. often assumed that just the ural good taste and inhe artistic sense of the garden o is sufficient to permit him to sign his garden without reco to any authoritative source.

My interest in garden de led me to view scores of gar that were considered better the average and almost invari the weakest feature was the de itself. I did find cases where very charming effects had achieved in portions of the den, but most gardens, par larly from the point of vie unity, exhibited rather gla defects in design.

Make a study of design

In my garden ramblings, cially in visiting those gar that had won prizes in ga competitions, I found in any n ber of instances the owners thoroughly familiar with and adopted the most approved p tice in connection with soil pr ration and the actual growing care of plant material. They thorough horticulturists, bu the matter of design they were at all well informed.

In one instance the ga owner had been producing several years splendid peren and annuals, but it was not he had made a study of de and entirely revamped his ga that he was able to compete any degree of success. Upon d this his garden was given highest honor in a competitio which several thousand very gardens were entered.

In my own case, it was not til my garden had been tr formed from a nondescript ga to one embodying real design I was able to compete successf

competition involving more
a thousand small gardens;
despite the fact that the
len was in its infancy, every
shrub, and plant having been
ed in it only three months be-
the garden was judged.
ll of this, to my mind, indi-
s the tremendous importance
order in the garden." I thor-
ly believe if a portion of the
devoted to the planning of
garden during the winter
ths was spent in becoming
ainted with the rules of de-
and their application to the
icular garden involved, that
owner's appreciation and en-
ent of the real possibilities
ardening would be enhanced.
ere is no intention here to
d the cause of the landscape
itect. Nevertheless, if the am-
r gardener cannot for one
on or another immediately
e a study of design and yet
s a well-designed garden
kly, a small fee paid to the
itect for designing the garden
d repay him many times in
yment and satisfaction. Take
matter of the confidence that
es from knowing one's garden
pass the inspection and gain
approval of experts, rather
merely securing the approba-
of friends and neighbors who
not qualified to approve or
pprove any garden. Supple-
this with a study of the ele-
s that make for effective
n and the fundamental rules
enter into this feature, and
will feel he has just begun to
en. The garden will no longer
erely a place to grow plants
will become little less than
rk of art. It will become a
um for artistic expression.
rtunately, most gardeners
a great fondness for their
own gardens. Unfortunately,
difficult for them to consider
objectively. A study of gar-
design would quickly make
rent such faults in design as
t exist and would develop a
endous urge to correct them.
a study would open up a
gardening world and the
ledge gained would increase
mateur gardener's enthusiasm
gardening a hundred-fold.

r notes

tinued from page 571

sure that this cream is not too
Black walnuts are good in
and so are finely chopped
l nuts. Beat the cream stiff.
beater, bowl, and everything
cted with the whipping op-
n icy cold, else you'll surely
a nice little pat of butter.
sugar slowly, beating all the
Add flavoring and nuts and
d between layers and over
f cake.

For a tasty sandwich filling try

Fillip Sandwich Filling

Small slice smoked ham
1 hard boiled egg
6 stuffed olives
1 small sweet pickle
1 teaspoonful prepared mustard
Sour cream or milk
1 slice dry bread

Fry ham and run through grinder. Grind egg, olives, and pickle. Run the slice of hard, dry bread through last. This will clean the grinder and extend the filling. Mix to desired consistency with the mustard and sour cream.

For variation add a bit of onion or garlic, a little sharp cheese, a bit of green pepper or a dash of meat sauce. Use your imagination and have a grand sandwich filling. Use white or whole wheat bread with this. It's good on crackers too, only the demand always seems to exceed the supply.

And for an out-of-the ordinary salad dressing just try

Lorelei Salad Dressing

2 whole eggs or 4 egg yolks
¼ cupful vinegar or lemon juice
1 cupful sour cream
½ tablespoonful sugar
½ teaspoonful salt
¼ teaspoonful mustard
¼ teaspoonful paprika

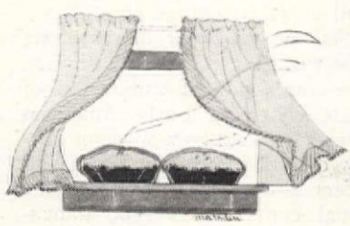
Mix dry ingredients. Beat eggs until light and add all other ingredients. Cook in double boiler, stirring constantly till thickened. Take from fire and beat well. If you have done this right and have watched it like a hawk so that it hasn't curdled from over-cooking, it will be thick and smooth when cool. If it does curdle, strain before cooling.

Veal a la Reine

2 onions
1½ cupfuls butter
1½ pounds veal cutlets
¾ cupful canned tomatoes or 2 small fresh ones
1 pint sour milk
Pepper and salt to taste

Mince onions and fry in heavy frying pan with fat, cooking only till they are golden color. Add meat and cook for 15 minutes. Add tomatoes, milk, salt, and pepper. Simmer 15 minutes longer, or until meat is tender. Take out meat and keep in warm place, cook sauce left in pan for another 10 minutes. Place veal on platter and pour sauce over. Serve piping hot.

Now if I go along and see rows of bottles (filled ones) sitting in the sun, I'll know why, won't you? And never, never throw one drop of sour milk away!



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"What a find I made! DEL MONTE Pineapple Juice! One sip and he said, 'Now you're *talking*! *This* is great!' I'm putting in a whole case. And not all for *him*, either!"

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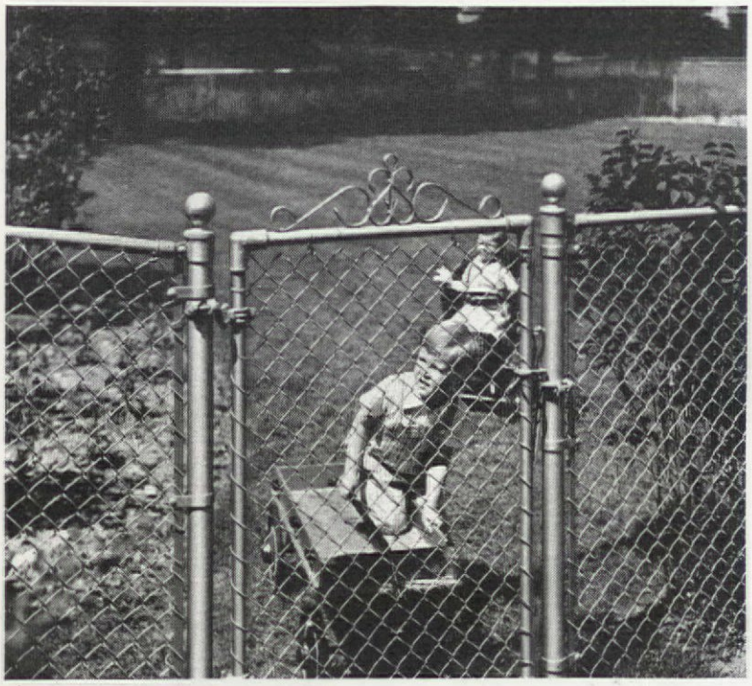
And no wonder! There's something so *satisfying* about its rich, ripe-pineapple flavor. Satisfying—and refreshing, too! A delightfully fresh-tasting juice—natural, unsweetened.

And it isn't just a "man's drink," either. Children *love* it. You'll go for it, too—just see if you don't!

In fact—wouldn't it be a grand idea to get a few cans of this fine DEL MONTE Juice into *your* icebox right away? All ready for a cool, refreshing drink—next time you're juice-thirsty!

It's Del Monte
PINEAPPLE JUICE
PURE • NATURAL • UNSWEETENED



Notice the gate. It is a special self-closing gate that keeps children and dogs from wandering away from home

Peace of mind

• • • *for a few cents a day!*

THAT'S all it costs to have the sure protection of Cyclone Fence for your home. For this famous fence is not expensive, and once installed, the upkeep cost is almost nothing.

Cyclone Fence keeps your children from wandering into the street, and away from home. It protects them from traffic. It keeps your dog in—other dogs out. Burglars and tramps hate it. It prevents vandals from ruining your flowers, shrubs and garden. And with all its sturdiness, Cyclone is good looking—it improves the appearance of your property.

There are many other reasons for choosing Cyclone. It is famous for its quality and careful construction. Made of copper-steel. When galvanized by our special 12m process exceptionally long life and good looks are assured. Extra strong posts, usually set in cement, keep perfect alignment. Expansion joints keep rails taut and straight. Special self-closing hinges keep gates from remaining open.

GET THIS FREE BOOK

Mail coupon today for 24-page illustrated book. Contains pictures of 14 kinds of fence and tells facts you should know about lawn fence, steel picket fence, chain link fence. Book shows how to have a fence that protects property, that is handsome as well as useful—how to have fence gates that don't drag, fence rails that won't buckle in hot weather, fence post foundations that will not be weakened by frost. No matter whether you have a modest dwelling or a mansion, whether you require a few feet of fence or ten miles of it—you need this valuable book. Send for your free copy today.

Look for this Cyclone "12m" tag. It is your assurance of quality and long life

CYCLONE FENCE COMPANY
General Offices: Waukegan, Ill.
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Pacific Coast Division: Standard Fence Company
General Offices: Oakland, Calif.
Export Distributors:
United States Steel Products Company, New York

MAIL COUPON TODAY

FENCE

CYCLONE FENCE CO., Dept. 4104, Waukegan, Ill.
Please mail me, without obligation, a copy of "Fence—How to Choose It—How to Use It."

Name.....

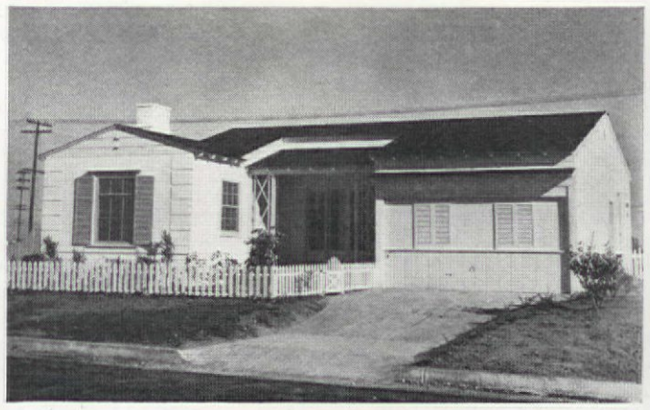
Address.....

City.....*State*.....

I am interested in fencing: ☐ Residence; ☐ Estate; ☐ Industrial Property; ☐ School; ☐ Playground. Approximately.....feet.

Cyclone Fence

UNITED STATES STEEL



A new type of architecture for California

W. L. MASON

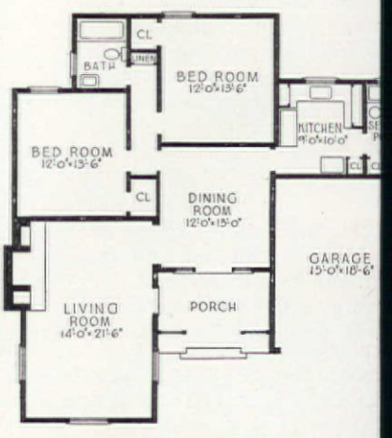
SANTA MONICA is a city of about 45,000 inhabitants, situated some fifteen miles west of Los Angeles, on a high bluff overlooking the Pacific Ocean. A beautiful park extends for several miles, and from the end, Inspiration Point, a magnificent view can be had of the sea, the mountains, a canyon across the valley filled with lovely homes, the Pacific Palisades, and the American Riviera.

The city is divided into three parts: Ocean Park, the amusement center, on the south; the industrial section with the Douglas Airplane factory, the Muncipal Golf Course and Clover Field, the airport on the center; and to the north the section, known as the Palisades, where are located many beautiful residences. Every type of architecture is here represented: the bungalow type, the English type, the Roman style with low flat roof on which gardens flourish, the adobe type, the Southern Colonial, and many others.

Recently, however, a new type of home architecture has been introduced which is entirely different from all the others. It is known as the Modern Colonial or Early American type. Its chief feature is its simplicity, carrying one back to the days of the early colonists. One is attracted at once by the miniature fence which separates the front lawn from a small garden. Each cottage is a dream of convenience, beauty, and economy. One of the cottages at Sunset Park, in Ocean Park is shown here. It has two bedrooms, kitchen, dining room, living room, and attached garage.

As one walks or drives along this exclusive residential district, one comes suddenly upon one of these charming Early American homes. It occupies a space of fifty by one hundred and fifty, and offers a decided contrast to the usual conventional type bungalow, with its peaked roof, small windows, and high ceilin

The one illustrated is of fra construction and is painted wh inside and out. The garage is p of the house, which is built w



one wing in the front. This wi is the living room. There is a l brick porch which gives entra to the living room and din room. On entering the living ro one faces the brick firepla flanked on each side with built bookcases. The woodwork s rounding the mantel is of kno pine. The dining room, ente from the porch, and the liv room is also in the front of house. The bedrooms have s cious closet room equipped w shoe racks. The walls are pape with bright colored paper of old-fashioned flowered patte All of the rooms are fitted w sash windows with small pa of glass.

Electric light fixtures throu out are of brass. The side bracket fixtures are like li lamps set in the brackets. The tures in the living room are sets of two lamps and there one at each side of the man In the dining room the cen chandelier is in the form of lamps, unusual and attractive

The bath is in blue tile. lavatory is the most unique. stead of the usual glazed ena

s laid in white tiling, with lit- spindle legs supporting it. It ms a convenient kind of dress- table and is much larger n the ordinary lavatory. There lso a tiled shower.

The kitchen

he kitchen is well lighted with dows over the tiled sink and tains many built-in closets and wers, all conveniently spaced ler the long sink board. The ls are papered with an oiled, shable surface. The ceiling is blue and the linoleum of blue white blocks (tile design) of best quality.

ntrance to the garage from service porch is convenient eliminates the necessity of walking very far from the age to the house. The garage rs are of the overhead type, rating from inside or outside, ng on ball-bearing hinges and are very light and easy to operate.

The service porch is unusually large with a wash tray, space for a washing machine, and openings for both washer and electric iron. There are two big closets for brooms and other unsightly cleaning objects.

Outside walks are constructed of brick, giving the whole the atmosphere of an old-fashioned New England home before concrete was invented. Old-fashioned Petunias border the front walks. Shrubs have been set out in a very artistic fashion, and the low white spiked fence adds very definitely to the charm.

Houses such as this are springing up all over Santa Monica. They give an added charm to the neighborhood, contrasting as they do with the rambling, or sometimes squatty type of bungalow. Prices for the construction of these houses range from $3500 to $7000.

We vote for an entrance hall

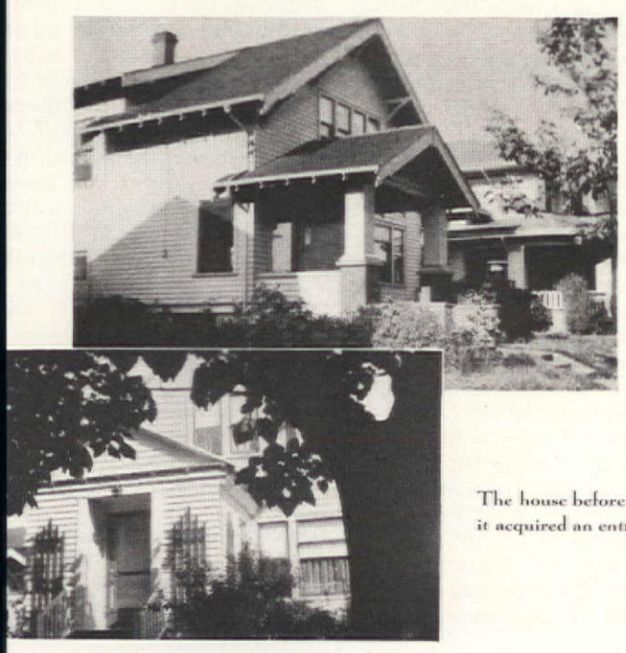
LEILA MCKIBBEN CHURCHILL

ON'T ever let an architect persuade you to save money by itting an entrance hall to your house. And even if you have old house, and have endured lack of privacy and inconience of beggars and guests, d winds and rainy weather en- ng directly into your living m, don't despair, for here is ample of what can be done to l charm to a dilapidated and her hopeless old house.

Ve cut off the overhanging es and the open part of the nt porch. Keeping the old ch roof in place, we filled it with a lovely new entrance l. Inside, we leveled the floor, ling hardwood, built two st closets, one on either side of the recessed front door. We moved the old front door forward to its new position and arched over the old framework into the living room. We added large windows on opposite walls, a new electric light fixture, wall outlets, and a built-in mailbox. The new room was then papered and the woodwork enameled.

On the outside, we added trellises and quaint step railings, and a lantern above the door, then painted the trim green and the walls of the house shining white.

No longer do we have unwelcome people annoy us nor cold drafts sweep into the living room, for we now have the added space and convenience of a charming new entrance hall in our home.



The house before and after it acquired an entrance hall

Your home—

the smartest looking house in town . . . !

Thanks to its Certigrade shingled exterior!

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THE thousands of people who see your home, but never enter it, are very apt to judge *you* by its external charm, style and beauty. By choosing Certigrade Red Cedar Shingles for both roof and side walls, your home acquires ageless charm—their random widths, natural color tones and soft shadow lines combine to defeat monotony and produce distinctive smartness.

But more than this—Certigrades are famed for their resistance to heat and cold, bringing you delightful comfort during the hot summer months and reduced heating bills in the winter. They lie snugly flat . . . their durability is your assurance of long-time protection from the elements. Original cost is surprisingly low and you'll find a happy freedom from upkeep expense.

Insulate as you decorate!

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FREE! Let us send you our *"Portfolio of Certigrade Homes"* . . . beautiful illustrations of homes with roofs and side walls of Certigrade Red Cedar Shingles. Write today for your copy to: RED CEDAR SHINGLE BUREAU, Dept. B-1036, White Building, Seattle, Wash.

You can enjoy the advantages of BRONZE WINDOWS

at a lower price than ever before

NO longer are bronze windows expensive. Today...you can enjoy the greater attractiveness, durability and economy of windows made of this long-lasting metal *at a lower price than ever before.*

The reason? Greater rigidity and lighter weight are achieved by new designs which use less metal. Then too...the demand for bronze windows has increased to an extent that has permitted standardized manufacture. Naturally this lowers their cost.

No rusting... no painting

Bronze is absolutely rustproof. Bronze windows, therefore, free you from all repairs and replacement expenses due to rust. Bronze never needs painting. Beyond that ... windows of bronze are exceptionally weathertight and dustproof. They assure you a more comfortable and cleaner house ... and, because of their narrower sections, they provide maximum visibility.

Easy to Open... Easy to Close

Both in wet and dry weather, windows of bronze are unusually easy to operate. You don't have to tug, jerk or push hard to open and close them. For bronze cannot warp or swell. And bronze windows do not "stick." They offer you the greatest convenience, in addition to beauty and durability.

Take advantage of the lowered price of bronze windows! Enjoy the comfort and economy they can bring you! Bronze windows may be had in both casement and double-hung types. Any one of these four manufacturers, who use Anaconda Bronze, will be glad to send you additional data promptly ... and without obligation.

WINDOWS OF DURABLE BRONZE may be obtained from these 4 leading manufacturers

CRITTALL MANUFACTURING CO., INC. . . *Washington, D. C.*
GENERAL BRONZE CORP. . . . . *Long Island City, N. Y.*
THE KAWNEER COMPANY . . . . . *Niles, Michigan*
S. H. POMEROY CO., INC., *280 E. 134th St., New York, N. Y.*

ANACONDA
from mine to consumer

3632

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut
Offices and Agencies in Principal Cities
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Shall we continue to keep the home fires burning?

We are burning upwards of 1500 homes every day—a 50% increase in residence fires in ten years. And three quarters of all fire victims die in their own bedrooms

PAUL W. KEARNEY
National Fire Waste Council

You may have heard the above statements before in some form of fire prevention propaganda, but that doesn't mean that you shouldn't hear them again—and profit by the repetition. For when you realize that while the national fire losses are only about half what they were in 1924, our residential fires have jumped *fifty per cent* in that interval, it is obvious that the problem today is primarily a domestic one. And since we are now burning upwards of 1500 homes a day, it is equally obvious that our current bedroom death toll can't help but increase.

In short, our houses are, in the words of the experienced firemen, "built to burn." Regardless of the materials employed on the outside, the interiors are laid out in a fashion which facilitates the rapid growth of a small outbreak into an uncontrollable blaze because the presence of unprotected vertical arteries converts the whole interior into a single unit in so far as rising heat is concerned. And while this is no more true now than it was ten or twenty years ago, our residential fires are increasing today simply because we are putting into our homes more and more appliances capable of causing fires when they go askew. Inasmuch as we do little to remedy the structural faults which breed "quick spreaders," it naturally follows that we sacrifice more and more lives to this left-handed progress.

Conceding that the deadly open stairwell and the treacherous hollow walls are going to remain in existing houses, how are you going to protect yourself against this threat in your home?

Several recommendations might be offered, the first being: safeguard the sore spot of the average dwelling, the basement or cellar where the greatest number of fires originate. These safeguards may take two forms: structural confinement and automatic control, and we can profitably consider them in that order. Structural confinement implies the use of fire retardant materials to restrict an outbreak to its point of origin for a reasonable time until the occupants can discover it, escape and summon assistance. It applies most particularly to the cellar of a r dence and is significant beca it is one of the few structu improvements which can be m economically in the existing ho The trouble with the aver house today is, first, that the d at the head of the cellar st is a flimsy contraption and, ond, that the ceilings and w are invariably surfaced with thin coat of plaster on woo lath. The upshot is that as s as a blaze in the basement ge toe-hold and begins to gene temperatures of around 1(which it can do in fifteen n utes if unmolested—that h under increasing pressure quic bursts through the thin ce door and gnaws its way thro the light coat of plaster into lath and the hidden voids ab In five more minutes the wh house is a roaring blaze from lar to attic!

A fire-retarding, or at leas snugly fitted, two-inch hardw door at the head of those st (equipped with a stout sprin is the first element of "structu confinement." The second is complete isolation of that ce area from the rest of the house the application of a double c of fine grade cement plaster metal lath. Exact specificati covering this or substitute fire tardants for cellars can be go from the "Model Code for Dw ings" published by the Natio Board of Fire Underwriters New York or Chicago; suffic to say here that the object is bottle up for at least an hour fire which is so apt to origin in its favorite nest, the cellar.

As a logical adjunct to this p tection—and a vital neces without it—goes automatic c trol which may be applied in of several forms. The chea method is the use of an autom alarm which will compel the e heat of the incipient outbreak sound its own warning to family while the blaze is stil its infancy. The best device the least money to my knowle is a howler type signal called *Vitalarm* which, with an ex sion to the master bedroom f the basement, costs around This operates on either the " of rise" or the "fixed temp ture" principles: i.e., a suc jump in temperature of, say within a minute or two will c it to function—or a slow rise

ear
ound
omfort

HOUSE Gimco ROCK WOOL INSULATION

Start with the structure of your home, build permanently—for the future—build an outer structure that will efficiently conserve furnace heat and exclude summer heat. Only then will the inner, comfort-making appliances function economically and with greatest efficiency.

CONSIDER INSULATION FIRST!

Reduce your heating costs as much as 40%, make your home easier to heat in winter and cooler in summer. Insulate with economical Gimco Rock Wool—prepare NOW for winter with the insulation that pays dividends all year 'round. Efficient insulation is the first, most important step toward permanent home comfort.

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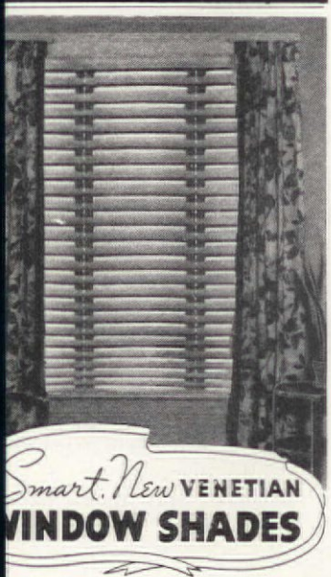
MFG. CO., Alexandria, Ind.
RLD'S LARGEST EXCLUSIVE MANU-
TURERS of ROCK WOOL PRODUCTS



Smart, New VENETIAN
INDOW SHADES

ior decorators have tested and enthusi-
lly approved this modern window dress
e latest and smartest thing in window
s. Ventilated so you may keep them low-
without obstructing circulation of fresh
unlight comes through the vents indi-
, giving the room a pleasant, airy appear-
free from glare. These shades are made
a continuous sheet of Fibre Lite, the
tiff shade material which
shable and durable.

ERE LITE COMPANY
Saint Paul, Minnesota

$1.75 EACH

NOW! MAIL THIS COUPON

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NTLEMEN: I am interested in purchasing
etian Window Shades. Will you please
your free explanatory booklet on Vene-
Window Shades and "How to Use In-
ct Sunlight in the Home"?

me.....

ress.....

dangerous point of about 165° will likewise actuate the signal at a time when escape or even suppression will be a simple matter.

Going beyond this to actual, automatic combat are those devices which do something toward extinguishing the fire. The newest of these is a chemical sprinkler known as *Firetox:* an ingenious, two-quart aluminum container which automatically releases a non-toxic extinguishing vapor under pressure when the temperature of the area rises to 165° or, roughly, the melting point of wax. These units cost about $15 each and are approved by the Underwriters for use where not more than 120 square feet of floor space (or 700 cubic feet of room area) is protected by each unit. Thus for a cellar measuring 20 x 30 feet, five of these units would be accepted by any inspection agency as adequate protection in even a bad cellar for any type of fire including oil, while partial protection can be had to whatever extent your purse or conditions dictate. If, for example, you can boast of an immaculate basement with no trash or rubbish accumulation; no paint cans or junk scattered around, you might readily get away with two of these automatic units—or even just one suspended over the oil burner might do.

Another approved combat device which incorporates an alarm feature, too is the so-called "junior" water sprinkler for basements which can be installed in the average home for something in the neighborhood of $75 or $85. This small version of the commercial sprinkler system is connected to the domestic water supply, obviating the need for roof tanks and such. Not only does the presence of abnormal heat in the basement provide a strong shower of water over the offending area, but this flow of water itself actuates an alarm which arouses the occupants of the house to the dangerous existing situation.

So far we have stayed in the basement because this is such a common source of trouble yet one which can be adequately safeguarded with the least cost. Applying the principles of structural confinement to the upper regions of an existing house is not so feasible; the extension of automatic control to these areas is practical enough but somehow is rarely considered.

There is no reason, for example, why an automatic chemical unit or an alarm shouldn't be installed in the kitchen and the attic, but such things seem to be done only by fanatics like myself who have seen too many charred and blackened bodies to have any appetite for that sort of a demise!

[*Please turn to page 98*]

Yes! —say Williams Oil-O-Matic owners . . . this oil burner IS more economical

MY HOUSE IS LARGER THAN MY NEIGHBOR'S BUT MY OIL BILL IS SMALLER, THANKS TO OIL-O-MATIC

. . . And thanks to Oil-O-Matic's famous **Metering Pump**, Mr. R.....* It measures oil *precisely*—never *wastes*, as slipshod methods do.

MY OIL-O-MATIC TAKES TO LOW PRICED FUEL OIL LIKE A DUCK TAKES TO WATER. RUNS AS SMOOTHLY AS WHEN I BOUGHT IT 7 YEARS AGO

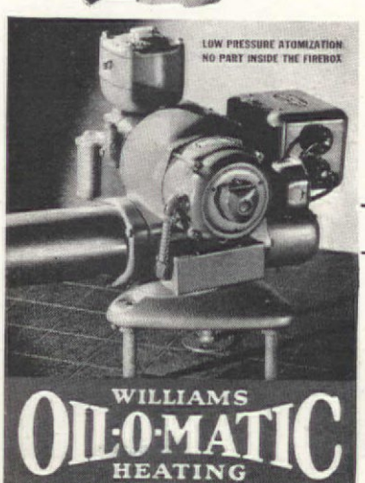
That, Mr. C.....,* is because with Oil-O-Matic's **Low Pressure Atomization** there's no wear and strain—no pin point oil-feed openings to clog and prevent the use of heavy, low-cost oils.

OIL-O-MATIC IS SO CLEAN. NO OILY SMELL OR SOOT. IF I HAD TO DO WITHOUT OUR OIL-O-MATIC OR MY HUSBAND, YOU COULD TAKE THE HUSBAND

Husbands prefer Oil-O-Matic too, Mrs. W.....* Only Oil-O-Matic provides **"Air Control"**. This gives the perfect blending of air and oil that prevents sooty, half-burned oil (too little air) and chimney heat waste (too much air).

NO REPAIRS IN 5 YEARS—AND OIL-O-MATIC KEPT US WARM AS TOAST THIS LAST BITTER WINTER. A PERFECT PIECE OF MACHINERY

Oil-O-Matic requires fewer repairs, Mr. L.....,* because of Oil-O-Matic's **Projected Flame** principle . . . with no part of the operating mechanism in the intense heat of the combustion chamber.



These patented fuel-saving advantages are found only in Oil-O-Matic. Remember last winter's bitter weather and order now. Oil-O-Matic is easily installed in your present heating plant. Low first cost. Low running cost.

** Name furnished on request*

Mail Coupon for Free Booklet

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Please send me your new free booklet **"How to add a room to your home."**

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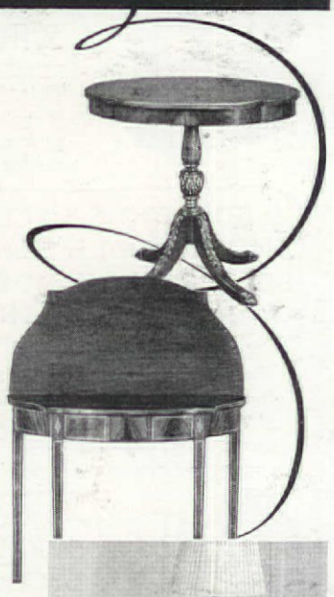
Also manufacturers of Ice-O-Matic Refrigeration and Air-O-Matic Air Conditioning.

The famous Imperial Green Shield trademark, for more than 30 years your assurance of lasting satisfaction.

Even

Critical friends look with admiration at the home furnished with

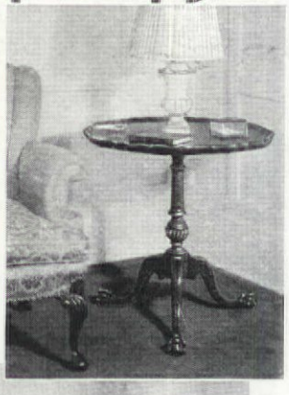
Imperial OCCASIONAL Tables



When guests drop in for a social hour, what a joy it is to have a profusion of the **right small tables** attractively arranged about the house! Imperial occasional tables are especially delightful. They add a gay refreshing note of luxurious comfort and cheer that even the most critical friends admire. For flowers, lamp or books — for the popular game of the moment — these smart tables are an ideal choice.

Gracious livability, vivid charm, are the attributes of every home furnished with Imperial Tables. Distinguished for their ultra-smart styling, both in the traditional and modern manner — for the rich beauty of their woods and the artistry of their craftsmanship, these fine creations are unrivalled anywhere.

Imperial Tables in every appealing popular style and every conceivable type await your inspection at leading furniture and department stores from coast to coast. Each bears the famous Green Shield trademark, your positive assurance of lasting pride and satisfaction.



IMPERIAL FURNITURE CO.
GRAND RAPIDS, MICHIGAN

Send 10 cents
for this new 32 page booklet, profusely illustrated, featuring Imperial's authentic reproductions of rare antiques and museum treasures.

Adventures in valances

CONSTANCE WADDELL WINDE

Can you make your own valance boards at home? Of course you can. They are both simple and inexpensive to make, and any one with patience and some sense of color harmony should have no trouble in turning out a professional job if one adheres to simplicity.

In decorating and furnishing a home, background should always be considered first, and since walls and ceilings are an important part of the background, valance boards, which are practically part of them, have a very definite place in the planned scheme of a room. While draperies may be complete without a valance board, often a more finished effect may be arrived at by using one, and many an uninspiring window treatment may be revamped and greatly enhanced by a little thought and a well-chosen design. A finish of this sort has a practical value as well, for it covers up unsightly fixtures and pulleys and may, if properly designed, conceal very unsightly architectural defects.

Windows that are too narrow may be widened, by extending the board beyond window trim or, if the wind appear too low, height may acquired by placing the dra rod above the frame of the dow; the depth of the board course, being influenced by size of the windows and the r

For successful results in p ning a valance board to be m at home, the first step after ch ing your design is to mak paper pattern, using a he wrapping paper to work w Take the measurements of length of the window, usin yard stick instead of a tape m ure, as this may slip. Allow inches at each end for the turn. Be very sure to center design—the depth of your val will depend on the height of windows; also the depth of wooden trim—one sixth of overall height from the floo the top of the trim is a g proportion, but this will,

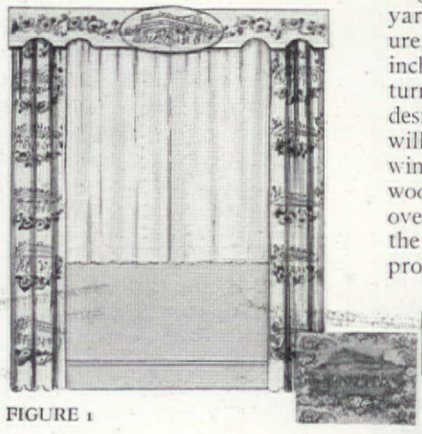
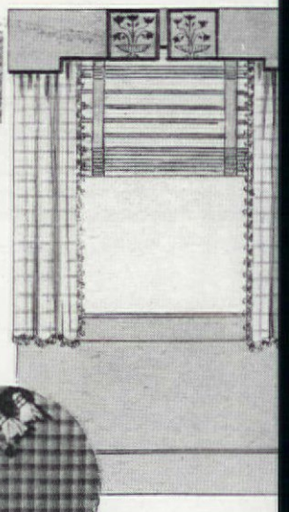
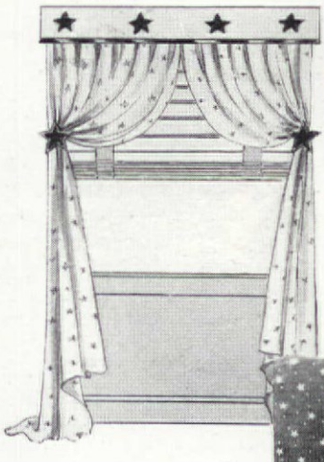
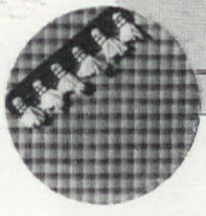


FIGURE 1







FIGU

course, vary for allowance m be made for the size of the r

After the paper pattern is cessfully planned, the desig transferred with tracing pape

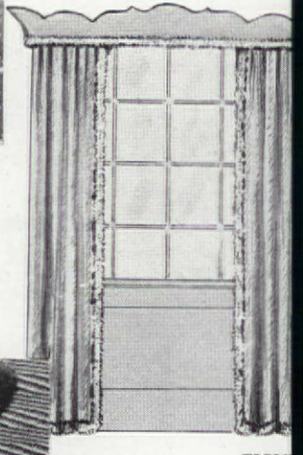


FIGURE 3

FIGU

"S A-A-AY ! *those New Shades make a big difference!*"

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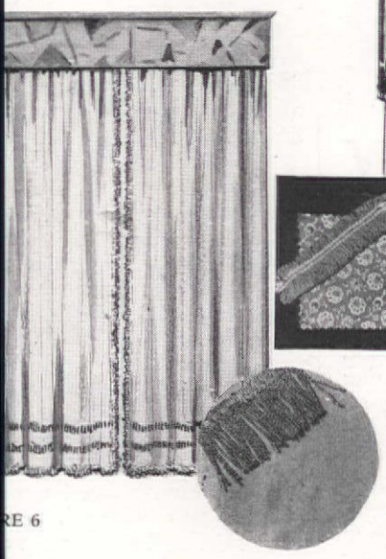
FIRTH RUGS *Fashions for Floors*

plywood that you will use your valance board. The de- is then cut out with a jig- and sandpapered carefully so the surface and edges are th and clean before applying coats of flat water-proof . You should always allow



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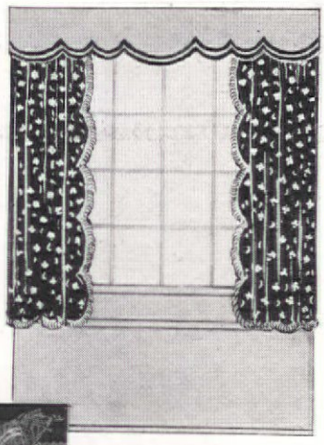

FIGURE 5

eight hours to elapse be- each coat of paint, and if y surface is desired, a final f enamel may be used. you do not care to, or it is ossible to do this work at any small cabinetmaker d make the valance for you ably, and satisfactorily.

In choosing a color, it is wisest to keep the board the same tone as the walls, because in this way it becomes part of the whole scheme of the room.

Wallpapers, used so generally today for wall covering, are effective also on valance boards; provided the design is simple and not too large. Can you think of any discriminating young person who would not be thrilled by one of the new white papers sprinkled all over with minute silver stars, the same paper covering a scalloped valance, and below crisp

[Please turn to page 101]

New interiors take to color

[Illustrated on page 14]

ou are watching the signs, u know by this time that we oing to live against colorful rounds this fall. That is the trend in furnishings. The rooms on our frontispiece ate three color schemes we think particularly at- e, schemes which we have ged around some of the in- ng new furniture and photo- ed them in color here in our tudio.

covering on the modern ure in the living room de- ed the color combination ose for that room. It is a cotton in a lovely old red, white twisted yarn on a d of olive tan. As you will the darker side of the ma- is used for arms and base n sofa and chair, the reverse ghter side for the balance se pieces. They introduce w blond maple of which is being heard this season, long with the coffee table hair side table, were de- by Leo Jiranek for the od-Wakefield Co. The wall- an Imperial washable picks up the olive tan, and his as background patterns h leaves in green with touches of old red. Overdraperies emphasize the same old red, in a roughish cotton Waverly material. The olive-tan color of the furniture covering makes an extremely interesting shaggy fringed rug in front of the fireplace. The makers, Klearflax, call it a "town and country" rug. The modern fireplace with its chromium fittings is a Wm. H. Jackson model, and all the accessories including the overmantel painting, are from Pitt Petri.

The bedroom is done in blue and yellow. A finely plaided wallpaper in strong blue and white seemed to call for flowered chintz, with blue and yellow flowers on a white ground. The paper is Strahan's, and the chintz a Waverly print over pale yellow Quaker lace glass curtains. Covering the floor is a brand new carpet, known as "Hill'n'Dale," a Masland in gray-beige. The color scheme is further carried out on the bed in a yellow Nashua Glenada blanket, and Pequot sheets and pillowcases with pale yellow hems. The furniture itself is modern and very new, and the makers, the B. P. John Furniture Co., call it "Fashion Flow Furniture." In addition to the bed and bedside table shown in color, and the chest of drawers and three-piece dressing table in black and white, there are other pieces to complete the bedroom suite. This comes in mahogany, walnut, and maple. The copper lamp in modern styling on the bedside table is a Lightolier piece.

That ivory walls can be made into an interesting room composition is proved, we think, in the dining room. With this is put a three-tone floor-plan carpet in warm tan and rose tones, more rose than tan. This Alexander-Smith carpet comes in a wide assortment of sizes so that you are bound to be able to find one to fit your particular room. Then for curtains we selected Waverly chintz, with more of the rose tones, also warm yellows and gray, all on a white background, and hung these over Mayfair window shades in a pale shade of the rose. A little loop edge trimming on the curtains is in the darkest shades of rose, and is from the collection of the Consolidated Trimming Co. All these colors are perfectly set off by the mahogany furniture, in one of Berkey & Gay's fine Federal designs. The buffet silver is International's, and the flower painting with its dignified gold frame, comes from R. H. Macy & Co.

Five distinctive rooms for $2000

[Continued from page 36]

amount stipulated at the start.

First, the color scheme was chosen. In the living room, and dining room that adjoins, they used cedar carpet. As the apartment was new, the walls and woodwork were left the cream-white they had been painted. At the windows in the living room over Venetian blinds, Miss Conway hung unlined draperies of turquoise Chinese silk, complemented with a cornice showing Chinese influence, covered in striped satin in turquoise, yellow, and cedar with tie-backs of the same. Although the effect of the sunlight through the turquoise silk curtains is charming, Miss Conway says they will later be replaced with turquoise quilted glazed chintz in bamboo design.

In the dining room are figured turquoise glazed chintz draperies, varying the living room effect but carrying the same color scheme. On a white fur rug before the living room fireplace are companion lounge chairs, upholstered in glazed chintz with a design in peach, brown, green, and coral on a robin's egg blue ground. A modern 18th century drum table and an old Regency table by the two lounge chairs hold lamps with blue-green Chinese bases and

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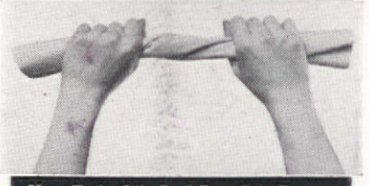

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BELL SYSTEM

white linen shades decorated with a Chinese design. Above the fireplace hangs an old classical engraving, most attractive in a wide frame of turquoise velvet. The two terra cotta figures of Venus and Apollo on the mantel stand on old plinths. The old Victorian andirons are of Empire design.

The modern Regency tables before the windows and chairs upholstered in coral leather are among the replacements planned, but being excellent reproductions, they are most decorative in the present scheme of things. The Victorian mirror above the old Chinese cabinet, one of a pair, is nothing more than two old picture frames, such as many of our grandmothers had, with a mirror added and the inside painted turquoise blue.

You have discovered, Miss Conway must have found out Miss Krusic's penchant for Chinese objets d'art. Most pretentious of all is the antique Chinese Sheraton lacquer cabinet in black, gold and red, holding a fine old piece of blanc de chine. On the walls are old Chinese mirror pictures. This preference for Chinese art is especially fortunate as it combines most harmoniously with antiques, yet lends distinction to the room today.

The davenport is upholstered in blue-green and tan woven stripes, with pillows of diagonal terra cotta corduroy. The Chinese Chippendale end tables hold white lamps with tin shades, showing the classical influence in the room. Against another wall is a very fine old console table, and in one corner is the grand piano which focuses one of Miss Krusic's talents. It is not a smothered instrument, nor is the room, itself, smothered and cluttered with futile ornaments.

In the blend of interests that set their seal upon Miss Krusic's home is writing. Therefore, one bedroom was transformed into a den, or study. In the average home, this room might serve as a bedroom-study for Johnny. Starting with freshly papered walls in peach color (done before renting), Miss Conway worked around the light walls to bring the room down to the depth of color of a study by using a red-brown rug. Bookcases running around the room, desk, window cornices, and typewriter table were enameled the deepest tone in the coarse net draperies which shade from peach to red-brown. The studio couch, which would serve as a bed in a child's room, is covered in a red-brown and tan homespun. The fruitwood desk chair is upholstered in saddle leather and finished with nailheads. The small lounge chair has a quaint, yet faintly modern, chintz cover. The same modern trend is carried out in the leather desk lamp cork shade and the bamboo tainers for growing Sansev The Indian chief print abov desk, also framed in leather longs to a very fine old colle

It is only a step from the to Miss Krusic's own roon flooded with light through dows curtained only with ruffled net that the blue which seems but a stone's t away, enters the room to di a color scheme of sky blue dusty pink.

Against a dusty pink ca white woodwork and papere blue walls, Miss Conway has a bed upholstered in beige corded velvet, trimmed in sh blue fringe, with bedspread c same material. The bedside t chest, and dressing table are gray enamel with mirror The window cornices are ma stretched chintz in classica sign in colors gray, white, dusty pink. An old gilt Vict mirror is hung above the m dressing table with miniatur each side, and the same n carried to the dressing stool, fashioned out of a torian piano stool, enamele match the dressing table. slipper chair is done in lemo low corduroy, while the l chair boasts a gay chintz Accessories on the white and marbelized Lazy Susan, and chest are all old, of B sea, Royal Crown Derby peach bloom.

Any of us has seen rooms elegantly furnished than but how many times people uninspired, among their fin roundings. It is rather ra find a place combining s charm and the grace that there. Possessions could been bought and arranged a tively, but what Miss C has launched for Miss Kru an atmosphere within the of gentle people which toda distinction and tomorrow w the backbone of a more e background of permanent tiques as time brings funds tain them piece by piece.

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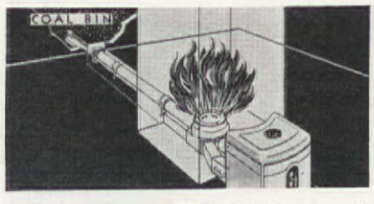

A standard hopper model (left), can be purchased for as little as $8.97 a month, with small down payment. A *Coal Flow* model (above), that feeds direct from bin to fire costs as little as $10.72 a month plus moderate down payment.

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Shall we continue to l the home fires burn

[*Continued from page 93*]

Whether or not such p tions are applied, howeve next step is to minimize th sibility of a fire by common in the purchase of new equi which may present a haza well as by care in the mainte of existing appliances. T burner, the automatic refrig the liquified petroleum gas for instance, may be safe o gerous depending upon man

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tors. As a general guide, your best bet is to confine your consideration to only those appliances or devices which carry the approved label of the Underwriters Laboratories covering both manufacture and installation, for this label is the best assurance of consumer safety we have today.

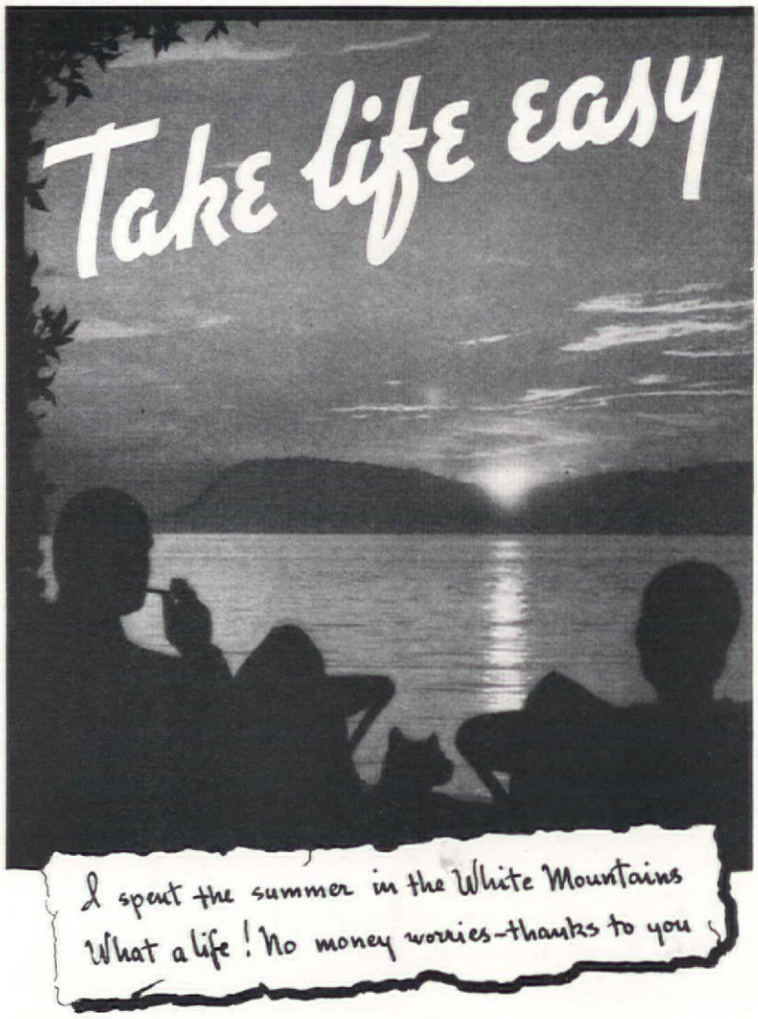
It follows naturally that after an approved device has been put in, it is up to you to maintain it properly. This implies not only periodic checks or inspections by experts but, above all, a firm resolve on your part to refrain from monkeying with the appliances yourself. This seems almost too trite to mention, yet I know of a prominent doctor in Westchester who recently lost a beautiful $75,000 home because he decided to add some gadget to his oil burner which was supposed to improve the ignition. It improved the *ignition*, all right, by spreading it through the whole house!

Three other outstanding trouble makers in the home are the heating plant, the chimney, and the electric wiring which between them account for a terrific proportion of dwelling outbreaks. Starting in concealed areas behind walls or under flooring, most of these fires are serious because of their very stealth and too often are full-grown before discovery. I distinctly recall one blaze in Brooklyn where the family smelled smoke for four days without locating it until the entire side of the house burst into flames. It was pure luck that the final showdown came while the occupants were awake rather than in the wee hours of the morning.

If such tales suggest similar possibilities in your home, then you'd better check up on the three major trouble makers. By "heating plant" is meant the furnace and its pipes quite regardless of whether that furnace burns oil or coal or gas or what. The main points are: is the furnace itself too close to any combustible materials such as uninsulated walls, partitions, or ceilings: i.e., closer than thirty inches? Or do the heat pipes from it run closer than six inches to wooden floor beams, wooden lath and plaster ceilings, etc., or do steam pipes come within one inch of any naked wood?

If so, check up on the proper kind of insulation recommended by the Model Code for these various conditions. And don't go off half-cocked and stick in a piece of sheet-metal here or a square of plaster board there, forgetting that either of those non-combustibles can transmit heat to an adjoining surface if not applied in the proper way.

Such conditions, of course, exist in thousands of homes which have experienced no trouble to date. Inspectors frequently find partitions converted into charcoal by



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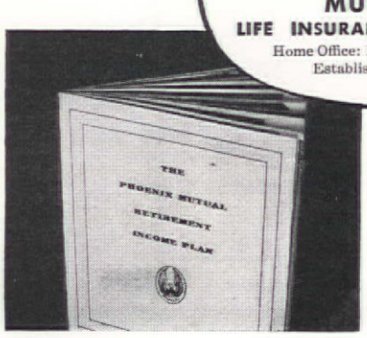

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House in Winchester, Mass., of traditional New England architecture. Weathered appearance obtained by use of Cabot's Weathering Gray Stain. Architect, Jerome Bailey Foster.

Happy contrast between white walls and dark roof stained with Cabot's Creosote Shingle Stain. House of architect-owner at Elkins Park, Pa. Architects, Silverman & Levy, Phila.

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exposure to heating pipes or plaster dried and cracked off ceilings over the furnace, leaving the blackened wooden lath completely exposed. Down in Richmond a fireman made an inspection (by request) in one of the finest homes in the city after the owner had been scared by the total destruction of an equally fine house across the street. No less than sixteen square feet of bare wooden lath above the furnace had already been toasted to a crisp quite unknown to the occupants of the dwelling!

These people haven't had fires yet simply because the conditions haven't been quite right for an outbreak. The humidity was too high; the air movement wasn't just right; the temperature kept a few degrees below the ignition point or fell just a few moments before the critical moment. In short, luck has been with them so far—the same luck which fails more than 1500 times every day in other less fortunate homes throughout the land!

As for our second hazard, the chimney, there is much to be said, for suffice it to say now that defective chimneys and flues add at least $25,000,000 a year to our fire losses and burn more homes than any other single factor.

Certainly the householder should be prudent enough to have his chimney inspected before starting the furnace for the winter. If the furnace is already going, then the next best thing is to follow the chimney all through the house, feeling the walls around it for suspicious symptoms of escaping heat. If the wall anywhere is uncomfortably hot to the bare hand, that's your formal invitation to let the fire go out and move to a hotel for a few days while an experienced man locates and repairs the damaged flue.

Every chimney should be cleaned once a year and examined for cracks. One simple test is to build a small smudge fire in the furnace, closing the chimney tightly at the top when the smoke begins to flow freely. If any smoke escapes through the chimney walls, you've got work to be done, for if smoke can get out of the flue, so can heat—and heat starts fires where you can't see them until it's too late!

To ascertain if old chimneys need rebuilding, climb to the top and look down inside. If the mortar has fallen away from the bricks on the interior, it will soon do so all the way through: if an ice pick or nail can be pushed through the mortar, the chimney is dangerous and should be rebuilt. When it isn't feasible to get on the roof and look down, it is usually possible to get inside from below, using a mirror to examine the chimney walls above.

As for electric wiring—which causes twice as many dwelling outbreaks as conventional st tics indicate—we are chiefly cerned here with two fact obsolescence and unapproved tensions to the installation.

Have your own electric wi checked at reasonable interval the local utility company or competent electrician, espec if there have been recent sy toms of trouble such as the b ing of fuses, the rapid burnin of lamps, etc. By all means, have any needed extensions t system made by a licensed trician rather than by some ing handyman. And, above all to it that the extension cord all your portable appliances in first grade condition and new ones, as they are acqu are marked with the bracelet-approved label used by Underwriters.

The number of flimsy, haz ous extension cords that ar service or on the market no staggering, and the most obv result of it is the fact that ut companies report that 80% their residential service calls due to trouble between the trical outlet and the current suming device. The bulk of involve defective or shab made extension cords, and if only realized how many al they give the firemen in the ical city, you'd soon stop fli with this potential grief!

As the firemen so well say, fires are the same size when start." What eventually trans usually depends upon the dev ments of the first five min Hence no matter what else ma done to make the combus home more fire proof, the practical recommendation body can offer is to apply form of mechanical fire contr the inside of the building so those priceless "first five min shall not be wasted.

The emphasis is placed on inside of the building here cause in many communities, cially suburban or rural, the an important external ha which costs us well over $20, 000 a year in damages simply cause it is so universally ign *lightning.* To be sure, some tions have little or no light while others have a hundre more storms each summer. while this serves to localize problem, it doesn't in any modify the risk in the suscep storm areas.

Surveys show that not 20% the buildings subject to l ning damage are protected ag it. And while many of us acquired the habit of laughi the "lightning rod" as just other gold brick gag, the fac mains that the most effi machine yet perfected by ma this derided lightning rod!

[*Please turn to page*

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Adventures in valances

[*Continued from page 97*]

white frilled organdie curtains? Or one of those slightly giddy fantasies of modern animals on a dusty pink paper, the valance board being covered in plain pink paper outlined in a deeper shade of rose? Marbleized papers are attractive, too, as well as the very effective borders that are delightful reproductions of old ones.

The spirit of our American ancestors is to be seen in the pine-paneled walls used so much today. They give a very definite character to a room and this beautiful warm wood may be repeated in a simple valance with a very charming effect. Or, combined with any of the new stunning rough textured materials, a valance board of natural sanded wood should work out beautifully.

Description of illustrations

Figure 1. A shaped valance board is covered with a reproduction of the familiar Crystal Palace chintz. The oval medallion forms a center decoration while the festoons of roses follow the cut-out design. Chintz from Bailey & Griffin.

Figure 2. A child's room in shell pink and old blue has the shaped valance board painted pink with accents of blue. The curtain is of pink and white checked voile finished with fringe in a deeper shade of rose and white. Checked voile from Arthur Lee. Fringe from Consolidated Trimming Co.

Figure 3. A glass valance has cut out silver stars applied on the inside and a band of silver paper wide enough to conceal the drapery fixtures. The curtains are star sprinkled white organdie held back with silver stars. Venetian blinds white with chartreuse tapes. Organdie from S. M. Hexter & Co.

Figure 4. A loosely woven cotton material in putty color covers the wooden valance board which is finished with moss fringe. Material from S. M. Hexter & Co. Fringe from Consolidated Trimming Co.

Figure 5. A simple scalloped valance is painted a gray blue outlined in red to go with red and blue calico curtains scalloped and outlined in blue fringe. Material from Johnson & Faulkner. Fringe from Consolidated Trimming Co.

Figure 6. Stunning silver paper put on hit or miss on a wooden valance finished with a molding makes an unusual finish for a gray gauze curtain accented with silver fringe. Gauze from Stroheim & Romann. Silver fringe from Rodoma. Silver paper may be obtained from Japan Paper Co.

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Told by BEATRICE PLUMB

GRACE NOLL CROWELL

Texas' Poet Laureate who "glitters" the everyday chores of running a home and makes of housework a gladsome thing . . . a woman to whom nothing about homemaking is trivial or commonplace . . . who finds time for writing poetry, for concert, and radio work . . . and feels far prouder of her turkey dressing than of any sonnet!

"I GLITTERED it!" The glad cry rang through an old rambling farmhouse in Iowa, and with it an absorbed little girl began to be a poet. She had been playing with a pewter tea set which belonged to an older sister. Busy baby hands had dried the toy cups and plates, and never were little dishes dried so thoroughly, rubbed so hard.

Then it happened! The rubbing jerked to an amazed stop. Little Grace Noll stared, breathless and unbelieving, at the small, gray teapot in her hand. Wonderingly, she lifted it to the window. *It shone like silver in the sun!* Her startled, round-eyed gaze went from the shining teapot in her hand to the dull pieces on the tray. Then, as the truth dawned on her, the wonder of it shone in her heart, glowed in her dark eyes. No fairy wand—just a dustcloth, and long loving rubbing till her arms ached. That had made the shine! Tenderly she gathered every dull little piece into her lap to rock and croon over. "I'll glitter you," she promised. "I'll make you silver in the sun."

How marvelously that bright-eyed child has kept her promise! For Grace Noll Crowell, by magazine and book, platform and radio, has done more to "glitter" the everyday job of running a hom than any other poet in all th world. She has kept faith with tha little girl of the pewter teapo Honors have come thick and fas But Grace Noll Crowell still mea ures her success, not by the poem that have won her coveted priz or places for themselves in antholo gies at home and abroad, but b those that are tacked up abo kitchen sinks the country over.

From America, Canada, En land, Australia; from great apar ment houses in crowded cities, an tiny huts on remote islands; fro the proud Southern lady hopeless working for the first time in h own kitchen, and the little gener servant toiling in another's; fro far and wide the letters come, a telling how some shining poe is glorifying the commonplac transforming the task of washin dishes or "miles of dirty litt hands" into a thing of dreams i stead of drudgery, "glittering" t chore into a ceremony. Such poe as "The Home Makers."

The woman who can move about a house,
Whether it be a mansion or a camp,
And deftly lay a fire, and spread a cloth,
And light a lamp,
And by the magic of a quick touch give
The look of home wherever she may be
Such a woman always will seem great,
And beautiful to me.

New Houses

The echoing sound of hammers,
The scent of broken loam,
The fragrance of resined timber,
Where someone builds a home.

And I, who should be going,
Have always stayed my feet
Wherever a house is lifting
New walls beside a street.

A square so fraught with promise,
So buoyant with hope, that I
Can scarcely wait for the plaster,
And putty and paint to dry—

Or wait for the last clean sweeping
For a van at the door—and then,
The things that make new houses,
Homes to the hearts of men.

From "Silver in the Sun"

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The shining things of everyday! To set a woman singing at her work is a gladsome thing, as thousands of those dear, revealing letters attest.

"Let me thank you," begs one of them, "for the happiness your poems have brought me. Through them I have come to see romance and poetry in putting shining dishes on a clean shelf. I have found delight in stretching fragrant sun-pure sheets on a bed. The making of light rolls is more than the preparation of food. It is an adventure! For this beautiful thing you have done for me, you have all my life's gratitude . . ."

Such letters bring the swift, surprised tears to the eyes of the Poet Laureate of Texas, as incredulous that she could have done such a thing as ever was the little Grace Noll when she cried "I glittered it!"

Yes, the dullest pewter becomes silver in the sun to a poet who sees housekeeping as homemaking, and homemaking as "truly a holy occupation." In this exalted light, nothing is commonplace. There are no trivial tasks. The making of bread becomes a ritual; hospitality a sacrament; setting the table "a love-sweet service." The humblest domestic duty takes on a new significance, almost a solemn symbolism to one who gives to the hearth some of its old-time sanctity as the altar of the home.

It takes the stoop from the shoulders of the burdened housewife to find that a poet considers her the High Priestess of her home; and this spotless house, clean from her toil-stained hands, a white shrine. In her inarticulate soul, perhaps, she has always known it. And now she can say it.

The simple ceremonies of the earth,
Are all so sweet:
The old familiar acts of grace
Which we each day repeat.

The rituals performed where women move
Through small bright rooms—
The sprinkling of ferns—the cleansing swish
Of mops and brooms. . . .

White shrines there are wherever roofs are reared
Beneath the sun—
Where a man may find a waiting table spread
When day is done . . .

But back to the little girl of the pewter teapot, now moved in closer to town, to a plain, simple farmhouse set down in apple and plum orchards. "There was much work to be done there," she told me, "and I did my share. But somehow the tasks, in the light of the years, reflect the glory of scented clover, red berries, ripening apples, and the heady wine of youth. Oh, the scarlet currants, the glistening blackberries, the clean, clear green of gooseberries, and the purple clusters of those vineyard grapes. . . ."

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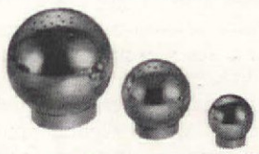

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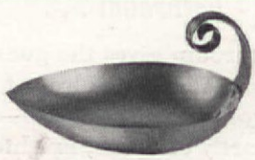

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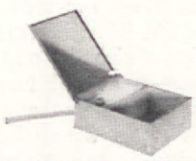

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And across the road was an evergreen grove, the joy of that little girl's heart. Here she "kept house" under the trees, raking the pine needles into squares for rooms, setting her woodsy table with fir-cone dishes, discovering a dream-world.

But here the poet began to possess the housewife. There was deep content in the little dishes—but a strange, sweet disturbance when the sun slanted through the tree tops and cast a mesh of gold about her restless little feet. The small child, in her pine-needle playhouse, knew no reason for the yearning ache that swept through her at such times. She knew no reason why wet lilacs, a bird's plaintive cry in the dusk, a crimson sunset should stir something within her like a flame, a cry, a song . . . like feeble wings spreading . . .

Nor did her family—dear prosaic household, busy with the urgent duties of a well-kept farm. So when, at eight, she read them her first poem, they turned puzzled eyes on her to listen—and then they laughed! Little Grace had turned poet! Well, well! Another indulgent laugh, and then they resumed their talk about plowing and planting—things that mattered. Poetry didn't.

But it mattered—terribly—to the little girl choking back her tears. It mattered more than anything else in her world that she had seen such a sunset and tried, since she had no brushes, to paint it in words, She had been standing, one bleak November twilight, at a western window looking out across the cornfields, the shocks all darkened by the oncoming night. The cattle had been turned in to forage, and the cold wind whined through the dry, shivering husks. Over the low, wide land a black night was crouching. To a little girl who loved shining things—who one day would name her books "Flame in the Wind," "Silver in the Sun," "White Fire," and "Light of the Years"—there was something foreboding and eerie in the ever-deepening dusk. Then her eye caught that for which it was always searching—a gleam! Low on the horizon there it was, a thin crimson line left by the setting sun! It was night . . . and still not night, for the sun's red line was there. It was day . . . and yet, against the high white light of noon, it was in reality night!

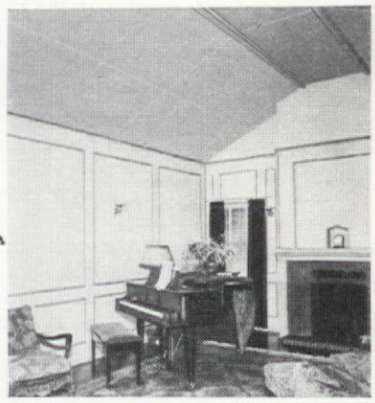
Baffled, as is every poet, in a desperate, futile striving to capture the uncapturable, she wrote in childish scrawl:

The night was dark,
And the sun shone red as fire—

There were other lines equally at odds, but that was enough for a practical family! . . With burning cheeks, a crushed little girl, her heart aching, crept upstairs to put away her pad and pencil.

FOR THE WELL-DRESSED HOUSE—

MASONITE



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She was married, with a bab son of her own, before she too them up again—as sadly as eve she had hidden them away. Wh had happened in the meantime?

School, college, music, courtshi marriage. She had met Norman H Crowell when she was twenty. H was *different*. When he was n working in the bank, he wro articles—a dazzling thing to dreamy-eyed youngster who ha once tried to write a poem. Mor over, editors printed what H wrote in newspapers and mag zines. Wonderful!

Married, they moved to a litt valley town twenty miles south the old homestead. Norman r calls, with a characteristic chuckl that first little honeymoon hom

"We had gone to Des Moines a wedding trip, and bought a con plete outfit of furniture for th fabulous sum of two hundred an forty-eight dollars and thirty-on cents. I still have the original bi They tossed in a wire kettle-clean to clinch the bargain . . . The ca pets were nothing but a good qua ity of burlap on which somebod had spilled ink, but they looke like Wilton Velvet to your Unc Norm."

Grace smiles at this man wh makes it a point of honor to laug at life; to clown not only in pri and on the platform, but in th home. "Norman," she confide once, "is the one man in all th world who could so marvelousl have understood me, and so com pletely have lived for me and m happiness. Isn't it wonderful f me to have had him?"

"I was the good provider," h chortles. "I had laid in twel quarts of plums, canned by m landlady. Day after day litt Gracie would gaze at that row red plums on the top shelf in th kitchen and rhapsodize. She a ways loved the look of canne fruit . . . When we finally opene the cans, they hadn't been swee ened at all. Not a pinch of sug ever saw them! Was I mad?"

Burlap carpets, sour plums . But also a wire kettle-cleaner the loving, busy hands of the litt girl of the pewter teapot. Eager she tells me about it. "It *glitter* . . . It was wonderful! It cou have been one of the heaven mansions let down just for me . True, it had a sulky stove th would not draw, and a splinter floor kitchen that made scrubbi difficult. But it had gleaming wi dows looking west and east. M dishes were shining on the shelv My plated silverware glistened its drawer. Sheets and pillowcas were in their ordered places, and would put on a crimson tea gow with fluffy lace upon it when m neighbors came to tea—" A then, in a delighted aside, "I ha always had such friendly neig bors"—as if anyone needed to told that about Grace Crowel

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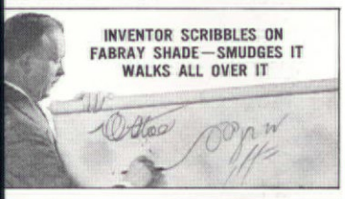

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Some of her later poems about that home, so suddenly sad and still, hold the crooning note of a lullaby; as though she would rock it in her sorry arms, along with the baby son—that motherless small house that had to muddle along without her.

Oh, if only she could *write!* Then, even if she should never be strong again, she could help. The memory of old well days stabbed her. The way the little house used to glitter. The primrose on the sill, the braided rugs, the singing, shining teakettle, the savor of her fresh-baked bread. The sound of dear home-coming steps, and her heart hurrying with her to light a flame, singing with the happy kettle. Then the ache in her throat, the flooding of her eyes

With an ancient tenderness—
The old, old sweetness of service
For a man
Who looks at me from the doorway
As if he were glad.

Even in her sick depression, she knew he would always be glad when he neared any threshold where she was. But she—Oh, dear God, could she ever be reconciled to not doing her share . . . to being a burden? . . . *If she could write!*

So, with the faith of a great and simple soul, she prayed to be a poet. Earnestly she poured it all out—her utter inability to write verse; her need to know how; her solemn pledge never to write anything unworthy of the source of her inspiration. . . . When her husband found her picking at his typewriter with two uncertain fingers, he laughed affectionately, rumpled her black shining hair, and pocketed the poem. He was the writer in that family. Her job was to get strong and rosy again.

She wrote another poem about night and a broken home, a maimed mother, a mourning mate. Just a nest, left cold and desolate, but it touched a heart that was ever "a comrade to wild birds of the air." She called it "The Marshland," and her husband admitted that it was fair. To satisfy her, he sent it off to a magazine. It was

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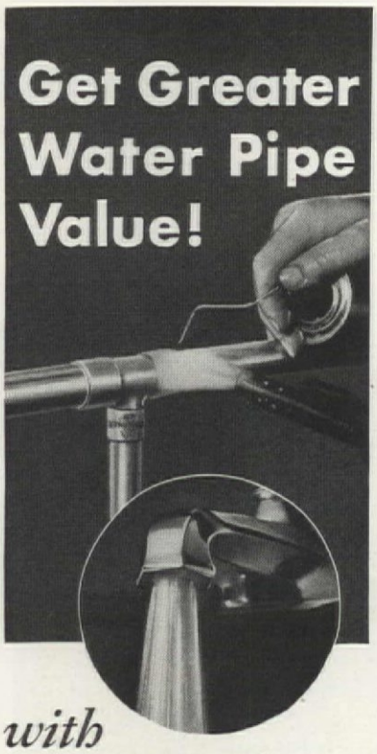

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immediately accepted. Since that happy day she has sold over two thousand poems to leading magazines in this country and England, and has six books of verse to her credit; but no acceptance has so thrilled her so much as did that very first one by the editor of THE OUTING MAGAZINE.

"Norman brought the acceptance from the little northern post office," she told me. "I can see it all, the sunlight in the tiny room, my baby with his blocks, and I dragging about at some little task. . . . He handed me the letter, and I sat down flat on the floor and hugged it. The check was only for five dollars, but it looked bigger than fifty to me—"

"Did you buy something with it?"

"*Did* I? I always called that linen tablecloth my Marshland one. And after that each little thing that I bought to shine and glisten in my small rooms was named in my mind for the poem that put it there. . . . It has been a comfort to do this for my home. It has made up, in a way, for what I couldn't—"

One hears the catch in her nice voice, and is sorry. For although there is nothing organically wrong, poor health has sent her back to a sick bed time and again. Sometimes she runs her house by "remote control" from her bed. And there are days of greater suffering when it must be left to the devoted hands of helpers. But between these occasional set-backs, she is well enough to go marketing—which she keenly enjoys!—and appear on many concert and radio programs—which, one suspects, she enjoys less! "I go along," grins Norman, "to carry the aspirin, and lead the applause."

After one of these illnesses, with the first breath of returning strength she makes straight for the kitchen. Possibly because in her veins flows the blood of efficient Pennsylvania-Dutch housewives, merged with that of gracious homemakers of old Virginia; so that she needs must make salads as well as sonnets, and be a good old-fashioned wife and mother before she is a poet.

"My writing," she explains, "is tucked in when and where I can manage it. I have never shut myself away in order to write. I could not bring myself to turn a key against my family. Perhaps I might have been a better poet if I had—"

Many of her finest poems have come out of the weary hours of illness—the famous "Wait," "A Prayer for Courage," and "This, Too, Will Pass"—poems that have flown into countless sick rooms with comfort and healing in their wings. Collected into a little book called "Songs of Courage," they have been oftener under the pillow of a hospital bed than between book ends. Doctors write of the[m] being passed from hand to ha[nd] along the friendly wards of suffe[r]ing until they literally fall [to] pieces; of their being carried [to] the very threshold of Heaven [on] the whisper of the dying.

Wait . . .
I have learned God never will forg[et]
To light His lamp. If we but wa[it]
for it,

It will be lit.

It is wise for a poet with a jou[r]nalist husband to look philosoph[i]cally on house moving. Grace c[an] remember six of them, and write

And long ago I learned
Home may be near,
Home may be far—
But it is anywhere where Love
And a few household treasures a[re]

There was the honeymoon hom[e] and that home in a quaint litt[le] Minnesota village where her heal[th] broke. Then they moved back in[to] the home state, where Reid, t[he] second son, was born, now a pro[m]ising young artist.

Their next home was in Sio[ux] City, under the eaves of the co[l]lege, a step from the campus. He[r] the neighbors were faculty me[m]bers, and wonderfully kind to [a] shy young mother who wro[te] poems in her spare time. They i[n]vited her to read them at one [of] their meetings. She was so scar[ed] she almost fainted. "You recit[e] with such feeling, my dear," o[ne] of the learned listeners told h[er] Grace smiled a grateful, wan smi[le] knowing how barely that "feelin[g]" had escaped being the hysteric[al] sobbing of stage fright.

It was here they bought the[ir] first car, and Grace, in linen dust[er] and floating motor veil, rode for[th] to scale the heights of the hi[ll] known as the Broken Kettle. T[he] very name intrigued the little g[irl] of the pewter teapot. Coming up[on] them in the early dusk of an a[u]tumn day, they gave her a poe[m] It sang in her head, clear throu[gh] to the last two lines:

A lighted lamp across the fields
and lo,
The one who came the hill road h[ome]
come home.

"I sold that poem to Scribne[r]'s magazine," she said, "and I [was] but died of joy. I remember ge[t]ting the check on Monday mor[n]ing. How that washing ever g[ot] done I don't know! I had be[en] placing material with many of t[he] smaller magazines, but to rea[ch] such heights was almost more th[an] I had dared to hope!"

Their third son, Norton, w[as] born here in the shadow of t[he] college. He is the "intellectual" [of] the family, being graduated l[ast] year with honors, after doing t[he] full college course in three yea[rs] Then came the big move, fr[om] North to South, in 1917.

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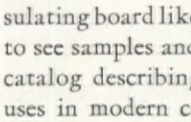

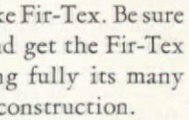

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soil of the South, her mother's land. She tells it in "Heritage":

My mother bore me—looking toward
the South,
A fierce nostalgia clutching at my
heart.
My father, stoic product of the
North,
Could never understand, nor have a
part
In her wild longing for a languid
South;
But hidden in my veins she left to me

A smouldering passion for white
Southern moons,
And soft warm winds that sweep up
from the sea.

And after long years of wandering—
I have found
Her land at last.

They welcomed her with something more than typical Southern hospitality. They loved her on sight. They heaped honors on her, prizes. They not only trod a neighborly path to her door, but they invited all America to tread it with them! And in the years that followed, a good part of America did—in spirit. Not only by mail. Along the radio airways thousands of women traveled to knock on her door.

Ted Malone, after reading one of her poems on his *Between the Book-ends* program, wrote her, "You might be interested in knowing that I have had several hundred copies of that poem sent in to me from folks who wanted to hear it read." Which certainly did interest her; for people, in the past few months, had already bought thirty-six thousand cards bearing the same poem! Another broadcaster quoted a Grace Noll Crowell poem on his *Home Folks* program, and when crediting it, said that the poet's home was in Texas, although he didn't know just where. But his listeners did. Letters poured in from every state in the union to tell him that Grace Noll Crowell lives at 719 Lowell Street, Dallas. Some, for good measure, told him her birthday.

Yes, fame came swiftly to the little girl of the pewter teapot when she came home to Texas. And appropriately enough, homes figured in every step of the way—and neighbors! She loves to tell of how she was "discovered" by a neighbor while she was still living in Wichita Falls. That dear neighbor found out that the new lady next door wrote poems. She read a few . . . was enchanted. She ran to tell another neighbor. "She writes the most beautiful things. Just think! A real poet—living on our street!"

So they gave a tea, and asked Grace to come and read some of her verse. "I nearly died again," she confessed. "I trembled all over. My teeth chattered so that I could hardly speak at all. I managed to get through the first poem and the second, and then broke down on the third, and actually cried! I was so discouraged I said I would

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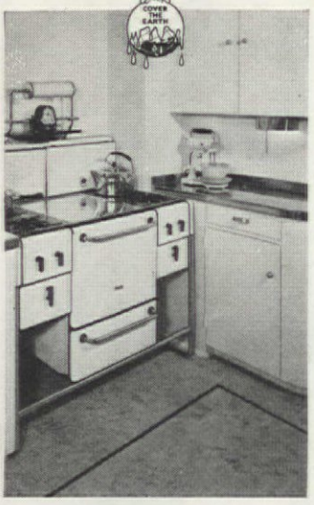

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never attempt to lift my voice in public again."

"But you did!"

"Only because of their understanding and inspiration. They kept encouraging me, bless them, until I finally found out that folks, in the main, are kind, and not critical at all; and if I do my best, I have nothing to fear."

That was almost twenty years ago, but those loyal women organized into the Crowell Circle and still meet regularly to read her poems, although hundreds of miles away from the new neighbor they so lovingly sponsored. And oh, what was destined to grow from that first Texas tea party!

It was in a neighbor's home that another great step was made. The Crowells had moved to their Dallas home; and again it was a tea, and this time the guest of honor was an English woman. She was quiet and charming, easy to entertain, and doubtless Grace—who had grown accustomed to reading her poems by now—did her friendly best for the neighborhood guest.

And before she left, the cultured young woman called on Grace and gravely asked if she might be allowed to introduce her poems to the English magazines! She was the head of one of England's largest literary agencies. "It was like a fairy tale," sighs Grace. For so well did the quiet Britisher do her work that thousands of the Grace Noll Crowell poems have been published in England and the Empire. And the sales are ever mounting as the years go by.

And then another surprise. The editor of HOLLAND'S, to whom she had been sending occasional poems, wrote her an encouraging letter, telling her that he felt she had something to say to America's "millions of little homes," especially to the mothers who kept them. He also felt, he said, that she could, if she wished, become a nationally—perhaps internationally known poet. This from an editor, not from an indulgent neighbor, a fond friend!

Norman read the letter in silence. Until then he had insisted that he was the writer in the family. Now he insisted no longer. With casual cheerfulness he subordinated his career to hers, and from that time on devoted himself to her work.

"You see, it was this way," he grins, "the greatest handicap a writing man can possibly have is another writer in the same family who can out-write him. Here I would spend the better part of a day pounding out a thing that netted me a mere pittance (when properly revised); and she would flit into a room like a butterfly, flop onto the old machine and thump out a poem that knocks somebody for fifty dollars! There ought to be a law—"

All of which nonsense doesn't fool Grace one bit. "Norman," s says, her eyes suddenly misti "is a very gallant gentleman."

In one of his rare serious m ments he explained, "There is room in our sort of home for t careers—and this poetry busin means so much to Grace."

With a capable husband to ta care of the mechanics of her wr ing, she could give more time creative work. It was no longe spare time job. It was a full ti profession. Her poems began appear regularly in Americ leading magazines. The Poetry S ciety of Texas awarded her fi prize for her collection of ver "White Fire," and it was publish in 1925. Besides an edition broug out in England, it was done Braille. "Silver in the Sun" w published three years later; "M Humpety Comes to Tea," the f lowing year; "Flame in the Win and "Songs for Courage" af that. And now her new bo "Light of the Years," has just be published by Harpers.

And with it all she has fou time for concert and radio work and to don an apron when t kitchen calls. "I made the cra berry sauce for the Thanksgivi dinner," she wrote me last Nove ber, "and the dressing, and f far prouder of the job than i had written a sonnet."

Yes, Grace Noll Crowell h achieved fame—but not fortu It cost money to educate th three big handsome sons. Consta moving and doctor's bills things to anyone's budget. B then, wealth might have been t expensive for the little girl of t pewter teapot. Hear what s thinks about it:

Sometimes I am glad I am not rich
Is it a singular thing to say?
If I were, I should have missed
The beautiful joy that was m
today—
Simply because one scarlet bloom
Came to brighten my little room.

And it is strange, but when I
tired,
A flowered plate, or a quaint, g
cup,
Or a new pan placed on my kitch
shelf,
Can magically lift my spirit up:
Something for a quarter—or a d
lar—or a dime,
That I have wanted for a long, l
time.

And then—to the mystificat of Norman, one-time banker a now family budgeteer of Crowell finances, she goes on say that she is sorry for the r woman. Because she can ne know the keen delight of at l walking into a little room to s

A new rug blossoming on the flo
Where an old worn one has b
before.

There is nothing in Norma Scotch ancestry to help him derstand this sympathy for wealthy. But thousands of wom

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living in modest homes the country over enthusiastically join her in saying:

She who is rich may have fine things,
But she has not waited as I have done;
She has not gathered her treasures in
Slowly and gladly—one by one.
I do not think that her great rooms shine
Any more radiantly than mine.

The gathering of those treasures, one deducts, is somewhat slow at times. For last December, with eager congratulations raining in on her because she has just been named Poet Laureate of Texas, a radio official called up to ask "If you could have just one wish granted for Christmas, what would you ask for?"

"Spiritual or material?" queried Mrs. Crowell.

"We'll say spiritual."

"Peace," she said, without a moment's hesitation. "Peace for my mind and body. Peace of mind and body for troubled people everywhere. Peace for the world—our poor, tired, hurt old world."

"And now," said he, "supposing you ask for something material?"

And again she answered without a moment's hesitation. "A new rug for my back bedroom. This one is worn to the nap."

There was a second of surprised silence. It was not the sort of thing one expected a poet laureate to say. Then he laughed. "That's good," he said, "I'll broadcast them both." And he did.

The Crowell's present home is an embodiment of Grace's sweetest, simplest home poems. It is a cozy, seven-room bungalow on a quiet little street where live—of course!—the loveliest neighbors. In the front yard are two mimosa trees, a glistening-leafed magnolia, and a dogwood tree, all of which Grace planted herself. She is very fond of that dogwood—perhaps because it has given her a very lovely poem. "And last spring," she told me proudly, "it bore forty blossoms in its little hands for me."

There is not much about the little home that differs from those on each side of it, except that many of America's great people have crossed its threshold, also a few literary celebrities from across the sea. But the mail man knows the difference, and never ceases to marvel at the enormous amount of mail which he carries there. Letters from all over the world—thousands upon thousands of them—parcels of all sizes and shapes.

And inside the little bungalow, the ever-increasing mail is a wonder, too, to Grace. A dear delight, and, as she says with swimming eyes, "the most precious pay."

Here is a letter from an American, now a salesman in China. He has just read a magazine poem of hers and feels sure it must have been written about his own childhood home. Those hollyhocks!

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Owners of steam-heated homes have never had so great an opportunity to enjoy the latest refinements of home comfort at so low a cost. Now by merely changing old radiator and basement vent valves to Hoffman Vacuum Valves, *fuel bills can be trimmed as much as one-third* . . . yet heating comfort will be amazingly improved. When vacuumized with Hoffman Valves, radiators heat more quickly in the morning and retain their heat without constant maintenance of steam pressure.

Then, if you desire, a Hoffman Air Conditioner can be added—inexpensively, of course—to furnish fresh air, dust-free, humidified and gently circulated through the house. A great comfort feature you can easily afford to have, *since the fuel savings made by Hoffman Vacuum Valves will more than pay for the operating cost* of a Hoffman Air Conditioner.

Only Hoffman Vacuum Valves have the patented Double Air-Locks—be sure you get the genuine.

GET THIS FREE BOOK

Consult your local Heating Contractor for full information, and in the meantime *send today for this Free Book.*

It explains how simply and inexpensively Hoffman Vacuum Heating and Air Conditioning can be installed in both new and old homes to assure the ultimate in comfortable living.

HOFFMAN SPECIALTY CO., Inc.
Dept. AH-10, Waterbury, Conn.
Send me your free book on Hoffman Radiator Heating Systems with Air Conditioning.

Name
Address *City* *State*

CONSULT YOUR HEATING CONTRACTOR AS CONFIDENTLY AS YOU WOULD YOUR DOCTOR

SAVES YOU WORK AND TIME
The Uniform NUT MEAT CHOPPER

A handy little item for your kitchen. Chops nut meats and peanuts quickly, easily with turn of the handle. A popular practical gift. Colored models—green, ivory, red, blue—50c and 60c. At your housewares dealer or write.

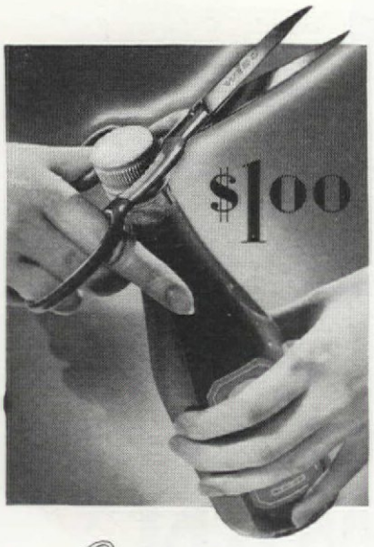
Metwood Mfg. Co. • Rockford, Ill.

THIS flexible NEW FIRESCREEN

CURTAINS your fireplace! Flexible metal. Slide open and closed. New beauty, convenience, safety. Attractive low Prices. Send for full information.

BENNETT FIREPLACE CORP
41 Wall St. Norwich, N. Y

STUBBORN CAPS
just can't stick!



Another feature of WISS Kitchen Shears is the built-in hook for removing all types of "snap-on" bottle caps.

WISS Kitchen Shears give dainty hands a giant's grip for loosening *tight* screw-caps. And for cutting chores there's nothing like them. See that notched blade! When you want to cut off the tail and fins of fish or sever the joint of a chicken those notches dig right in and hold!

WISS Shears and Scissors are famous for their cutting edges—and here you have them in a model that lightens kitchen work. Gay handles—red, blue, green, ivory, yellow. Price, **$1.00.** In rust-resisting CHROMIUM, **$1.50** (Prices slightly higher in Canada). At all cutlery counters. Suggestion—they make a bridge prize that is different.

WISS
Made in Newark since 1848
kitchen shears

The handiest Shears ever for cutting up vegetables, opening limas, slicing string beans, etc.

Notched blade that holds as it cuts

Mail in Envelope or Paste Coupon on 1c Postcard

J. WISS & SONS CO., Dept. 110
Newark, N. J.

Mail me illustrated literature showing complete line of WISS Shears and Scissors.

Name .....
Street .....
City ..... State.....

That little winding path! Please send by return all the books of poems she has ever written; for—gee!—a fellow gets homesick!

And here's another. A group of Boston club women—one-hundred and fifty of them—have voted to send her this letter of thanks. Another is from a lovely lady of eighty, saintly "mother" of one of America's largest young people's organizations. She tells how Grace's poem "Interior," could be a description of her own kitchen in the old farmhouse on Cape Cod; and that she is going to rename it "The Kitchen" before tacking it up on these mellow old walls. "It will help us to keep the place always clean and shining, and to keep sunny ourselves when we have to be working there . . . I often wash the dishes——"

Here is one on church stationery. The writer thanks Grace for a recent recital before their Junior Matrons' Club. "You did what I hoped you would. They came to me, wide-eyed and often wet-eyed, to say 'She has revolutionized our ideas about housework. We are going back to make our houses into homes.' You have helped them more than a year of man-made sermons——" Honest wife of an eloquent preacher!

Then, the parcels, all containing some small, loving gift in return for "something priceless" they have found in a poem. A few wheels of tatting from a pensioner in Wales; a bit of fine carving from Oberammergau; kettle holders from a lonely ranch in Australia; a quilt lovingly sewed by "a group of home-lovers"; a box of quaint note paper from an English missionary in Japan.

"And *this!*" says Grace, her voice breaking. Just a battered box of wilted wild flowers gathered from the thin soil about a mountain cabin. *"To thank you, lady . . ."* And beside it a florist's box of gorgeous roses—a radiant new species named for Grace Noll Crowell by the horticulturist who produced it, "To honor the poet who produced a still more exquisite flower in 'I Planted a Rose.'"

Norman, as usual, is clowning. "An' now," he says, "ask me to what I attribute her success. Go on, ask me!"

I agreeably comply. He has the answer all ready. "To having a husband like me," he grins, and waits for the laugh. But none comes. It seems a perfectly good answer to me.

"That's a joke!" Norman, the humorist, protests. But I am thinking of Norman, the husband. "It's the truth," I say. And then I tell him what Grace once said to me: "If you only knew the metal he's made of. He never, in all my suffering and times of being frustrated completely, has shown me one downcast look. I never could have gone on without him."

CHOCOLATE
VANILLA

ROYAL PUDDINGS

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ily the benefit of this wholesome, nourishing dessert. Royal Pudding digests faster than cornstarch or tapioca pudding. Buy a package . . . today.

FREE — Beautiful New Illustrated Recipe Book: Send front from Royal Pudding package with name and address, and receive free copy of "Royal Desserts and Salads." Royal Puddings, Products of Standard Brands Inc., 691 Washington Street, New York, Dept. R-210.

The arrowroot in Royal cooks completely in 5 minutes—and digests faster . . . easier than cornstarch or tapioca

You'll have no trouble with lumps when you make a Royal Chocolate Pudding. The arrowroot keeps it smooth and creamy.

Just add cold milk . . . bring it to a boil . . . and it's done. Fully cooked . . . completely digestible. And with a delicious, real homemade flavor. Give your whole fam-

KNITTING YARN
FOR OVER 25 YEARS

BOUCLÉ, SHETLAND, GERMANTOWN, SAXONY, SCOTCH TWEED, etc.
for dresses, coats, sweaters, Afghans, etc.
Lowest Prices. Over 600 FREE SAMPLES
Cliveden Yarn Co. Dept. A-18, 711 Arch St.
Prompt Mail Service Philadelphia, Pa.

And for once, Norman t humorist has no clever come-ba He stands in silence, looking Grace crying over the sad lit mountain flowers, fragrant with sweet, wild gratitude. And then

"There were three sizable chec in the mail," he hails her. "Ai that sumpthin'?"

The little girl of the pewter te pot isn't listening. With gen hands she touches first one humb gift, then another—this letter, th . . . the love behind them "glitter them . . . the day . . . her life . making this poetry business shi like silver in the sun.

Prayer for Womankind

God, give each true, good woman
Her own small house to keep—
No heart should ache with longin
No hurt should go too deep—
Grant her age-old desire,
A house to love and sweep.

Give her a man beside her,
A kind man, and a true,
And let them work together,
And love—a lifetime through;
And let her mother children
As gentle women do.

Give her a shelf for dishes,
And a shining box for bread,
A white cloth for her table,
And a white spread for her bed,
A shaded lamp at nightfall,
And a row of books much read.

God, let her work with laught
And let her rest with sleep—
No life can truly offer
A peace more sure and deep—
God, give each true, good woman
Her own small house to keep.

From "Silver in the Si

[*Note:* Most of the poems a from "White Fire," "Silver in t Sun," and "Flame in the Winc and are reprinted by special pe mission of the publishers, Turn Co., Dallas, Texas.]

Dollar Ideas

NOTE: We are desirous of pu lishing the useful dollar ide submitted by readers just as quic ly as space will permit. But, due the great number on hand, we mu request that no more ideas be su mitted until the supply has be used up, when we shall publish request for more. We cannot en into correspondence regarding m terial submitted, nor can we turn any rejected copy.

Thread that kinks

I was grateful to find out how keep sewing thread from kinki and want to pass the tip on others. For cotton thread, t needle should be threaded to t strand before it is cut from t spool, while silk thread should threaded from the newly cut en ELSIE WHEELER, Portland, Tenn

Felt prevents scratches

I find that gluing pieces from c felt hats to the bottoms of flow vases protects the finish of t

awaiian Enchantment

As the ancient Hawaiian dances enchanted visitors of long ago . . . so does sparkling golden Dole Pineapple Juice enchant Hawaii's visitors.

nting songs of the Islands and the ntic glamour of the Islands are ed by your first taste of Dole Pine- e Juice from Hawaii. It has the real, cal flavor of fresh-crushed, sun- ed pineapples. The exclusive Dole Seal Vacuum-Packing Process is the n for Dole's authentic goodness. Ask grocer for Dole Pineapple Juice.

D O L E

EAPPLE JUICE FROM HAWAII

iian Pineapple Company, Ltd., Honolulu, ii, U.S.A.—Sales Offices: San Francisco, rnia. © 1936, H. P. Co., Ltd.

LAVOR

ithout an equal

E flavor you like in Kellogg's rn Flakes is a secret never cessfully copied. Made of finest ingredients, in great tless kitchens, Kellogg's are wholesome as they are icious.

Many generous servings for w cents. You can't buy bigvalue. At all grocers.

thing takes the place of

Kellogg's

RN FLAKES

table. I also glued felt to the bottom of a brass candelabra that was scratching the top of my cabinet and have found that it works very effectively. MRS. EARL BERGER, Steubenville, Ohio.

Comfort from the comforter

When a quilt becomes so worn that it cannot be patched or mended, yet is too good to be discarded, use it as the filling in a comforter. A comforter may be made by using the old quilt and a layer of cotton as the filling and to make a heavier one place the quilt between two layers of cotton and cover all with a suitable fabric—satin or satine. M. GULLEDGE, Mt. Vernon, Indiana.

Storing the card table

A good way to keep that bridge table and those bridge chairs neatly put away is to have a rack built in a closet. This is done by putting a strip of wood about eight inches high along the bottom of the closet wall. The table and chairs may then be set inside this rack and they will stand up against the wall, out of sight and out of the way. This rack may be built along the side and back walls of the closet and can be used for other things, such as an ironing board that just won't stay in place, and certainly does help a lot in a city apartment. MAXINE R. GRAHAM, New York City, N. Y.

A platform for the baby

My husband cut a piece of wallboard to fit the baby's crib and I place it in the crib each day. It makes a hard surface for the baby to play on. She is learning to take short steps and seems to like her special floor very much. MRS. B. E. HUPMAN, Whitehall, N. Y.

Expert tie pressing

Here's the easiest way to press a tie. Insert a heavy pasteboard, cut in a shape that will slip inside the tie. This holds the tie and its lining in place and you can turn out some very expert work. MRS. E. F. NELSON, Little Rock, Arkansas.

Teetering on a ladder

When you're teetering around on a step ladder it's maddening to have your tools, nails, and tacks go rolling off. To prevent it, nail a strip of inner tube around the top step, projecting above the top, of course, to form a shallow tray. You'll find this handy at curtain hanging time. MRS. PEARL MAY, Wapakoneta, Ohio.

Outgrowing the high chair

Old-fashioned rubber-nosed door stops make one of the dining room chairs just the right height for the child that has outgrown his high chair and still finds the regulation size a bit too low. They can be stained or painted to match furniture at a very low cost. MRS. W. W. PETTUS, Goliad, Texas.

Royal's Surprise Recipe for October

Enticing wheels of flaky crust and piquantly seasoned ham—topped with a golden cheese sauce and served with buttered spinach. There's a suggestion for dinner tonight that will stir the interest of your family! Ham Rolls are kind to your budget, too—and a splendid way to use up left-over ham.

Ham Rolls with Cheese Sauce

2 cups flour
4 teaspoons Royal Baking Powder
½ teaspoon salt
4 tablespoons shortening
¾ cup milk, or half milk and half water
1 cup ground ham
2 tablespoons soft butter
1½ tablespoons prepared mustard

Add butter and mustard to ground ham and mix well. Sift together flour, baking powder and salt; add shortening and mix in well with fork. Add liquid to make soft dough. Turn out on floured board and toss lightly until outside looks smooth. Roll out ¼ inch thick in sheet 12 inches long and 10 inches wide; spread with ham mixture. Roll up lengthwise like jelly roll and cut into slices 1½ inches thick. Flatten each slice down to 1 inch thick and place on greased pan; bake in hot oven at 475° F. about 14 minutes. Makes 8.

Cheese Sauce

Melt 2 tablespoons butter; add 2 tablespoons flour and 1 teaspoon salt; stir until well blended. Add 2 cups milk slowly, stirring constantly until thick and smooth. Bring to boil and boil two minutes. Add ½ cup grated cheese and stir until cheese has melted.

They'll win you acclaim as an artful cook—these novel and tasty Ham Rolls. But remember—to get a fine-flavored crust that melts in your mouth, you must use Royal, the Cream of Tartar baking powder. Cream of Tartar is a pure fruit product from ripe, luscious grapes that gives all your baking finer texture and more delicious flavor. Try Royal today!

FREE—NEW COOK BOOK—Write to: Royal Baking Powder, Product of Standard Brands Incorporated, 691 Washington Street, New York, Dept.-810

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SEE YOUR DEALER

KNITTING WOOLS
Send for 600 Samples FREE
Prompt Mail Service
COLONIAL YARN HOUSE
1231-K. Cherry St. Phila., Pa.

INTERIOR DECORATION

FOUR MONTHS PRACTICAL TRAINING COURSE

Fall Term Commences October 5th

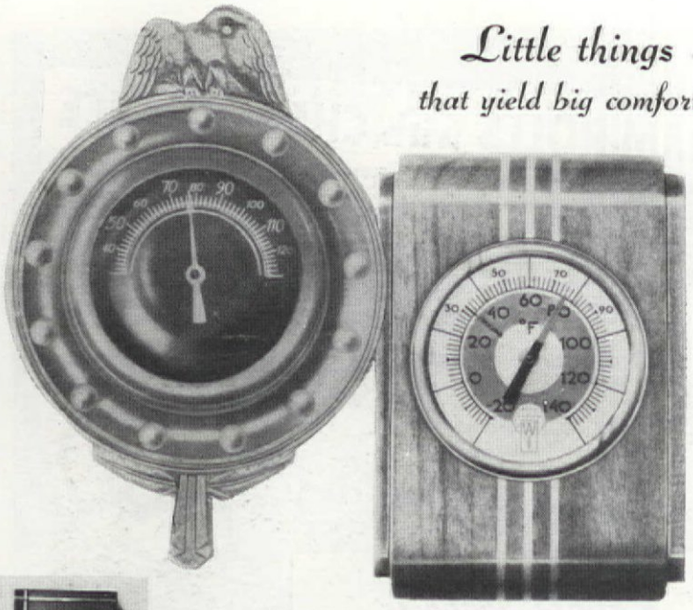
Intensive training in the selection and harmonious arrangement of period and modern furniture, color schemes, draperies, wall treatments, etc. Faculty composed of leading New York decorators. Cultural or Professional Courses. Also two-year course in Design. Day or Evening Sessions. Send for Catalog 12-R

HOME STUDY COURSE

Those who cannot come to New York may take the same subjects by the Home Study method. Students obtain personal assistance from our regular Faculty. No previous training necessary. Practical, simple, authoritative and intensely interesting course. Requires a few hours weekly in your spare time. Start at once. Send for Catalog 12-C

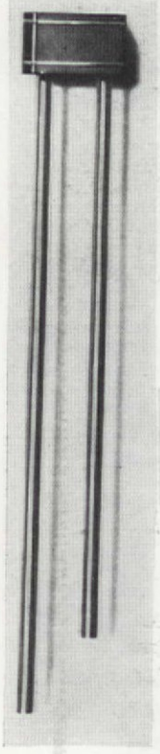
NEW YORK SCHOOL OF INTERIOR DECORATION
515 Madison Avenue . *Established 1916* . New York City

Little things that yield big comforts

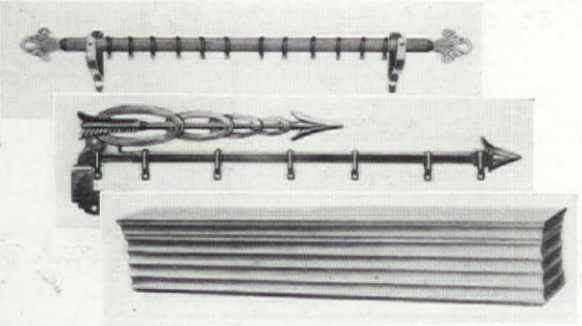


One of the two new thermometers shown above is adapted from the girandole, for Colonial rooms, one is entirely modern. From Western Electrical Instrument Corp.

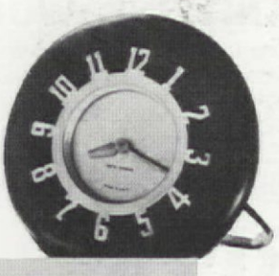
Left: The Lawson electric clock, in its modern case, registers time in the same way that a time-table does. 11″ long x 4½″ high



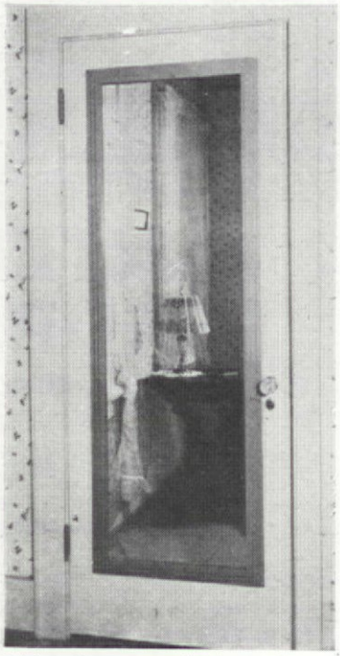
Left: A two-tone chime announces callers at the front door, and melodiously. A. E. Rittenhouse Co., Inc. shows this one



New window hardware. Top, a wooden pole set, with metal fittings; center, a cast metal "crane" to retail about a dollar; below, wood cornice sold ready made to your measure. H. L. Judd Co.



A modern desk clock in walnut 5⅜″ in diameter, it is known as "Discus". The maple is 8″ high. Seth Thomas clocks



Full-length mirrors to fit the usual standard door sizes have ivory or unfinished moldings. Pittsburgh Plate Glass Co.

THE FOLLOWING SELECTED STORES SELL

Dwight Anchor
REG. U.S. PAT. OFF.

ANCHOR LINE

Sheets

NOTE: When this advertisement went to press August 7, our salesmen h covered only part of their territories. If your city is not listed, send coup on opposite page, as probably by now there is a distributor near yo

ARKANSAS
CROSSETT, Crossett Mercantile Company
CALIFORNIA
BAKERSFIELD, Malcolm Brock Co.
HOLLYWOOD, The Broadway-Hollywood
LOS ANGELES, Broadway Dept. Store
PASADENA, T. W. Mather Co., Inc.
POMONA, Orange Belt Emporium
PORTERVILLE, Bullard's
RIVERSIDE, H. F. Grout & Co.
SACRAMENTO, Breuner's
SANTA BARBARA, Trenwith's
SAN DIEGO, Walker's
SAN FRANCISCO, City of Paris Dry Goods Co.
SAN JOSE, L. Hart & Son Inc.
VISALIA, Model Department Store
Archer's of California
H. C. Stevens Co. of California
CONNECTICUT
BRIDGEPORT, The D. M. Read Company
HARTFORD, Brown Thomson Co.
NEW BRITAIN, Davidson & Leventhal
NEW HAVEN, The Gamble-Desmond Co.
WILLIMANTIC, The H. C. Murray Co.
DELAWARE
WILMINGTON, Crosby & Hill Co.
DIST. OF COLUMBIA
WASHINGTON, The Palais Royal
FLORIDA
ST. PETERSBURG, Willson Chase Co.
IDAHO
AMERICAN FALLS, H. C. Stevens Co.
Van Engelen Bros. of Idaho
ILLINOIS
FREEPORT, F. A. Read Co.
JACKSONVILLE, Waddell's Dept. Store
INDIANA
FORT WAYNE, Frank's
LAFAYETTE, Loeb & Hene Co.
LOGANSPORT, The Golden Rule
SOUTH BEND, George Wyman & Co.
IOWA
DES MOINES, The Globe Dept. Store
DUBUQUE, Roshek Bros. Company
FORT DODGE, Gates Dry Goods Co.
SPENCER, The Bee Hive, Inc.
KANSAS
C. R. Anthony & Co. of Kansas
KENTUCKY
LEXINGTON, Wolf Wile Co.
MASSACHUSETTS
ATTLEBORO, Fine's
AYER, H. H. Proctor Co.
BOSTON, T. D. Whitney Co.
BROCKTON, Fraser's
HAVERHILL, Mitchell & Co., Inc.
HOLYOKE, McAuslan & Wakelin Co.
LAWRENCE, A. B. Sutherland Co.
LOWELL, A. G. Pollard Company
LYNN, T. W. Rogers Co.
NEWBURYPORT, Osgood & Goodwin
NORTH ADAMS, McCraw & Tatro, Inc.
NORTHAMPTON, McCallum's Dept. Store
PITTSFIELD, The Wallace Co.
SALEM, Almy, Bigelow & Washburn, Inc.
MICHIGAN
BATTLE CREEK, L. W. Robinson Co.
DETROIT, The J. L Hudson Company
GRAND RAPIDS, Paul Steketee & Sons
KALAMAZOO, Power Dept. Store, Inc.
MUSKEGON, Wm. H. Hardy Co.
PORT HURON, The Ballentine Dry Goods Co.
SAGINAW, Seitner Bros.
SAULT STE. MARIE, Cowan & Hunt
MINNESOTA
MINNEAPOLIS, Boutells
MISSOURI
CARTHAGE, Ramsay Bros. D. G. Co.
ST. JOSEPH, Townsend, Wyatt & Wall D. G. Co.
MONTANA
BILLINGS, Hart-Albin Co.
MISSOULA, J. M. Lucy & Sons
NEBRASKA
SEWARD, Seward Dry Goods Co.
SIDNEY, C. A. West Co.
L. B. Murphy Co. of Nebraska
NEVADA
ELKO, H. C. Stevens Co.
NEW HAMPSHIRE
LACONIA, Lougee-Robinson Co.
MANCHESTER, James W. Hill Co.
NASHUA, Speare Dry Goods Co.
PORTSMOUTH, D. F. Borthwick
ROCHESTER, Michael's Daylight Store
NEW JERSEY
ATLANTIC CITY, M. E. Blatt Co.
PLAINFIELD, Teppers'
TRENTON, H. M. Voorhees & Bro.
NEW YORK
BINGHAMTON, Fowler, Dick & Walker
ELMIRA, Sheehan, Dean & Co., Inc.
GENEVA, Howard Dry Goods Co.
HUDSON, Guernsey & Terry Co.
KINGSTON, The Wonderly Company
LIBERTY, B. F. Green
LOCKPORT, The Carl Co.
NEW YORK, Hearn Dept. Store, Inc.
OSWEGO, Michael J. Leo
POUGHKEEPSIE, The Wallace Co.
ROCHESTER, Sibley, Lindsay & Curr Co.
SAUGERTIES, Reed & Reed
SCHENECTADY, The Carl Co.
SYRACUSE, C. E. Chappell & Sons
TROY, Wm. H. Frear & Co., Inc.
NORTH DAKOTA
BISMARCK, A. W. Lucas Co.
OHIO
AKRON, The M. O'Neil Company
CHILLICOTHE, The W. M. Norvell Co.
COLUMBUS, The Dunn-Taft Co.
LIMA, R. T. Gregg & Co.
SANDUSKY, The M. R. Herb Co.
WARREN, The Wm. Ely Co.
ZANESVILLE, Weber's Home Store
OKLAHOMA
C. R. Anthony Co. of Oklahoma
OREGON
GRANT'S PASS, Golden Rule Store
HILLSBORO, Weil's Dept. Store
PORTLAND, Lipman, Wolfe & Co.
H. C. Stevens Co. of Oregon
PENNSYLVANIA
ALLENTOWN, H. Leh & Co.
HARRISBURG, Pomeroy's, Inc.
JOHNSTOWN, Penn Traffic Co.
LANCASTER, Hager & Bro., Inc.
LEBANON, Haak Brothers
PHILADELPHIA, Strawbridge & Clothier
PITTSBURGH, The Joseph Horne Co.
WILLIAMSPORT, E. E. Schleh & Co.
RHODE ISLAND
PROVIDENCE, The Outlet Co.
WESTERLY, The P. H. Opie Co.
TEXAS
SAN ANTONIO, Joske Bros. Co.
C. R. Anthony & Co. of Texas
UTAH
BRIGHAM, C. A. West Co.
OGDEN, The Emporium
PROVO, Butler's
VERMONT
RUTLAND, Economy Store, Inc.
ST. ALBANS, William Doolin & Co.
VIRGINIA
STAUNTON, Timberlake Dry Goods Co.
WASHINGTON
YAKIMA, Hal Bowen
W. VIRGINIA
PARKERSBURG, The Surprise Store
WHEELING, L. S. Good & Co.
WISCONSIN
CHIPPEWA FALLS, Greep-Trueblood Co.
WYOMING
ROCK SPRINGS, C. A. West Co.
L. B. Murphy Co. of Wyoming
NEWFOUNDLAND
ST. JOHN'S, Ayre & Sons, Ltd.
BERMUDA
HAMILTON, H. A. & E. Smith, Ltd.

Good News!

FOR WOMEN WHO HATE TO MAKE BEDS

ight Anchor Sheets, the only sheets with the Anchor e, have been on the market for almost a century. More hotels use them than any other brand. That's because look so attractive, feel so soft, launder so well and r so long.* The next time you need sheets, ask for Dwight chor, the only sheets with the helpful Anchor Line. Only store in each city sells Dwight Anchor Sheets. If your is not listed on the opposite page, mail coupon below.

ight Anchor Sheets exceed the rigid specifications of the U. S. ernment (sheet specification DDD-S-281). To enable you to tell *tly* how long they do wear, a label on which to record the date urchase is affixed to each sheet.

Dwight Anchor Sheets with the Anchor Line, come in two lengths—99" and 108" torn size. Each pair comes in a Cellophane package sealed, fresh and clean, ready for your bed.

Nashua Mfg. Co. is also the maker of Indian Head Cloth and Nashua Blankets

Dwight Anchor Sheets

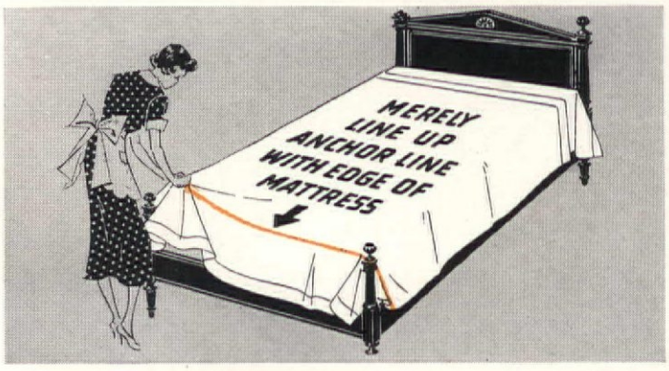
REG. U.S. PAT. OFF.

NOW HAVE THE

ANCHOR LINE

PAT. APPLIED FOR

Takes the GUESSWORK out of bed-making



The Anchor Line is a color-fast thread at the proper distance from the lower hem to guide the bed-maker and assure a firm tuck-in. Merely line it up with the foot-of-the-bed edge of the mattress (or a little above or below the edge, depending on mattress thickness) and your sheet *always* is anchored firmly in place, *always* has just the right length tucked under. Bed-making takes less time, your bed is neat and attractive, and *you* are assured of a comfortable night's rest, undisturbed by creeping sheets.

Nashua Mfg. Co., 40 Worth St., N. Y.—Please send me name of store in my city that sells Dwight Anchor—ANCHOR LINE Sheets.

Name_____

Address_____ City_____ State_____

A. H.

Now buy your rugs as you buy your dresses . . . to fit

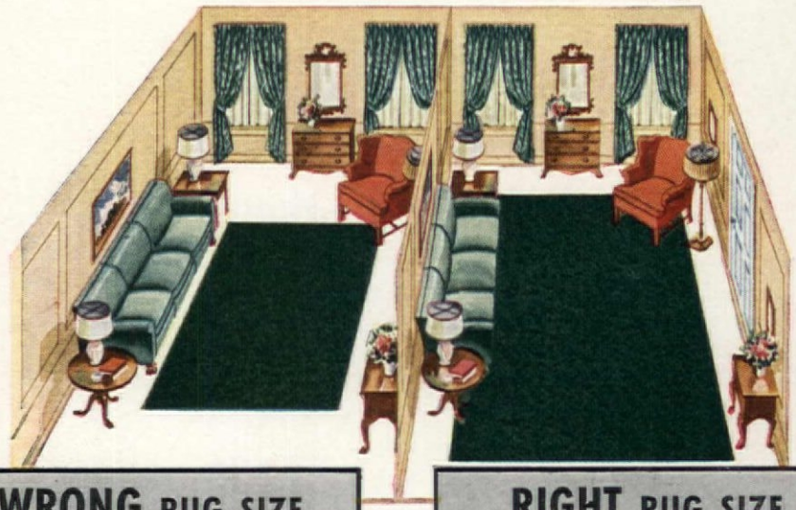
FLOOR-PLAN RUGS*

(*Trade-Mark)

IN CUSTOM SIZES AT READY MADE PRICES

Decorators say there should be from 6 to 18 inches of floor between rug and wall, depending on the size of the room. Alexander Smith Floor-Plan Rugs now enable you to meet these requirements.

If you wear a size 16 dress you wouldn't, naturally, buy a size 12. A too-small rug is as much a misfit as a too-small dress Floor-Plan Rugs solve the misfit problem, for these all-wool, seamless rugs are made to fit rooms the way dresses are made to fit women. There are 53 different rugs, plain, figured, textured; each made in as many as 23 selected sizes; all in Tru-Tone colors, the colors that stay harmonious in every light. In all good stores. For "A Guide to Rug Buying" write the Alexander Smith Division, W & J. Sloane Wholesale, 285 Fifth Avenue, New York City



WRONG RUG SIZE

Obviously, this rug is too small...it's lost in the middle of the room. Yet this is what you find in many homes for, until now, it has been almost impossible to buy rugs in custom sizes at moderate prices.

RIGHT RUG SIZE

This Floor-Plan rug fits the same room properly. The room dimensions are 13'x21'. The rug measures 10'6"x18', leaving approximately 18 inches of floor. You can see at a glance that this rug is in the correct proportions.

ASK FOR

Alexander Smith Floor-Plan Rugs*

"NEARLY RIGHT" WON'T DO

Mid-summer

We build a greenhouse

G. THORP

THE inspiration for our little lean-to greenhouse sprang om a combination of cousins the country, a C.W.A. sewer oject, and a friendly florist. There are several excellent ady-cut greenhouses on the arket, and unless you really nt to build your own, buy one, it fits the available space. u'll probably save a lot of adaches, but you will miss a of fun. The sewer project in-lved quite a bit of blasting d all the stone had to be cked away. How much simpler throw it over our fence—it s ideal for foundations and ll. The friendly florist sug-ted standard coldframe sash the roof, and an accessible pply of new but odd-sized nber which had been scrapped ovided the framing.

The site chosen has an ell with southern exposure. The room h the three windows is a small room. Size was determined the length of this room, about feet, and by the decision to standard sash for the roof. roof slope of thirty degrees ed the outside width at about feet three inches.

A trench fourteen inches wide s dug thirty-six inches deep at two points adjacent to the house and the outer corner, and twenty-eight inches deep the rest of the way around to prevent heaving from frost. The bottom was lined with broken stone and a thin slurry of cement. Had we but realized, it would have been far easier to cut the stone to rough cubes, but we used it as it came in all shapes and sizes and laid it up with a mix of one part cement and three parts of sharp sand, generously applied. Openings were left for drainage at several points below the grade line. Though this was really a hard job, the final result is a rather attractive rough wall to which Ivy is clinging nicely. In order to keep the roof peak just below the cornice over the three sunroom windows, and avoid too much side wall glass, it was necessary to build the stone wall about four and a half feet above the grade line. This was unattractive, and to minimize the awkward height on so small a structure, we later added steps and a little terraced garden.

The main sill was fastened down with anchor bolts which had been set in the wall, and the door sill was notched into the wall of the house and the door frame. Rafters were centered with respect to the windows, and this necessitated some trimming of the sash frames. It was necessary, also, to use a filler board in the roof between the inner sash frame and the wall of the house.

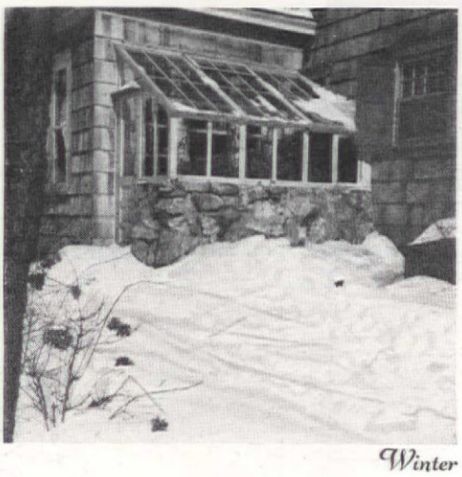
Sash for the roof was fastened down with three galvanized iron screws and joints between the sash were closed with moulded battens. The opening under the eaves, between the roof sash and the side wall frames was closed with a strip of concave moulding. All wood to wood joints were given a coating of heavy paint, and fastenings were made with galvanized screws wherever possible. Openings between shingles and posts, and sill and wall, have been filled with a heavy mix of cement and shredded asbestos, well tamped in. Side wall glass is all laid in putty and held with galvanized brads of the type generally used in greenhouses.

As fresh air is essential to plants, adequate ventilation is provided as shown. A side ventilator is hinged at the top and its opening regulated with a single storm window adjuster in which were filed a few extra notches to provide closer regulation. A cupboard latch secures it tightly when closed. The roof ventilator was made by building a frame to fit over the top of the central sash and using the three top panes of glass removed from the sash. Hinged at the top, it is so channeled and rubber stripped that rain and cold cannot enter when it is closed.

The entire job was painted, inside and outside, with three coats of a light cream outside paint to match the house trim.

The floor level was raised with a cinder fill and porous red brick, which permit drainage but retain moisture, were sunk into it. The floor fill should be kept just below the level of any woodwork on the house foundation, so that there may be no chance of rotting due to continuous moisture.

It was not much of a job for the plumber to hook up to the hot water heating system and cut through the siding to a long flat wall radiator for the greenhouse.



Winter

Spring

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(BY THE MAKERS OF COLUMBIA WINDOW SHADES)

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THE ELCO COMPANY
P. O. Box 115-A, Downey, Calif.
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A bench two feet wide and eight and a half feet long is six inches deep and thirty inches above the floor, so that its top is level with the sill. Filled with cinders to retain moisture, it holds an amazing number of potted plants and leaves a full two feet of working space. Additional shelves have been installed along the windows of the house. One long shelf, overhead and along the three sunroom windows, will hold a dozen small flats. By the way, keep your flats small—they are easier to handle and readily watered by immersion in flat baking tins. Cans under the bench hold an ample supply of potting soil, etc.

You can build your own greenhouse if you want. It's great fun—total cost of this one was $59.35 of which $15.75 was expended for heavy labor.

No home need be without the right furniture

[*Continued from page 15*]

modern furniture; there is some maple, but the greater part of it is in walnut. There are also interesting tropical woods of various kinds and colors.

At this point we should mention "blonde" woods. This year it would seem the gentlemen who determine furniture styles prefer blondes—perhaps not prefer but certainly show a great partiality for them. In some cases these blonde woods are tropical, but in most cases they are bleached finishes applied to familiar woods.

Of Early American maple there is all one could wish. There are quantities of different styles in pieces for every room in the home of Colonial feeling. There is also a new finish, a soft, grayed tan with somewhat the look of old pine, presented in pieces that are replicas of fine old American originals. The collection is one of utmost interest and everyone will wish to see it.

No report of new furniture would be complete without a word about Victorian pieces and about French provincial. There is some of each, true to type, and ready for the home which favors this style of furnishing.

Upholstered pieces are luxuriously comfortable, and designers have been very skillful in devising chairs that are as spacious as one could want, but that actually are conservative enough in dimension to be in the right proportion for small rooms in small houses, without sacrificing any degree of comfort. Covers for sofas and chairs are quite beautiful and widely varied and include interestingly textured fabrics in all the desired colors, as well as staple materials.

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Now you can have the luxury of automatic heating without paying a high price for it. A Whiting Stoker wastes less fuel than you do with a shovel—burns lower-priced grades of bituminous coal than you must use. Many owners save $2 to $3 a ton! Install a Whiting. You have upstairs control with even, healthful room temperatures. There will be no more morning fires to make. No "banking" at night. No ashes. Here's the safest sort of clean, quiet, odorless, automatic heating.

"COAL BILL HALF WHAT IT WAS LAST YEAR" writes Mr. D. S.*, of St. Louis, "I am glad to recommend the Whiting Stoker to the man of medium means."

"ENABLED ME TO DRESS UP MY BASEMENT— and really enjoy it rather than have it cluttered up with coal dust and ashes," says Mr. S. S.*, of Omaha.

"DURING 4 WEEKS OF SUB-ZERO WEATHER," writes Mr. H. H.*, Washington, Mo., "We maintained a temperature of 72 degrees day and night because of sickness. The Whiting Stoker has given me excellent service without any trouble whatever."

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15632 South Halsted St., Harvey, Ill.
Please send me complete information regarding the WHITING STOKER.

Name_____

Address _____

City_____ State_____

Our grandmothers old Spice Pinks

I. THOMPSON SMITHERMAN

THE old-fashioned double Spi Pinks are gradually being fo gotten by the younger generati —that original wild variety Grass Pink (Dianthus plumariu is falling into the discard. T many modern and more spectac lar plants are slowly crowdi out the old favorite.

From a three-day tour a search of a city of one hundr thousand population, only fo beds of our grandmother's Pin were found. This poking in a out of gardens in pursuit of the old treasures in the modest ho or the handsome estate, taught how precious the few remainin had become.

Almost every one can recall, few decades ago, ancient form beds in dear grannie's gard thickly bordered in Pheasan eye Pinks. A riot of color a fragrance. A veritable wreat fringing here and there for litt children to pick, and pick, a pick. Spicy perfume everywhe at dawn, at dusk, from the pungent hearts.

It's positively "youthifying" any age, even now, to bury t face in the delicious depths o Colonial bouquet while memor floods the moment and makes y feel like a child again. If smellin a certain fragrance makes us fe young who knows but that might in time become what w feel and continue to partake the joy of youth?

Phrase and fable tell us th the first Pinks were the gift of t gods. They are supposed to ha sprung from the graves of gre lovers who had beautified t world with their affection. The lovely things were sent as mon ments to commemorate true lov

It's positively kingly the wa they have so many names: Scot Pink, Pheasant-eye Pinks, Cinn mon Pink, Spice Pink, Clo Pink, grandmother's Pinks, Gra Pinks!

The most flagrant need of t Pink is perfect drainage and gravel mulch after washing rain or prolonged wet spells. The re son our ancestors had such su cess with Pinks was no dou their propensity for planting borders just on the edge of t built-up beds. Here we have t ideal location for fine drainage almost every locality. Both Nor and South yield the same resu with Pinks if drainage is planne for adequately.

Heat is not an enemy of Pink but the scalding which one oft sees in their sear yellow und stems, is from excessive moistu heat. A little gravel tucked u

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Get an attractive handy clothespin apron. Just send name and address with Staley Starch box top and 5¢ to help cover mailing cost. Supply is limited. Send today. A. E. Staley Mfg. Co., Dept. R-10, Decatur, Ill.

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QUALITY SAFETY
PURITY STRENGTH

under the mat or bushes after heavy rains, or a spell of wet weather, will prevent this. These thick mat-like clumps of bluish glaucous leaves will stand lots of snow; that is, if it is dry snow. Air must penetrate the thick branches to keep down the decay from that old enemy, scald. Washing rains pile undesirable debris about the entire root source and immediate attention with gritty material is required to prevent too much moisture under the collar of the plant.

There are dozens of varieties of Dianthus, but plumarius is one of the children, the wild child, but breathlessly smart in beauteous beds of Colonial bouquets with lace paper ruffles.

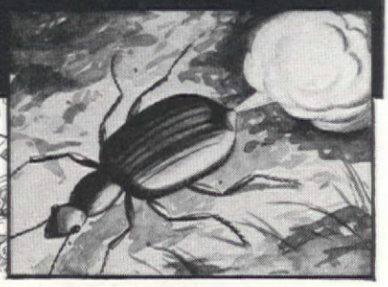
Pinks are such aristocrats that they dislike common contacts as being choked from grass or weeds; they need plenty of air, so do not crowd them. The rock garden is their delight and they will live from year to year, straight on through, if the ice is shaken from them before it begins to melt. Freezing temperature is not injurious, but slowly melting ice will induce root rot.

Ten cents worth of seed, if sown in the open ground, will give you a wonderful start of old-fashioned Pinks and many colors, and seed sowing may be done now with better success than if delayed till spring. Get a good start on the young plants before winter comes.

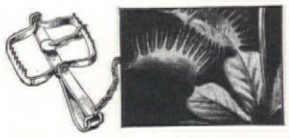
Then, if you desire certain shades for sweet memory's sake, you may make "sets" (layers) from the old clump by pressing down some of the branches sticking out on the sides. These may be weighted down into the newly raked earth by a little earth or broken brick. This should be done the end of September and the roots will come before mid-winter. Clip away from the mother plant and reset in separate beds, if liked, or leave in one mass. Cuttings may also be made, but never clip them off the mother bush, merely strip them back and down, breaking off about five inches long. Always take them with a "heel" (just below the joint and two leaves); this is where the new roots will come first of all.

The original name "Pink" came from the first flowers being pink in color and were gathered from the wilds to crown the winners for racing, or any type of outdoor sport. Later they were called "Coronation flowers" and finally "Carnations." They were often twined in with the laurel leaves to bedeck the horses' necks after the old races were over. The favored heroes were fed upon jellies and toasted with wines flavored from Spice Pinks and, lastly, the most worthy darling of the hour was pelted with candied petals crisped in sugar.

Poison Gas Used FIRST by Tiny Bug!



Poison gas is not a "modern" weapon, for Nature armed the Bombardier Beetle ages ago to wage chemical warfare! When alarmed, this insect shoots out an acrid vapor at its enemies. (Described in the New Merriam-Webster.)



Plant Makes First Animal Trap!

Man was not first to use the spring trap. The leaves of the plant called "Venus's-Flytrap" form an insect trap which closes suddenly to catch the insects on which it feeds.

THERE is almost no limit to the completeness with which the *New Merriam-Webster* covers the world of Nature in word and picture — including full-page color plates of Moths and Butterflies, Birds, Wild Flowers, State Flowers, and Poisonous Plants.

Bee Uses Both Scissors and Compass!

The leaf-cutting bee is equipped to cut rounded and oval pieces from leaves to be used in building nests. (Information from New Merriam-Webster.)

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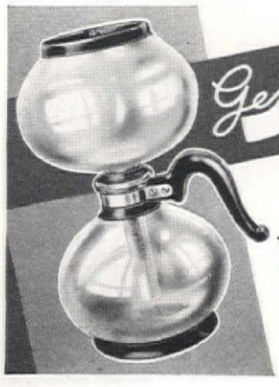

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The Silex Co., Dept. AH10, Hartford, Conn.

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IF YOU HAD an interior decorator "do" your home, she would probably finish your closets with ROYLEDGE—that wonderful, improved NEW shelving. It comes in dozens of modern and period designs—colors and patterns styled by decorators for kitchen pantries, linen and guest closets, etc.

Once up ROYLEDGE stays put for a long, long time. Its unique, patented edge hangs flat, without curling or rippling. You don't have to bother tacking it on—or taking it down to launder. Yet it costs only 5¢ for 9 full feet. If you think that this thrifty price is too good to be true, try Royledge in just one closet—*then you'll interior decorate them all!*

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• You'll find Royledge on the counters of all 5¢ & 10¢, neighborhood or dept. stores. (10¢ sizes, too.) *"Feel the Edge"* ...then you'll know why Royledge hangs flat, wears well, *stays* beautiful. Made by Roylace, 842 Lorimer Street, Brooklyn, New York, who make those famous lace-like doylies, *"Roylies"!*

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14 SIZES

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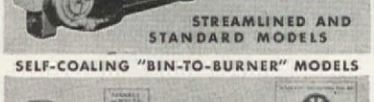

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*AUTO-EXPRESSIONATOR
Brings back the expression necessarily taken out in the studio in transmitting the program.

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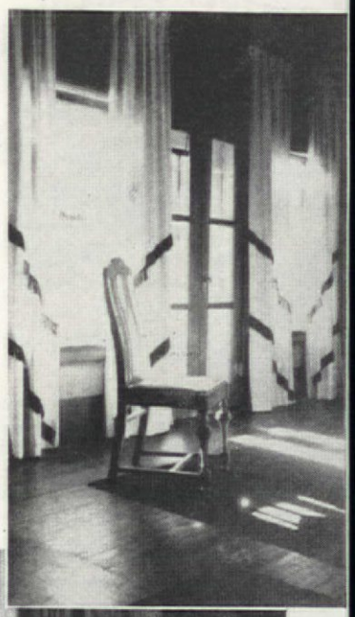
THE CROSLEY RADIO CORPORATION
Cincinnati, O. Powel Crosley, Jr., Pres.

Our dining room transformation

THESE are pictures of the dining room of our house, a very old one which we recently purchased and remodeled. The windows on the first floor all have transoms which indeed are very hard to bear. After much thought we decided to panel them which gives a very pleasing effect.

The dining room woodwork is a very light, dull finished oak; floors, dark oak; walls, aqua marine blue; rug, plain rust; curtains are fringed. The furniture is an old walnut suite done in ivory with a glazing of burnt umber.

—LILLIAN SHOFSTALL,
Kearney, Neb.



Shall we continue to keep the home fires burning?

[*Continued from page 100*]

By that, of course, is meant not only the rods or "points" but also the conductor wires and the ground terminals which, when correctly installed, unite to make the complete conductor system which a century of use has proven to be 99% efficient. When you consider, for comparison, that engineers rate the gasoline engine as 25% efficient—or the much-touted Diesel at about 35%—you begin to see that the approved lightning rod is nothing to laugh at!

Space does not permit of a full discussion of lightning protection; all we can do is point out that those who live in communities subjected to this natural hazard blandly allow their sophistication or their ignorance to rob them of $20,000,000 a year when an almost perfect safeguard against that threat has been available since before the American Revolution! (A copy of the 37-page "Code for Protection Against Lightning" can be had for 10c from the National Fire Protection Association, 60 Batterymarch St., Boston, Mass.)

Much that same attitude, of course, prevails concerning all of the other anti-fire precautions which have been tried and proven for years. Industry and commerce, as has already been pointed out, have brought their fire losses down to half what they were twelve years ago, mainly by increased application of the fire control principles that have been preached so consistently by the conservationists and, what is far more important, have been incorporated into compulsory laws.

The householder, on the other hand, has been pretty much immune to legal restrictions—even to such commonplace precautions as official fire inspections—with the result that he knows nothing and cares less about the ever present fire hazard. That is something, apparently, which always hits the other fellow. So we go on, and lose 1500 of them every day!

An inexpensive play box

Here's an idea that will save mothers many steps. Get a medium sized wooden box from your grocer. Give it several coats of paint. Add four casters to the bottom and two screw eyes on either end. A stout string attached to these screw eyes permits pulling either way. You can also paste nursery pictures or magazine covers on the box—giving them a couple coats of shellac. It makes a good toy box or play box and at night it goes right under the bed or in a closet.
MRS. HARRY MORGAN, Minneapolis, Minn.

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24 PINTS FROM ONE 35¢ BOTTLE

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T-CHINE," the sensa- l flour sifter that fore- cooking authorities use, so highly recommend. hand holds and operates ust squeeze the handle" r as you sift. A boon to r baking. No more scat- g of flour. No more y cakes or biscuits. Ap- d by Good Housekeep- nstitute and other test- ureaus. Super quality— to last for years. High- olished finish with or ut two encircling pastel s of green, red, yellow ue. 5 cup size, TRIPLE , one operation sifts flour three times, $1.25; 6 cup DOUBLE screen, one operation sifts flour twice, $1.00; size, SINGLE screen, 75c; JUNIOR, 3 cup size, LE screen only, 50c. Guaranteed satisfactory. At deal- r postpaid. Stamps accepted. *** MEETS-A-NEED CO., 3044 Utah Street, Seattle, Washington.

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78 HOME Planning Decorating & Furnishing IDEAS

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U. S. Bureau of Home Economics

The Chayote

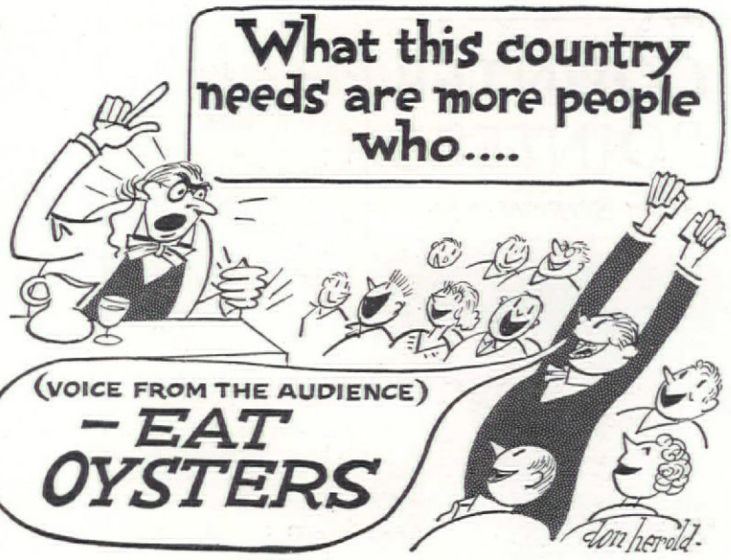
RILEY M. F. BERRY

FORTUNATELY the picturesque, pear-shaped chayote is no longer an unknown vegetable in northern markets and its admirers have continually increased with the ever greater tourist travel to its first home, Central America, from which its popularity spread to the West Indies as well as to Mexico.

Evidently it was one of the principal foods of the ancient Aztecs and Mayas and the conquering Spaniards found it on sale wherever Mexican agricultural products were offered. The *conquistadoras* liked it so well themselves that later they introduced it into their own country and now it is grown not only in southern Europe but in parts of Africa, India, and Australia. In the United States one may say that it follows the Atlantic coast from Savannah down, is found pretty much throughout Florida, then skirts the Gulf of Mexico, and runs up into the California coast country; its cultivation (where uncovered, in the open) being limited to mild sections where frost arrives late or not at all.

But this inviting vegetable-fruit is not always sold as the chayote. In Great Britain one hears it called by its familiar Panama name of "cho-cho" while in Porto Rico it is known as "tayote." In Louisiana, where it has long been cultivated, it parades as "mirliton," or "one-seeded cucumber" and elsewhere one may hear of it as "vegetable-pear," "pepinella," "choko," and even "chow-chow"—take your choice!

Whatever it may be called, however, it should be better known to the housewife not only for the opportunity it gives for variety but for its excellence as food and because there is practically no waste in it. (On the vines chayotes vary in size but those offered in northern markets usually run from a half to a full pound in weight.) That their color may be green does not mean immaturity since there are both green and white varieties—with no perceptible difference as to flavor—and although the skin is ordinarily satin-smooth, occasion-



NOW is the time for all parties to get the aid of *fresh* Oysters. Their economy will help you "balance" your food budget. Their unique "mineral balance" of iron, calcium and iodine is just what your constitution needs. Their delicious goodness never causes appetites to go reactionary. And those who have always voted for *fresh* Oysters will tell you that *the real pearl in an Oyster is health.* Oyster Institute of North America, 5600 Thirty-second Street, N. W., Washington, D. C.

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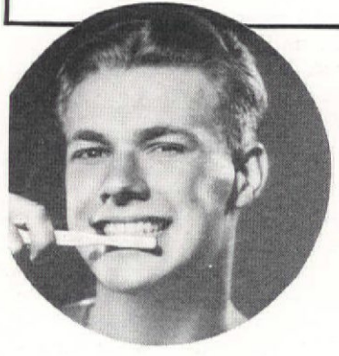
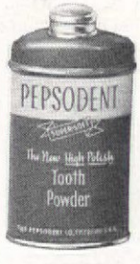
The Small House Supplement which appeared in the September issue has been reprinted as a twenty-page booklet in two colors. If you want a copy for your permanent file, it will be sent you postpaid for only 10c. Stamps accepted. Mail your order today to THE AMERICAN HOME, 251 Fourth Avenue, New York

Polish Teeth Safely, 60 Times for 25c



● Try this most amazing of tooth powders. It alone has Pepsodent's exclusive new patented discovery for floating-away film, dull yellow stain, leaving teeth transformed with a high-polish luster. 60 brushings in the 25c size. And a large family-size for 50c. Order from any drug counter.



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COUNTER POINTERS

By SUSAN LEE

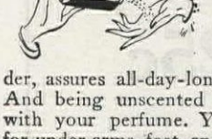
Here is what I learned about personal hygiene accessories. You can have complete confidence in these intimate items

Susan Lee
Shopping Expert

For Utmost Comfort

Perhaps a friend has told you about the pinless Kotex belt. It's truly a new design for living! Dainty secure clasps prevent slipping. The belt is flat and thin, adjusts to fit the figure. This gives self-balance —you can bend every-which-way without harness-like restraint. Yet this extra comfort and safety costs nothing extra. 2 types: Kotex Wonderform at 25c; De Luxe at 35c. "Cheap" belts can't compare, because inferior grades of elastic fray and wear out—make for the discomfort women dread.

For Personal Daintiness



If you've listened to the radio story of Mary Marlin, you've heard how Quest, the *positive* deodorant powder, assures all-day-long body freshness. And being unscented it can't interfere with your perfume. You'll want Quest for under-arms, feet, and on sanitary napkins—it doesn't clog pores or irritate the skin. Buy Quest and you'll agree 35c is indeed a small price for the personal daintiness women treasure.

For the Last Days

Here's something new that's gaining favor with many women. *Invisible* sanitary protection of the tampon type—and the name is Fibs. They are a product of the famous Kotex laboratories—the best recommendation I know for hygienic safety. Perhaps you'll want to try Fibs when less protection is needed. They're absolutely secure —may be carried in your purse for emergencies. Box of 12 is 25c.

A Gift for You! In fact, three gifts. One is a booklet by a physician, "Facts about Menstruation." The others are "Marjorie May's 12th Birthday" (for girls of 12) and "Marjorie May Learns About Life" (for girls in their teens). They give facts in a simple, motherly manner for you to tell your daughter. All are free—write for the ones you want. Room 1455, 919 North Michigan Ave., Chicago.

ally a spiny variety appears. The pulp (of which the edible seed is considered part) is of a firm, fruit-like texture and may be eaten cooked or uncooked.

This interesting vegetable belongs to the gourd family but is far more aspiring than melons, cucumbers, and squash. Its motto indeed might well be "Rise and shine and git along to glory" since, instead of sprawling over the ground, it is a prolific, vigorous climber, exhibiting to advantage handsome leaves and masses of dainty white star-like flowers which are irresistible to bees because of the wealth of honey-makings held in their hearts. The tender shoots of the vine are sometimes cooked like asparagus and the tuberous, starchy root is used like the yam in tropical countries.

But it is only the fruit which is shipped North and this is susceptible to infinite variety of preparation for the table. It may be served as a fruit-sauce, proceeding as one prepares peeled apples for apple-sauce, draining after boiling soft, adding a pinch of salt and some tart juice: lime, lemon, rhubarb, or Jamaica sorrel (the roselle), or combining it with apples, fresh or dried, with, of course, sugar and spice to taste. (There are many people who declare that a pinch of sugar must be added to chayotes, no matter how offered as food.)

Uncooked, the chayote may be used for salads in varying form or combination as one uses raw carrots, celery, and delicate squash.

General rule for cooked chayotes

Halve unpeeled chayotes lengthwise (including the tender seed) or cut crosswise into slices and cook until tender in just enough boiling salted water to cover.

Cooked chayote salads

Let the cooked halves (lengthwise) cool and chill after draining. Scoop out centers and fill with any preferred vegetable or fruit-combination and serve with salad dressing. Or slice crosswise, peel, and serve on lettuce. Also the cooked chayote pulp may be cubed and used alone or in any preferred combination.

Baked chayote

Cut in two lengthwise and cook until half tender; drain and scoop out centers; stuff each half with meat, cheese, nut, or vegetable filling. Place in well-greased pan or dish and bake in moderate oven until tender and browned. Crosswise (peeled) slices may be baked as peeled potatoes are baked.

Chayote with melted butter

Slice either crosswise or lengthwise, leaving seed in pulp, and cook till tender in boiling salted water to cover; drain and peel. Pour upon these slices melted butter and let stand a few minutes (keeping hot) before serving. Any preferred sauce may be substituted for the butter, as Mâitre d'Hôtel, Hollandaise, etc.

Creamed chayote

Cube or slice the cooked chayote (peeled) and proceed as for creamed Irish potatoes.

Chayote pickles, Dixie relish

Chayotes may be pickled in practically every way cucumbers are pickled but there is no more delicious and attractive form than the rule for Dixie Relish, adapted from S.P.R. Doc. 39, A-34, U. S. Dept. of Agriculture.

Chop fine (separately) enough chayote, onions, sweet green and sweet red peppers to make a quart each. Mix; add four tablespoonfuls each of salt and mustard seed, two of crushed celery seed, three fourths cupful of sugar and one quart of vinegar. Let stand (covered) over night in stone or enamel vessel. In the morning drain; pack mixture firmly in small, sterilized jars, paddling thoroughly to get out air bubbles; then pour the vinegar upon it and paddle again. Put on glass-lids of jars, press spring down half way; process at boiling temperature for ten minutes, then seal.

Pronunciation: Ch as in church, ay like long "i," and "ote" almost as you were saying "o-tay"—long "o," and clipping the "tay" short.

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TABLECRAFT BY Rosemary CLOTHS *and* NAPKINS

Football beano

[*Continued from page 48*]

are put back in the lunch-kit and you now produce, from a cardboard box within said receptacle the dessert, éclairs, in their frilled paper holders. Deal one to each guest; protected by their little frills, they may be held secure and eaten in the fingers.

Now, as to the coffee (and whoever saw the picnic that was not the better for it), here comes the secret! The coffee goes into the vacuum bottle and comes out of the vacuum bottle boiling hot and black. Cream, yes; but in its own carrier. For this occasion it will also be found better to take granulated instead of lump sugar in a mayonnaise jar, and one spoon for dipping it, and one other for stirring the coffee cups. This shaking of the spoon provides one of the trip's lighter moments.

Next, dear hostess, pass the cardboard box and collect the paper frills; stow the box and the coffee cups in the lunch-kit, also the empty vacuum bottle and the empty cups. And now you and the other gals may play your hands in your muffs and—oh! Did we tell you about the muffs? Or the lap robes? Dear

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Mothers have told daughters—housewives have told friends, of the service they always get from their—

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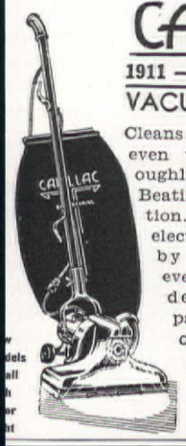

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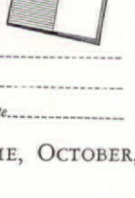
when you pick up a glass or cup?...You know om watching others that charm and poise n be destroyed instantly by the misuse of nds. And by the same token, *the correct use your hands* can become a tremendous social d business asset. Great actresses accomplish uch of their poise by proper hand action. The makers of Frostilla—the famous skin lo- on that keeps hands, face and body smooth d lovely—asked Margery Wilson, the inter- tional authority on charm and poise, to tell

- how to hold a cigarette
- how to pick up cards
- how to shake hands
- and how to make hands behave to the best advantage on all occasions

argery Wilson gives the authoritative an- ers to these and other questions in an illus- ted booklet on How to Use Your Hands rrectly. Although this booklet is priced at c, we have arranged to present it *without rge* to Frostilla users in the United States d Canada until May 30, 1937.

Just mail coupon with the front of a 35c, 50c $1.00 Frostilla Fragrant Lotion x (or two fronts from 10c sizes) d your copy will be sent *FREE.*



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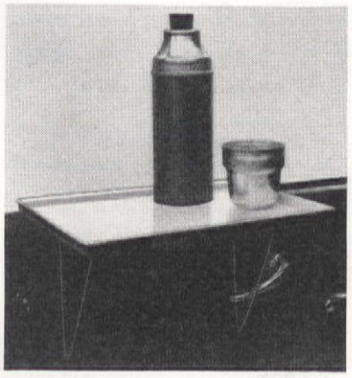
13 Gray Street, Elmira, N.Y.
re is the box front—send my copy of Margery lson's book on hands.

me.....
dress.....
y ..... State.....

dear, how we do run on! The point is, it's a nice gesture to see that everyone's hands and feet are warm, on a trip like this. Of course, gentlemen have pockets for the hands, but not even they have pockets for the feet. So we suggest you beg, borrow, or steal for the ladies one muff apiece: any old muff would do as you'll leave it in the car at the game anyway, if you're proud. But for goodness' sake do get one garment, either a steamer-rug, or lap robe, or at a pinch, an old coat for each occupant of the car other than the driver, and have him or her wrapped in it cocoon-fashion below the waist; this insures no draft when the outer robe which they drape over their laps, slips down or gets under the control of big corporations.

And, so, with your hands warmed, and your feet warmed as a result of following our counsel, there is nothing left to be warmed but the cockles of your heart, and they will be kept in a rosy glow by the praises of your friends on this Football Beano.



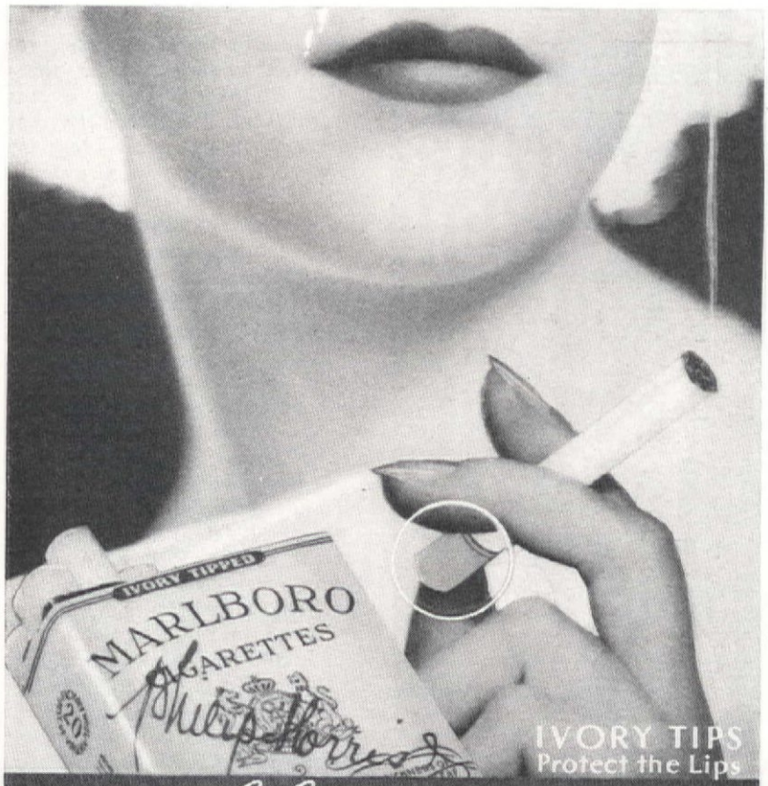
A portable tray for attaching to the window ledge of a car. Ponten Mfg. Co.

Cut flowers in the weekly budget

[*Continued from page 44*]

and with buds and half-opened flowers among the full ones.

The Carnation has been in cultivation at least 2000 years, for it was Theophrastus, who lived about 300 B.C., who gave it the name Dianthus, which means divine flower. It was only in the 16th century, however, that the gardeners of Italy, France, Germany, Holland, and England, with their varying ideals of beauty, developed so many varieties of it that Gerard wrote that to describe them all would be like numbering the sands. And it was not until about 1844 that the Carnations, as winter cut flowers, originated. A French gardener, M. Dalmais, obtained the first Constant-blooming Carnation. Improvements were made and in 1852 the first Perpetual Flowering strain was brought to Amer-



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Balsam-Wool Attic Insulation is *sealed* against moisture—the biggest foe of most insulations. It is *sealed* against wind. It will not sag, settle, or change its form. It is highly fire-resistant.

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Burns all fuels. Guaranteed: Smokeless, lifetime service and maximum heating results.
Write for name of distributor near you.
Advise if building new or remodeling present fireplace.

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ica by Charles Ward, New York. Not until 1875 was their culture marked by such success that whole greenhouses were given over to them. What a novelty the Carnation must have been in those days! No wonder our grandfathers and great grandfathers waxed enthusiastic over it.

A weekly allowance for flowers is a liberal education in many ways. For one thing it is up to you to achieve variety, which is always a mighty stimulation æsthetically. No matter how fond you may be of Talisman Roses, which we might call almost a first love with many women, you will soon find yourself interested in thinking up something different. A bouquet of varying shades of lavender from a deep purple to a pale blush can be a tonal adventure in selection, and you can run the gamut of yellows and rose tones with equal effect. You can learn the value of color accents in bouquets. The charm, for instance, of yellow Cottage Tulips above orange Calendulas with a rosette of Clivias at the side. The enlivening effect of magenta when a single magenta Snapdragon is used among a few bronze and cream. The unusual elegance of magenta with purple when magenta Snapdragons or Zinnias are used with Heliotrope.

You will also achieve variety because you can't play favorites, in fact you simply must allocate your flowers to different rooms from week to week. Low and broad arrangements, not over ten or twelve inches high, for the dining table. Generous and informal bouquets for the living room or library with flowers that are not expensive. Tall and formal bouquets for the hall or classic mantel vases. These can be made to come within even a small weekly budget if a few tall flowers are used with greens like southern Huckleberry or Oregon Cedar. Then left-overs can be cut down for dressing tables, for breakfast in bed, for an invalid's tray, for a card table lunch. Small flowers like Pansies, Violas, Grape Hyacinths, or Lilies-of-the-valley are also charming for such incidental uses. Of course, you must not make a French arrangement for a modernistic living room or a modernistic one for an eighteenth century morning room.

Some women will have to be excused for giving their whole flower allowance during the winter months to their weekly dinner parties. This requires special ingenuity and inventiveness as well.

A flower that is good for your larger bouquets is the Amaryllis, a large flower that keeps well. It is very decorative, and even a few can give an air of luxuriousness. Then there are the Lilies to remind us of Bermuda gardens,

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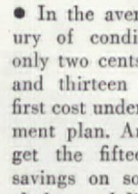

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Hyacinths to make us mo patient in looking forward to t spring, forced Forsythia to r mind us of golden early days the out-of-doors, Flowerin Quince with Sweetheart Ros that make us think of May ba kets and affection. When we r alize that St. Valentine's Day near, the weekly allowance ca then be well spent for an old fashioned bouquet in a lace fri with attachments for home-mad verses, for a bunch of Violets, fo single Gardenias, or for the fra grance of Roman Hyacinth Violets, and Heliotrope. It is week when sentiment can com into its own. St. Valentine's Da may mean red Roses and dee red Carnations. Then again w know one husband who insis that white St. Brigid Anemone are the flowers for St. Valentine Day because they made up h wife's bridal bouquet. Flower have this emotional quality. And is this that will give you the fu value of your flower allowanc

Underground revolutio

[*Continued from page 24*]

Near the door we have planne desk and cabinet space to serv as an office for the garden clubbe Here her treasured collection o books, periodicals, and club note can be filed away. The settee fac ing the garden vista and the des chair are made of bamboo an upholstered in washable mo leather. The tea-cart suggests wheelbarrow in design and double for in and outdoor use. The colo scheme is both cool and refresh ing. There are no draperies, unles ivy gracefully hanging from color ful glass bowls can be consid ered as such.

Next to the door, hooks ar conveniently provided for th rake and hoe, the trowel an spade, cultivator and waterin can, smocks and other essentials A glowing copper sink has a slid ing top, serving as a table fo cutting, potting and arrangin flowers. Close at hand cabine shelves are available for earthe and pewter bowls, vases and re ceptacles of all kinds. Cutting may be dropped into a bi hinged under the sink.

The modern architect, plannin the home and garden as one uni does not overlook the need of room indoors, a garden wor room, a refreshing retreat in wi ter, a challenge to the glaring su and the sultry dog days of sum mer. However, a simple remode ing job can bring your house u to date. Perhaps all you need t do is to enlarge your windo space or install an inexpensiv humidifier now on the marke Summed up, these plans are no so revolutionary after all!

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Have lilies in your new year's garden

ESTHER AYER MILLNER

With October's "bright blue weather" has come the best season of the year to plant the choicest treasures of the garden—Lilies. Sung of by poets for countless centuries from Homer down, today the Lily is almost the flower of the moment. Lilies are collected from all parts of the Northern hemisphere and there are many species well suited to our gardens, and offering ineffable grace, beauty, and distinction to the planting plan.

Up until a few years ago, when the Regal Lily was introduced, American gardens had been using with any freedom only the Goldband, the speciosum Madonna and Tiger Lilies. But the Regal awaked a new activity and countless gardens now have many other species than those mentioned.

Let's plan for a succession of the easy to grow and moderate priced Lilies for next year—from spring to next October. Unless you should set them in pure sand, or sticky clay, or a place where water stands in the winter, you can hardly fail with the following: umbellatum, regale, tigrinum, speciosum, and philippinense formosanum. These five hardy Lilies will give a steady succession of bloom from early June to killing frost. They will thrive in well-made borders where perennials are thriving. But if your soil must be prepared, do so thoroughly, taking out all the soil full two spades deep. With the best of this soil, mix all the humus at your command, and fill back in. Most Lilies love humus. It may be bought as rotted manure, leaf mold, prepared humus, or peat moss. But if you are already a provident gardener, incorporate a quantity of the rich, black, crumbly humus from your compost heap.

Good drainage, especially in winter, is very important. Avoid setting Lilies in any part of your garden on which you have ever seen water stand, or which is covered with ice in winter. Choose, if you can, a gentle slope, and a place that is shaded part of the day, so that the blooms will last longer and the color not fade out of them. While they all like a ground cover, keep them away from the strongest growing of the perennials—Hollyhocks and other such hardy plants.

Prepare your soil in advance, so that you can plant the bulbs at once when they arrive. A wilted, shriveled Lily bulb, even though it be large, will not do as well as a fresh plump bulb of half the size. And speaking of

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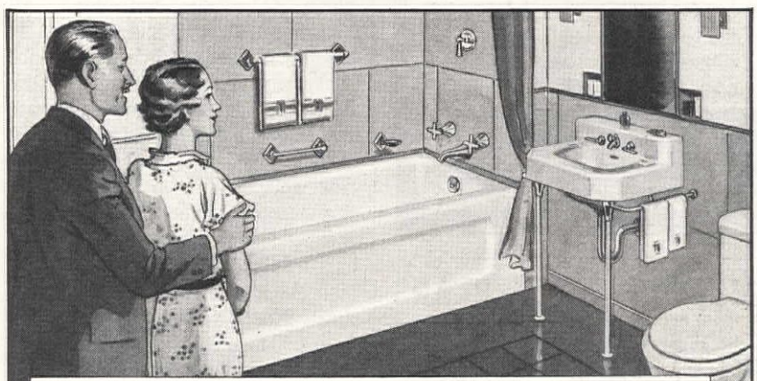

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size; on the whole the medium size bulbs of any Lilies are much more satisfactory than the more expensive "jumbo" or "monster" selections.

The bulbs of all the species chosen require rather deep planting—that is, eight or ten inches. They send out roots, not only from the base of the bulb, but also along the underground stem almost to the surface of the earth, and in time, the bulb tends to push up through the soil. Unless the soil is very friable it is a good plan to bed the bulb in coarse builder's sand and fill in around with sand. Give each bulb a good eight inches of space, for after a year or two they will start to form clumps.

Now to discuss the species separately. Lilium umbellatum, a native of our own mid-western states, comes in shades of red, orange, and yellow, and is the earliest in this list to bloom, starting in late May or early June with the white Peony Festiva Maxima. Some of the best varieties are umbellatum incomparabile, rich crimson; umbellatum grandiflorum, a good orange; Golden Fleece, yellow with petals tipped scarlet; and L. umbellatum splendidum, vermilion shading to coppery crimson. Growing about two and one half feet tall, they are attractive with the white Peony and the Lemon Daylilies, or with the perennial yellow Foxglove (Digitalis ambigua), all blooming at the same time. It has been the writer's experience that they bloom luxuriantly, the following season, and increase rapidly in a light soil, where they are mulched heavily with fresh cow manure immediately after the blooms fade.

The Regal Lily, blooming in early July, is next in the procession. It is one of the best known and most widely planted of Lilies. It succeeds all over the United States, except in the warmest parts of Florida and California. Its large white trumpets, flushed pink outside, with a bright golden yellow throat inside are loved by all. The smallest blooming size bulbs are now offered for as little at ten cents apiece. They are extremely easy to grow and increase rapidly. In a well fertilized garden containing large quantities of leaf mold the stems grow to four and five feet and each stem carries up to twenty blooms. It blooms in such distinguished company as Delphinium, Japanese Iris, Climbing Roses, purple Clematis, Lavender, Harebell, and Astilbes, and is a lovely associate to any one of these varieties.

The old Tiger Lily with its bright red, shaded orange blooms needs no description. It is permanent, vigorous and unfailing. One enthusiast writes, "Well flowered

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THE BARRE GUILD
BARRE, VERMONT

clumps are hard to beat in mixed border." Yes, but k them far away from the p Phlox—which would clash!

The Tiger Lily comes in high tide in the summer gard Then, almost before we know the Goldenrod and fall As are decking every country w side. In open, sunny gardens pink, crimson, or white spe sium Lilies, so generous in t blooming, are flaunting t beautiful flowers. The color "frosty" freshness of their bloo over a long season are exquis L. speciosum Melpomene and speciosum magnificum, give richest colored flowers of species. Most of the specios bulbs are still raised in Japan it is often December before t arrive in this country. Unless can get them fresh from grow in this country, mulch the p you have prepared for them, heavily. They are offered by m firms in the spring, which del their blooming for some we and, often, they are not found be as permanent.

The last Lily on the list, late blooming variety of phi pinense formosanum is fairly in general commerce, which given such a very good acco of itself that it is holding stage today. It is almost p white and is sometimes called Hardy Easter Lily, which greatly resembles. Though usual two year old bulbs sent are small, this is a tall grow large-flowered Lily—a good c panion for late flowering five Aster tataricus. It is very easy raise, and blooming in Septem and October, it finishes our gr procession of Lilies from e spring to frost.

In the northern half of country put a heavy mulch leaves or straw six inches o over all these Lilies immedia on planting, and remove other mulches in the spring. will see the ruddy noses of umbellatums pushing through ground about Crocus time.

The good ship "Yank in a Rhode Island at

[*Continued from page 28*]

wood. Above and completely circling the cabin and also interior of each bunk is a inch rope moulding enamele glistening white.

Each officer of the ship h closet of his own. In the rea each closet is a chest of dra and in the forward portion o closet is a low horizontal ba permit these lucky, child-of to hang up their clothes, if they so inclined.

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ly enclosed. When the folding door of the companionway is closed, it presents to the eye of any salty tar, for use in studying maps and charts, a large chart house table or desk. At the rear of the desk and below the small casement windows which overlook the bay, there is a shelf for books on navigation and perhaps even fairy stories. The front of the desk is fitted with two convenient compartments for stationery and supplies. Access to these compartments is obtained by opening small swinging doors.

There are two brass ship lanterns of the gimbal or gyroscopic type to provide stability for the lights when the ship is laboring through a heavy, though withal, mythical sea. There are also hanging red and green starboard and port lights.

The deck of this fanciful and airy cabin which receives the breezes from North, East, South, and West, is maroon in color. Two rug runners of multicolored textiles run parallel to each other between the two rear bunks and the forward bunk and chart house desk. Scattered upon the deck are two white and one dark Mongolian goatskin rugs acquired, no doubt, by mariners Harlan, Garrett, and Myles in some of their adventurous cruises to the turbulent and incomprehensible East. A metal chair and table, also Spanish blue in color, together with a rainbow colored chair and stool complete the cabin's creature comforts. Book-ends consisting of pirate chests and a superimposed anchor of greenish copper and another set of book-ends of whale boat design (Remember?—"A Dead Whale or a Stove Boat") embrace the cabin's precious literature and suggest the possibility of many hours of reposeful reading and contemplation. An American flag gives color, life, and nationalism to the cabin. Upon one wall hangs a white life preserver bearing the ship's name, "*Yankee* of Warwick, R. I."

The casement windows flood the cabin with sunshine or at times frame the stormy elements. They are windproof and are fitted inside with swinging storm windows, hinged on specially designed marine hinges. The windows are draped simply and effectively in snow white ratine, bordered with a red cord knotted at intervals.

I stretched at length upon one of the inviting bunks, and as I looked upwards through the skylight or decklight overhead, I realized that the lucky childish sailor had a perfect view of the heavens overhead with its thousands of twinkling stars or scudding clouds. Surely a cabin such as this in red, white, and blue must induce in the most casual of its occupants a love of the sea.

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three point landing the front yard

ntinued from page 371

erwise only by rather large s. Where older trees abound the front yards, undoubtedly, open lawn is to be preferred. ompromise plan that combines desirable qualities of the open d with the semi-privacy of the losed lawn is achieved by nging the boundary plantings ward of the house and then ending the foliage in the form a low, trimmed or untrimmed lge across the property. The n effect of the street remains. the house is very close to the eet, the hedge at the sidewalk l tend to make it appear to be ther back.

However, the controlling rule ally will be to do as your ghbor has done. Fences or walls ng the sidewalk would result, ear, in a hodgepodge many de- es worse than that of the great iety of architecture that lines many of our streets. Fences ght make good neighbors but y would not make good neigh- hoods in this case. With foli- and green grass, it is more icult to be different. It should unnecessary to repeat that the n should be clear of all ob- uction in the center, save per- s for trees. This means without ver beds out in the lawn, with- Weeping Willow, Blue Spruce, other highly spiced specimens. ely, rock gardens will have lit- place in front yard planting.

HE HOUSE PLANTING: ose plants that we place about foundations of houses should chosen and placed because they needed, not to satisfy our de- to "put in bushes." They serve enframe the building, to soften angle between horizontal und and vertical masonry, and change the barren appearance new houses into artistic and shed effects. Their real pur- e is not to show off the plant- but to dress up the house. Framing the house at the cor- s does not require so many nts. One or two large shrubs or rgreens with several smaller, eading kinds at the base will the trick. The taller plants lly do the work while the aller ones support them. Care uld be taken that these low e plants do not attract atten- n to themselves. They must y up to the star performers. Emphasizing the doorway with red plants of rounded or nted form, smaller in mass n the corner groups, is further ical. Between the corners and doorway may be nothing at in the way of planting, if the foundation wall is low. However, there may be a low hedge, or more often a continuous line of low shrubs quite neutral in character. A good foundation planting cannot be made out of many pointed evergreens or many trimmed forms. A collection of spots is non functional; and more than that, becomes a competitor with the rightful view of the building. If the house is inferior in design, subdue it by hiding the objectional parts with foreground trees and clinging vines.

THE TREES: The street trees become the lawn trees on very narrow streets, or the lawn trees become the street trees. When the houses are placed back a distance of forty or fifty feet from the sidewalk, front yard trees closer to the building are possible. They are very desirable for shade when the rooms face to the south or west. Foreground trees rather close to the house screen porches, hide huge chimneys, and subordinate awkward parts even better than vines. The tree is the best means of correcting architectural faults. Forward of and a little outside of the corners of the house is the usual advice in the placement of enframing trees, and yet when they are in front of the residence, trees add charm. The beauty of many of the old houses in the countryside and suburbs is created quite as much by the old trees that surround them as by the architecture itself.

Because we seem to envision trees as full grown, we tend to plant too few of them in new developments. Think of the tree as only partly grown, as it will be in one generation, and you will plant more of them. Think of shrubs as being full grown in the short space of five years, and you will plant fewer of them.

SUMMARY: Front yard plantings are like the clothes that we wear away from home—suitable, sometimes individual, but conventional. If we were to prepare a formula for improved front yard treatment, it would usually be "fewer shrubs, fewer pointed evergreens, more trees and more open lawns." The front lawn will have a definite shape, determined by the walks, the driveway, and the planting. The yard may be open or enclosed but the enclosure should be low enough to allow clear vision of the lawn. It is ideal when the street practices can carry through a group of properties to make a unified street scene. Foundation plantings frame the house, help to correct defects and convert the new house into a home. Trees carry on this idea. Having made our plans, let us pilot our ideas to earth and resolve them into a three-point program for the lawn, the house plantings, and the trees.

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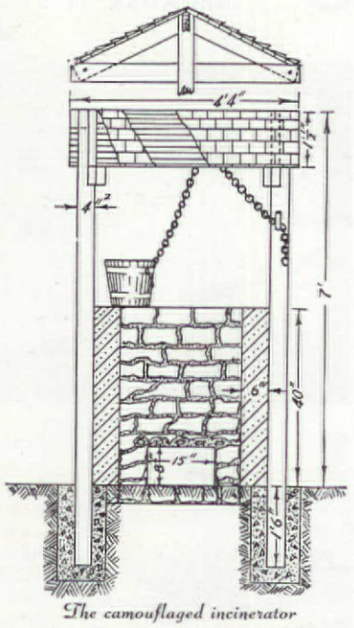
GARDEN FACTS and FANCIES

Leonard Barron

READERS of THE AMERICAN HOME greatly liked the wishing-well incinerator illustrated on page 27 of the January issue. The effect of the well was a touch of realism in the garden to be extremely welcomed, but when that piece of artistry was actually a shield or a camouflage for the usually troublesome and unsightly trash burner, no wonder it was liked. So, we asked Mr. W. F. Hall of Little Rock, Arkansas, in whose garden the "interest spot" was standing, to give some details of its building and construction to help others of the garden family who want to go and do likewise.

The construction is not a difficult process and the drawings herewith are self-explanatory. The putting up of the stone work is perfectly simple, not necessarily calling for the expert work of a stone mason.

To give an old-fashioned rustic look to the well, select varied sized rocks, about twenty to one wall; this number, of course, will depend on the size of each. Dig a trough three or four inches deep into the ground, set the largest rocks in it for the foundation and then tie together with a half and half mixture of sand and cement. Then proceed to place irregular stones in position and fill between the rocks with concrete mixture. Follow dimensions set forth in the



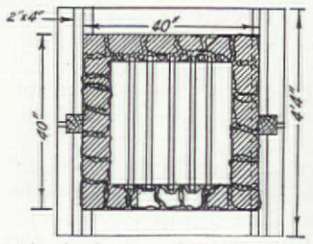
The camouflaged incinerator

drawings and you will encounter no difficulty in the construction.

From the junk dealer may be secured at a nominal price flat iron bars to make the grate. In the construction of the walls place these bars across the opening ten inches above the ground. Be sure to leave a small opening, about 9x14 inches, on one side for the removal of ashes. This opening should be at the rear so as not to mar the well effect from the general view. After the well is completed, let it set at least one day before burning trash in it.

Amounts of sand and cement needed will depend on size and type of rocks used in the construction. Any decorative design you desire may be used.

The shed is made of rough lumber with shingled roof. The posts are creosoted and then placed in cement beds. Any type of old-fashioned bucket and chain is satisfactory for the effect. However, a concrete bucket made for decorative purposes and painted green and brown for a mossy look is most attractive. While you are getting the iron bars for the grate



at the junk shop, inquire about a chain. To avoid danger of fire, burn trash daily. After the well and woodwork are completed, choose a paint or stain that harmonizes with its surroundings.

Try building this well-incinerator. It will serve as an interesting garden hobby and will repay you in both efficiency and effect.

Lightening lawn labor

Now, cheer up, you suburbanites who have to mow the lawn. The mere chore of pushing the heavy mower across the grass was often in itself a more than adequate substitute for the much lauded physical exercises that we are told are so essential to health building. Be that as it may, the lighter the labor, the more the delight. And, now, they are substituting aluminum for heavy iron castings in the suburbanite's favorite instrument. The aluminum alloy called "bohnalite" which is so much lighter than cast iron makes all the difference in the world. At least, so the manufacturer, F & N Lawn Mower Company, says and he ought to know. It certainly looks right enough to us.

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K-R-O KILLS RATS ONLY

It's the berries!

[Continued from page 21]

Even small bushes berry freely. Atropurpurea has foliage which colors beautifully in the fall and the branches are full of scarlet berries. Alata with its winged branches is another species but bears less conspicuous fruits."

Turning to the heretofore silent younger brother, I asked, "Do you agree that Euonymus is the most desirable?" "No!" he returned emphatically. "I prefer the Viburnum family. The High Bush Cranberry (Viburnum opulus) is among the most popular berried plants. It grows as high as twelve feet and bears heavy clusters of crimson fruits which hang on until the following spring."

"It sounds like a worthwhile sort," I commented, making a mental note to purchase one for my private garden. "But what other species do you have available?"

"Acerifolium has black fruit; americanum and rectangulum bear bright scarlet berries; the fruits of rhytidophyllum vary from red to green; and alnifolium produces red berries which later turn black. Other species are cassinoides, dentatum, lantana, and lentago all of which produce black, blue, or red berries in autumn."

"Well, I see you each have your favorite," I observed. "Perhaps you two can compromise on a third genus. Were you to do so, what would it be?"

"Symphoricarpos," they both responded in one breath. "The family is an interesting one," commenced the elder brother. "Symphoricarpos racemosus—the one you know as the Common Snowberry—has pale pink flowers from June to August followed by conspicuous pearly snow white berries. Vulgaris, commonly called Indian Currant or Coral Berry, is a low branching shrub spreading by stolons to form natural groups and masses. The small purplish-red berries are exceedingly numerous and cling to the branches long after the leaves fall. A third is the hybrid chenaulti which has graceful arching branches covered with attractive light red berries in autumn."

"With such a lasting feature, the branches should prove useful for indoor display," I remarked.

"Yes, they are used for that purpose."

Continuing our stroll through the nursery, I saw Ilex verticillata (Common Winterberry) a deciduous Holly whose foliage turns yellow in the fall and which produces profusely bright red berries. These remain throughout the winter. The species crenata and glabra have ink-black berries. My guides pointed out Aronia arbutifolia or Red Chokeberry and its

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profusion of red berries; also Aronia melanocarpa or Black Chokeberry with its coal-black fruits. I saw shrubs of Actaea alba which bears such fine snow white berries in August, and Actaea rubra which produces red berries even earlier in the summer.

"Do you grow any berried trees?" I inquired, not remembering having seen any.

"Oh, yes," was the response. "Sorbus aucuparia, European Mountain Ash, is very lovely with its clusters of conspicuous bright red berries. The American Elder produces purple berries in September and the Scarlet Elder bears red fruits in mid-summer. The clusters of bright blue berries of Cornus amomum, the Silky Dogwood, are most attractive. And surely you remember seeing Crataegus oxyacantha, the English Hawthorn, with its berries?"

"How about vines," I asked, preferring to change the subject rather than disclose my former lack of observation. "Do any of them belong to the berried class?"

"Most assuredly. Lycium chinense or Matrimony-vine has scarlet fruit; Celastrus scandens or False Bittersweet bears showy, drooping clusters of orange fruits with crimson seeds which cling to the branches all winter, making desirable winter bouquets. The Japanese Bittersweet (Celastrus orbiculatus) drops its husks but retains its berries in the fall."

Other berried shrubs pointed out were Myrica carolinensis, Nemopanthus mucronata, Beautyberries (Callicarpa americana and purpurea), Vaccinium corymbosum, Gaultheria procumbens, and Arctostophylos uva-ursi. Most interesting was the Partridge Berry (Mitchella repens) which grows less than two inches high and produces red berries resembling a partridge's head. These persist through the winter.

The most widely used berried shrub is Berberis thunbergi, the branches of which are flat and spray-like with small leaves which change from green to red in the fall. It is covered with brilliant red berries at that time. A variety of this has foliage of rich, lustrous, bronzy-red at all times, and there is the new upright form called Columnberry, very adaptable for a hedge.

It is to be regretted that the two best families of berried shrubs—Cotoneaster and Pyracantha—are semi-tender, though a number of their species may be grown in colder sections if planted in protected locations.

No better nor more beautiful shrub than Cotoneaster horizontalis is known for terraces, slopes, tops of low walls, or foundation plantings. It has fan-shaped, prostrate branches which are covered with red berries in the fall. Other low growing species are humifusa, adpressa, dammeri, and macrophylla. The last is semi-evergreen and produces larger berries of a rose shade. [The largest berries of any spreading Cotoneaster—like small olives—that I have seen are on C. adpressa praecox, but it reached me as apiculata, which it is not.—L. B.] Among the tall growing types is Cotoneaster Francheti, which is nearly evergreen with graceful, spreading branches bearing orange-red berries. Other upright species are acuminata, dielsiana, pannosa, salicifolia, and simonsi.

Pyracantha or Firethorn is the most showy of all berried plants. The species vary from evergreen to semi-evergreen, from dwarf to upright, and with berries from bright red to orange. All the plants are plentifully supplied with thorns. The most desirable is coccinea lalandi with others crenulata, formosana, and rogersiana almost as good.

One of the most beautiful evergreen trees which unfortunately can not be grown in cold sections is English Holly. It has dark green leathery and prickly foliage. The female plants bear an abundance of bright red berries. Foliage and berries are used extensively in the making of Christmas wreaths. The plants of Nandina, Stranvesia, and Aucuba japonica all bear clusters of large scarlet berries. The latter does particularly well in the shade.

In the milder climates grow the beautiful evergreen barberries—darwini, gagnepani, and sargentiana which bear blue-black berries; nevini which has red fruits and wilsonae which has pinkish rose berries. Like the Pyracanthas they are all plentifully supplied with protective thorns.

Berries can make the leafless autumn shrubbery bright and cheerful; they may be used to break the monotony of solid green foliage; and they are excellent for indoor as well as outdoor decoration. It is not to be expected that all the above mentioned shrubs will grow everywhere. The differences of soil, site, and climate in our country are too great. Some of these names may be untried in your own section, too. There is plenty of room for experiment. In addition there is just one evergreen of the conifer alliance (it does not produce cones however, but has an exposed seed set in a succulent open cup that gives the semblance of a berry). This plant is the Asiatic Yew. The European Yew is tender in many sections. Taxus cuspidata grows over a wide area and is an ideal hedge plant too where it lives. The rosy red "berries" are sufficiently beautiful to merit growing the plant even were it not so good an evergreen. The one way of ascertaining whether a particular berried shrub will surely grow in your planting is to visit a local nursery and select accordingly.

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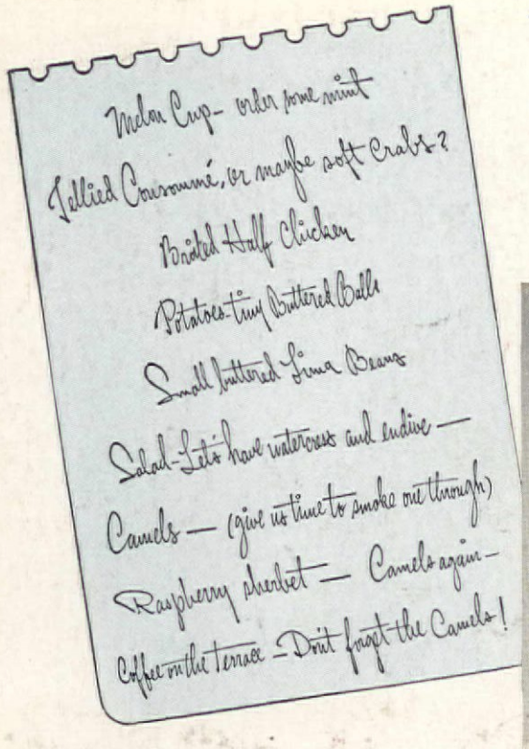

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