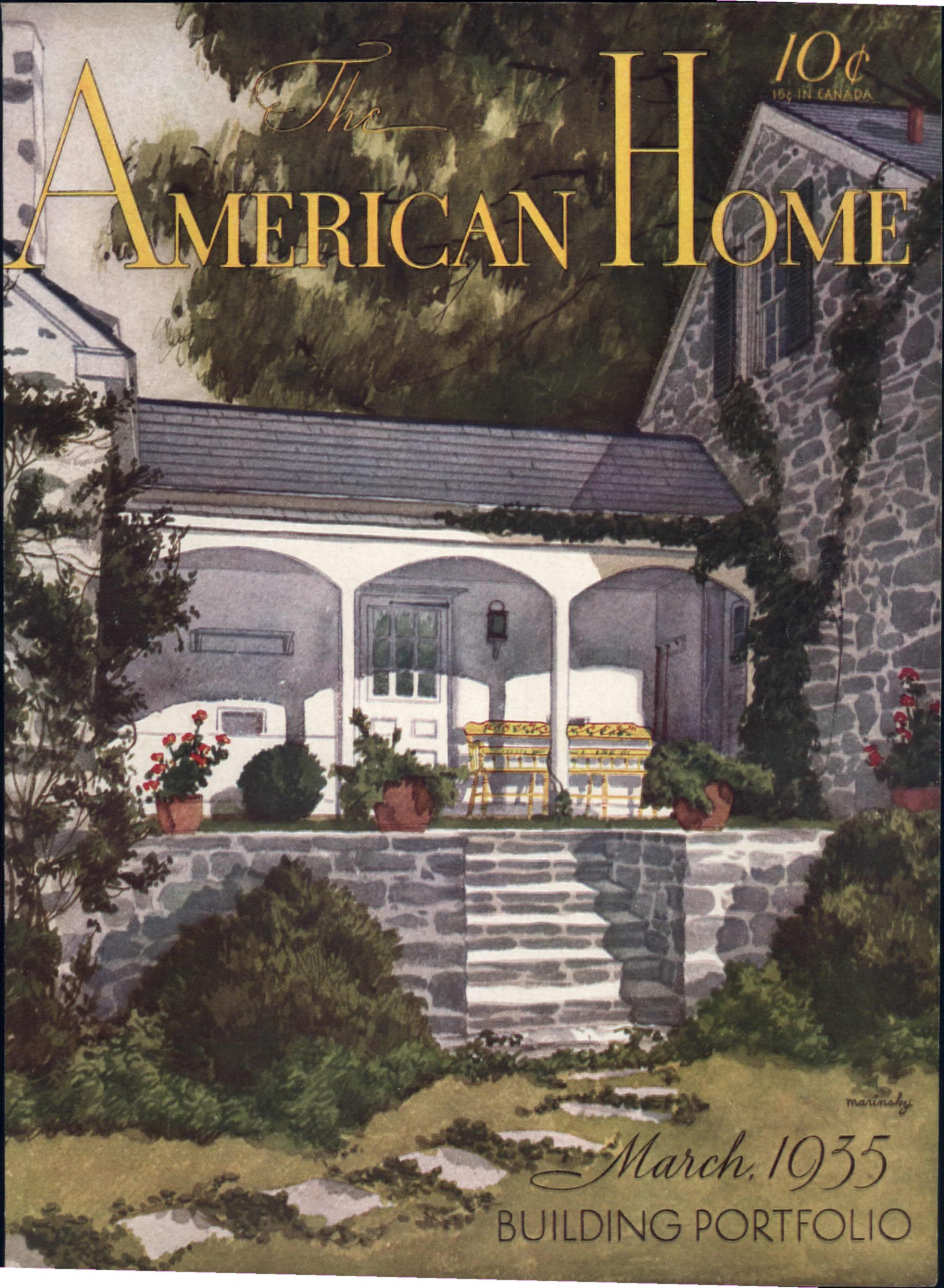

The
AMERICAN HOME
10¢
15¢ IN CANADA
marinsky
March, 1935
BUILDING PORTFOLIO

"How charming the new rug makes your bedroom! Where on earth did you get it?"

"Why! Right here in town and I saw other lovely ones, too."

Masland Rug Pattern No. 17, one of the Masland Bedroom Line

YOU'LL find these *real* bedroom rugs in your favorite store, too! Isn't it a joy to know that at last rugs are designed especially for bedrooms? One of America's foremost authorities on home furnishings styled them. They come in perfectly heavenly bedroom shades and in three fascinating textures: Mossgrain, Textura and Thrift-Art. *Very inexpensive, too.* As low as $4.95 and none higher than $39.50, depending on size and quality. No wonder Masland Bedroom Rugs have met with such success! If you'd like an attractive folder showing some of these Bedroom Rugs in color, write W. & J. Sloane Selling Agents, Inc., 577 Fifth Ave., New York City.

Masland *Bedroom Rugs*

Masland also makes ARGONNE, "The Rug Children Won't Wear Out"

If you knew what we know about RUST

you would demand plumbing pipe of Copper or Brass

RUST, every year, costs American homeowners more than fire. Yet much of this expense is needless . . . can be avoided by using copper or brass. And rust is *more* than a financial burden; it may be extremely annoying. Ask any of the thousands of people who have had experience with rusted pipe. They will tell you:

. . . that discolored, "reddish" water at faucets is an unpleasant nuisance—and a forerunner of worse things to come.

. . . that as rust accumulates in the pipes, it gradually throttles the flow of water to a miserable trickle that "takes forever" to fill the tub.

. . . that rust leaks sometimes spot walls, loosen plaster, flood the cellar.

These things can and do happen—every day, and perhaps the worst of it is that the expense of just one fair-sized repair job amounts to more than the extra cost of durable, *non-rust* pipe in the beginning.

The average six-room home with double washtub, water heater, basement lavatory, kitchen sink and one bathroom and shower requires 144 feet of ¾" pipe, 59 feet of ½" pipe and 86 pounds of fittings. The total cost of Anaconda Brass Pipe and brass fittings for this installation is $75.30. (This amount does not include labor, which is the same regardless of the kind of pipe used).

So why use ordinary water pipe which, sooner or later, is bound to rust and cause such inconvenience and preventable expense? For years Anaconda Brass Pipe has been the standard of quality. Thousands of installations attest the long, expense-free, satisfactory service which it assures.

Anaconda Copper Water Tubes

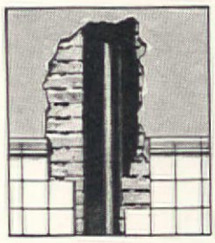
Today another type of rust-proof installation is finding increased use. Anaconda Copper Tube, for assembly with the new Anaconda Fittings, costs less per foot . . . because it does not require threading and may, therefore, be made lighter in weight than standard-size pipe. In fact, a complete installation of Anaconda Copper Water Tube costs very little more than one of shorter-lived, rustable pipe.

With brass and copper available at such reasonable prices, it is not hard to see that they afford definite, worthwhile savings—to say nothing of the convenience of a full flow of rust-free water, year in and year out.

Consult your architect or plumbing contractor. He will tell you the kind of rust-proof pipe you should use. Whether brass pipe or copper tube (*both are rustless*) be sure the name ANACONDA is stamped at frequent intervals in every length. For a free booklet on the subject, address our nearest office.

Rust-colored water. Unpleasant to drink ...harmful to clothes.

Rust-choked pipes. Rusty bath water . . . after tedious waiting.



Pipes rusted through. Walls and floors ripped open for repairs.

WE ARE COOPERATING · BETTER HOUSING PROGRAM

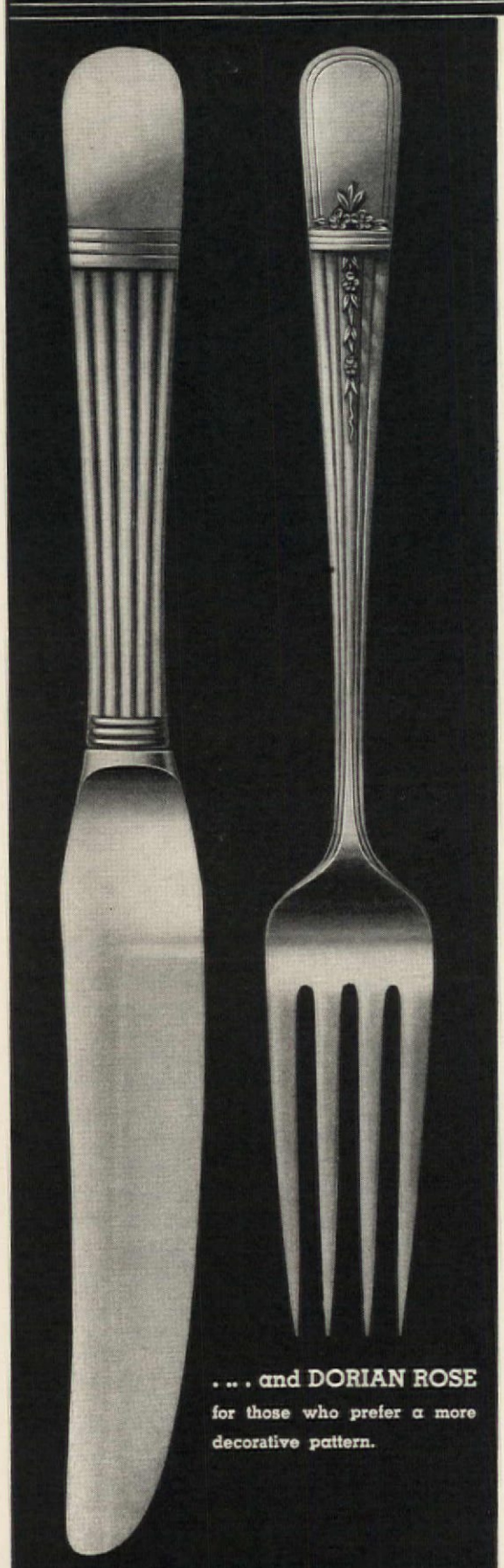
ANACONDA from mine to consumer

THE AMERICAN BRASS COMPANY

General Offices: Waterbury, Conn. New York, Newark, Boston, Providence, Philadelphia, Pittsburgh, Washington, Atlanta, Dayton, Cincinnati, Cleveland, Buffalo, Detroit, Chicago, Kenosha, St. Louis, Houston, Denver, San Francisco, Los Angeles.

ANACONDA COPPER & BRASS

fascinating DORIAN



. . . . and DORIAN ROSE
for those who prefer a more decorative pattern.

BY THE SILVERSMITHS OF WATSON PARK

CLASSIC tradition, continually reasserting itself, has formed the motif for *fascinating* DORIAN, the newest creation by the Silversmiths of Watson Park. Simple in its treatment, yet with that feeling of weight and balance essential to fine Sterling Silver tableware, *fascinating* Dorian meets the demand for a "plainer" pattern with sufficient decoration to make it eternally correct for formal or informal occasions. Dorian will harmonize with any period of decoration. The Doric fluting so delicately molded radiates contrasting reflections. Mere words cannot do justice to *fascinating* Dorian. You must see it and feel it to appreciate why so many college girls* chose this pattern and said, "Isn't it *fascinating*" . . . For the girl who must take care of her own silver, the design has many practical aspects. The elimination of broad plain surfaces will keep the pieces from showing scratches. Its graceful tapered lines make all pieces easy to clean. The panel for the initial or monogram is ideal for engraving. The decorations on the back of flatware pieces serve a utilitarian purpose in keeping pieces in place on the table. This combination of classic design, modern streamline appearance and many practical features makes *fascinating* Dorian the perfect silverware for lifetime use. It is a pattern you will enjoy living with — one which will become more and more loved and treasured through the years . . . A complete selection of matching hollowware and table appointments harmonizing beautifully with *fascinating* Dorian flatware is available at extremely moderate prices. Hollowware prices range from $5.00 for dainty bonbon dishes and other distinctive gift pieces to $75.00 for the three piece extra size after-dinner coffee set illustrated above. Sets of flatware as low as $43.00. Fascinating DORIAN is sold only through selected jewelers. Your jeweler offers the best service and his prices are always comparable and frequently lower than other stores. Ask him to show you *fascinating* Dorian, or mail the coupon for brochure illustrating Dorian flatware and hollowware.

*Students of five leading colleges were asked to vote on the design for a new Sterling Silverware pattern, and a contest was conducted for a suitable name. A large majority suggested some variation of "Doric" for this beautiful new classic pattern with the modern appearance. More than 85% picked *fascinating* DORIAN as the most beautiful and practical design of those submitted to them. Thus, *fascinating* Dorian is destined to become another popular member of the famous group of Watson Sterling Silver "tested" patterns.

THE WATSON COMPANY
121 WATSON PARK · ATTLEBORO, MASSACHUSETTS

NEW YORK CHICAGO LOS ANGELES

I am interested in *fascinating* Dorian. My name is _____

My address is _____

My jeweler's name is _____
(Clip this coupon and mail today.)

Watson Sterling
IS SOLID SILVER

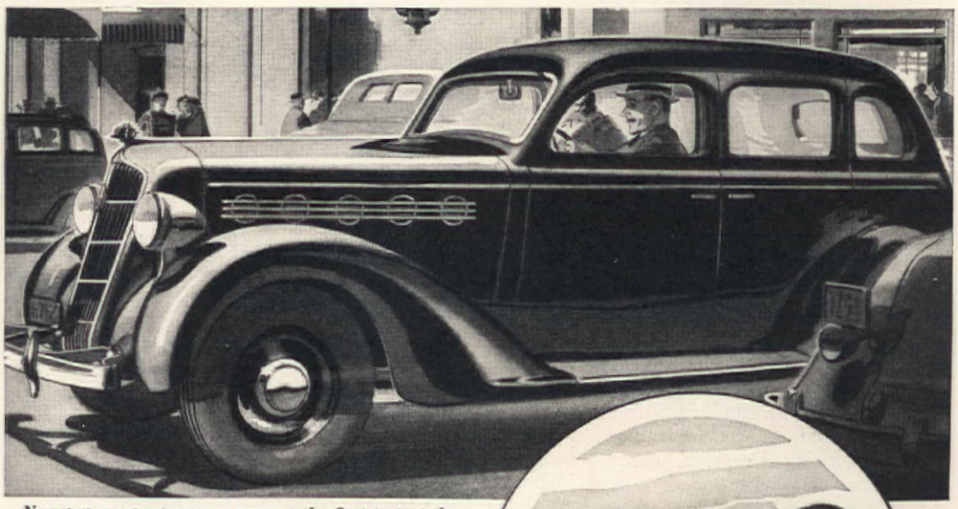
THE AMERICAN HOME. March, 1935. Published monthly. Vol. XIII, No. 4. Published at 501 Franklin Ave., Garden City, New York. Subscription price $1.00 a year. Canada $1.50. Foreign $2.00. Entered as second class matter at the post office at Garden City, New York, under act of Congress, March 2, 1879.

Nation's Press Sees

NEW ERA OF MOTORING IN HIGH-SPEED SAFETY CAR

Plymouth's 1935 Models Acclaimed by News Men

Editors gather, and Interview Plymouth Engineers.



Newspaper reporters were among the first to test the new 1935 Plymouth's High-Speed Safety traffic action.

"Here's a Car that Starts and Stops Quick," they said

FOR YEARS, the newspapers of this country have told the story of America's increasingly serious traffic problem.

Now, suddenly, a new era of safer motoring opens up . . . because of a new kind of high-speed safety car.

It's the new Plymouth for 1935!

And the nation's press tells the dramatic story. "Plymouth adds to driving ease," says the New York Herald Tribune. "Positive measures eliminate sidesway," says the Detroit News. "More power and safety for 1935," says the Sioux City Tribune.

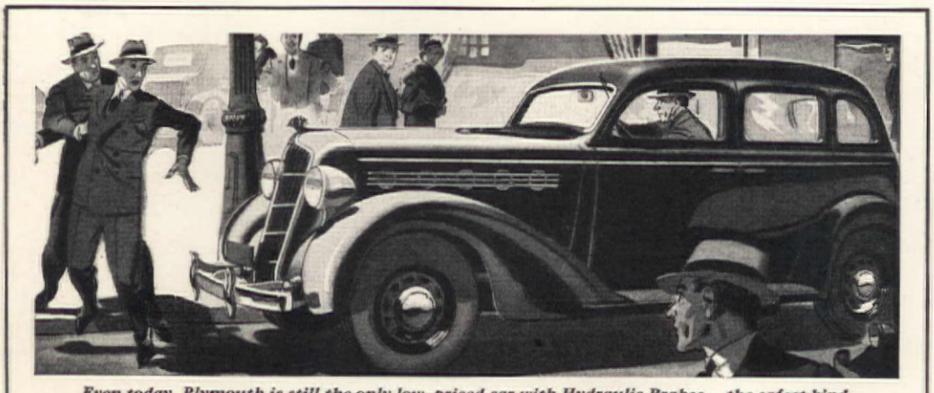
This new kind of car is NEWS!

It has high top-speed . . . and faster pick-up for emergencies, as well. Yet, new engine features have been perfected that *actually reduce gas and oil consumption 12% to 20%!*

You stop as quickly as your brain can flash the message to your foot. For Plymouth's Hydraulic Brakes have been made still more effective. And you are protected by the strongest Safety-Steel Body Plymouth ever built.

You can shift the Syncro-Silent Transmission with two fingers . . . and you use 30% less pedal pressure on the improved clutch.

Again Plymouth puts its new and stronger Safety-Steel Body to the famous tumbling-down-hill test.



Even today, Plymouth is still the only low-priced car with Hydraulic Brakes—the safest kind.

Still, this is only *one* side of the full story. For the Plymouth ride has been improved beyond anything ever thought possible in the lowest-price field.

Three things produce a "Floating Ride." One . . . a new distribution of weight (engine moved forward) as first introduced by the famous "Airflow" cars. Two . . . new-type Mola Steel front springs. Three . . . a sway eliminator.

You "glide" over *any* kind of a road. You swing around curves with safety.

Dodge, De Soto or Chrysler dealers will show you the Plymouth . . . and explain the Official Chrysler Motors Commercial Credit Plan.

PLYMOUTH NOW ONLY **$565** AND UP F. O. B. FACTORY, DETROIT *World's Safest low-priced Car*

ON THE HEARTH OF THE AMERICAN HOME

BUILDING is our major interest this month—and the first item on our calendar is to review for our readers the New Home Construction Titles II and III under the National Housing Act. Those interested in a digest of Title I, that is Remodeling, may obtain their facts from The American Home Digest of the NHA. This digest explains what type of repairs, alterations, and improvements may be financed under the Better Housing Program, exact limitations on work, conditions of financing, etc. We shall be glad to send it with our compliments if you will enclose a 3c stamp for postage. Address THE AMERICAN HOME, Garden City, N. Y.

* * *

The three- and five-year straight mortgage, which was popular for years, is regarded as a vicious practice in the eyes of the NHA. This, more than anything else, they contend, was responsible for the piling up of the staggering home mortgage debts. It encouraged people to borrow beyond their capacity to pay back. Under this old financing system, confident home buyers saddled themselves with three- and five-year obligations that could not possibly be paid off in less than ten years or, if paid, was managed at terrific sacrifices. As Mr. Drewry in this issue says, the only workable mortgage system is one based on a home owner's ability to pay back—not how much he can borrow. Title II, by requiring home buyers to make monthly payments proportionate to their incomes, encourages sound buying and building. The jerry-built home bought on the extreme-borrowing-power principle, seems doomed.

* * *

To replace the old 50 or 60% straight first mortgage, and the 15 to 35% second mortgage, FHA prefers and will insure only first mortgages, running as high as 80% of the value of the house and lot, and amortizable over periods up to twenty years. The absolute limit for any mortgage is $16,000, which means that $20,000 is the limit for any insurable property, if the full 80% is desired. Obviously, it would be perfectly acceptable to place a $16,000 mortgage on property valued at a higher figure and, needless to say, mortgages don't have to run that high nor take twenty years to pay back. The twenty-year amortization, however, makes it possible for those who have held off buying because they could not work out an honest, reasonable pay-back method, to borrow money with a comfortable conscience and with none of the old dread of working the rest of their lives to pay for their houses.

* * *

Heretofore, the money lender looked to the value of the property for his security. FHA's attitude represents a new turn in mortgage financing. Though no less insistent on the permanent value of the property, the Administration will be equally insistent that the mortgagor is a man who can meet his obligations which, though a lengthy and searching questionnaire, offers no uneasiness when the applicant starts out on the basis of his capacity to pay back. Pages one and two of his application for insurance contain a simple, straightforward statement of all costs he has to meet. (See The American Home Digest for procedure, costs, etc.)

* * *

The chief hope of Title II becoming a permanent, sound measure lies in Title III, or the establishment of permanent liquidity of mortgages. National Mortgage Associations are independent, privately financed lending institutions, operated under the jurisdiction of the Federal Housing Administration. Their purpose is to buy insured mortgages, initiated by local lending institutions, and to issue bonds against them. Operating somewhat in a manner to the old Guaranteed Mortgage Companies, they have the advantage of actually having guarantees behind the mortgages. They must have an initial capital of not less than five million dollars. They may issue their own mortgage bonds only on FHA insured mortgages and only in a total amount not exceeding ten times the aggregate par value of their outstanding capital stock. By reason of their size, they will operate nationally, buying mortgages from lending institutions in smaller communities where adequate funds would not be available. They are, in effect, discount banks. And the latest encouraging news is that the Administration has been bombarded with charter applications for the establishment of such Mortgage Associations.

* * *

Aside from the most important phase of the New Home Construction Act, that of borrowing on a sound, honest basis, there are many other protective features for the trusting, oft-betrayed home buyer. The laying down of laws that only high-class real estate developers can reach—thus driving out of business the quick-profit jerry builders. Housing standards, neighborhood standards, a decent architectural standard of design and construction—all are outlined in our Digest for those seriously contemplating buying under this new plan.

* * *

A professional pianist writes us a letter too amusing to be kept to ourselves. Excerpts follow. "I read with interest your article, *Is Your Room Piano Conscious?* and as a professional concert pianist I wish to thank you for your advice to the public . . . it is incomprehensible why people give so little thought to the maintenance of something in which they have invested so much. . . . The illustration on the title page of your article represents the bane of the pianist's existence, a grand piano weighted down with objects extraneous to the art of music. Some day a temperamental pianist will lift that cover and let everything smash on the floor, and when the hostess remonstrates he'll strangle her. A jury of musicians would not only acquit him but award him a citation as well." Heed, ye readers!

* * *

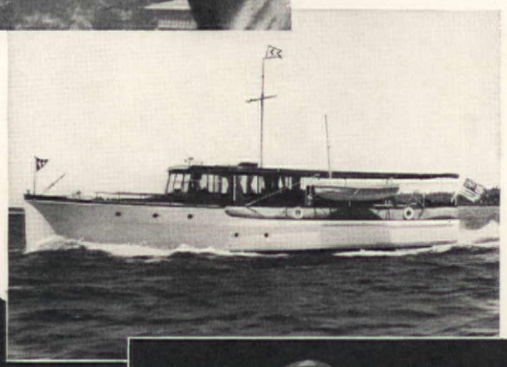
Just received, a new book by Sarah M. Lockwood. Mrs. Lockwood has approached the layman's study of Interior Decoration from a new and unusual angle. She tells first the history of decorative sources, illustrating the typical features of each period. Their design having become connected in one's mind with the life of those who used them and those who designed them rather than a confusing "history lesson," she then describes a house and its furnishings of each period. An authoritative book to be sure, but far pleasanter "education" than most on this subject. *Decoration—Past and Present.* Doubleday, Doran. Price, $3.50.

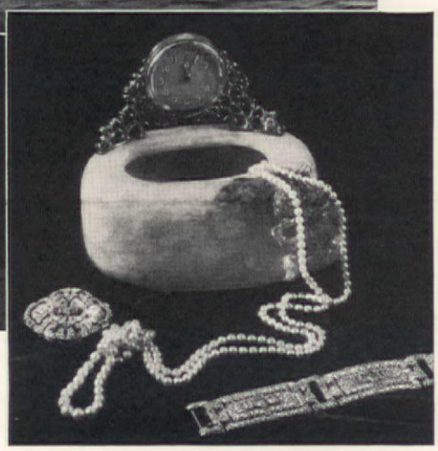
* * *

At top, the home of Mr. Edward A. Hawks, an American Home reader living in Concord, Mass. Although new, it has the comfortably rambling look of an old New England home and has been much admired and visited.

A *Fortune* FOR

PLAYTHINGS





Yet she uses this 25¢ Tooth Paste

Do you realize why? **Results,** *that's all!*

It is no accident that women of wealth and position, fastidious and critical in selection of all things, are constant users of Listerine Tooth Paste.

Obviously, the price of 25¢ would have no weight in making their decision. The reason for their choice is the quality of the paste itself, the definite results it brings.

You will find, as more than 3,000,000 men and women have found, that Listerine Tooth Paste gives teeth a brilliance and lustre not obtainable with ordinary dentifrices. You will observe also that this paste is safe and gentle in action; accomplishes amazing cleanliness without harm to precious enamel. Try it yourself and see teeth improve.

As you continue to use it you'll realize that at last you have a superior tooth paste, worthy of your patronage, and worthy, too, of the old and trusted name it bears.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*

METROPOLITAN
GRAND OPERA
direct from its N. Y. Stage

Broadcast by
LISTERINE
announced by
Geraldine Farrar

Every Saturday. All NBC Stations
See your newspaper for time

LISTERINE TOOTH PASTE . . . Regular Size 25¢ Double Size 40¢

"It's a fine engine, mister! Here's how to keep it that way"

Let This Servicer Tell You About The

PUROLATOR OIL FILTER

especially engineered

FOR FORD V-EIGHTS

"We have mighty fine engines to work with nowadays. Feed 'em *clean,* high grade oil . . . and they'll stay young . . . and peppy.

MOTOR IMPROVEMENTS, INC.,
Newark, New Jersey.

I am interested in a Purolator for my Ford.

Send me without any obligation, further detail, together with a copy of "AUTO ALMANAC".

Name.....

Address.....

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

Note: Trucks and passenger cars take same model.

"You notice I said CLEAN oil. That's important . . . and it doesn't mean the condition of the oil when we put it in the crankcase. It must *stay clean.* And that's where the Purolator comes in. You can't keep dirt and grit and fine metal particles, and hard carbon from settling in crankcase oil. But a Purolator protects the oil stream, keeps these grinding, destructive settlings from reaching close working parts . . . scoring cylinder walls . . . breaking down bearings, and wearing out valves. We don't have any trouble in explaining this maintenance principle to owners of Ford V-8s. Purolators have been standard equipment on so many cars for so many years that most experienced motorists already know all about them. And I find that we can install the Purolator on a Ford in less than 10 minutes."

• • •

Since the perfection of a Purolator, especially engineered for Fords, was announced last fall, thousands of communications have come from Ford owners . . . and they have come from every state in the Union.

That is natural enough. The long life, the economy and the satisfying smoothness of operation developed by the use of a Purolator Oil Filter is a matter of record—and is known to millions of motorists. Twenty-nine separate models of American made cars displayed at the recent New York Show, carried the Purolator as factory equipment.

If you would like a Purolator installed on your Ford V-8—and your favorite service station hasn't yet been supplied, just clip and mail the coupon.

We will tell you how you may be promptly served . . . and will also send you an automobile Almanac . . . an unusual booklet . . . interesting and instructive.

PUROLATOR

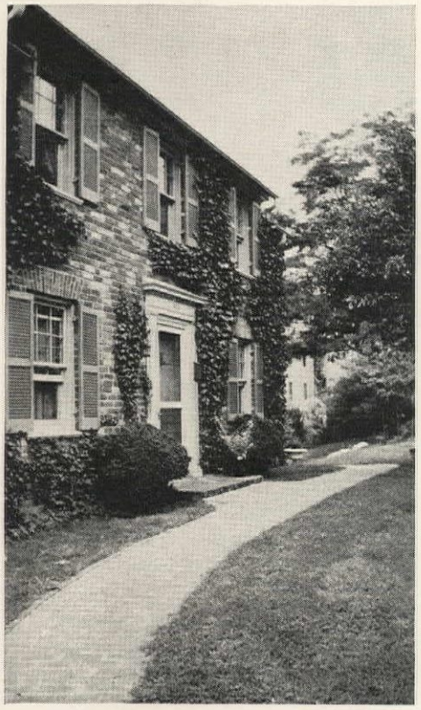
The Oil Filter on Your Motorcar

LICENSED UNDER SWEETLAND PATENTS

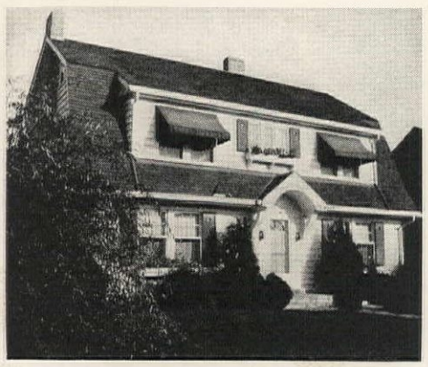
THE NEW FORD V·8 FOR 1935

Real comfort in the back seat

THE WOMAN who rides in the back seat, as well as the woman who drives, will have some nice things to say about the New Ford V-8 for 1935. It has been built to give all passengers a new kind of modern comfort. . . . New weight distribution, new seat position and new longer springs of unusual flexibility give you an exceptionally smooth ride on every type of road. . . . There are many other important features which show the modern manner of the 1935 Ford. . . . You see it in its distinctive lines and the richness of its upholstery and appointments. . . . You find it also in the outstanding performance of its V-8 engine. This is unquestionably the finest engine ever built into a low-price car and it has made an exceptional record for reliability and economy. . . . You drive with greater confidence in the Ford V-8 because it is such a dependable, obedient car. You have a further feeling of security because of ease of handling, the substantial all-steel body and the added protection of Safety Glass all around. There is no extra charge for this.



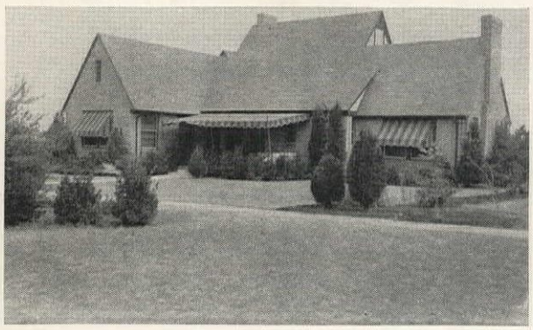
Home of Mr. and Mrs. J. R. McAllister
Staunton, Virginia



Home of Mr. and Mrs. R. E. Swanson
Lawrenceburg, Indiana

Garden of Mrs. V. A. Acer
Medina, New York

MRS. JEAN AUSTIN, Editor



Home of Mr. and Mrs. Julius Dorsey
Dallas, Texas

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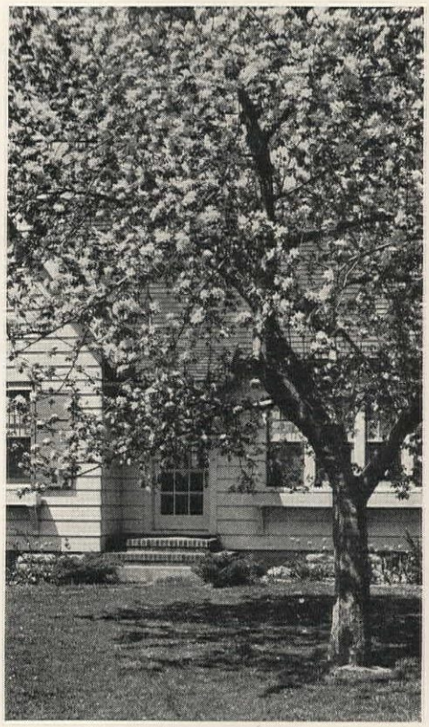
**The Cover:* A painting from a photograph of the home of Mr. Lewis H. Parsons, Villanova, Pa.; R. Brognard Okie, architect



Home of Mr. and Mrs. D. C. Maher
Schenectady, New York

Home of Mr. and Mrs. Albert Nelson Combs
Milwaukee, Wisconsin

Garden of Mr. Herbert R. Kahrs
Augusta, Georgia

LEONARD BARRON, Horticultural Editor

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my guest said . . . "*Oh* what a lovely bathroom! I wish I could make mine shine like that".

and I said . . . "*But* you can if you use Bon Ami. It cleans so easily and leaves such a sparkling gloss."

Copr. 1945, The Bon Ami Co.

WOMEN who have not used Bon Ami are surprised at the shine it brings to bathtubs, basins and tiling. For Bon Ami actually *polishes* as it cleans . . . leaves every surface not only spotless but *glistening*. Also, because it doesn't scratch, Bon Ami keeps bathrooms *easier to clean*. A smooth, undulled surface doesn't catch dirt like one scratched and roughened by coarse cleansers. Just clean your bathroom several times with Bon Ami and see for yourself how it will *glisten*.

Bon Ami

"hasn't scratched yet!"

CLAN FRASIER—The Clan Frasier is French. This ancient clan is first mentioned in genealogical archives in the year 1109.

CLAN ROSS—The Clan Ross begins with Paul MacIntyre, to whom William, Earl of Ross, Lord of Skye, granted a land charter for Gairloch in 1366.

Here's something new and Fascinating in Floor Decoration

TRANSFORM YOUR FAVORITE ROOM WITH A ROYAL SCOTCH TARTAN RUG

● Rugged as the moors of Scotland, lovely as the Highland lochs—these floor coverings are different and offer originality in good taste.

Royal Scotch Tartan rugs are rich, colorful and unique—authentic reproductions of the Tartan weaves that inspired them. Behind each is a story that reaches far back into Scottish history.

The rug illustrated above with the Royal Arms of Scotland is the Royal Stewart Tartan. The first ancestor of this Royal Race which later ruled Scotland, was Alan, a cadet of the ancient Counts of Dol and Dinan, in Brittany.

Go to your nearest dealer. Ask him to show you Firth Royal Tartan Floor Coverings. You will find it a grand, a gay, a colorful adventure! And the biggest thrill of all is the price—it's so *kind* to your pocketbook! See them today!

Like all Firth rugs, Royal Scotch Tartans are made from SANITIZED wools, in sturdy weaves, and with the fastest dyes known to science.

ROYAL SCOTCH TARTAN FLOOR COVERINGS BY FIRTH

by FIRTH

FIRTH CARPET CO., 295 FIFTH AVE., N. Y.
Please send free booklet on Royal Scotch Tartan rugs. Also send fascinating free booklet—"A PILGRIMAGE FOR INSPIRATION".

Your Name.....

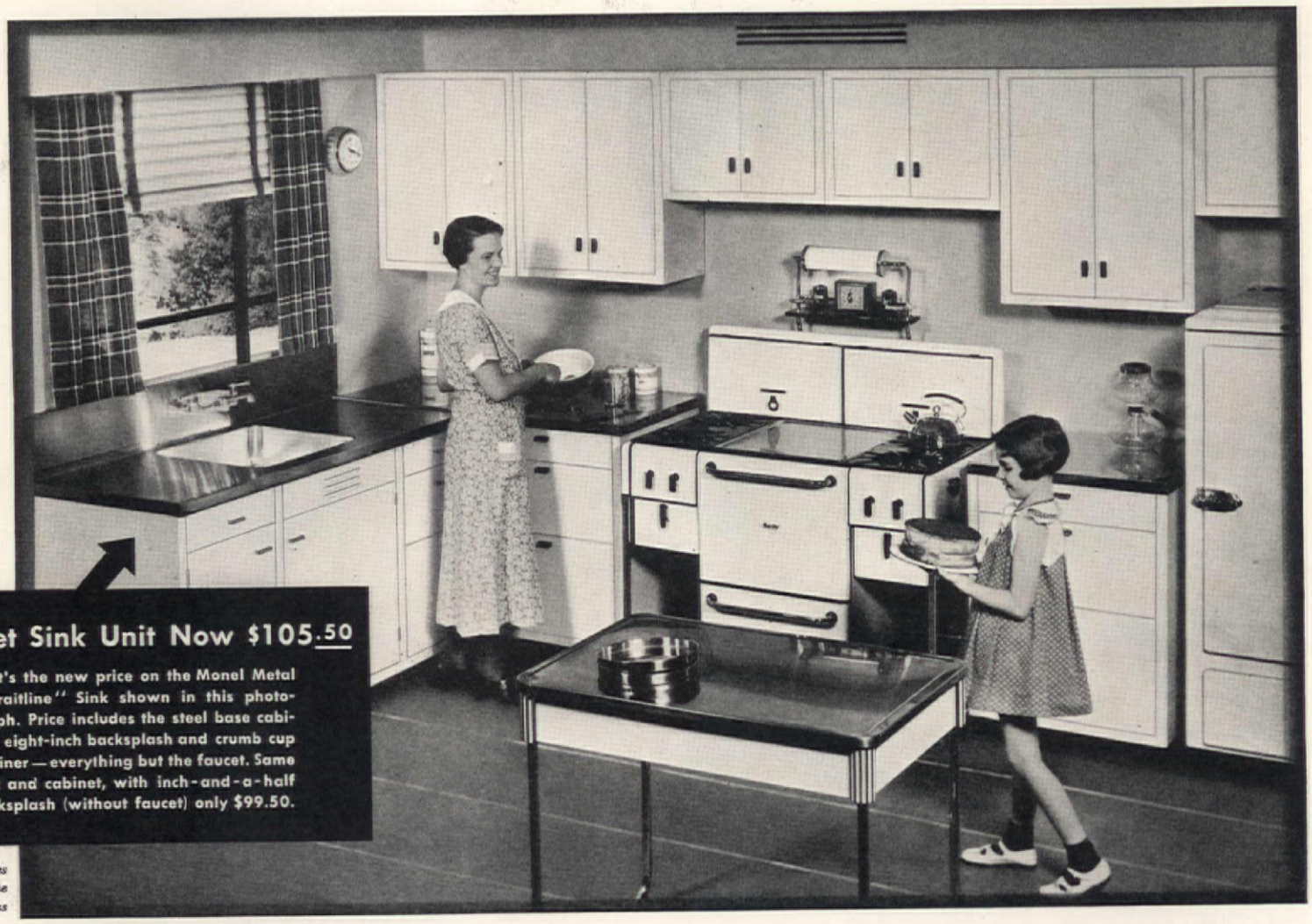
Your Address.....

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

Your Dealer's Name.....

OLD KITCHEN MODERNIZED..

WITH A N.H.A. LOAN AND MONEL METAL !



Cabinet Sink Unit Now $105.50

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

The above prices apply east of the Rocky Mountains

The latest model Magic Chef Range will cause a flutter in the hearts of home-makers everywhere. Note the new and very convenient placing of the burners—two on either side of the Monel Metal working surface. These burners have removable pans. The American Stove Company of Cleveland, Ohio, manufactures this distinctive modern range.

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

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

Or take that handsome sink illustrated above. A standard cabinet model, five feet long, with double drainboard and steel base cabinet. And its price, without faucet, has just been reduced to only $105.50.

Your dealer will be able to quote you similar attractive figures on every one of our 57 models, which include sinks of many sizes and types. All prices have recently been revised downward.

Easy to Pay

As you know, money for modernization work has been made readily available to home-owners by the National Housing Act. No red tape. No down payment. And all the time you need to pay—five years, if necessary.

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

A Wise Investment

Long after the N.H.A. loan has been paid back, the Monel Metal equipment will still be looking like new—will still be easy to clean. These working surfaces are solid metal through and through. They never rust. They cannot be chipped or cracked. Years of hard service only add to their lustre.

Take advantage of this exceptional opportunity to get rid of shabby, old-style equipment. Never before has it been so easy and inexpensive to modernize with Monel Metal. Write our Household Department today for our free booklet "Let's Bring the Kitchen Up To Date." It will help you plan a lovely kitchen.

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

★ ★ ★

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

Connecticut welcome

Of a beautiful simplicity that sums up the charm of all New England living is this entrance to the home of Mr. C. Sanford Bull, in Middlebury, Connecticut. Cameron Clark was the architect; Agnes Selkirk Clark, the landscape architect. Photograph by George H. Van Anda

Two viewpoints on the home question

The woman's view — *Josephine Bessems*

The woman, naturally enough, is concerned with the livableness of a home. Windows must be attached with a hawk-like eye. Breaking up wall space so as to make the placing of furniture as difficult as possible is another grievance against architects' plans. Radiators, needless lack of privacy—before you O.K. the plans CHECK all these, says Josephine Bessems

WITH the pleasant little thrill of anticipation I always feel at the prospect of inspecting a brand new house, I set out to call on Betty Baxter, who had just moved into her new home. "Charming!" I said to myself as I pulled the nice brass knocker on the front door.

But Mrs. Baxter looked worried. "Oh, I'm so glad to see you," she said. "Such a predicament as I'm in! Perhaps you'll be able to tell me what on earth I'm to do with these awful windows."

"Awful?" I exclaimed, "why, I thought they were lovely, as I came up the walk."

"Well, perhaps they are from the outside. But when we approved the plans for the house, I certainly didn't realize that there were to be *four* different kinds of windows in this living room. And now that I'm having to plan curtains and draperies for them, with the various assortment of lengths and widths, I'm about to lose my mind."

AND there were actually four entirely different kinds of windows in the room. There was a bay window, with leaded panes, over a built-in window seat. On the opposite wall French windows opened on to a terrace. On either side of the fireplace small casements were set high in the wall. Then near the end of the long wall which had the bay window, was a narrow slit of a window about six inches wide. I had to admit that the problem of curtaining this varied assortment of windows with any degree of harmony and uniformity was worse than a Chinese puzzle.

Now all of these windows fitted beautifully into the exterior plan of the house, which was of the Cotswold type. But the architect apparently had been so engrossed in producing a beautiful exterior that he hadn't given much thought to the fact that windows have to be curtained. With a little thought and without sacrificing any architectural beauty, they could have been planned so as not to present such a difficult decorating problem.

"And then there's another thing," went on my friend. "The bathroom upstairs has two inswinging casement windows which face the house next door. On a hot night you have to take your bath in the dark, or else keep the windows closed and roast."

How many home owners, like the Baxters, have had annoying windows inflicted upon them by thoughtless architects and builders which might have been avoided by a more careful scrutiny of the plans before the house was built. As I walked home I recalled vividly, and none too pleasantly, my visit last summer with friends in Kansas. There hot nights are the rule rather than the exception, and you want the fullest possible benefit from whatever little breeze is stirring. The bedroom had cross ventilation, to be sure, but the casement windows were set so high in the wall that the air current passed a foot or more above the bed and the sleeper received no benefit at all from the occasional faint little breeze which flitted in and out of the room. If the windows had been placed on a level with the bed, its occupant would have spent much more comfortable nights.

I thought, too, of the windows in my own dining room. There are two of them, on different walls, and they look exactly alike, so when I was making curtains it never occurred to me to measure but one of them. But when the curtains were all finished and hung, lo and behold, I discovered to my sorrow that one window was four inches shorter than the other. Just why it should have been so is still an unsolved

[*Please turn to page 275*]

The man's view — *William F. Drewry, Jr.*

The man, just as naturally, is concerned with HOW MUCH he should invest in a home. Here Mr. Drewry builds his case on cash available and a loan estimated on ability to repay when due rather than on the old basis, "How much can I borrow?" It cannot be determined in terms of annual salary or any other "rules of thumb" as is oftentimes attempted

NO SET rule is applicable in determining the proper amount to invest in a home. Why not? For the simple reason that persons in the same salary class have other widely differing factors to consider. Each case must be worked out for its own conditions, but all can follow the same general lines of reasoning. The proper amount to invest in a home is the sum of *cash available for this purpose* and a *suitable loan.* The cash available depends on how much money is saved and what purposes this money must serve. The savings of an incapacitated or retired person, for instance, are entirely different in nature from those of a young wage-earner. Only the owner is in a position to know just how much of his savings is available for his home.

The amount of a suitable loan is more easily defined, for it should be limited by estimated ability to repay when due. This would result in the loan bearing no particular relation to the total investment.

FROM the point-of-view of the borrower there is no reason for any such relation. Lenders, of course, limit their loans to 50%, 60%, 80% or whatever they desire, in order to comply with some regulation or to provide a margin of safety. But these percentages are entirely irrelevant as concerns suitability of loans from the borrower's point-of-view.

Since the ability to repay a loan depends as much on the terms as on the sum involved, it follows that the amount of money available monthly for interest and amortization and the number of years over which these payments are to be made are the principal factors. These two factors will automatically determine the proper amount of loan for any given rate of interest. In estimating the monthly sum available for the loan, due allowance must be made for other house expenses such as general maintenance, taxes, insurance, fuel, light, gas.

Let us take an actual example. A man with a $3,000 annual income (and reason to believe that this will continue) desires to build. He is paying $65 a month rent, exclusive of fuel, light, gas, etc., and has saved $3,000 to invest in a home. What total investment can he afford? He can surely pay as much for carrying charges on his own home as he is now paying rent. This $65 must pay interest and amortization on loan, taxes, insurance, and general maintenance. It is contemplated to use a long-term loan, maturing in slightly less than seventeen years, which calls for payments of $8 per month for each $1,000 loan. His initial budget would work out as follows:

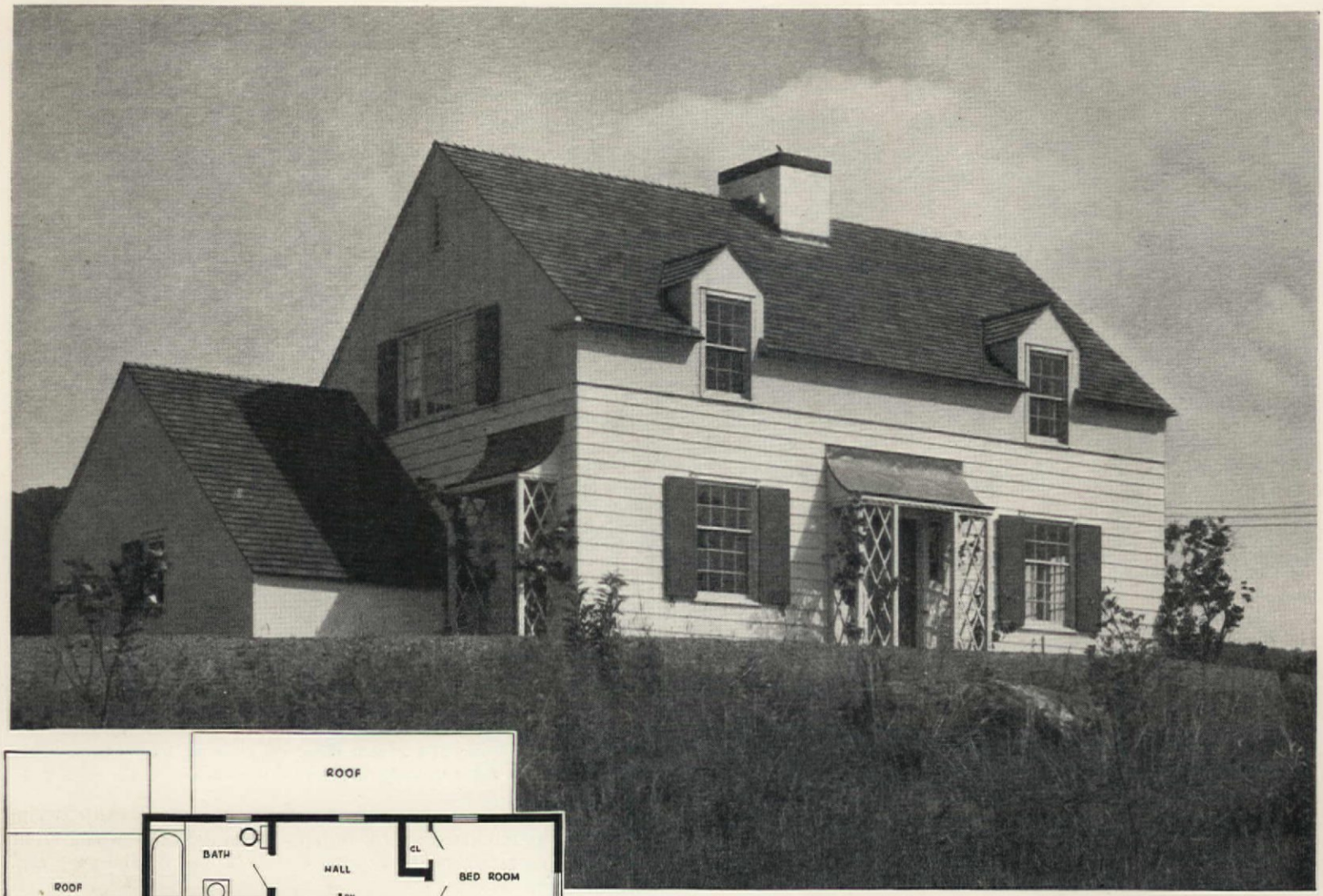
Cash	$3,000
Loan	5,500
Total investment	$8,500
House (estimated 75%)	$6,375
Land (estimated 15%)	1,275
Other expenses (10%)	850
Total (100%)	$8,500

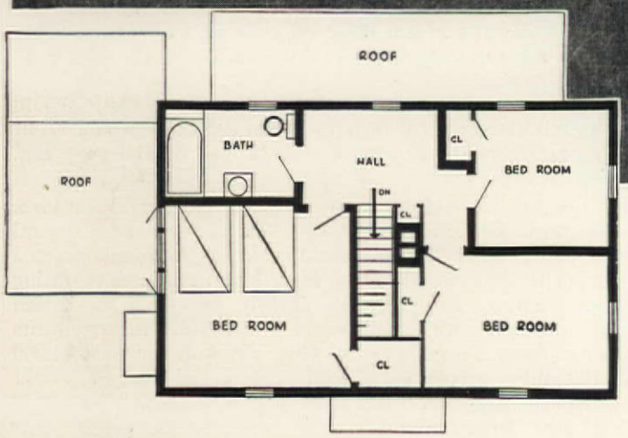
MONTHLY CARRYING CHARGES

Amortization and 6% interest on loan	$44.00
Taxes—assessment based on 90% of actual cost of house and land. 90% of $7,650 is $6,885. Annual rate is $2.35 per $100 assessed value	13.49
General maintenance—Estimated to be, annually, 1¼% of cost of house	6.64
Insurance—at basic annual rate of 25c per $100, house insured for actual cost	1.33
Total	$65.46

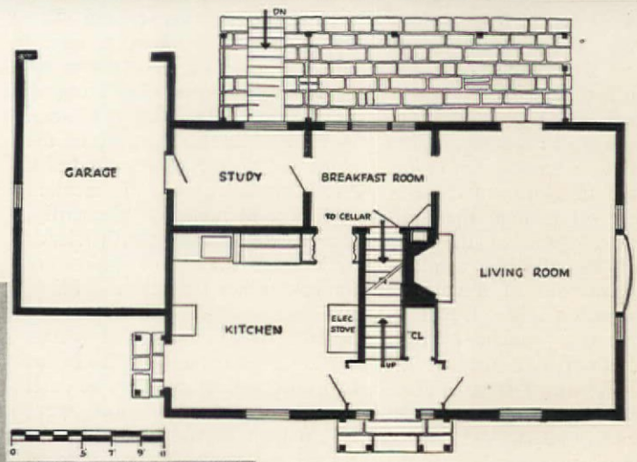
In times of acute distress these carrying charges can be temporarily reduced by omitting payments on the principal of the loan and eliminating the general maintenance item. This would result in a monthly distress carrying

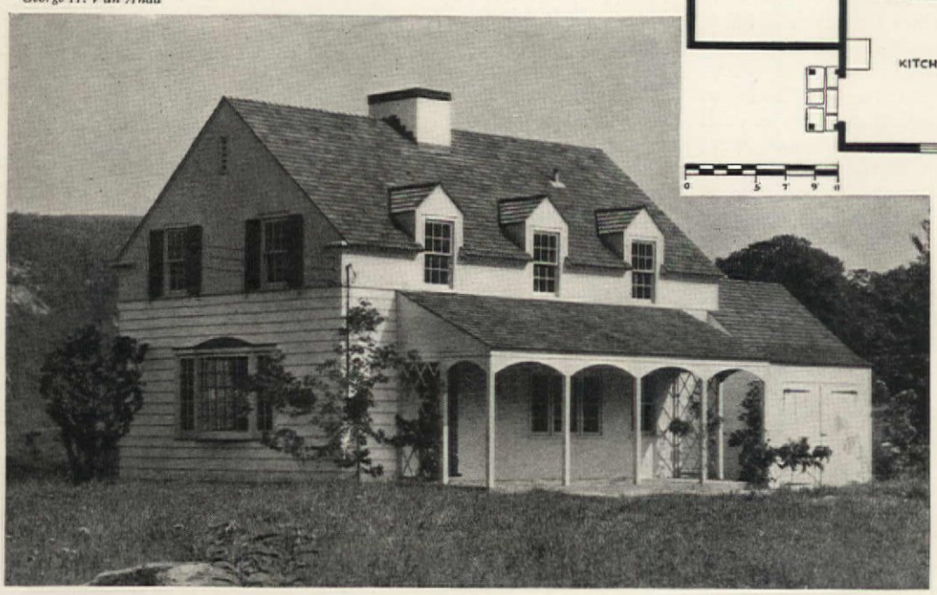
[*Please turn to page 262*]





George H. Van Anda





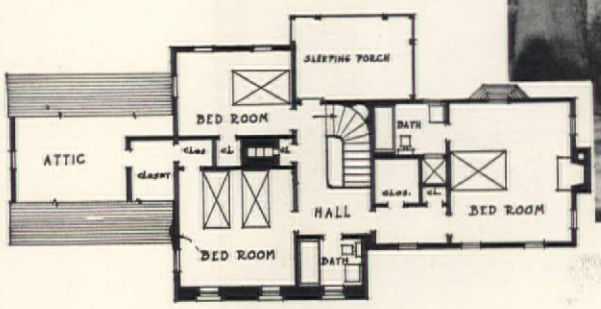
Snuggling low among the green hills, stands this little Colonial home of Charles K. Moser, in Kent, Conn. Stained gray roof, white chimney, white shingles with second-story board just off white, dark blue blinds and porch ceiling; it is both trim and comfortable. Second-story gable ends are wide redwood laid vertically with molded edges; front and back are flush pine board laid horizontally. Cost (completed in 1934): $4,500

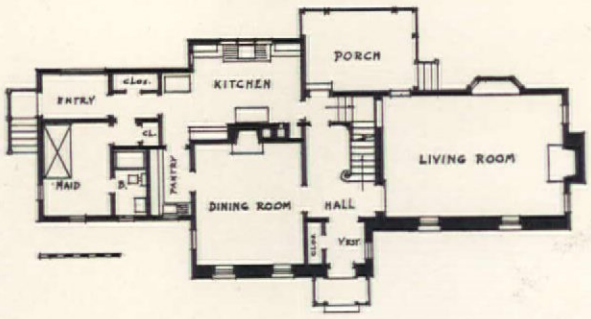
Allan McDowell
Designer

Home of Dr. Robert E. Pound at Yonkers, New York

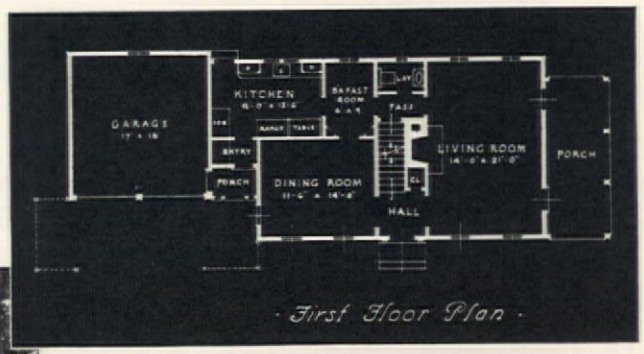
James Jennings Bevan, Architect

George H. Van Anda



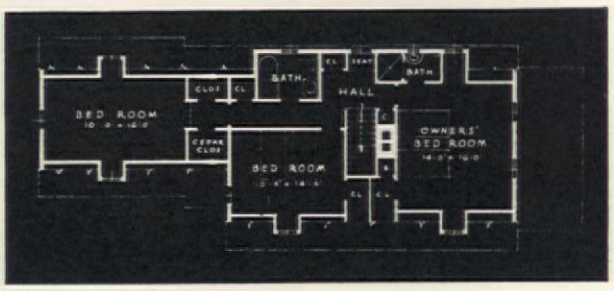


The site selected for this house is irregular, hilly, and rocky and has a drop of forty feet from front to back. The construction consists of shingles and of native stone (obtained in blasting for the cellar). The exterior wood is light ivory and the shutters dark green. Heating system is vapor (two pipe) with a gas-fired boiler. Incinerator included. Cubic contents: 39,300 cu. ft.



First Floor Plan

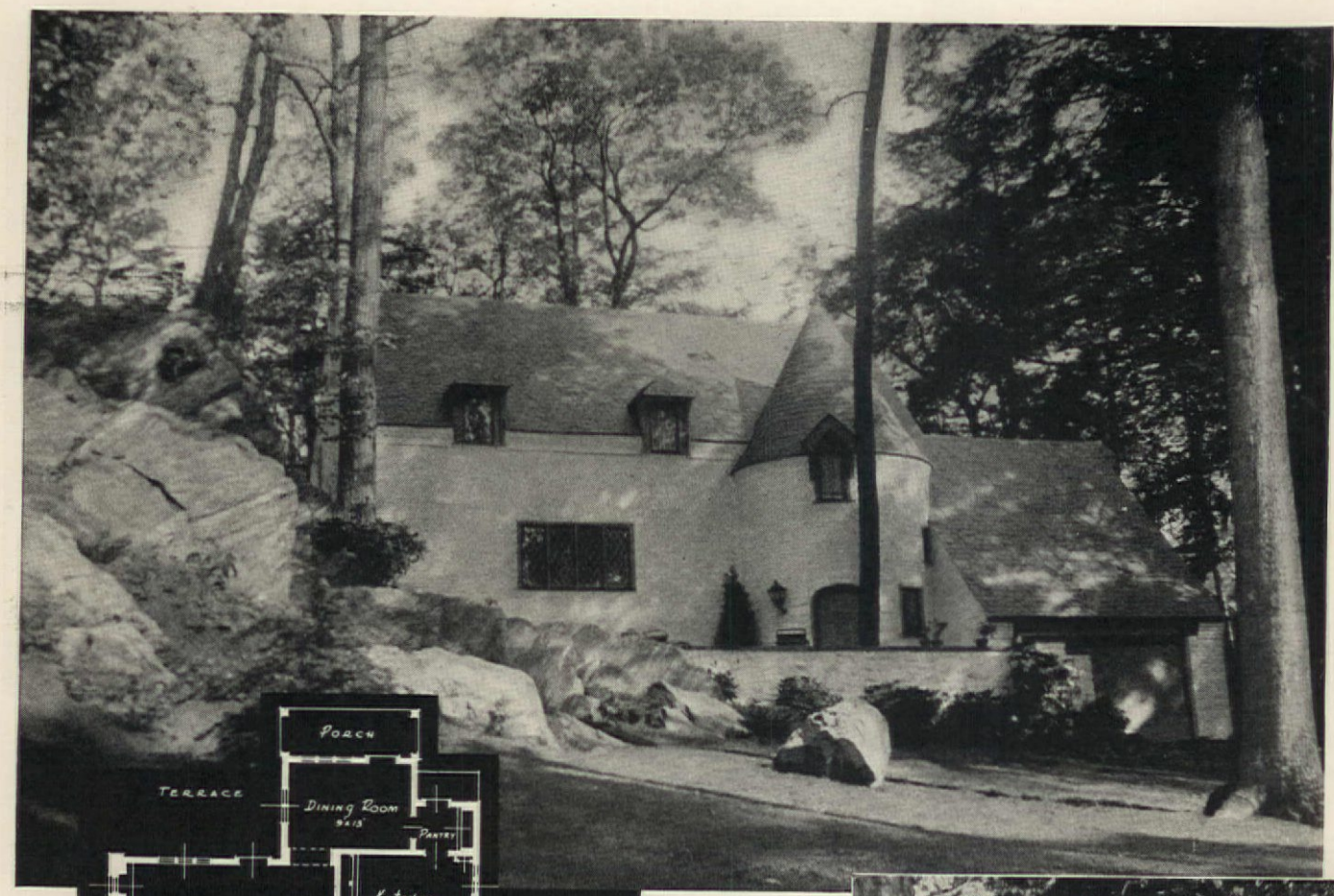
Gustav Anderson



Dutch Colonial on Long Island

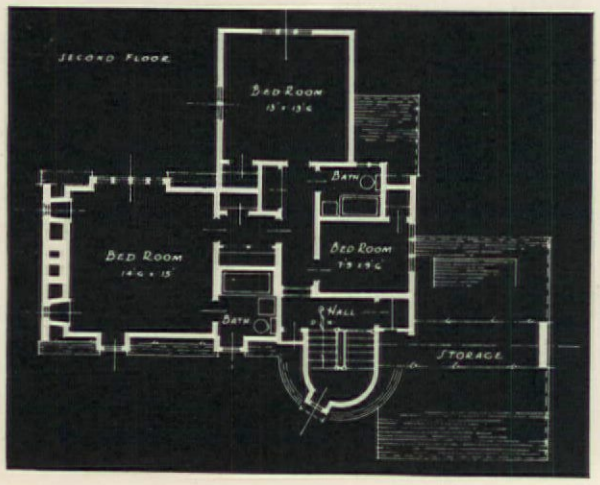
Materials: hand-rived cypress shingles for exterior walls with white pine trim. Roof of cedar shingles stained dark green. Interior trim of white pine except in recreation room which is of pecky cypress. White pine wainscot in living room. Red oak floors throughout. Linoleum floors in kitchen and breakfast room. Walls: paper over plaster. Equipment: concealed radiation with two-pipe steam heating plant and oil burner

Cost: $8,500 complete, including landscaping
Maxmillian R. Johnke, Arch't



Norman French

design, the home of Mr. Denison Budd was planned by Mr. G. Dewey Swan under Mr. Budd's guidance, from photographs taken in France. It was a "problem" house, inasmuch as large trees and a quantity of rock made its placement difficult. Of frame construction, brick veneer on three sides, and stucco in rear, and whitewashed. Roof is Vermont slate and the windows steel casement throughout. The rooms on the first floor are finished with rough plaster walls, random-width oak floors, and furnished with antique Spanish and Italian pieces, the upper floor being Early American pine and maple

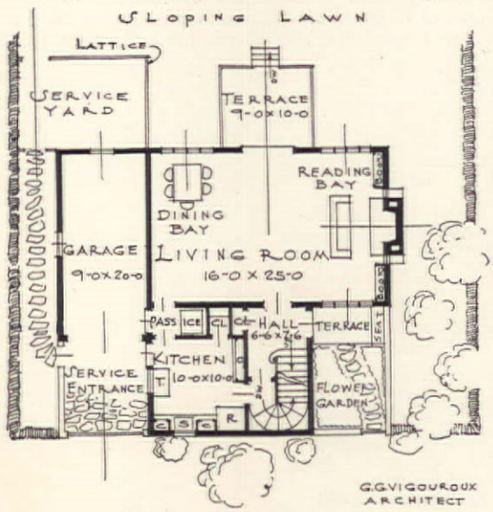


This home is located on a third of an acre in the historical Sleepy Hollow section in Tarrytown, overlooking the Hudson River, and the setting is being planted with the intention of keeping the informal character that was found when the building was started

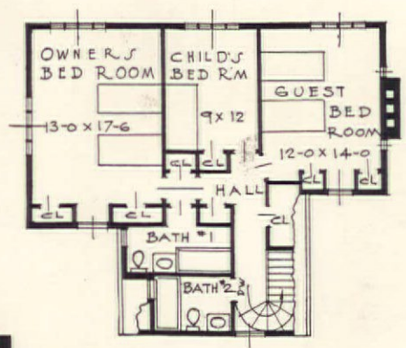
A $7,500 model cottage

G. G. Vigouroux, Architect

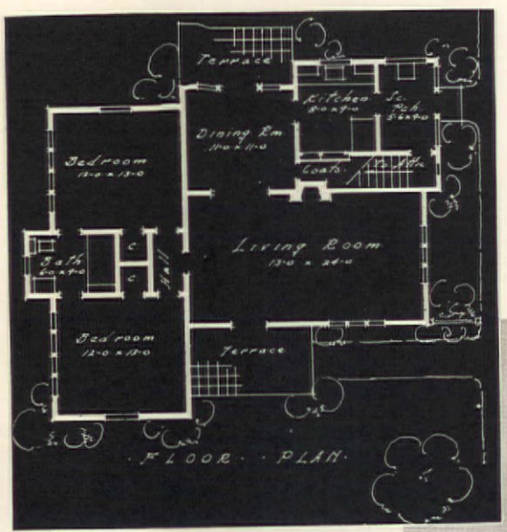
In a recent small house competition, sponsored by the Portland Cement Association, the design at the right won much favorable comment. The cost was fixed at $7,500, garage to be incorporated with house as one unit, and to help solve the usual difficulties encountered on a 50 x 100 foot lot



· FIRST FLOOR PLAN ·



· SECOND FLOOR PLAN ·



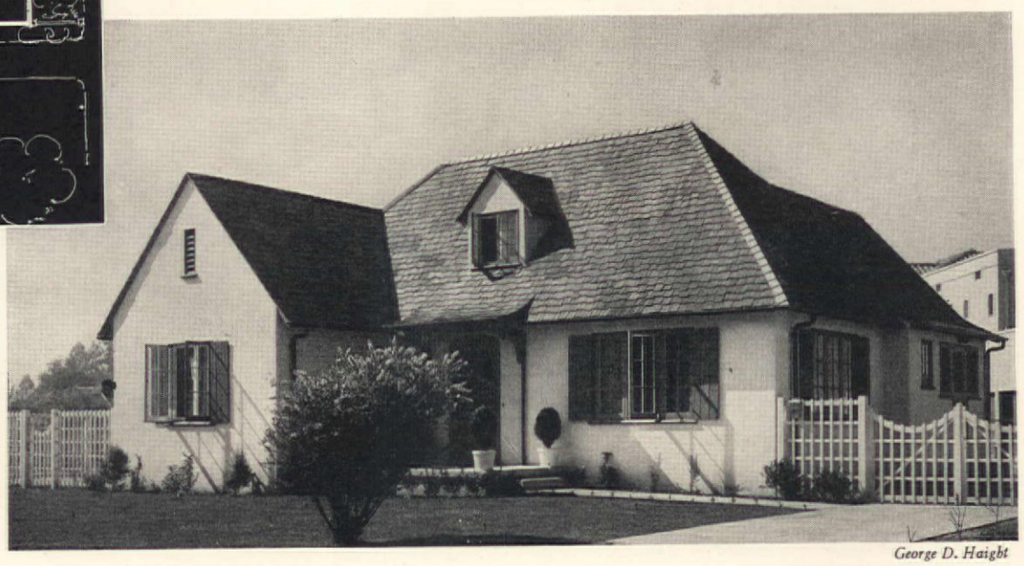
The walls of the living room and dining room are redwood boards, stained and waxed to an antique brown. The bedroom walls are in smooth stucco slightly irregular in texture. Ceiling of the living room and dining room are low and of hand-hewn beams. The floors are of wide oak plank laid with wooden pegs and the fireplace and hearth are of stone —light buff in color. Storage in attic

Kenneth A. Gordon, Architect

Modeled after old farmhouses in the Cotswold section of England, this house is fireproof, vermin proof and weather proof. Cool in summer and warm in winter, it is constructed of concrete masonry wall units laid up in random ashlar pattern of interesting texture and color. The roof is supported by wood rafters insulated against fire and covered with cement asbestos shingles with heavy butts in various tints. Steel casement sash, and concrete floors

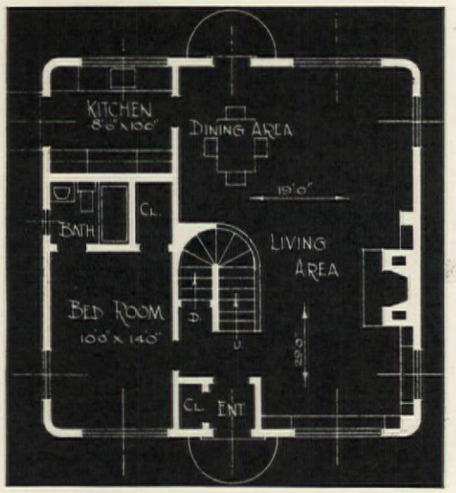
English cottage in California : :

Below: This charming cottage has in its design the spirit of the English countryside. The exterior walls are of whitewashed plaster, slightly irregular in texture. Front door and shutters roughly finished and treated with a round-nosed plane giving a convincing hand-hewn effect, stained and glazed a weathered brown, suggesting age. The sash are painted a light green eucalyptus color and the chimney, which does not show in the photograph, is of field stone laid with wide white mortar joints. Roof hand-hewn split cedar shakes



George D. Haight

Modern steel construction for $8,750

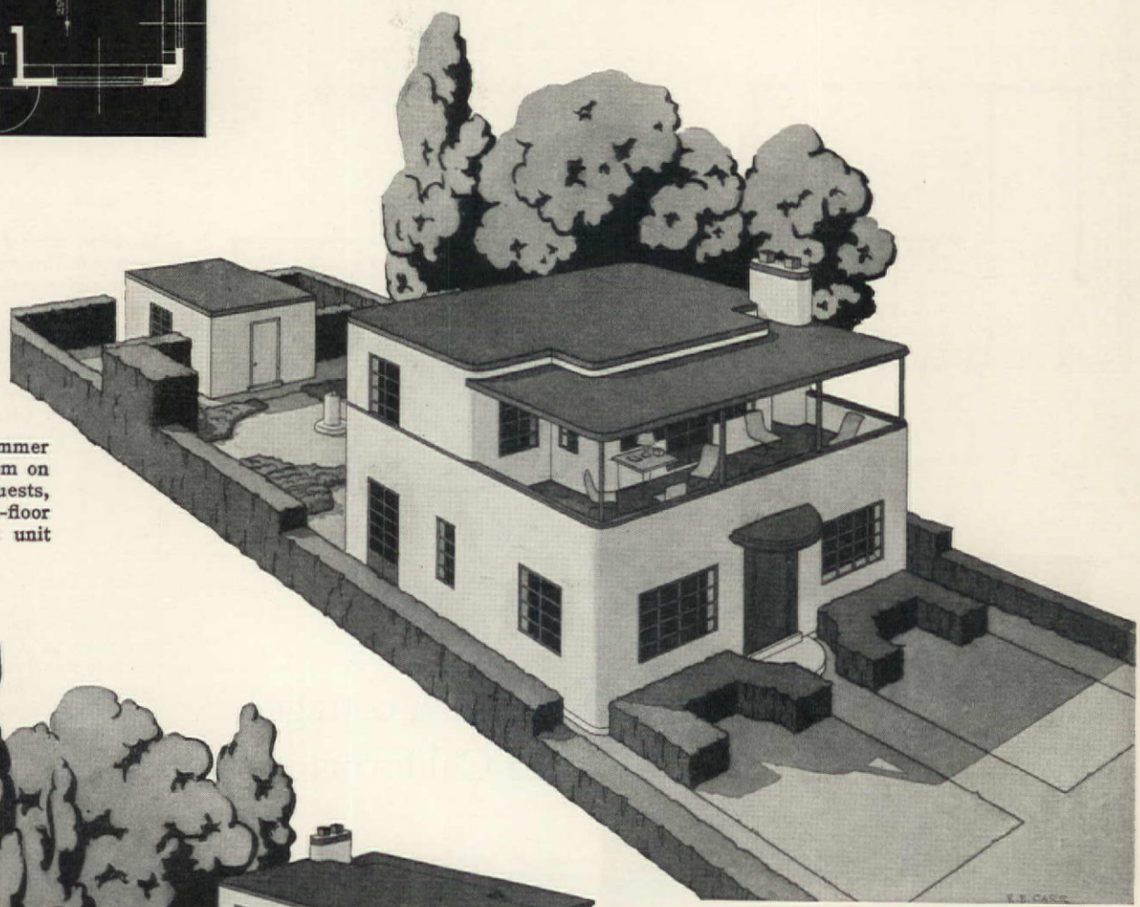


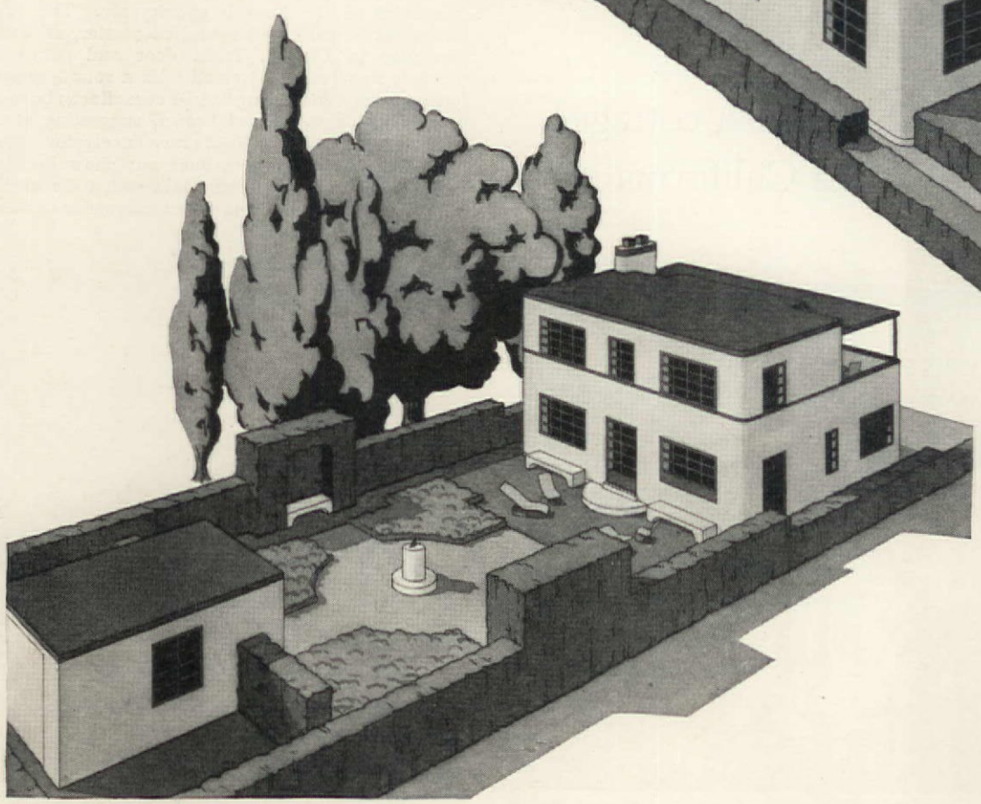
Designed for The American Home

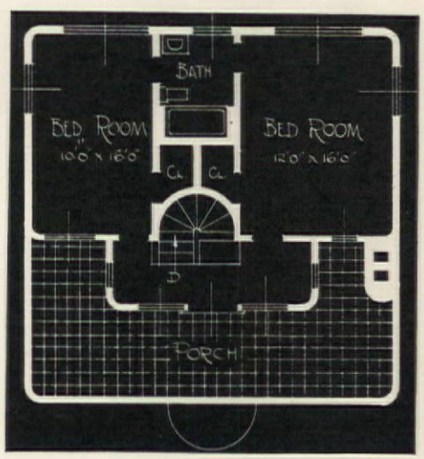
by *Robert B. Carr, Architect*

This "conservatively modern" house was designed to be built of a steel framework covered on the exterior with enameled metal shingles, copper trim, slag roof, tile porch floor, and metal sash of standard make and sizes. The construction need not necessarily be metal. Quite the same effect could be had with the use of painted brick, stucco, or flush siding. Containing an area of 25,000 cubic feet, and estimating at the average cost of 35¢ per cubic foot, this would bring the cost of the house to $8,750

The bedroom and bath on the first floor, in lieu of a separate room for dining, makes the house adaptable for those families with an older or invalid member who cannot climb stairs; comfortable housing and privacy for two couples who might wish to "double up" on a summer home, leaving the extra bedroom on the second floor available for guests, or, of course, a complete first-floor servants' quarters or a guest unit



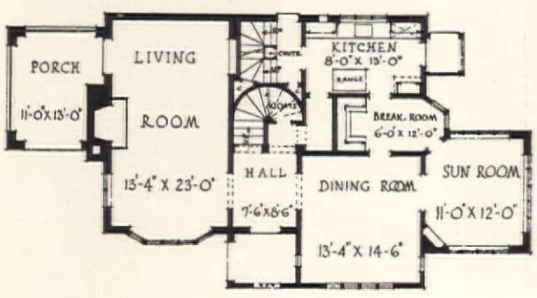




English half-timber in Detroit

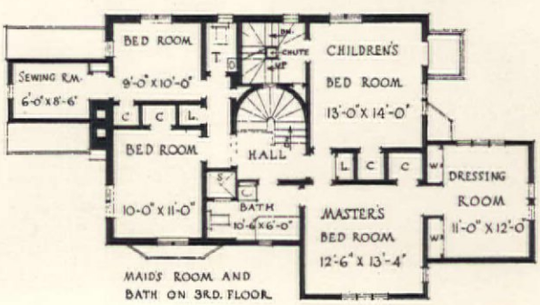
Elmer L. Astleford

Mr. J. Ivan Dise, a Detroit architect, designed and built this house for himself. Although placed on a small lot, a careful study of the plans will show that Mr. Dise has so skilfully arranged windows that the greatest amount of privacy has been obtained at no expense of light and air

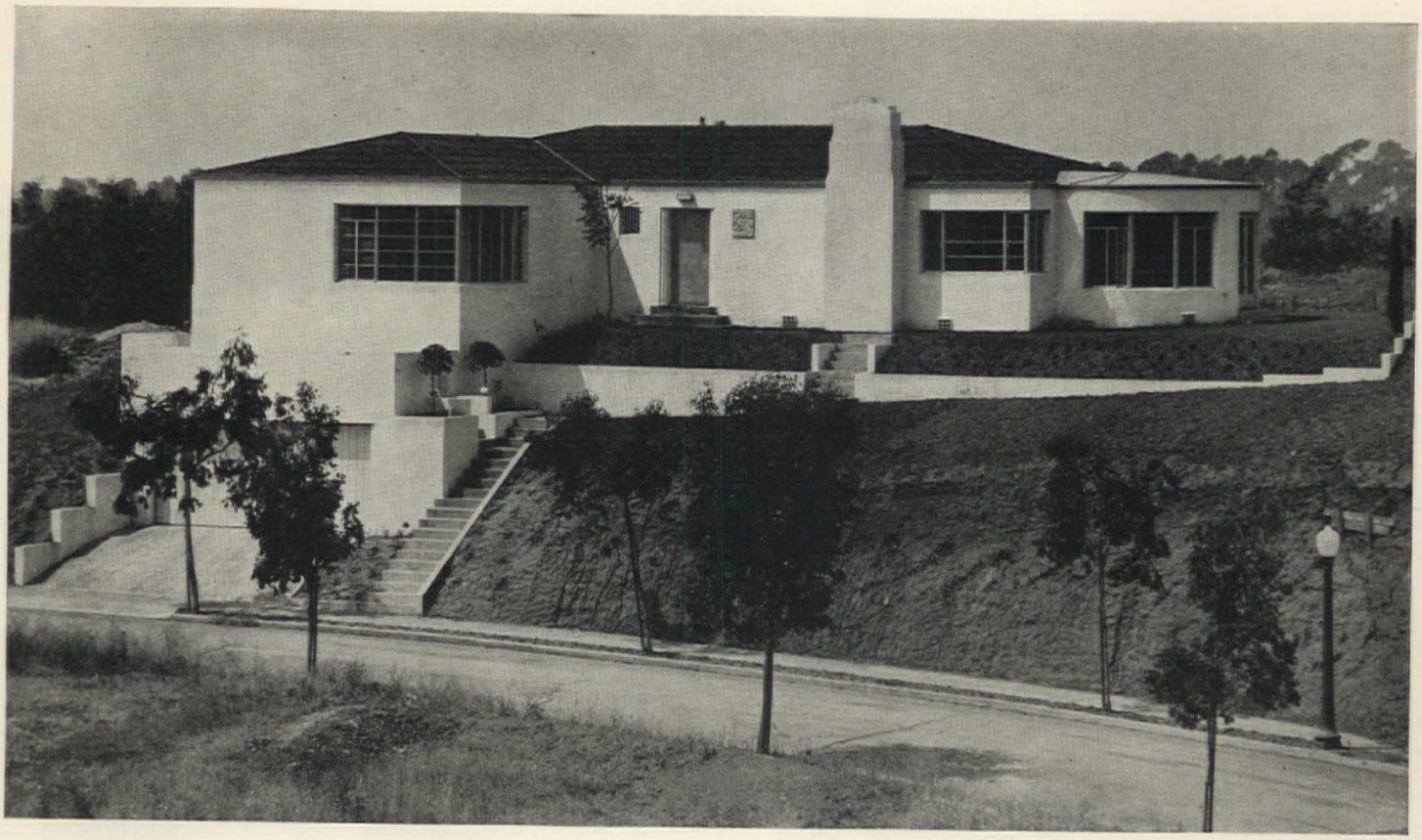


·FIRST·FLOOR·PLAN·

For a house as compact as this, there is a remarkable sense of space and privacy for each room. Particularly is this noticeable on the second floor. Here are four bedrooms, bath, lavatory, sewing room, large dressing room, two linen closets, and a great amount of storage space



·SECOND·FLOOR·PLAN·



Gene Willson Ross

Not moderne, not modernistic—just SANE MODERN

George J. Cox

BUILDING a home is almost as absorbing as having a baby. The actual products may not offer complete parallels, for the baby of a millhand much resembles the baby of a millionaire—it may even be better looking—but there is still a considerable difference between the home of, say, a teacher and a movie star.

But the conduct of the putative owner of a new house bears a striking likeness to that of an infatuated parent. There is the same conviction of uniqueness, the same poorly dissimulated pride, the same tendency to exhibitionism. And, though almost every family has one, such conduct meets with a surprisingly humane toleration, and even a sympathetic understanding upon the part of one's friends. After all, one's house, like one's baby, *is* different, to be sure.

When the urge to build first possessed us we cast about for appropriate guides. The period houses appealed only faintly to our sense of history; besides, if properly built, they cost too much money. The builder's sentimentalities were taboo of course. We were looking for a neat, simple, decent, attractive, inexpensive, and up-to-date domicile. They are not found under every vine. Economical buildings that utilize modern methods of construction tend to bleak repetitions; those that are lovely would probably bankrupt the average home-builder.

Of course, anyone would hanker after the essentially modern, humane, and beautiful type of residence that is springing up nowadays in America and in Europe. Unfortunately, chromium steel, bronze, veneers, etc., *and* the workmanship such things call for, are costly. And, though this may be a personal foible, there seems to be about such imperishable materials a hint of mortality—for the owner. We could not afford to build our house for posterity.

We could not wait for the quantity-production of ferro-concrete materials which will eventually be at the disposal of builders; we had to get the best and the most for our money. So the inexorable demands of the budget led us back to frame construction. Not imperishable, of course, but containing certain advantages in a state that is so beautiful it possesses the right to a little temperament—such as temblors. We had many consultations with friends, who gave us such kind and candid advice that our resolution to build almost collapsed. We heard about builders who went bankrupt when the plastering was half finished; others who left liens upon the completed house; of operations costing anything from fifteen to fifty per cent more than the estimate; of settlements on filled

Houses frequently manifest a better understanding of the habits of the 18th century gentleman than of their present-day occupants. The result is that one wanders, slightly dazed, past undersized French châteaux, overgrown half-timbered English cottages, Spanish haciendas, Queen Anne mansionettes. It is a little difficult to reconcile these anachronisms with the landscape—a banana tree waving above an Elizabethan gable may be a romantic tribute to the past, but one can hardly call it an expression of intelligent 1935 living

ground, of water in cellars, chimneys that would not draw, etc. We came to the conclusion that the most important item in building a home was not so much the price per cubic foot, as it was to have an honest builder. And he must be intelligent.

Now the combination of probity and smartness is not distressingly common, but by careful and persistent sleuthing we discovered such a rarity. We examined his houses in all stages of erection, and even took note of the relations existing between him and his sub-contractors; a not unimportant consideration in any building operation.

While emulating Diogenes, we were busy on the plans. What we wanted was a house to live in; good to look at if possible (consideration for the neighbors' feelings suggested this), but decidedly good to look out of (the hills demanded that). And here we ran counter to traditions already firmly established in this new land. California has lots of sunshine. It's a good thing, though hardly as necessary as the nudists seem to imagine. Continually peering in at the windows it can even be annoying to the eyes and a nuisance to the housewife unless the shades are drawn, in which case the view is blotted out also. So we decided to put the living rooms where they would not be subject either to glare or to drawn blinds. This entailed a search for a lot with both a good view and the correct orientation. The one selected had a steep bank, rising from eight to twenty-four feet above the sidewalk; more expensive to build on, but ensuring an inalienable view to the northeast.

Then the plotting and planning began. Everybody thinks he can design a house, but having studied architecture I had certain advantages over the average home-builder. However it was the distaff side of the family who conceived the original layout. After all the one who runs the house is most likely to have sound ideas about its convenience. The first sketch fell a trifle short of professional standards, but it contained the essentials of the completed plan. The finished result was the plan as here shown, where, as is inevitably the case, ambition doth o'erleap itself, in the direction of excessive footage.

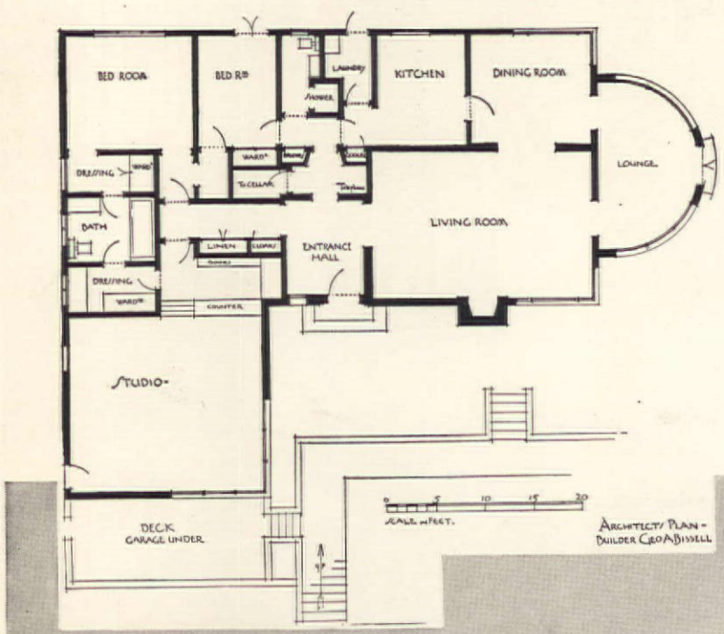
We desired a modern house. Not moderne, nor modernistic—not even functional in the sense that the purist uses that term. A house for us is decidedly not a machine; it is a place in which to live like human beings, to work, to relax, to entertain one's friends. It might even have "roses round the door" without causing a slight attack of nausea.

One goes all the way with the moderns' desire for light and air, for hygiene, convenience, elimination of shams, and the development of an autochthonous style. But however admirable functionalism may be in a factory or an office building, a house is not a hospital; it is not even a sanatorium—not for the normal family—yet. It is, or should be, a rather personal affair, suited to the habits of the occupants. Even the smallest erection is susceptible to the owner's impress. But it will be admitted that small houses with separate rooms too often lead to a box-like subdivision. Here I was fortunate enough to have a sound criticism from my friend Richard Neutra, a really modern architect of distinction. He pointed out, amongst other things, the increased sense of space obtained by leaving outdoors. So the living, dining, and sun rooms (which are so placed that they actually get the early and late sun) were connected with ample openings, and the doors omitted. Vistas were thus preserved and also, for a small house, an ample feeling of roominess.

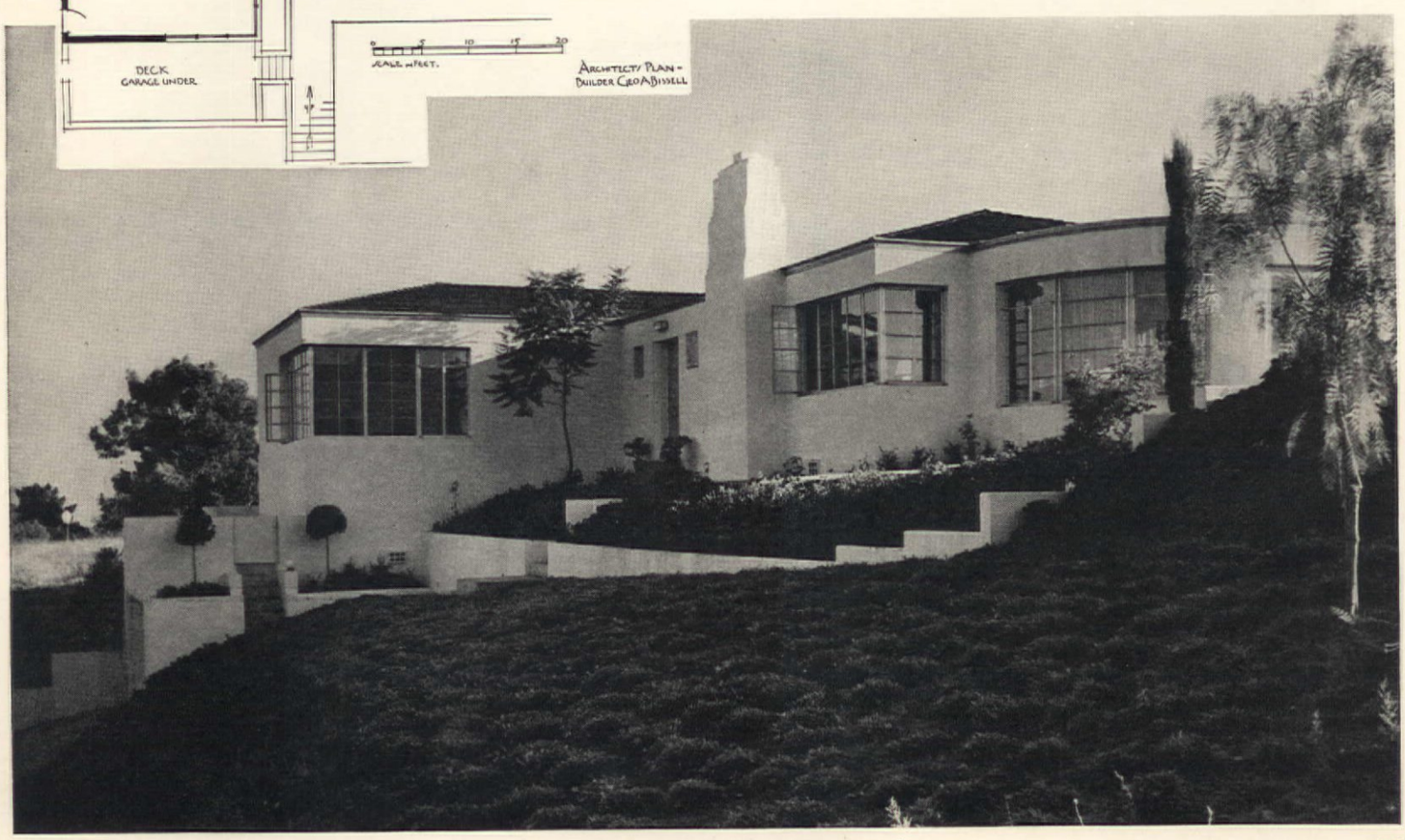
To go back to the builder. Being now convinced of his integrity, we decided to lay our cards, or our plans, on the table, saying in effect: "We know what we want, are you prepared to sink your natural itch for self-expression and let us have as much house as we can pay for?" We wanted our own way, but we also needed expert advice and friendly coöperation.

We got it. Here I should confess that a certain unorthodoxy

[*Please turn to page 277*]



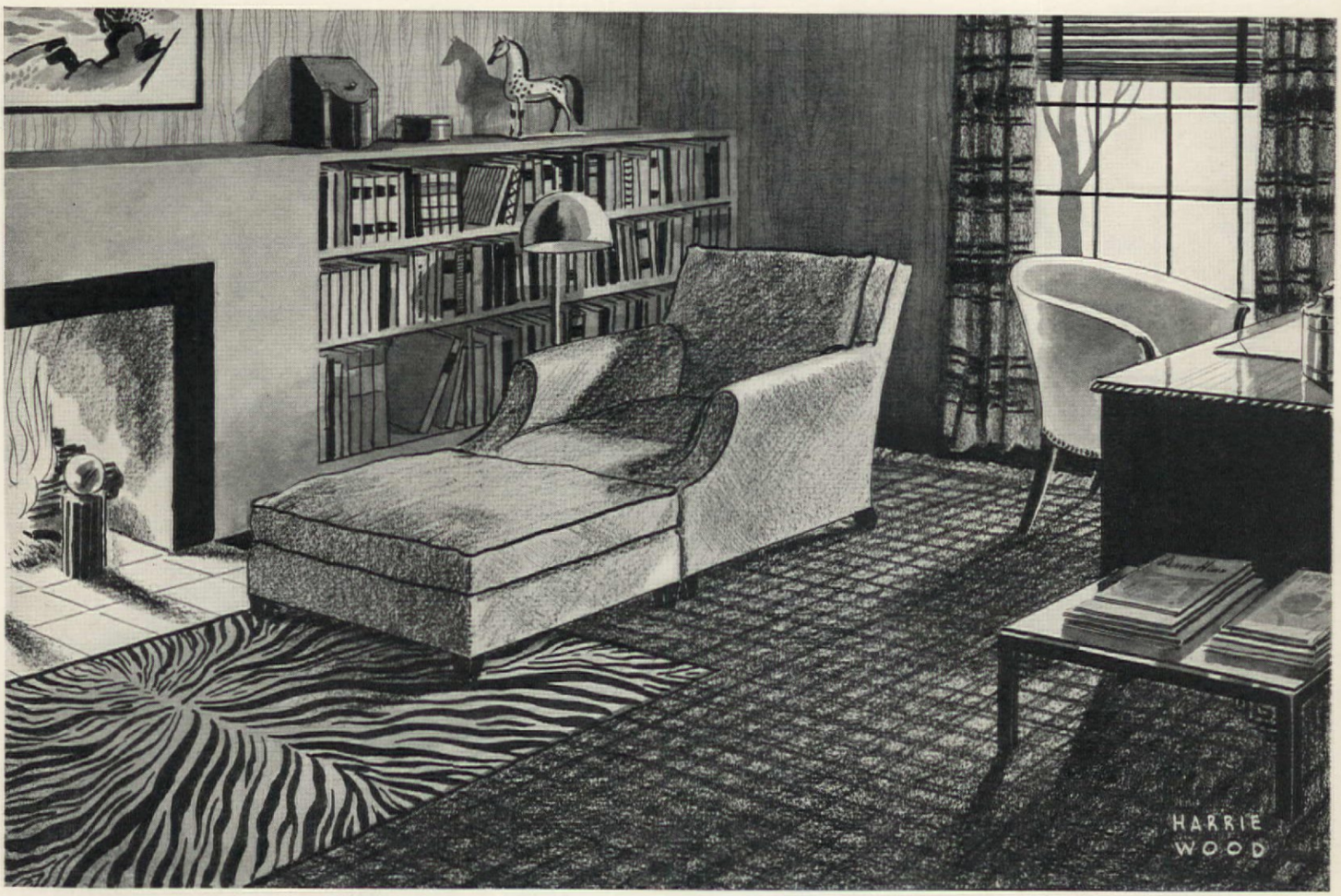
The windows in the northeast corner were no innovation, but were dictated by genuine common sense and not a craze for novelty. They reserve wall areas so necessary for the placement of furniture, admit plenty of light and air, and permit one to look out upon an extensive stretch of sunlit landscape and California hills



A Man's Own Room

Most houses are women's domains. The interiors of the majority of houses in this country are frankly feminine in furnishings and decoration—pale walls, pretty chintzes, flowering plants, stretched silk shades, and colorful tea sets. Surely, it is not too much to ask that one room be set aside as the exclusive property of the man of the house to do with what he will!

Mary E. Hussong



THE decorations in a man's room should be as thoroughly masculine as Bond Street itself! If you go shopping with such an idea firmly in mind you'll pounce on plenty of decorative ideas that will warm the heart of a man. For in creating home furnishings the designers have by no means left men out of the picture.

Possibly the most practical room to arrange for a man is a den or study with a couch which can, if desired or needed, be used for sleeping.

In planning such a room it is well to settle on one idea and build the decorations around it. Possibly your husband's nationality—be he Yankee American, Spaniard, or Scot—will furnish the inspiration. And in furniture, color, and details you will emphasize this point. Or you might find the right keynote for the room in your husband's hobby: gardens, motors, boats, golf. Again, if he has traveled widely, it may be that the loot of his travels will furnish the chief theme. Still again, should he have a collection—rifles, pottery dogs, Currier and Ives prints—you might make such a collection your focal point.

Once you have grounded yourself in the central theme, the next step will be to hit on an effective color scheme. If brown with beige, red with tan, and navy with white are the classics in decorative color effects for men, you can add other colors to these to give a little dash. Try green and white with the brown and beige. Add a little bright blue to the red and tan. Enliven the navy and white with discreet touches of chartreuse.

Obviously, the needs of the man himself will determine the quantity and kind of furniture that finds a place in his room. But the essentials will usually include a couch, desk with lamp and chair, chest with mirror, book shelves, and easy chair with roomy footstool, table, and lamp.

If you're fixing up the room for a Yankee American and happen to have some good old furniture, you can add to its virility by removing all varnish (cabinetmakers prefer steel scrapers to liquid varnish remover), sandpapering the wood to mirror smoothness, and waxing it. There are on the market today stunning desks which have been copied from originals used by famous Americans. Bookshelving can be given additional interest by painting the insides a bright color. You might paste an old coaching print on the top of a small table and shellac the whole

thing. As for an easy chair, nothing could be quite so masculine as to upholster it in a stunningly British tweed. Or you might prefer a leather chair—black, light tan, dark blue. If you're covering an old chair use linen in dashing narrow stripes for the slip cover. When you get around to the couch cover why don't you select a rep or twill fabric, tailor it fastidiously with cording and box pleating, and work a large monogram in the center. On the end of the couch fold up and place a couple of blankets. Let one be fringed camel's hair and the other a plaid wool. Interesting bureau scarfs can be made of striped linen banded in white. And let the military brushes on the bureau have backs of natural wood! One of the new mirrors framed in wire would be suitable, provided the wire is painted a dark color.

When it comes to walls, take a long breath and resolve to do something different from anything you've ever done before. Investigate Flexwood, a wall covering that goes on like paper but gives the effect of wood paneling. Japanese grasscloth gives an intimate feeling to a room. And if you can decide on paper consider what a tailored air a room would have if its paper was dark blue finely striped in white. Of course, there are other papers including scenic effects built around sports. One of the newest wall devices is photomurals. Prints or photographs are shot up in size and used as wallpaper, either as panels or completely around the room. With photomurals you can devise your own scenic effect: pictures of your home in the country, travel photos, college scenes, views of famous golf courses where the owner of the room has played. If your walls are plaster and you must get your effect with paint, don't forget that interest may be added by painting the ceiling a contrasting color.

Should you not have a smooth hardwood floor in this room, don't deplore the lack of it, for a solid brown linoleum with beige and brown furnishings will give as smart an effect as you can imagine. The choices in linoleum are legion. Some of them imitate brick, slate, or marble floors. As for rugs! Tufted ones are interesting in a man's room. And there are grand modern ones where the design has been made by variety in the depth of the pile. Hooked rugs and striped rag ones are both suitable. And if your floors are fine, just one beautiful old Persian scatter rug will be sufficient.

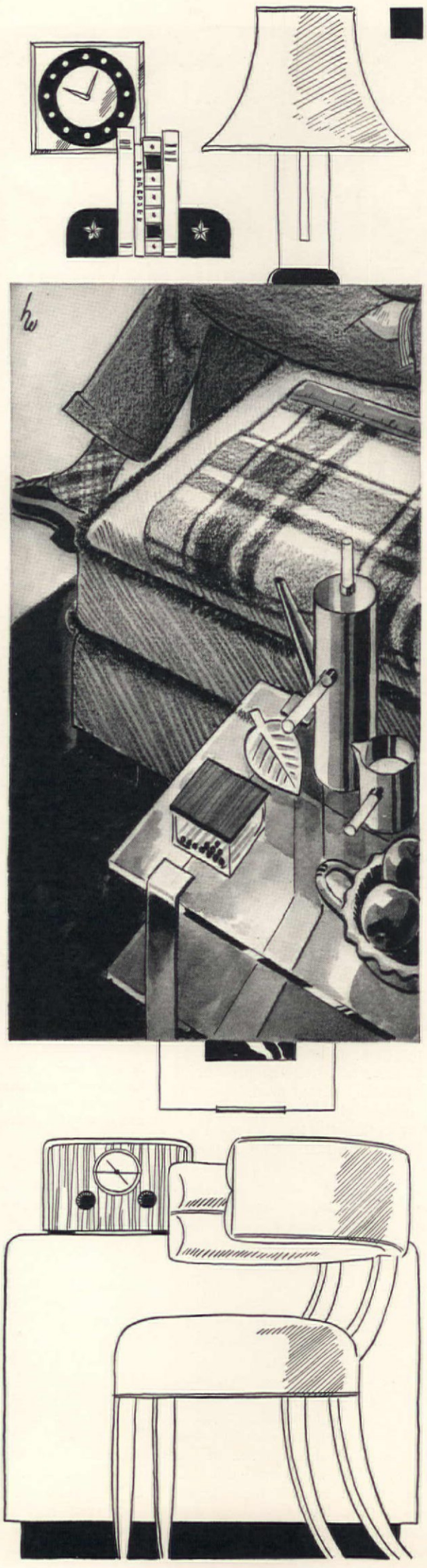
Be very careful with the curtains. Let them heighten the masculine air of the room. Avoid glass curtains. Use Venetian or split reed blinds. Excellent choices in draperies would include British tweed, thin Scotch plaid wool, men's shirting, striped linen, and khaki. And there are numerous other possibilities: monk's cloth, homespun, chintz in solid dark colors, hunting scenes or designs using patriotic symbols, rough cottons, sail cloth, and string. If you use valances make them of wood. As for tie backs, if you need them search the local antique shops for stars of old European orders.

For a good light to shine over his left shoulder, look the market over carefully. It may be that you have some decorative object which could be wired and converted into a lamp base. A wooden pail banded in copper or a globe of the world would make excellent lamp bases for such a room. There is a small drum lamp on the market which is inexpensive, and its red and blue coloring would add a cheering note. This is, however, not a reading lamp, but an excellent night lamp, with bulbs set at both ends. Parchment in stripes, plaids, or star designs makes good shades. And shantung is satisfactory.

A man's room ought no more to be deprived of decorative what-nots than a woman's! But these should be masculine in feeling. Old maps picked up from local antique shops look well framed and hung on the wall. A pillow cover of zebra cloth adds a novel note. Reproductions of old Currier and Ives prints of the American scene cost but a little. Let the desk set be red leather, the cigarette box glass with a wooden top, the photograph frames leather, the book-ends horses' heads, gazelles, or unicorns, and the scrap basket a polka dot affair. If there is in your family an old letter or document written or merely signed by some famous American, get it out and frame it for this room. A picture of "The Class" should not be overlooked. On a corner shelf you might assemble a collection of pottery dogs of every available variety. And a colored wooden figure of a drummer could hold the matches on the desk. Don't forget a wooden bowl of nuts and a brass bowl of red apples.

You'll have lots of fun planning this room, and it may turn out to be the favorite room in the whole house for a family game of bridge—if permitted!

An interesting decoration for a man's room is achieved by] hanging an "Ecusette" in the window or on available wall space. These are made in a variety of motifs by Heraldic Art Studio



Photographs by Frances Benjamin Johnson

Lessons from the Colonial gardens of Virginia

Barbara Trigg Brown

Above: Autumn colors in a corner of the Woodberry Forest garden near Charlottesburg. Mrs. Walker, one of Virginia's skillful gardeners has woven a pattern of orange and gold with blue and white tones, through her careful use of a wide variety of color variations of popular annuals and perennials

A BEAUTIFUL garden seems so naturally perfect in its setting that to look upon it is to imagine that, like the proverbial Topsy, it "just growed." I recall a delightful bit of conversation overheard at the New York Flower Show last spring. A young woman, who had stopped before an exquisite miniature-scaled copy of a magnificent garden, said to her companion, "Now, just look at that garden. It don't take up any more space than our back yard. We could have one like it. I'm always telling Al, but I can't make him do nothing." My amused thought was that if she ever got Al started on a gardening career, what a very great deal there was that she would have to make him do!

A heartening and beautiful current in the turbulent sea of living sailed by Americans this decade past has been their awakened national interest in gardens and gardening. Using this word, national, advisedly, I must yet confine my space here to a few gardens in the state of Virginia, following an adage, or an ought-to-be-adage, that it is best always to write about what you know about!

Fortunately, Virginia has forged to the front in the Garden Movement. (This is the age of giving a name to any and every undertaking.) For the past eight years her annual Historic Garden Week has brought visitors from all over the United States to tour her restored Colonial gardens. The story of this 20th century restoration, if rightly told, is full, as Stevenson would say, "of the good red meat" of knowledge, and of helpfulness to the ambitious and intelligent gardener of every state. Therefore, the illustrations accompanying this description have been selected both for their beauty, and for the reasons for that beauty!

To the late Mrs. Mary Newton Stanard should go the credit for inspiring the aroused interest in our Colonial gardens. In the year 1917 her valuable book, *Colonial Virginia, Its People and Customs* was found to be a treasure-trove of information, and as regards gardens she states that the first mention of one in Virginia was made by a Dutch sea captain named De Vries, who described a visit in 1633 to Littleton, the plantation of George Menifee on James River seven miles from Jamestown. He writes that its two-acre garden is "full of Provence roses, apple, pear, and cherry trees, the various fruits of Holland with different kinds of sweet-smelling herbs such as rosemary, sage, marjoram, and thyme."

This must have been a rare sight, for while it was the custom for every planter, according to his means, to make a vegetable garden and set out an orchard, there were no flower gardens in Virginia worthy of the name before 1700. Life was too difficult for the colonists. The busy housewife of that pioneer century had time only to care for her shrub garden, planted beside the vegetables, from which she concocted the simple household remedies. The second quarter of the eighteenth century saw the development of the extensive gardens about the Royal Governor's Palace at Williamsburg, and on the country estates of the wealthy Southern planters.

Mrs. Stanard cites a notice that was inserted in the *Virginia*

Gazette of 1737 by one Thomas Crease, gardener to William and Mary College, who advertises, "garden pease, beans, and other seeds, and also a choice collection of flower roots, and trees fit to plant as ornaments in gentlemen's gardens." This establishes the fact that gentlemen had begun to "ornament" gardens. It is probable too that now the small planter would return from Williamsburg with a packet or two of flower seeds and some Rose roots for his wife along with his vegetable seeds.

So it is in studying the plan of Colonial gardens we find often that they were planted half in vegetable, and half in flowers. Some of the most famous gardens followed this plan. At both Shirley and Westover the flowerbeds are separated by a hedge from the vegetable plots. In many of the terraced gardens the design was to plant the upper terraces with flowers and the lower ones with vegetables. Fruit trees full often shaded both, and added their springtime beauty of blossom. Boxwood cuttings were used to border and divide, and today these cuttings, grown into magnificent Box bushes, are the most noted features of Virginia gardens, the specimens of Buxus sempervirens and its dwarf variety suffruticosa at historic Gunsten Hall and Castle Hill being the finest in this country. The preservation of the Box has been the key to many a restoration of a long neglected Colonial garden. Strangely enough the popularity of a "weed" was responsible for the elaborate eighteenth century gardens. Made wealthy by their trade in tobacco, the Virginia landowners, monarchs of all they surveyed on their plantations that were grants from their royal rulers, embracing thousands of acres, were perhaps always a bit homesick for the old country. The eighteenth century historian, Hugh Jones, writes that "Virginia may be justly esteemed the happy retreat of true Britons—the habits, life, customs, and etc. are much the same as about London, which they esteem their home." Therefore it was but natural that they tried to make their homes like English ones. They sent across the sea for English landscape gardeners, for books on gardening, and from England they purchased their flower seed and plants. The Italian gardens that had been introduced in England were translated again on American soil. Great gardens were developed with terraces, bowling greens, fish ponds, sunken gardens, green gardens, with the Truedwarf Box planted in masonic designs, and other patterns. The grass circle before the house, and the extensive grounds around it, were shaded by native and exotic trees, with the result that today these magnificent trees give the age-old atmosphere so typical of picturesque Virginia homes and gardens.

After flourishing in beauty for a century and a half, at the end of the Civil War the gardens of Virginia were destroyed, or neglected, for the lack of the means for their maintenance. Of course the succeeding half century saw elaborate and extensive modern gardens developed, and in a state where the growing season runs through nine months of the year, the urbanites have always filled their yards with flowers, and the rural dwellers have cherished their flowering trees, old-fashioned shrubs, and perennials. But it was not until about 1920 that the interest in the Colonial gardens became—shall I say—acute.

Twentieth century prosperity had enabled a number of Virginians to buy back the historic ancestral homes, and where the original family had continued to own a Colonial estate the restoration of the garden was considered an almost sacred duty. Newcomers to the state, too, restored authentically, with sympathetic interest, the historic homes they purchased. Then in 1920 the founding of the Garden Club of Virginia gave the concerted effort and impetus and inspiration for the state-wide restoration of the old, and the guiding of the new gardens. In 1928 the club sponsored the first Historic Garden Week. Every year since, the last week in April has found the "historic gardens" (and in many cases the houses) open to visitors who have come by the thousands from all sections of the United States to visit them.

The inspiration came when Kenmore, the beautiful home at Fredericksburg, after having un-

The great rose arbor at York Hall links the Quarters (shown in the York Hall picture on next page), with the Guest House. The graceful Wisterias with their long panicles of purple and white blooms, and the lovely, small, yellow Banksian Rose, a shower of small golden blossoms, give heavenly blended color

The Memory Garden at York Hall, Yorktown, Va., is a typical bit of English garden, its plan being copied from the Blow family garden in England. The formal flower beds radiating from the sundial at the heart of the garden are characteristic of a design in old-time formality

dergone sad changes in passing through many hands, was about to be torn down, and the grounds around it subdivided. In the middle of the eighteenth century Kenmore had been built by Fielding Lewis for his bride, Elizabeth, the sister of George Washington. The women of Fredericksburg formed quickly a Kenmore Association and purchased the property. The members of the Garden Club of Virginia agreed to restore the Kenmore garden. And in order to raise the necessary funds instituted Historic Garden Week.

And now having told my story, I should like to utilize the illustrations to your advantage. There are two pictures taken in the gardens at York Hall, one of the oldest in Virginia. Formerly known as the Nelson House, it was built by General Thomas Nelson. Situated in Yorktown, it became the headquarters for Lord Cornwallis during the siege and his subsequent surrender. The last owners, Commander and Mrs. George Blow, bequeathed the home to the state as an historic shrine. They fashioned this Memory Garden after the old Blow garden in England. One of a series, this garden is complete in itself, which makes it a valuable example for those who desire landscaped dignity in their own small gardens. This garden lies between the quaint little Colonial building, called The Quarters—now the home of the Superintendent—and the Guest House to which it is linked by the arbor in the background. Typical planting about the house includes the old favorites, Viburnum, Syringa, and Ligustrum, with the lovely yellow Banksian Rose often in the South known as Lady Banksia Rose. The formal beds about the interesting sundial, well-placed, and scaled, are brick bordered and edged with Dwarf Box. They contain Monthly Roses, and a wealth of old-fashioned perennials and annuals to give bloom all through the growing season. To name a few, Aquilegia, Delphinium, Digitalis, Antirrhinum, various Liliums, Phlox, and Gypsophila, are old standbys, that never fail to give lavish beauty in the spring and summer.

The arbor, a splendid decorative note, in size and scale entirely in harmony with the gardens' design, is covered with Wisteria and the Lady Banksia Rose. This delicate Rose, a lovely shower of small golden blossoms and delicately violet scented is not found north of Washington, except in occasional spots where it receives special attention and protection, often grown under glass.

The garden at Reveille (opposite) the home of Mr. and Mrs. E. M. Crutchfield at the present city limits of Richmond, is a veritable pattern of perfection as an example of a Colonial garden. The house here is one of Richmond's oldest now standing. Erected about 1791, the garden has been restored to that period. Our view of the Long Walk looks back to the east wing of the house, embowered in its splendid tress. Two Box bushes mark the entrance to the garden proper which is so near the house, and ties in with it so harmoniously that a high hedge or walled entrance would be a discordant note. The sundial at the center of this garden breaks any suggestion of stiffness in the set beds, and links them in graceful beauty. The season is late spring in the garden, the Peonies at their high tide of beauty, with late Iris, early Phlox, and triumphant Field Poppies. The formal beds

The classic little gate in the garden at Martha's Farm, Lynchburg, is placed across the flagstone path between the magnificent Tree Box and the Lilacs to define the entrance to the cutting or kitchen garden. Developed a short ten years ago, this garden is a striking example of a Colonial treatment that endows its youth with centuries of age. A very good example of flagstone arrangement

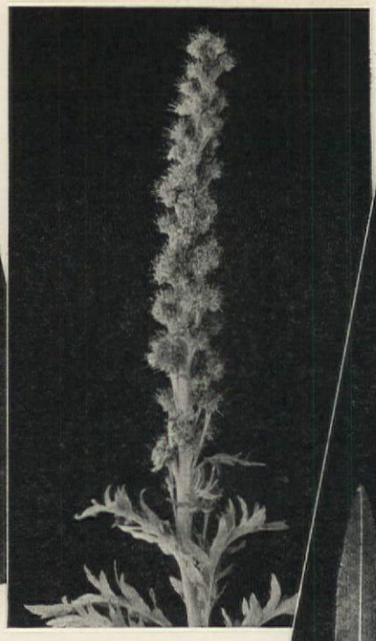
The long walk in Reveille's beautiful old garden, which is, in truth, a perfect example of the Colonial. Here are the formal flower plots bordered by Truedwarf Box, the brick walk interrupted by the sundial in a circular setting, and the garden's feel of eternal age and peace enhanced by the splendid trees that shelter it

are bordered with Dwarf Box, the sundial with Ivy beneath the Box. In a very typical June scene, a garden entrance gate framed in a bower of Roses, we see the famous Cherokee Rose, a single with white petals and a cluster of yellow stamens in the center, blooming against an almost jungle-like background of green, so profuse and luxuriant is the growth of shrubs and trees in this section of the country. The mid-summer sun is hard on eastern Virginia gardens, but the early spring warmth is responsible for breaking the back of winter often in the wild month of March.

At Martha's Farm, near Lynchburg, in the southern Piedmont section, where the mountains frame the gardens as nothing else can, Mr. and Mrs. Allen Johnson have developed a "new" Colonial garden to conform with the age of the restored house. No planting, save a part of the Box hedge that led to the front door, had been preserved, but so cleverly has this ten-year-old garden been treated that it has the look and feel of great age. The picture

[*Please turn to page 293*]

Nectar Cups
(Polemonium speciosum)

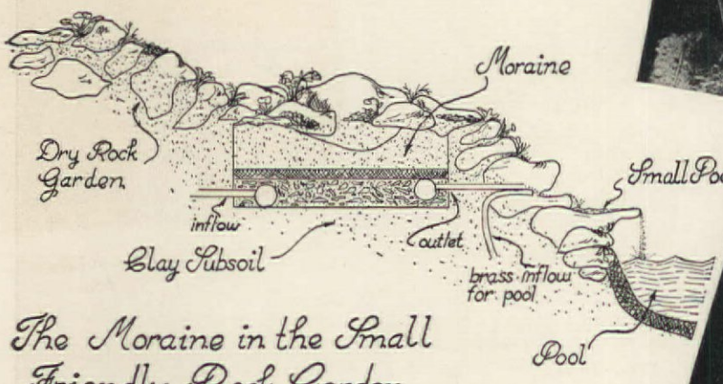


Purple Fringe
(Phacelia sericea)

Bistort
(Polygonum bistortoides)

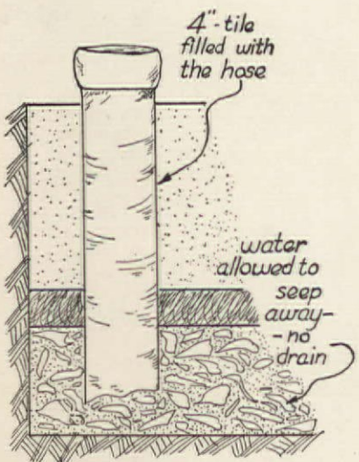
King's Crown
(Sedum integrifolium)

Photographs by
Colorado Museum of Natural History



The Moraine in the Small Friendly Rock Garden

Parry's Primrose
(Primula parryi)



Detail Showing Tile Inserted from Above in the Very Small Moraine

SHELTERED from wind and sun by granite boulders, honey-scented Nectar Cup (Polemonium speciosum) blooms far above timberline. Best grown from seed.

One of the most glorious plants of the alpine heights Phacelia sericea, whose feathery appearance has given rise to the name Purple Fringe.

Bistort: whole mountain sides carpeted with rosy white heads of Polygonum bistortoides reward the climber to alpine glaciers.

Parry's Primrose: from a rosette of broad foliage, robust Primula parryi sends up a showy umbel of crimson flowers. It makes its home along cold mountain brooks or hides itself away in the seclusion of alpine nooks and crevices.

King's Crown is one of those rare things, a Sedum for wet ground (Sedum integrifolium). The close clusters of flowers are dark red to blackish purple.

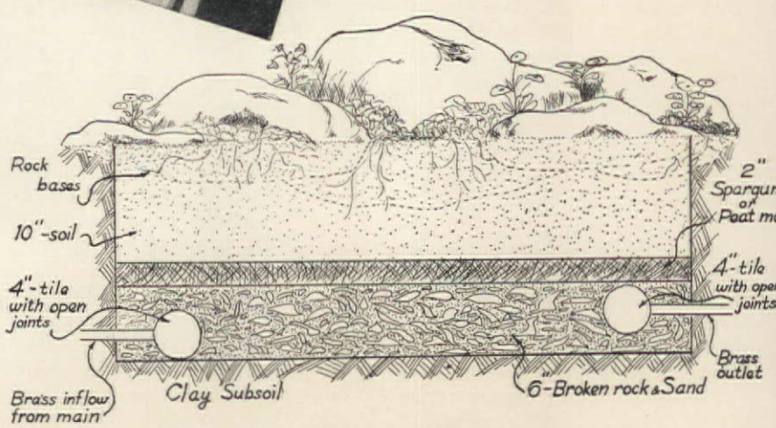
Pink Plumes is a fitting name for Geum ciliatum, of the nodding triplet blossoms and tinted seed plumes. Most of the color is contributed by the stems and upper foliage.

Flowers of Rose Crown (Sedum rodanthum) vary from almost white to pink and sometimes red. Occurs frequently at the foot of alpine glaciers.

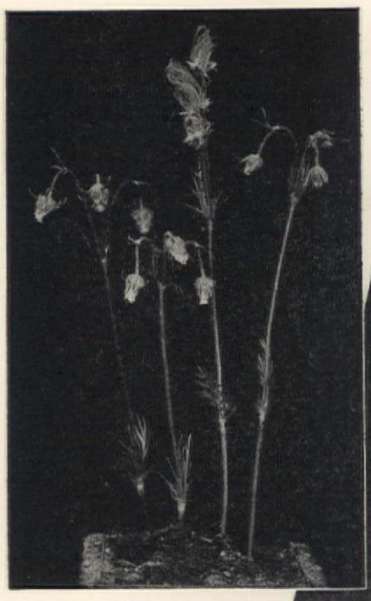
Intensely blue flowers atop twelve-inch stems proclaim to the alpine traveler the presence of the lovely Gentiana parryi.

Reminding one of large Anemones with gleaming golden centers, the flowers of the White Globeflower (Trollius albiflorus) are a familiar sight on borders of alpine lakes and streams.

A white-flowered cousin of the Eastern Marshmarigold is Caltha rotundifolia, known as Elks-slip.



Detail of Moraine Construction



Pink Plumes
(Geum ciliatum)

Rose Crown
(Sedum rodanthum)

Parry's Gentian
(Gentiana parryi)

White Globeflower
(Trollius albiflorus)

White Marshmarigold or Elks-slip
(Caltha rotundifolia)

Make a moraine for your alpines

Claire Norton

THE moraine, as it is understood in the gardening world, is the practical application of the principle of subirrigation as found in the natural habitat of true alpines.

By following the moraine principle, it becomes a simple matter to entertain successfully in the rockery of a friendly personal garden those long coveted and exquisitely beautiful true alpine plants, so often listed as "difficult," "fussy," or "an achievement." Among the glacial débris of the heights, these floral treasures have grown accustomed to a lean diet, to an unfailing water supply, and to an adverse environment. When the natural conditions under which they have attained their beauty and charm are approximated in the garden, much of the uncertainty is bound to be eliminated.

Taking a cross section of a mountain moraine as a model and, reducing it to its simplest form, we have the plan shown here. If the garden is built on a slope, the outlet may empty into a pool; across the falls, or where the slope is less steep, directly into the basin. If a pool is not desired, a small absorption pit can be dug below the drain, or the water allowed to seep away gradually of its own accord.

Experience will quickly determine how often water should be given. As a rule, turning on water once a week or once in a fortnight is sufficient if left on for a length of time sufficient to fill the lower part of the pit. Sprinkling with the hose in any part of this garden will be unnecessary. The natural seepage from the pit will provide for the needs of plants in the dry rock garden as well as for those about the pool.

A suitable compost for growing alpines in the moraine contains sand or grit, humus, and garden loam in equal parts. In general, it should be of mellow texture, affording free drainage and at the same time acting as a sponge. It should in no case be very rich, and if not neutral, then on the side of acidity. It is well to plan in advance to apply an annual top dressing of grit and peatmoss or stone chips and compost to correct the heaving action of frost or the washing away of surface soil and to provide food for superficial roots.

In Eastern gardens shade is an important factor in establishing true alpines or subalpines of brooksides or mountain bogs. This seems a bit surprising, perhaps, when thinking of the intense rays of the sun in the rare atmosphere of the alpines' native home. It must be remembered, however, freezing temperatures at night are ever the rule on the heights, and where these conditions do not prevail, partial or complete shade during the heat of the day must be provided. The moraine, then, serves best when built where shade from trees and shrubs or a building will give protection through the extremely hot midday hours.

Here follows a selected list of quite desirable alpines for the moraine that may moreover be easily grown from seed if you are so minded as to like raising your own. Most alpine plant growers are in that group. But, on the other hand, where a showing of bloom is needed at once, preacclimated plants may be purchased from growers.

Boykinia jamesi, showy, deep rose; foliage nearly evergreen.
Caltha rotundifolia, 6 in., white.
Chionophila jamesi, white; like a miniature pentstemon.
Claytonia megarrhiza, white; succulent foliage; long season.
Dryas octopetala, creeping shrub, white.
Epilobium latifolium, 8 in., rosy flowers.
Gentiana parryi, 12 in.; large, showy, of deepest blue.
Geum ciliatum, rosy pink; seed plumes striking.
Geum rossii, 6 in., yellow; foliage turning red in autumn.
Kalmia microphylla, rose pink; evergreen shrub; acid soil.
Lewisia pygamea, white or deep rose; foliage in rosette.
Mertensia alpina, deep blue bells.
Mertensia coriacea, Pikes Peak Forget-me-not. Lovely.
Mimulus langsdorfi, yellow; small.
Parnassia fimbriata, fringed white flowers on slender stems.
Phacelia sericea, blue, feathery; foliage silvery
Polemonium speciosum, blue, fragrant.
Polygonum bistortoides, 15 in., rosy white.
Polygonum calophylla, dwarfer; white; foliage ample.
Potentilla uniflora, yellow; silvery foliage tufted.
Primula angustifolia, deep crimson; diminutive tufts.
Primula parryi, showy crimson; robust.
Ranunculus adoneus, large, bright yellow.
Salix petrophylla, Alpine Willow. A gem.
Salix saximontana, 1 in., forming small mats.
Sedum integrifolium, dark red to purple.
Sedum rodanthum, pink.
Silene acaulis, bright pink; forming mossy green cushions.
Smelowskia americana, white or pink; fragrant; foliage silvery.
Synthyris alpina, lavender to violet; very early.
Thalictrum alpinum, 4 in., graceful as Maidenhair Fern.
Trollius albiflorus, sulphur white, large.
Viola bellidifolia, blue; tufted and small.

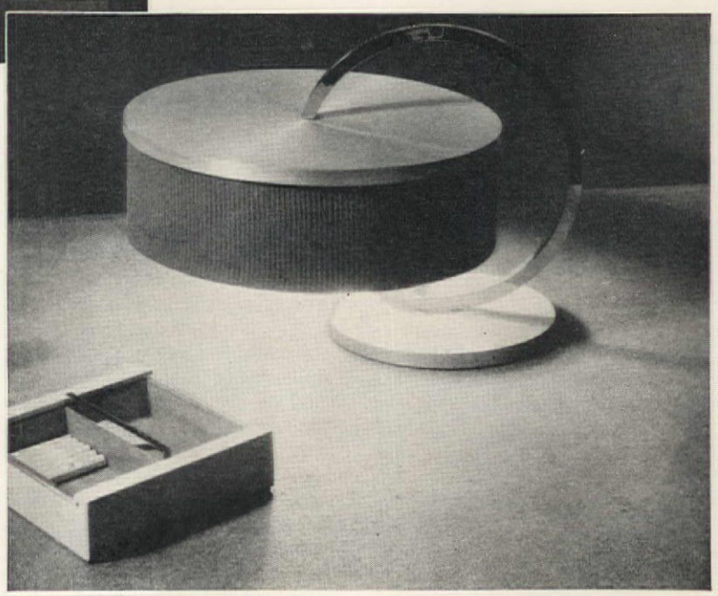
The foregoing choice is based not alone on easy growing, but also to give a wide range of form, habit, color, and season; remembering that the season of growth —the year of activity in the upper levels is very short. When we are in the summer, spring is beginning on the high mountain top, and winter sets in the highlands when we are in the Indian summer in the lowlands.

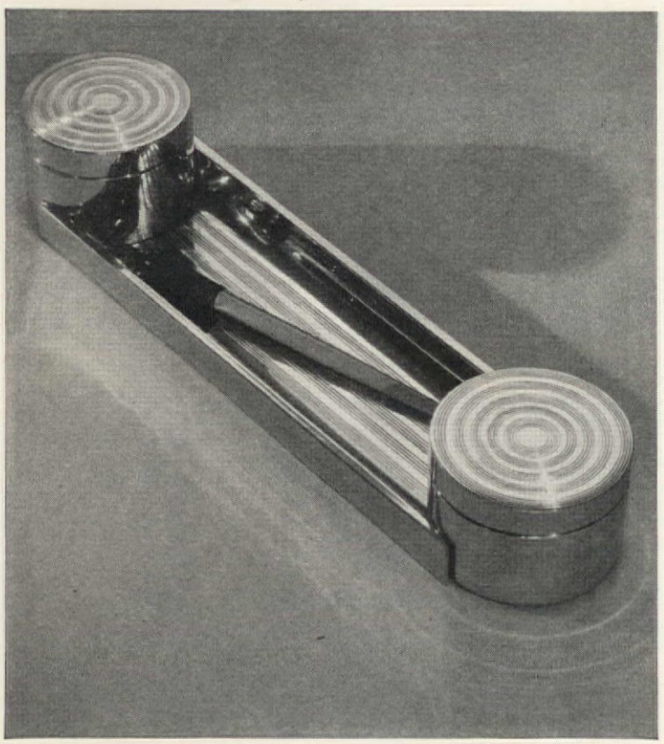
Contemporary Designs abandon self-conscious cleverness

THESE fine examples of contemporary design, included in the Metropolitan Museum of Art exhibit held earlier this season, illustrate the modern trend in objects for everyday use and decoration in our homes. These actual pieces are not yet being manufactured for sale; we show them to you because we feel so strongly that modern design based on real needs and on a sensible scale of prices is here to stay, and because we consider these particular articles distinctly representative of the best in modern design.

Wyatt Davis

Ilonka Karasz was the designer of the tea or chocolate set which provides two heating units for tea and hot water, or coffee and hot milk, only one of which is shown. We like it for its simple forms and soft colors: dark blue, yellow, terra cotta pink, and veridian green. Buffalo Pottery Co.





D. B. Merrill

Polished chromium was selected by Walter von Nessen for the charmingly simple desk set, executed by the Chase Brass and Copper Co.

Eugene Hutchinson

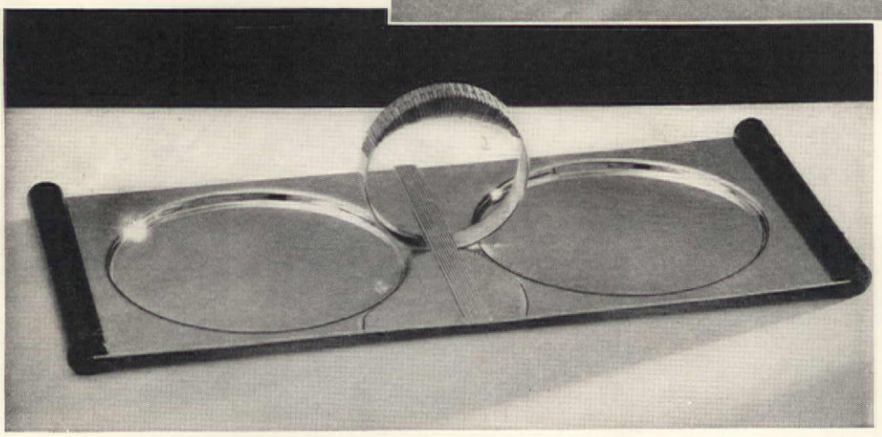
Top right: aluminum, one of the favorite materials of our contemporary designers, is used for a low-hung desk lamp and cigarette box created by Russel Wright. The American sculptor, Sidney B. Waugh, designed the Steuben Punch Bowl at the right. Made by the Corning Glass Company, the base is a particularly interesting form, and the trident decoration highly dramatic

A decorative basket for fruit was designed by Walter von Nessen and made by the Chase Brass and Copper Co. in polished chromium. The simplicity of the structural rods arranged closely enough together for adequate support yet allowing enough space to show the fruit between is responsible for much of its effectiveness

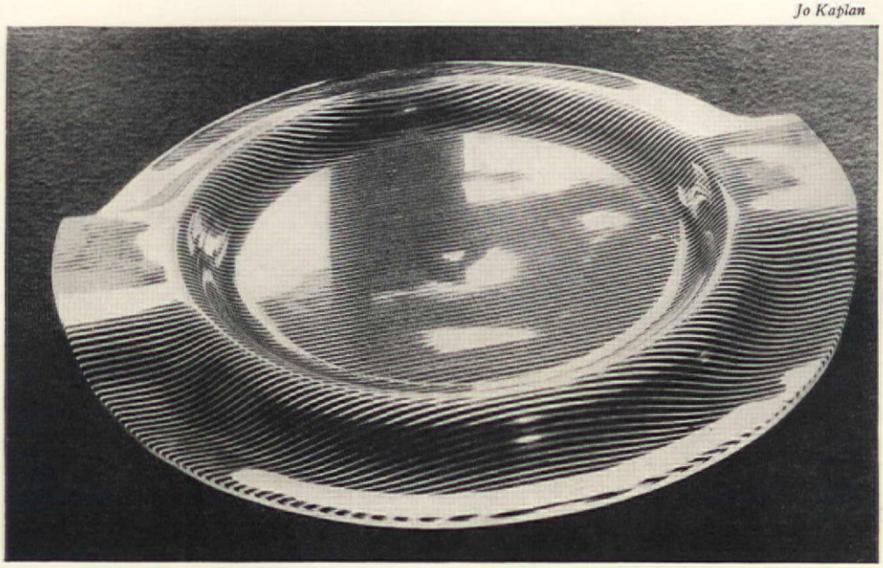
D. B. Merrill

Circular forms, hard-gleaming metal, clear, cold crystal, plain surfaces—these are some of the elements of contemporary design introduced into simple articles and accessories for the home, in perfect harmony with those decorative themes which are developed in the contemporary spirit

The double serving tray with a convenient handle (shown below) was designed by Lurelle Guild and executed by the International Silver Co. A refreshment tray of irregular shape was designed by Paul A. Lobel and made by the Regal Art Glass Company for this exhibit (at bottom of page)



Jo Kaplan



Cork and aluminum are combined for two utensils for iced drinks, both of them designed and made by Russel Wright. At the left is a

mixer and its accompanying spoon for drinks not requiring shaking; at the right a shaker with a filter to prevent fruit pulp and ice from pouring with the liquid. Aluminum acts as insulation and keeps ice from melting too quickly

The run-about child at home

Beulah France

WHAT can a father and mother do in the physical arrangement of the home best to help the children of run-about age develop desirable habits?

Seeking an answer to this question I visited the children's school of the Institute of Euthenics which is held every summer at Vassar College, Poughkeepsie, New York. Here I found forty-four children ranging in age from two to seven years, spending six happy weeks together in an environment designed to meet their needs in all phases of development. The equipment of the school and the schedule of the day are carefully planned to foster satisfactory growth, to encourage the formation of wholesome emotional and social habits and to stimulate to a great extent mental development.

Here experts are bending every effort toward the discovery of how the home may best be fitted to the child. All methods being used have been tested and found to be "workable." If they will work at the Institute and bring about good results, they are surely worth trying at home. It is with this thought in mind that the suggestions given here are being offered, accepting as a "run-about child" one who is able to get about the home without help but has not reached the age of seven.

Every child needs a place to play indoors. If at all possible, one large, sunny room should be set aside for this purpose. If this cannot be planned for, then a certain section of the living room may be kept for the children's play corner. It should be flooded with light and have plenty of fresh air but still be free from drafts. At Vassar such a play corner has been set apart on the first floor of the dormitory in which the children sleep. It is merely a section of a large foyer hall, shut off by low, portable screens. These screens can be duplicated at very small cost at home and afford privacy for the children while permitting adults to look over the top and make sure that all is well.

Now as to playthings. Must they be expensive? Should they be of the type that needs constant repairing and replacing? Not at all. For instance at Vassar the children seem to find great pleasure in toys which they construct themselves from such a simple thing as a shoe box. A doll's bed, with the box lid used for footboard and headboard, and a garage for a toy automobile were fair samples of these. It is well to think twice before throwing away boxes and baskets, for to children they take on forms and shapes—steam engines, carts, etc.—which offer endless possibilities for fun.

Nor is fun all that may be derived from the construction of a child's own toys. Resourcefulness is developed. Parents may suggest that different things be made from paper baskets, and boxes. There are in the public libraries and book stores numberless books which give complete details for making toys at home "out of nothing." While a child is too young to read, a mother can read the directions and show him how to start on the project. It may be just the folding or cutting of paper for the very young child, or it may be much more intricate work for the child who is nearing seven. The idea is the same: to encourage the development of self amusement rather than too great a dependence upon ready-made entertainments.

Then special places should be provided for keeping the materials used. As the run-about child grows older he may be taught to have a place for each thing and to keep everything in its place when not in use. The two-year-old can not be expected to pick up after himself, but by the time

a child is five he should have learned, through gradual teaching, the value of taking care of his personal property to a certain degree at least. I have known of some mothers who began with very small children, not much more than two, teaching them day by day that when play was about to be ended, and bedtime was drawing near, dolls were to be tucked away in their little beds, teddy bears were to be put to rest, and all toys were to be put in their proper places for the night. The children have learned good habits in this way through supervised play.

The happiest households are those where coöperation exists. When coöperation is lacking is it the children's fault? As a rule it is not. The average child would much prefer to learn how to do things correctly than to have frequent scoldings for failure to do the right thing, and yet these failures are all too often due to the fact that the physical equipment of the home and the teaching of good habits have not been given a sufficient amount of thought by the parents.

Now all children like to hammer and pound. This desire should not be curbed but rather accepted and provided for. Even the two-year-old will enjoy a board with round holes in it through which he may pound pegs which exactly fit. The peg board should be supported on either side by two upright boards that will hold it above the floor sufficiently high for the pegs to be pounded through on one side then on the other. Such a board might be made at any carpenter's shop. A wooden mallet will serve for the pounding.

For children of from four to seven a tool bench, consisting of a sturdy table with sawed off legs, will provide opportunity for all the "carpentry work" they will be able to do. Such a table, used under the supervision of father or mother, will be instrumental in helping the children to learn the use of mallets, and as they grow nearer seven, the use of nails for joining bits of wood. It will also be well for them to have a dustpan and broom of their own with which to clean up any chips that may drop on the floor. Children should be encouraged to clean up after their work. Not that they can be expected to do it well before they are more mature, but nevertheless the lessons learned in neatness and the interest which may be developed in keeping the house looking tidy make it worth while to take the time to teach them how to help. This may be done without difficulty provided it is made attractive to the child and he grows to feel that it is "fun," not work.

Boys and girls like to draw and paint, as a rule. Through this art work, if it is tactfully guided, they can learn many things: color, shape, the names of objects, control of motions and—neatness. The paints which will be found to be most conducive to neatness are those which will wash out of clothing and off hands merely with soap and water. They offer the widest possible range in colors and are absolutely harmless.

The use of crayons and paints on the part of the children gives parents the opportunity for teaching them regard for the property of others. A child's first instinct will be to mark up everything everywhere. This can be overcome by providing him with a definite place at which to work.

A home-made easel is not hard to make and costs but a few cents, if anything at all. A father can build one in an hour. If a tray can be fastened on to hold the crayons and paints so much the better.

Trains of cars for the run-about child need not be expensive. Those which wind up and go or are electrified may well be withheld until the child is over seven. At the Institute the kind used is of all solid wood with nothing to come off or break. The cars fit into each other by means of grooved joinings.

The little dolls' tables are sturdy and strong and the dishes unbreakable. Such toys are by far the best for the pre-school children. The blocks—and every child must have plenty of blocks—need not be expensive.

But at Vassar the run-abouts learn much through play that is carried on outside of the playroom. At regular hours they attend cooking classes, and how they love to cook! The boys are as eager about it as are the girls. Those less than five years old make delicious drop cookies, chocolate egg-nogs, and other dainties under supervision. The recipes are all scaled down to meet their needs.

Do they use small cooking utensils? Not at all! Whatever is found in the average American kitchen suits the needs of the children. An ordinary stool is used for kneeling on so as to have the eyes on the correct level.

A large mixing bowl, stirring spoons, egg beater, measuring cup, and then the ingredients, will fill the needs perfectly. These small children at Vassar work eagerly and quickly but seldom spill or break a single thing. The possibilities of teaching a child neatness, accuracy, patience, and coöperation with others in the kitchen are many indeed.

When mealtime comes an important time of day has arrived. It is well for the child to rest for about fifteen minutes, lying down and relaxing, before he prepares to eat. This aids his digestion greatly. After the rest period, hands and faces are washed at the Vassar Institute, then the children go to the dining room.

All meals are served at low tables which make eating most enjoyable. The chairs used are "posture" chairs, those designed to fit the child's growing body and help him to sit erect with perfect comfort. A child grows so fast that these chairs do not fit for many months before they are outgrown when used at home. The expense of changing for new ones two or three times a year would be great, but this might be circumvented in any community by a pooling of funds which would be used for the buying of the various sizes needed throughout the period of growth, exchanging the chairs among themselves. These posture chairs are sturdily made and will last a very long time.

No diversions interfere with eating at the Institute. The children come to the table to eat, not to toy with the food, not to carry on conversation, most certainly not to say—"I don't like this." Food is set before them in an attractive way. Pretty dishes are used and new color schemes provide variety from day to day. Helpings are small enough not to cause loss of appetite. Menus are planned once a week in such a way that the same food is never served on two consecutive days. The nutritive values are worked out carefully on the weekly, not the daily, basis. This is a plan which may well be followed in every home.

The children are not constantly warned against spilling food; instead they are guided, meal after meal, in the proper way to handle

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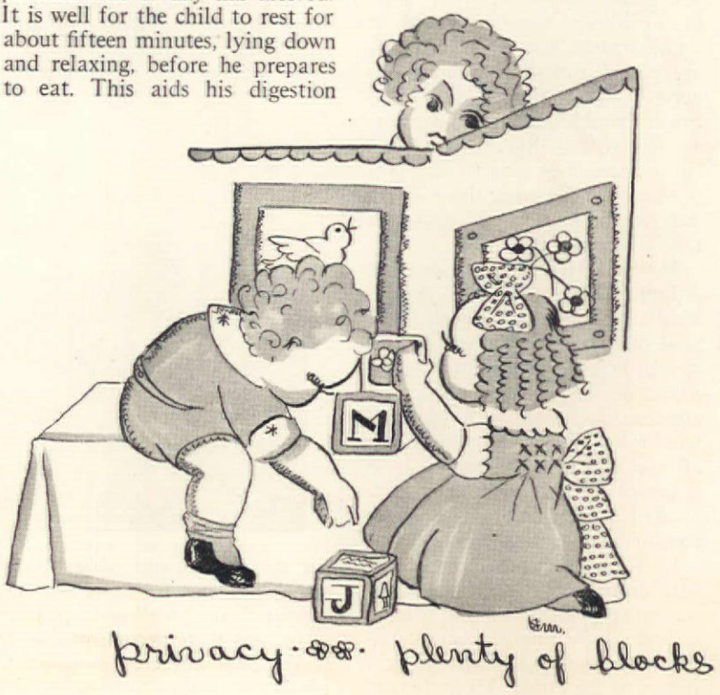


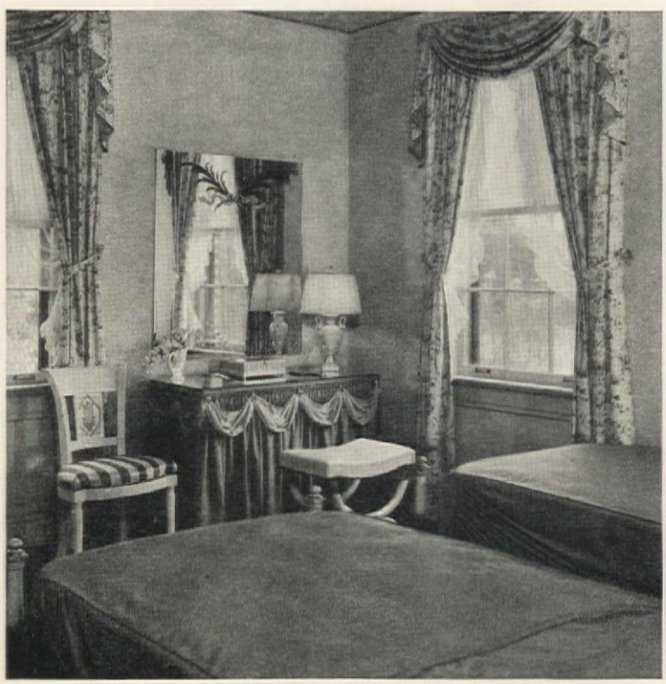
Reeves Studios

White paint for an Atlanta apartment

Mary Ralls Dockstader

AN ALL-WHITE background is a successful foil for many styles in furnishing, whether simple or sophisticated, but if one's spirits are young and daring enough to permit of applying the paint brush to tables, chairs, and chests as well as to walls, and to choose white accessories, and to highlight the whole with two or three strong but harmonious colors—well, that's decoration.

Mr. and Mrs. R. J. Bicknell, of Atlanta, have taken a typical small apartment pleasantly situated on Atlanta's famous Peachtree Street, the living room measuring no more than fifteen by eighteen feet and with but two windows, and by making the afore-mentioned all-white their leitmotif for this room they have created a setting that is cool, comfortable, and smart.



In furnishing the living room Mr. and Mrs. Bicknell had the advantage of starting from scratch, a fortunate point of departure in doing somewhat radical things to the house. Their decorator was Mr. Ralph King. At his suggestion the furniture selected consisted of excellent reproductions, small but comfortable in scale, with preference given to pieces of early Empire design. Such furniture is structurally both light and strong; also it lends itself especially well to painting. Most of the accessories follow consciously the same period with the result that the room is strongly but amusingly suggestive of the First Empire, or perhaps of a Recamier salon.

The door opening from the foyer is at the near corner of the room so that, upon entering, the attention is engaged by a group of pieces arranged against the long wall opposite—a most comfortable Lawson-type sofa with a well-tailored slip-cover of white and deep green foliage chintz, and above this a large square mirror, unframed, but with a gilt swag painted at the top and fastened to the wall by gilt stars. To either side are Pembroke tables—and they are surprisingly nice painted flat white—each with its tall Empire reading lamp, the straight fluted white columns resting upon square green marbleized bases. The shades are plain white with a swag trim of deep green silk cord. Besides books and magazines the tables hold a pleasant litter of small objects.

Before the sofa is a little coffee table lovely enough to restore one's faith in what such tables ought to be—a delightful and useful adjunct to hospitality rather than a spindly "doo-dad." At either end of this sofa group is an

armchair in Sheraton's most Continental manner, painted very deep green with details of white and upholstered in white corduroy. The same rich white corduroy is used for window draperies hung straight to the floor from under box valances and trimmed with two rows of moss fringe in henna color. Glass curtains of thin henna silk give a subdued warmth to the white and green masses in the room.

Between the windows there is a handsome mahogany pedestal similar to those used in Greek and Roman houses as stands for their shallow, open lamps, and revived very successfully during the periods of the French Empire and the English Regency. This pedestal holds instead of a lamp an exquisite Empire vase with coin gilt decor on a body of royal blue. Filled with loose masses of long-stemmed flowers it adds great distinction to the composition of white pieces. Completing the window end of the room is a circular Empire table with maple top, red marbleized base and white supports.

Across from the sofa against the opposite wall is arranged the other important group. An ample but slender Sheraton desk forms the center; it is white-painted with natural fruitwood top. This use of light-colored wood surfaces introduces a pleasant bit of contrast into the white scheme and is further a practical treatment for those parts subjected to hardest wear. The white desk chair has a wide-striped green and white satin seat covering. The desk lamp has a square-sided mirrored base and a translucent green shade trimmed effectively with white cord and tassels.

At this side of the room, too, is a pair of medium-sized, comfortable armchairs in the Chinese Chippendale fashion, the frames white with henna Terry cloth upholstery fastened with white nailheads. The wall space is enlivened by two oval gilt frames enclosing modeled wax profiles in relief against a background of dull red. White and gilt wire plant stands lend a touch of lightness.

The far end of the room has a wide archway opening into the dining room and at either side of this open bookshelves painted white and gold with characteristic Empire decoration. Above each hangs a fine old portrait which brings a certain mellowness to the new pieces.

In the dining room a more or less miscellaneous group does duty until Mr. and Mrs. Bicknell can find just the things they wish to place there—probably some fine old mahogany which will show to beautiful advantage against the lemon-yellow of the walls. But the bedroom is quite as charmingly furnished in painted reproductions as is the living room—white and gold furniture against faint peach walls and a blue-green rug, a dressing table draped in French blue with swag of coral-colored silk held in place by gilt stars, its accompanying bench covered in soft white leather. For bedspreads the same colors are used in reverse order with a light-toned chintz at the windows.

Old hooked rugs for modern homes

Christine Ferry

ALTHOUGH regarded by the uninitiated as a type of floor covering which, because of its New England tradition, may properly be used with heirloom furniture or its present-day reproductions, the patterns are so varied that the would-be purchaser should have at least a bowing acquaintance with the designs characteristic of the different periods if she is to be at all consistent in her selections. While the technical process of drawing loops of material through a fabric background has remained virtually unchanged from one generation to another, designs have varied greatly according to the artistic perceptions of the period as well as the influence of current events, the crude simplicity of many of the earlier rugs being as much out of keeping with the ornate cabinetwork of the Victorians as would be the more intricately drawn designs of this latter period with the simply built pine of the Pilgrim Century.

Because of the care with which they were made and the New England thrift, which has not countenanced throwing away any article that might be useful in any capacity, many of the old rugs, rescued by the collector from attics, wood piles, and outhouses, are available even now, as well as reproductions of them skillfully hooked by modern workers. Although the new rugs perhaps lack the indescribable charm of the old ones in the matter of color, the new materials will soften with the passing of time and become the antiques of the future, and there is always the ammonia bath if one is in a hurry and wants to acquire her "antique" over night.

First of all come the Early American Primitives. This group includes the hit-or-miss rug with simple border of solid color, either straight, blocked, or scalloped along the inner edge; those with plain center and corner blocks of contrasting color connected with bands of hit-or-miss; the ones adapted from simple patchwork designs; and the naïve free-hand drawings of flowers, sentimental dooryard scenes, and household pets.

Rugs of this nature are all properly related to the crude built-in bunk beds and simply constructed pine furniture—settles, stools, and tables of the

Illustration 1

A primitive New Hampshire rug with scroll border and hand-drawn center. Both border and roses are red. Built-in bunks with cupboards beneath were the first type of bed the colonists had. Closets were rare in the early houses. Note the primitive bed steps. The rugs illustrated on this and the following pages are from the collection of Elizabeth S. Morse of Warner, New Hampshire

Illustration 2

Different types of primitive designs may be used in the same room, as in this New Hampshire cottage—the allover patchwork, the free-hand floral and a simple nosegay motif which repeats itself along the edge to form a border. All photographs on these pages by George H. Davis Studio

pioneer type, now so popular for summer camps, or to the low maple four-posters, chests, and splint or rush-seated ladder-back chairs of a little later period now used in simple bedrooms in either town or country houses.

Whether designed to serve as a door mat, a bedside mat, or before the hearth or chest, these earliest of the American Colonial hooked rugs are usually rectangular in shape and vary in size and proportion according to their purpose. Many of them are quaintly symbolic, and tradition has it that even the simple block border derives its inspiration from the hearth bricks of the family fireplace, the plain center so enclosed representing the home, and the hit-or-miss border the outside world.

Conventional or geometric patterns of this character are very practical, since the rug can be laid in any direction and, as the edges wear on one side, it can be turned around. Scenes and animals and very often designs portraying flowers are, on the other hand, quite definitely one-way rugs. That is, they must be placed always in the same position before the hearth, chest, bed, or on the threshold.

Such a rug is the "Cat and Tree" design shown in illustration 4. This old rug is delightfully quaint and amusing and many copies of it have been made for use in remodeled country places. The design may perhaps be regarded as an original interpretation of the "Tree of Life" motif, which down through the ages has had a place in the artistic efforts of all peoples. Or it may be that the flowering tree is intended to symbolize the family circle and the black cats on either side its guardians, since old rug makers tell us that in the early days pictures of black cats were supposed to ward off the dreadful evil of witchcraft.

Even though quite different in character, because of their simplicity, the various types of primitive hooked or "drawn-in" rugs, as the workers call them, can be used in the same room (illustration 2). Here is shown a glorified example of the earliest form of patchwork rug, small squares of many colors separated from one another with a line of black—colors which have mellowed into most beautiful tones with the passing years. Beneath the four-legged stool in illustration 2 is an old New Hampshire country free-drawn flower design and in the foreground a rug which is of peculiar interest because of the repeats of a single nosegay design, spaced so as to frame the surface in a rhythmic manner without being connected into a formal border. Designs were few and far between in those early days and were made the most of when provided. This pattern might even have been traced from a treasured scrap of a printed fabric.

Since hooked rugs, like patchwork coverlets, have always been to a large extent influenced by historic events, we are not surprised to find in some of the settlements on the Eastern seaboard rugs apparently inspired by Oriental textiles, or perhaps other rugs, brought back by the masters of sailing vessels in the China trade of those days.

Another picture (illustration 3) shows a pair of such rugs, designed for use on either side of a big bed, but in this small room placed between two smaller ones and to fit across the space at the foot. Rugs like these might be used either with delicate maple four-posters or

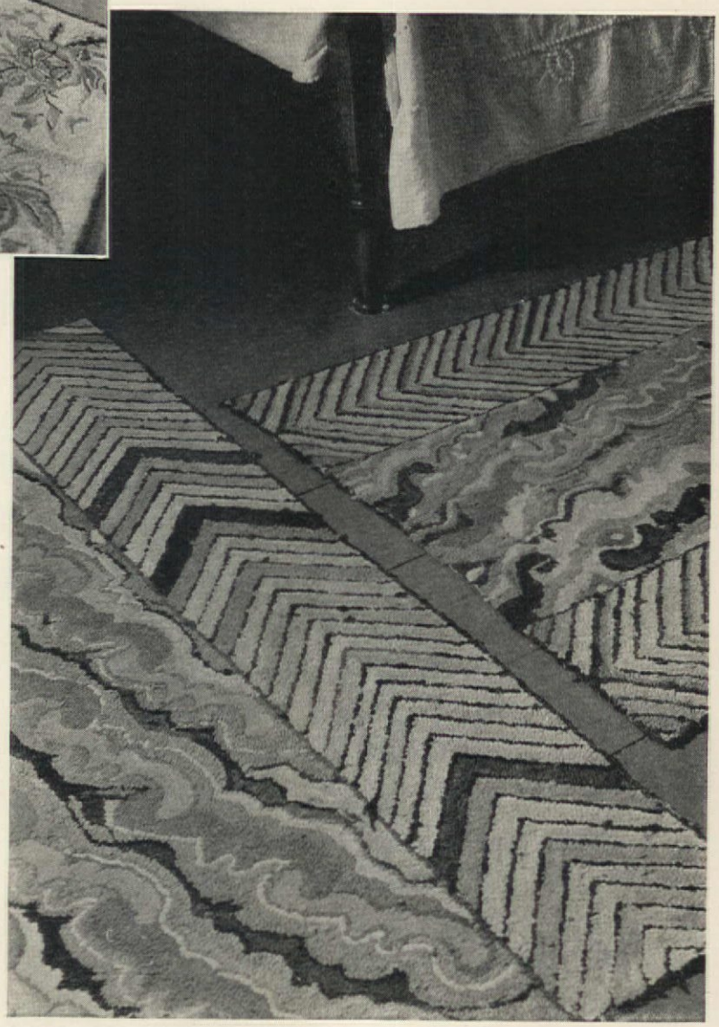


Illustration 3

Pairs of rugs are desirable in a bedroom, placed either as pictured, between two small beds, or on either side of a large one. This particular pattern from a New England seaport town reflects clearly the influence of early trade with China

with mahogany furniture. The centers, in gray, black, and white, reflect the familiar wave movement of Chinese design and the radiation of prismatic colors in the side borders also shows Chinese influence.

A little later, in the 1830 period, are particularly appropriate to use with the spool bed type of furniture. Two different examples are illustrated (illustration 5), the long one with the solid black background and wealth of small flowers and fruits very possibly being one of the original "Ross" designs on the first commercially prepared rug bottoms and without doubt the narrow "cable" border is symbolic of the laying of the first trans-Atlantic cable.

The quality of a hooked rug depends not so much on the width of the strips that were hooked in as on the closeness of the hooking. When much burlap shows on the back, the rug will not be durable. As it wears it will flatten out to paper. Loops will either pull out, if unclipped, or possibly fall out if they are clipped.

Nor do rugs having the burlap edge turned back and hooked through wear as well as those that have been hooked to within two inches of the edge of the burlap, which is then turned and hemmed down. Rugs made in this manner are less apt to break along the edges and are easy to mend; whole hooked through the double thickness of burlap along the edge are difficult to repair.

After stamped bottoms came on the market, it became the custom to line the rugs. Many of this period have the lining glued to the underside of the rug with a gum arabic preparation. It is not a good investment to buy an old rug that has the lining glued in this manner, for the background or bottom of the rug is

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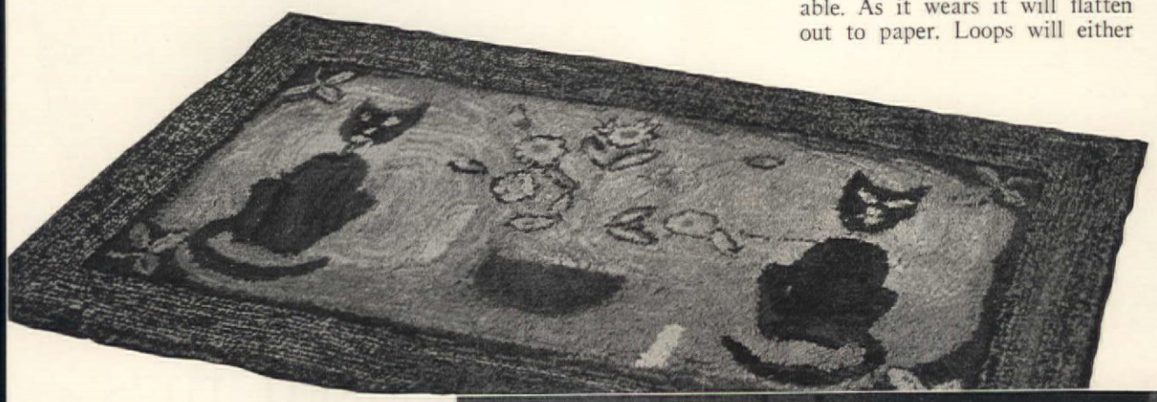


Illustration 4

The "Cat and Tree" design illustrates another type of the primitive rugs of the Pilgrim Century and is just as usable in a pine bedroom as it is placed before the family hearth

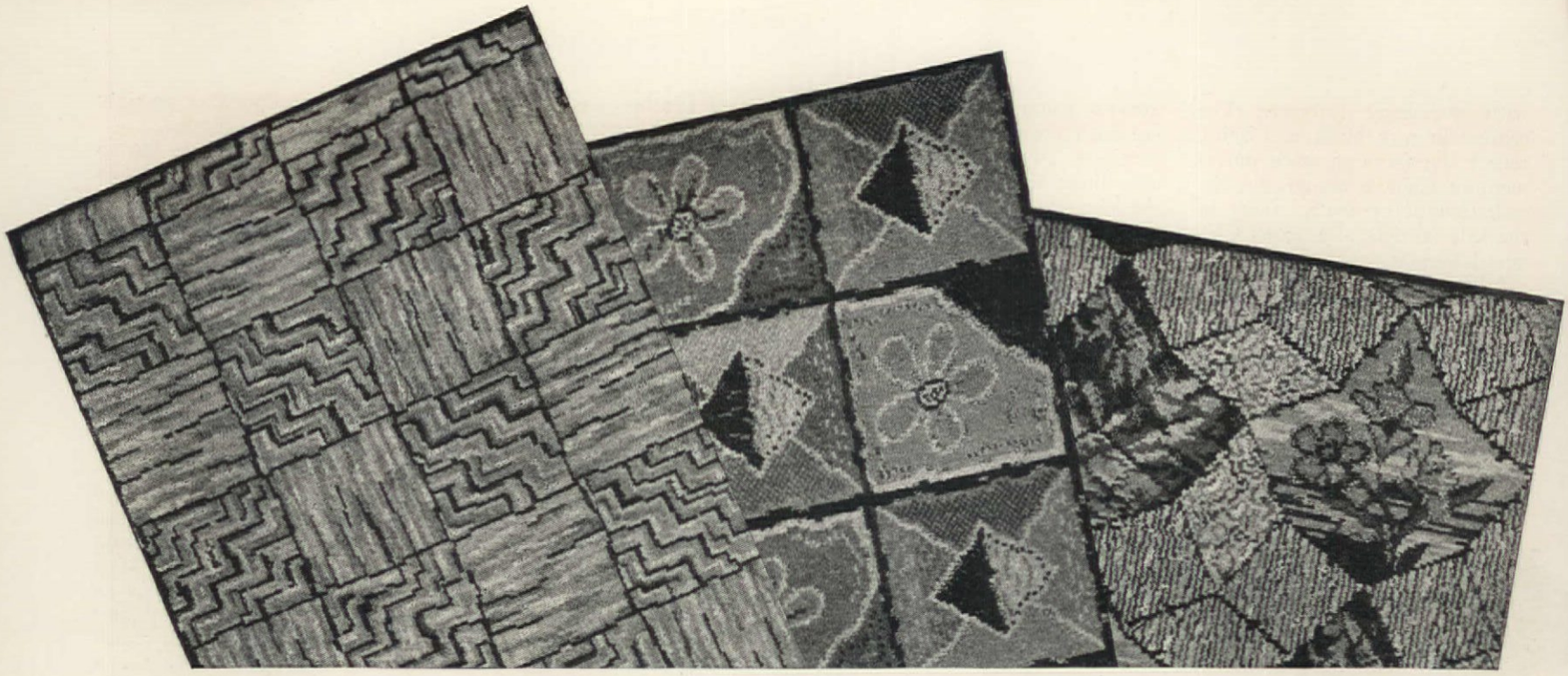
Illustration 5 ➔

The Victorian type of hooked rug with masses of small flowers and fruits upon black and ivory backgrounds. In the foreground is an original. The other, a modern reproduction of an old design, the former clipped and the latter uncut. This is the style to go with spool bed furniture

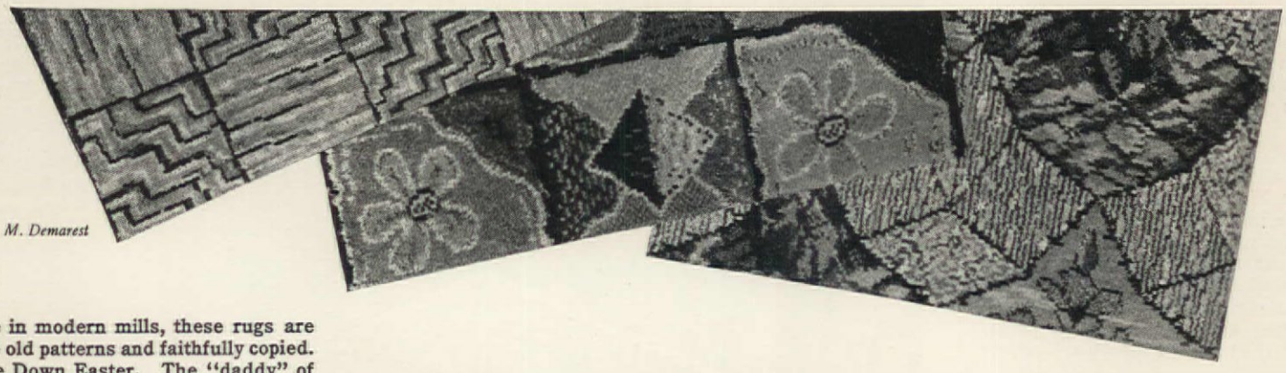
in connection with the heavy four-poster type of bedroom, we find many big, sprawly flower patterns, quite heavy and ornate, also rugs of a more conventional type striped with bright colors placed diagonally across the width. In rooms of this character, the half round door mat with its basket or cluster of flowers may be consistently used.

About 1850 the first stamped "bottoms" made their appearance. Characteristic of the designs of this period are the loose arrangements of blossoms forming central medallions and wide, elaborate borders that combine many small fruits and flowers. Sometimes this central medallion was silhouetted against an ivory ground and the background of the surrounding border was black India cotton, but more often the black material was used for the entire background of these multicolor designs done in rose, blue, yellow, purple, green, and brown. Even after a lapse of more than seventy-five years, the quality of the dye used for this India cotton is such that the backgrounds of many rugs of this period are as coal black as rugs now being made of new material.

These rugs of the Victorian era



Modern counterparts of old hooked rugs



F. M. Demarest

Although made in modern mills, these rugs are inspired by fine old patterns and faithfully copied. Upper left: The Down Easter. The "daddy" of this hook effect, over a hundred years old, was found in an old Salem homestead. The orderliness, thrift, and love of modest home decoration are clearly typified in this design of simple squares of braided cloth, homespun yarn, and quaint stitchery. Next: The Cottage. The inspiration for this rug is a rough-hewn provincial effect, which was trod upon by generations of sturdy feet. Last: The Blue Ridge. The original was found in the fastnesses of the Blue Ridge Mountains to serve as an inspiration for our present-day rugs. The 9 x 12′ size costs $44.50 and of course the smaller ones are in proportion. All made by the Firth Carpet Company. Below: W. and J. Sloane carry these hand-made rugs. Principally of wool with jute and burlap back, the method of hooking is the same that was used in originals found in New England. The patterns were inspired by antiques, but some of the colors have been slightly modernized. The sizes shown, 27 x 54″, cost but $7.25 and these patterns can be obtained in larger sizes

F. M. Demarest

THIMBLEFIELDS—A country estate on less than an acre

Ellen Janet Fleming

TO ACQUIRE all the lovely things expected as part and parcel of the country often seems to be a vast undertaking; you dream of quiet, shaded lawns, of borders of flowers, of tea on a peaceful terrace, of fresh, succulent vegetables, of ripening fruit, and lazy, luscious afternoons with a ducky little house waiting to receive you into its captivating rooms. Then you grow calculating and wonder about the possibility of making it all come true. At Thimblefields, where two people fashioned a miniature country estate for themselves out of a piece of land that did not measure more than three quarters of an acre, and a five-room cottage of the more modest variety, such a dream has been brought to reality.

Not quite an acre of ground. In the country this sounds like a very small piece; really it is not larger than a good sized suburban lot. But since there are no near-by houses, except one which is secluded behind evergreen trees, it has privacy and the charm of varying levels of land with a well diversified planting quite out of proportion to its limited size.

Directly in front of the cottage porch is a flat lawn of rich verdure with a border of perennials on three sides. Since the lawn is fifty feet by twenty-five feet, there is over a hundred feet of flower border, a real opportunity for displaying Delphiniums, Hollyhocks, Phlox, and the medium height and edging perennials as well.

Just behind the inside perennial bed, the outside one is backed by a hedge shutting off the country

road, runs a stone wall which banks off a gentle hillside. This hillside runs the entire length of the lot and, behind the house, ends in a flat rocky place which makes a delightful tea garden. At the opposite part of the hillside is a small vegetable garden, a cutting bed, a collection of Rose bushes, some grapevines, and berry bushes. An orchard of dwarf fruits is between this group and the tea garden.

The land does not yield bushels of garden produce, but in season neat jars of luscious looking strawberry jam adorn their kitchen table, and it is made from the fruit of the everbearing strawberry plants that grow in the tiny vegetable garden. There are string beans for a dinner party, carrots, beets, parsley for a long time and plenty of tomatoes, even for chili sauce.

In the spring I have wandered up the stone path that leads from the porch to the tea garden to see Daffodils and Narcissus in a riot of gaiety. And along that same path are twenty-five Peonies and as many Iris plants that are a gorgeous sight in bloom.

From early spring until fall the cottage rooms are filled with lavish bouquets of flowers, especially lovely because of the roses. And once we counted up twenty-seven different rock garden plants clambering in the bright sunshine over a few projecting rocks, to say nothing about the shaded wall where others grew in the soft light.

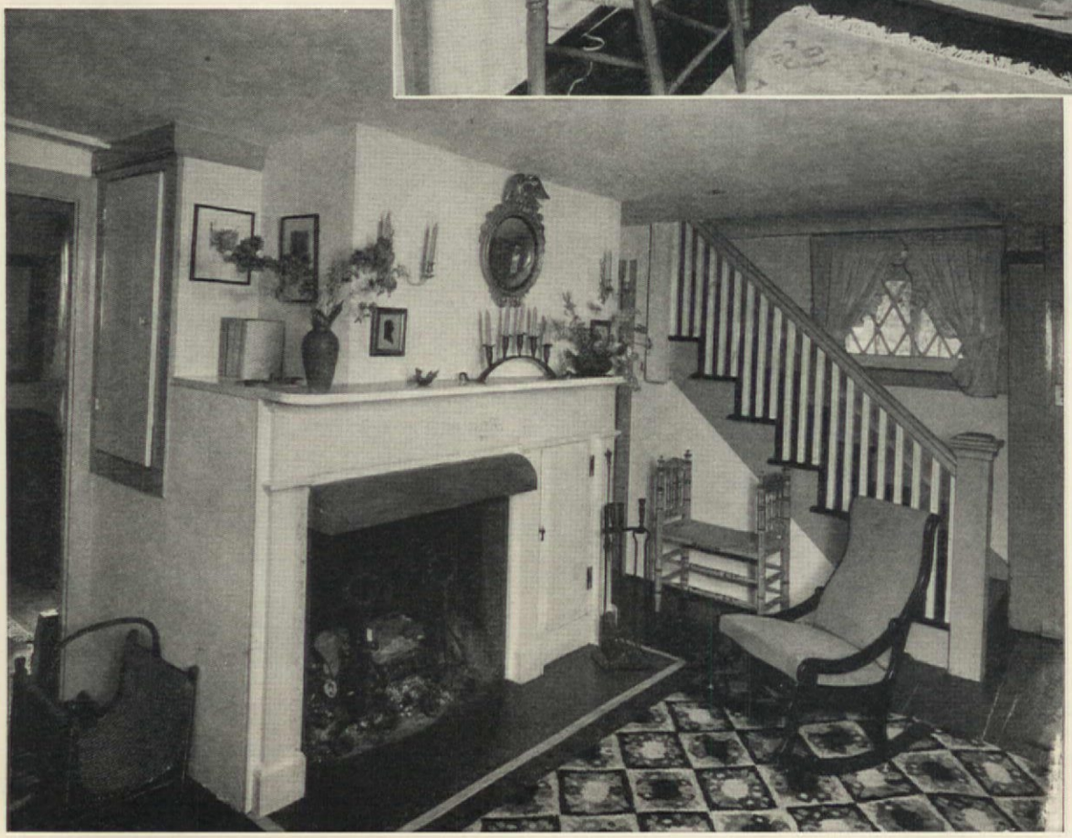
There are trees in abundance on this small plot, but since they are, for the most part, along the edges, except one large Maple which shades the porch and a small part of the lawn, and a group of trees at the back of the house under which a handsome carpet of Pachysandra grows, they do not usurp the fertility of the gardens.

The little house is snug up against the hillside; its generous porch is a pleasant-weather living room. Upstairs is surprisingly airy, each of the two bedrooms has windows on three sides, and there is a comfortable bathroom and closet space for linen and clothes. Downstairs two small living rooms are cut into by a large chimney with a fireplace on either side of it. The dining room is a bit larger than either of the living rooms.

To give a sweep to the tiny house all the walls and woodwork are painted the same light cream. With ceilings still lighter and the floors black, a sturdy "up" and "down" is gained to offer as much height as possible to the very low rooms. Nearly all the furniture is low, below the three-foot level, so that the height of the rooms is also added to by the space between the furniture and the ceilings. By placing the furnishings rather consistently against the walls the floor space is kept pleasantly clear.

Daffodil-yellow dimity curtains hang at all the windows. Fortunately the downstairs windows go way up to the ceiling to let in all the available light. And the perpetually sunshiny color is a help in overcoming the effect of too much shade, since the porch and the trees steal a good bit of light from most of the rooms.

A large estate owner would scoff on seeing the tiny rooms at Thimblefields. However, by skillful selection of low furniture; use of light, clear colors; and by keeping the floor spaces pleasantly clear, the rooms are coaxed into radiating a cool, refreshing country feeling



By using simple, clear colors in fabrics and the more primitive materials like cotton, linen, and the homespun type of thing the rooms radiate a refreshing feeling of the country. The rugs, too, rag rugs and hooked rugs, enhance this impression. Early American pieces of furniture to fit into the undersized wall spaces have been selected with much care. A linen chest from the children's department takes up a tiny corner of the dining room, but holds the table linen nicely, while a Pennsylvania milk bench makes a small sideboard to go with the table and chairs which are a breakfast set.

If concentrated planting is well varied on a small piece of ground, and a cottage coaxed into a charming home, the delights of the country are sometimes more successfully ensnared than in the larger country places that must necessarily call for a far greater effort and expense of upkeep.

Richard Averill Smith

Use shrubs for permanence in the garden picture with trees for a background frame. The usual "flowers" are transitory but important for other colors, and the combinations of such groupings can be changed around and varied, season by season. Too often the home garden maker thinks too much in terms of flowers only. Begin right this year in planning your garden. (Photograph is of the personal garden of the late Ruth Dean, Landscape Architect)

Planting for Permanence

Laura Allan

SELECTING the most excellent subjects, and arranging them to make pleasing pictures—this is planting for permanence. The best plants are those which are long lived and maintain a fine appearance at every season of the year. Possessing beauty of form, habit of growth, texture, mass, color, they are the true aristocrats, the prima donnas of the garden.

To illustrate planting for permanence, the diagram shows a plot 135 feet wide, with the south end left open for a distant vista; in case the outlook is not pleasant it should be screened out with some of the tall trees and shrubs already used in the borders to make the garden enframement. This plan may be adapted to larger or smaller areas merely by altering the lawn space.

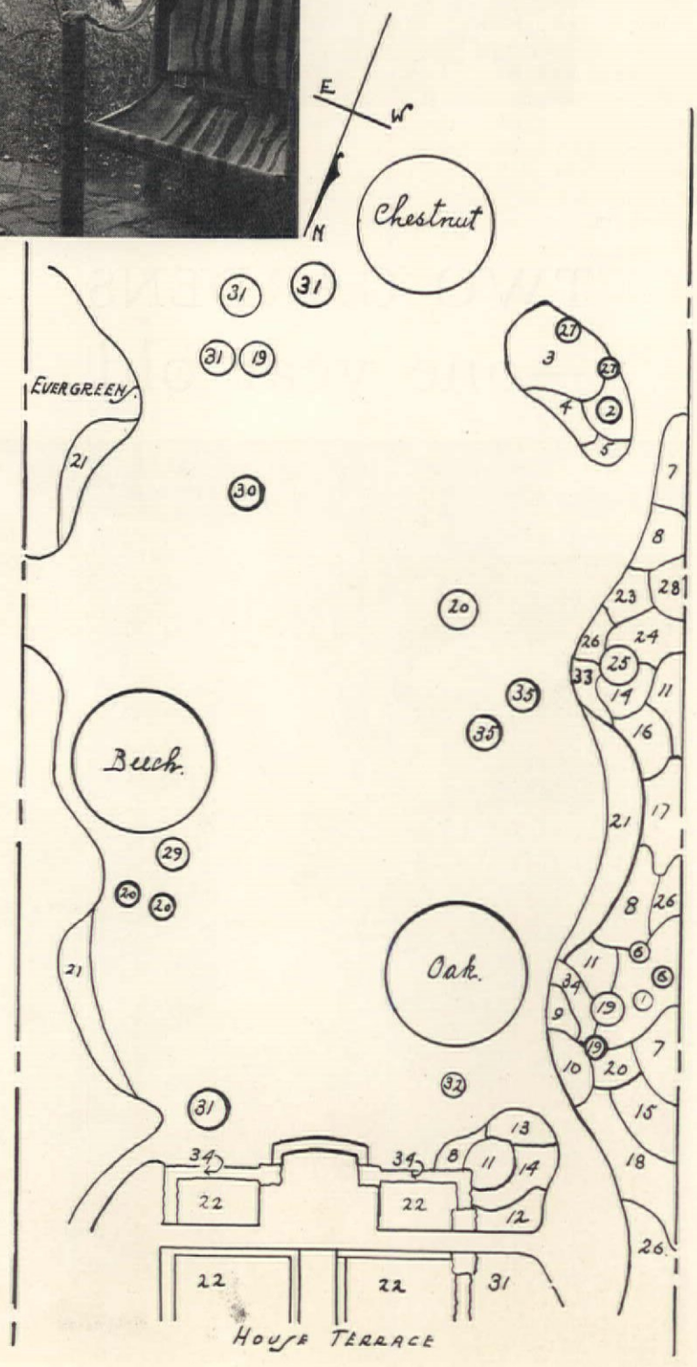
Beauty of arrangement is attained in this garden. The house terrace planting is an all-year picture set in a rich dark frame of Japanese Yew. The group at the southwest corner of the terrace has the qualities of fine texture, attractive branching effects, long perfumed color, and winter decoration in jet black and crimson. Near-by flowering trees enhance the spring scene and embellish the early winter landscape.

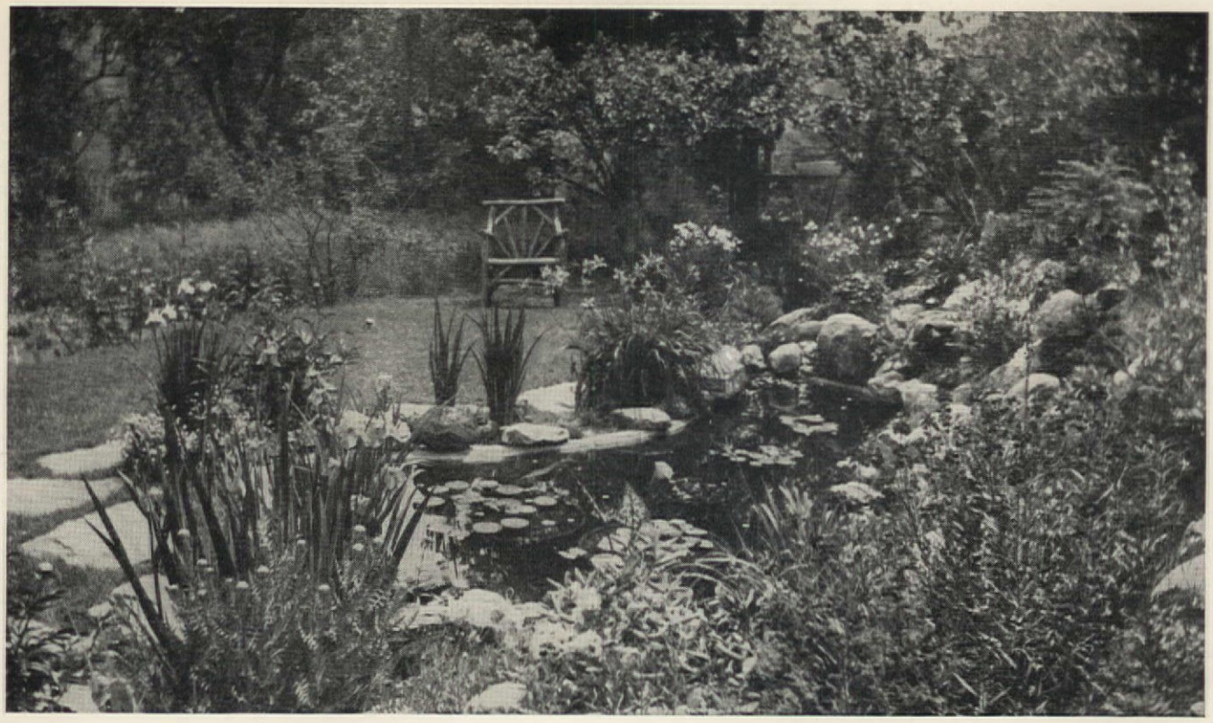
Dense dark green solid clump of Austrian Pine (1) contrasts with grayish green horizontal branching of Spruces, and the pyramidal habit of the Arborvitae group (7) of dull green, bronzy in winter. Handsome structural qualities of Flowering Cherries are displayed in fine relief against the evergreens, and in blossom time every pink and rose flower has its full value. Evergreen shrubs in the foreground show dark green and silvery green in varied shapes.

Redbud (Cercis canadensis), an astonishing mound of glowing pink before the leaves appear, is the center of an all-season group, distinguished by the charming Rosa rugosa hybrids, French Lilacs, and English Hawthorns.

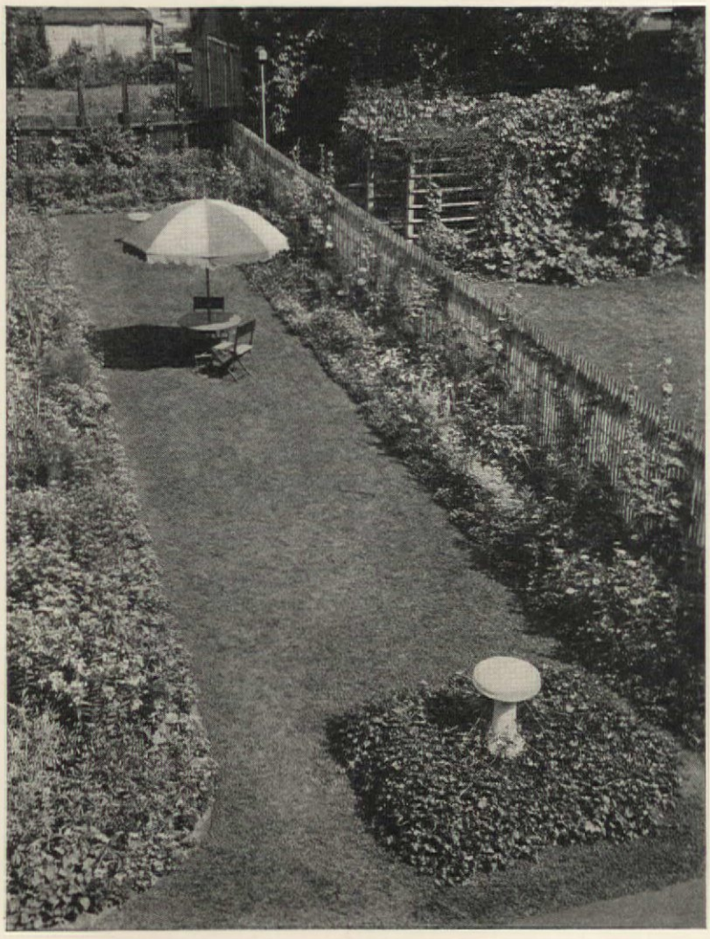
The large "island" to the southwest abounds with picturesque effects. Two feathery Hemlocks make mysterious blue shadows with their horizontal branches, in fine contrast to the silvery green of the Silver Fir (Abies concolor), a lovely symmetrical tree even when old. Rich dark green mounds of Mugho Pine cover the ground under the trees; two in-

[*Please turn to page 292*]





TWO GARDENS —one year old



It is hardly ever too late to start, but the springtime is all opportunity. See what the will to have accomplished here.

One year before the rock garden and pool (above) of Mrs. C. E. Nay of Springfield, Massachusetts, was photographed, it was a very unsightly spot, overgrown with discarded Rose bushes, Privet, Sumac, and other shrubs and weeds. This was all cleaned out and a pool about nine by twelve feet was built with a rock garden running back from the pool to the hedge. The pool is piped for running water which flows out from under a dwarf Hemlock and falls down over rocks. It is also equipped with a drain and, being located on a slope, only a few lengths of pipe was necessary to carry the water to the surface some distance away.

Various hardy plants were planted around the pool and in the rock garden during July and August, 1933, and there was bloom of many kinds from early spring. The Waterlilies in the pool are planted in tubs so they may be removed in the fall when cold weather arrives.

What can be accomplished on an empty lot, Mrs. Laura Mark Brayton of Herkimer, N. Y., shows in the picture at the left. This piece of land 80 x 20 ft., was practically unused until May 15, 1933. The first picture (on facing page) was taken August 29th of the same year.

Of course many annuals were used, the border alone requiring 210 Ageratum Blue Perfection which Mrs. Brayton thinks makes the prettiest and most satisfactory border. It always blooms profusely, has no enemies of importance and the color harmonizes with everything. Many other annuals were planted in groups down the length of the garden. Shrubs were placed against the back fence. Climbing Roses and perennials being planted along the side fences leaving plenty of space for a generous number of annuals, as it is almost impossible to have a flower-filled border with perennials only from August on.

The box in the foreground was decidedly unsightly the first year but it could not be removed. A happy solution was evolved for the second year by German Ivy planted around and trained over it. Peat-moss was spread thickly on the box preventing any burning of the tips of the shoots.

The second year picture (on this page) was taken the first week of August, 1934. The perennials have grown wonderfully, the annuals have done equally as well as last year and the grass panel is a thick green carpet, free from weeds. The ground was thoroughly prepared to a good depth. Much good well-rotted cow manure was used. Only first-class plants were set out and moreover the garden has been well cared for and watered as needed.

Early in the spring, color starts with the small bulbs; Eranthus, Snowdrops, Scillas, Cluisiana Tulips, many varieties of Crocus; then Hyacinths, Early Tulips, and Daffodils continue the display until the stately Darwin Tulips close the Dutch bulb season. Early perennials then keep it gay until the annuals begin after which it is a battle to see which blooms the most.

Zintsmaster Studio

Less than a year's achievement! Planted in May, photographed in early August. The 80 x 20 ft. plot was absolutely bare and empty. See opposite page for results of second year

Glenn F. Jenkins

Bowen Studios, Detroit

A sunny basement recreation room

IN A delightfully simple way, and at small cost, the architect who designed the Grosse Pointe Park (Michigan) home of Mr. William P. Harris, zoologist and lecturer, flooded a dark basement with sunlight and at the same time made possible a recreation room that, as such, has even more charming and unique aspects and prospects than first-floor space.

Unusual effects were produced by the simple process of excavating on the outside of the house, exposing a large section of the south wall of the basement. In other words, a large sort of areaway was created. This operation permitted installation of a bank of windows and an exit in the wall—a southern exposure—insuring not only an abundance of light but free ventilation as well.

Thus, there was provided in the place of what might have been an unromantic lumber or furnace room, visited only on occasions of necessity, a cheerful place where the children may play or the family retreat for comfort and cheer not only on the warmest summer days but the grayest and coldest winter hours.

What is even more interesting is that by the same stroke a rock garden was created within the "bowl" of the excavation. This becomes the foreground of an upward sweeping vista, unfolding to the sky. At the same time, as viewed from the light-flooded recreation room, it is a cascade of glorious rock garden colors as they come tumbling and flowering over the ledges. It would seem difficult to find a more simple means than the bowl to produce

[*Please turn to page 262*]

The basement recreation room in the Harris home is flooded with natural light through the medium of a rock garden ingeniously built out from the foundation wall. Above: A rock garden "bowl" which permitted the installation of a number of windows provides cheerfulness that otherwise would have been a dark, dingy furnace room

Give an IRISH bridge party

Dorothy Gladys Spicer

F. M. Demarest

If you could peep in the window of a thatched roof cottage in Kerry or Athlone, you'd soon see how easy it is to have a good time in Ireland. Over a table set with the simplest of food, there's gr-rate gossip and laughter, and before you could say "Jack Flanagan," there's singing and everyone is having a *foine* old time.

Irish hospitality is as spontaneous as the leap of the salmon in the River Shannon and as gay as an Irish jig. And throughout the world when people entertain in the name of St. Patrick's green country, stiff formality leaps out the window as quick as a leprechaun. Just try giving a dull Irish party. It can't be done!

Invitations: For the invitations, cut stiff green paper in the shape of shamrocks, or pink paper in the shape of pigs. Tie green ribbon around the pigs' necks. Send an informal message such as:

"Come to Killarney
For cards and Blarney"

or "Shamrocks will be trumps at my house next Wednesday afternoon."

Another attractive form for invitations is a harp cut from gold paper with green embroidery thread harp strings. The message may be written around the harp frame or on a folded slip of paper tucked in the strings.

Tallies and Prizes: Tallies and covers for score pads may be made of green paper with an animal cracker pig pasted to the top. Or for the tallies make "spuds" of brown paper and have the punches come where the potatoes' eyes are.

Irish prizes are a pleasure for the hostess to select. Some of the most loved possessions in American homes come from Ireland. There are linens from Belfast, laces from Limerick, Baleek china which is exquisitely fragile and lustrous, and remember that Waterford glass is Irish and that lovely reproductions of small pitchers and of plates are now in the stores at very reasonable prices. The music of Ireland may be represented in the prizes by a cheap little book of Irish songs or a phonograph record by John McCormack. And for the consolation prize, there are those famous three little pigs. It is said that they were really born in Italy—in an Italian nursery tale—but no doubt they had Irish cousins. At any rate, their glee is international and they are apt to be obtainable almost everywhere, made of china, almond paste, stuffed gingham, or soap.

Cover the card tables with dark green Argentine cloth or white decorated with little paper shamrocks. In the center of each place a green flag with the name of a place in Ireland on it. Table number one may be Tipperary; Table number two may be Donegal; Table number three may be Kilkenny; Table number four may be Dublin. Since this is to be an Irish party and no one is to be too dignified, when the guests arrive, present them with green paper caps or a colleen's head dress made of two green paper rosettes joined by a band to go across the top of the head. A man's old hat with a feather of shamrock stuck jauntily in its band may be used to hold the papers which are drawn for partners. Write on slips of paper the first line of several well-known Irish songs. Then cut them in half so that each guest draws half a line. Like this:

"O believe me if all those endearing young charms"

"Kathleen Mavourneen the gray dawn is breaking"

[*Please turn to page 260*]

IRISH BRIDGE PARTY MENU

Assorted green and white sandwiches
Dublin potato or jellied asparagus salad
Pickles Olives
St. Patrick's sherbet
Green iced cakes Irish peach cakes Clay pipe cookies
Tea
Green mints Green gum drops

In the upper right-hand corner: vivid green and white cloth from Dewan; a glistening shamrock tree in green and silver aluminum and matching tallies from Clem Hall; sparkling Waterford glass and delicate Lenox china from B. Altman & Co.; green-handled stainless steel flatware from R. H. Macy & Co. Above: Gay shamrock paper accessories from C. A. Reed Co.; sponge "pig and Paddy" centerpieces, Clem Hall; tallies and invitations, Norcross

All-season Fragrance

Jessie F. Gould

ISN'T it time that we turned a little more attention to the fragrance of our garden especially when, as a matter of fact, we can have the color along with it? Here is a compiled list of outstanding popular flowers that give graciously of their graceful odors throughout the entire year.

This is not by any means a complete list of all the fragrant plants available. Indeed a catalog of fragrance would fill a large sized book; here is merely a selection of outstanding beautiful flowers with which you can get fragrance into the everyday commonplace garden. Many can be planted this spring. The spring flowering bulbs must be planted in the fall, so make a note of them now for the months ahead. But plant them before spring planting times comes again.

Note: The date of bloom given in this chart are based as generally applicable to a latitude of 40°. Elevation above sea level will make the date later. Equally, as you go north or south, it will be later or earlier. Usually, an allowance of a week can be made for each degree in that respect. No date for the garden can be absolute because, apart from the matters of elevation and other natural conditions, such as exposure and soil type and drainage, there are local climatic and seasonal variations. Garden dates can only be approximate but they are generally fairly constant relatively throughout the year. The date of bloom, where mentioned, indicates the average first appearance but bloom will continue.

No blooming time has been given for the annuals because the period of bloom can be controlled so largely by the time of planting. Started in heat in the very early months of the year, many of them can be had in flower almost as soon as the outdoor season is fully active and, equally later sowings will give later bloom. Often the earliest flowering is from fall-sown seed, outdoors.

Fragrant Annuals: Sweet Alyssum. Asperula azurea setosa. Centaurea. Iberis odorata. Datura cornucopia. Marguerite Carnation. Martynia fragrans. Four O'clock. Mignonette. Mimulus moschatus (Musk Plant). Nicotiana. Nasturtium. Pansy. Petunia. Scabiosa. Stock, Brompton. Stock, Evening Scented. Sweet Peas. Sweet Sultan. Verbena.

Half-hardy Perennials—Treated as Annuals: Heliotrope. Snapdragon. Wallflower, Early Wonder. Wallflower, Paris Extra Early.

Fragrant Spring-Planted Bulbs: Ismene (Peruvian Daffodil). Tuberose.

Fragrant Climbers: Silver Vine (Actinidia polygama). Akebia quinata. Clematis montana. Clematis montana rubens. Clematis paniculata. Lonicera halleana (Honeysuckle). Lonicera japonica. Lonicera sempervirens. Jasmine (Not hardy in north). Moon Flower. Wisteria. Grapevines.

Climbing Roses of special fragrance: Bess Lovett. Albertine. Jacotte. Evangeline. Climbing American Beauty. Marechal Niel. Gloire de Dijon. Paul's Lemon Pillar. Zephirine Drouhin. Wichuraiana.

Roses of great fragrance: Sweet Brier. Bedford Crimson. Admiral Ward. Alfred Colomb. Arthur Cook. Cabbage Rose. Clytemnestra. General Jacqueminot. Damask. Rosa gallica. Hugh Dickson. Fragrance. Flamingo. Duke of Wellington. Prince of Wales. Queen of Fragrance.

Fragrant foliage: Apple Mint. Orange Mint. Bergamot. Lemon Geranium. Rose Mary. Rose Geranium. Sweet Marjoram. Thyme. Lemon Verbena (Aloysia).

Chart of perennials and bulbs

Month	Name	Color	Height	Situation
March	Iris reticulata	Purple	1 ft.	Sun
	Viola odorata (Violet)	Violet	6 in.	Sun; more fragrant in lean ground
	Crocus in variety	White, yellow, purple	6 in.	Sun
	Arabis albida and A. alpina	White	6 in.	Sun
	Leucojum aestivum (Spring snowflake)	White	1 ft.	Sun or semi-shade
	Leucojum vernum (Snowflake)	White	1 ft.	Sun or semi-shade
	Dutch Hyacinths in variety	Various	6 in. to 1 ft.	Sun
April	Muscari moschatum (Musk Hyacinth)	Purple	4 in. to 6 in.	Sun
	Muscari Heavenly Blue	Blue	4 in. to 6 in.	Semi-shade
	Alyssum saxatile compactum (Goldentuft)	Yellow	12 in.	Sun
	Narcissus poeticus	White	12 in. to 15 in.	Sun
	Other Narcissus in variety	Shades of yellow	1 ft. to 2 ft.	Sun or semi-shade
	Jonquils (Narcissus jonquilla)	Deep yellow	12 in. to 18 in.	Sun or semi-shade
	Daphne cneorum (Garland flower)	Pink	6 in. to 12 in.	Sun or semi-shade
	Epigaea repens (Arbutus)	Pale pink	2 in. to 4 in.	Shade; acid soil
	Iris verna	Violet-blue	6 in.	Semi-shade
May	Asperula odorata (Woodruff)	White	6 in. to 8 in.	Shade or semi-shade
	Convallaria (Lily-of-the-valley)	White	8 in.	Shade or semi-shade
	Oenothera caespitosa (Tufted Evening Primrose)	White	6 in. to 10 in.	Sun; Rock garden or border
	Scilla nutans (Wood Hyacinth)	Blue	8 in. to 12 in.	Semi-shade
	Dianthus plumarius (Grass Pink)	White, pink, reds, purple	1 ft.	Sun
	Dianthus barbatus (Sweet-William)	White, pink, rose, red	1 ft.	Sun
	Phlox divaricata (Blue Phlox)	Violet-blue	1 ft.	Sun or shade
	Tulips, Early: General De Wet, Prosperine, Ophir d'Or, Duc Van Thol, Goldfinch, Azalea, Double Yellow Rose	Various	6 in. to 18 in.	Sun or semi-shade
	Tulips, Cottage: Mrs. Kreightly, Arethusa, Ambrosia, La Merville, Primrose Beauty, Orange King, Mrs. Moon, Rosalind, Solferino, Argo	Various	20 to 30 in.	Sun or semi-shade
	Tulips, Darwin: Sophrosyne, Nauticus, Cordelia, Cherry Blossom, Joan of Arc, Pride of Harlem	Various	20 to 30 in.	Sun or semi-shade
	Tulips, Botanical species: Persica, Florentine odorata, Clusiana	Various	6 to 18 in.	Sun
June	Clematis recta (Ground C.)	White	2 to 3 ft.	Sun; likes lime
	Dianthus arenarius (Fringed Pink)	White	8 to 12 in.	Sun
	Dianthus squarrosus (Feather Pink)	White	6 in.	Sun
	Hesperis matronalis (Dames Rocket)	White, purple	2 to 3 ft.	Sun or semi-shade
	Pyrola rotundifolia (European Pyrola)	White	8 to 10 in.	Shade; acid soil
	Filipendula hexapetala (Dropwort)	White	1 to 1½ in.	Sun; semi-shade
	Monarda didyma (Bee Balm)	Red, rose	2 to 3 ft.	Sun or semi-shade; much moisture
	Valeriana officinalis (Valerian)	Flesh	3 to 5 ft.	Sun
	Iris: White Knight, Fairy, San Francisco	White	2 to 3 in.	Sun; limy soil

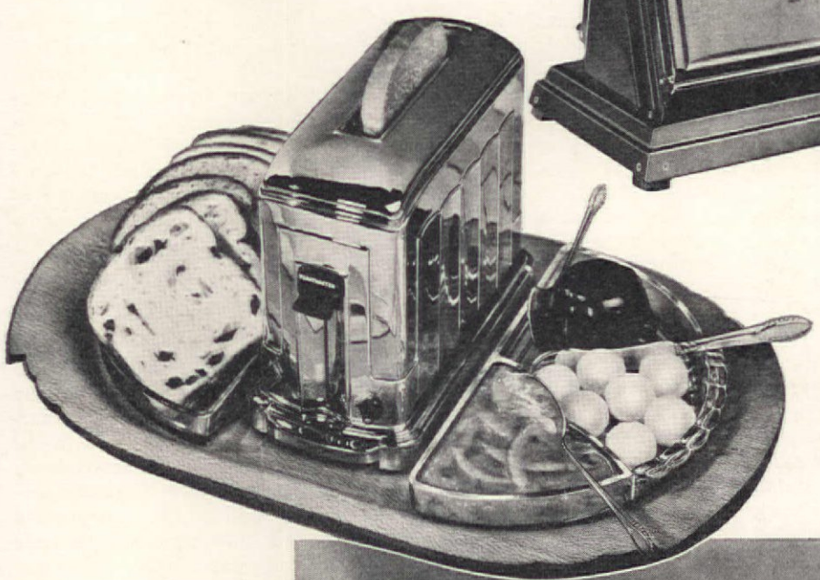
Month	Name	Color	Height	Situation
June (*cont'd*)	Lilium (Lily) candidum	White	2 to 3 ft.	Sun or semi-shade
	monadelphum	Yellow	2 to 5 ft.	Sun
	testaceum	Buff	3 to 6 ft.	Sun or semi-shade
	pomponicum	Scarlet	2½ to 3 ft.	Sun
	martagon	Purplish rose	4 ft.	Sun; peaty, wet soil
	martagon album	White	4 ft.	Sun; moisture; peaty soil
	Iris: Apache, Glamour, Ramona	Pink, rose tones	2 to 3 ft.	Sun; limy soil
	Iris: Vesper Gold, Afterglow, Endymion	Yellow	2 to 3 ft.	" " "
	Iris: Zulu, Hermion, Archeveque, Caprice	Blue	2 to 3 ft.	" " "
	Peony: Edulis Superba	Pink	Tall	Deep, rich soil; sun
	Mme. Emile Galle	Pink	Tall	" " " "
	Albert Crousse	Salmon-pink	Medium	" " " "
	Lady Alexandra Duff	White, pink tinted	Tall	" " " "
	Duchess de Nemours	White	Medium	" " " "
	Rubra Superba	Crimson	Medium	" " " "
	Richard Carvel	Red	Medium	" " " "
	Felix Crousse	Red	Medium	" " " "
	Hemerocallis: (Lemon Lily) flava	Lemon yellow	3 ft.	Semi-shade or sun
	Dr. Regel	Orange	1½ ft.	Moisture; rich soil
	citrina	Lemon yellow	3 ft.	" " "
	dumortieri	Cadmium yellow	1½ ft.	" " "
	Rosmarinus officinalis (Rosemary)	Purple	2 to 4 ft.	Sun
July	Lilium (Lily) auratum	White, yellow banded	3 to 5 ft.	Sun or semi-shade; in peaty soil
	giganteum	White	4 to 10 ft.	Sun or semi-shade
	longiflorum	White	1 to 3 ft.	Sun or semi-shade
	regale	Suffused pink	2 to 3 ft.	Sun or semi-shade
	browni colchesteri (odorum)	White, purple veined	3 to 4 ft.	Sun
	Hemerocallis thunbergi (Japanese Daylily)	Lemon yellow	3 to 4 ft.	Sun or semi-shade
	Lycoris squamigera (Halls Amaryllis)	Pink	2 to 3 ft.	Sun
	Dianthus superbus (Lilac Pink)	Lilac	1 to 2 ft.	Sun; limy soil
	Lavendula vera (Lavender)	Violet	1 to 3 ft.	Sun
	Mentha spicata (Spearmint)	Purple	1 to 2 ft.	Sun
	Echinops (Globe Thistle)	Blue, white	3 to 5 ft.	Sun
	Aloysia citriodora (Lemon verbena)		1 to 1½ ft.	Sun or semi-shade
	Bocconia cordata (Plume Poppy)	Cream	3 to 7 ft.	Sun or shade
	Artemisia abrotanum (Southernwood)	Yellow	2 to 3 ft.	Sun
	Artemisia stelleriana (Beach Wormwood)	Yellow	18 in.	Sun
August	Hosta (Funkia subcordata)	White	1 to 2 ft.	Shade or semi-shade
	Artemisia lactiflora (White Mugwort)	Cream	3 to 6 ft.	Rich moist soil
	Lilium (Lily) speciosum album	White	2 to 3 ft.	Sun or semi-shade
	speciosum roseum	White, spotted crimson	2 to 3 ft.	Sun or semi-shade
	speciosum magnificum	Ivory, suffused crimson	2 to 3 ft.	Sun or semi-shade
	Phlox paniculata (Hardy Phlox)	Various	2 to 4 ft.	Sun or semi-shade; rich moist soil
	Clematis: davidiana (Fragrant Tube Clematis)	Lavender	2½ ft.	Sun; lime lover
	Clematis: integrifolia (Shrubby Clematis)	Blue	2 ft.	Sun; lime lover
	Leucojum autumnale (Fall Snowflake)	White, red tinted	3 to 9 in.	Semi-shade
	Autumn crocus:			
	C. sativus	Lilac	6 in.	Sun
	C. longiflorus	Lilac	6 in.	Sun
	C. longiflorus melitensis	Yellow	6 in.	Sun

HOT TOAST

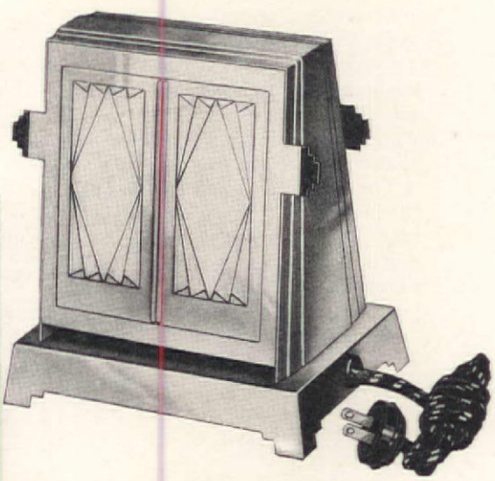
—as you like it!

Time saving it may be, but no oven toast tastes just like that made "to order" on a toaster. The Toast-Master toasts both sides at once to any degree of brownness and automatically "pops" it up when ready. With wooden tray and removable glass accessory dishes it makes a complete unit for the hostess who specializes in snacks (below)

Above: Two smart and trim new modern designs by General Electric. Both of them are easy to clean because of the raised sections; and turn toast when the doors are lowered. The handles are heat proof for protection; and each has detachable cord

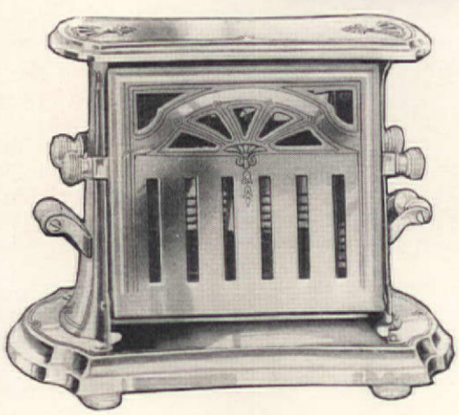


Handy-Hot is a fine model of heavy gauge steel and chromium finish. It toasts one side at a time (right)

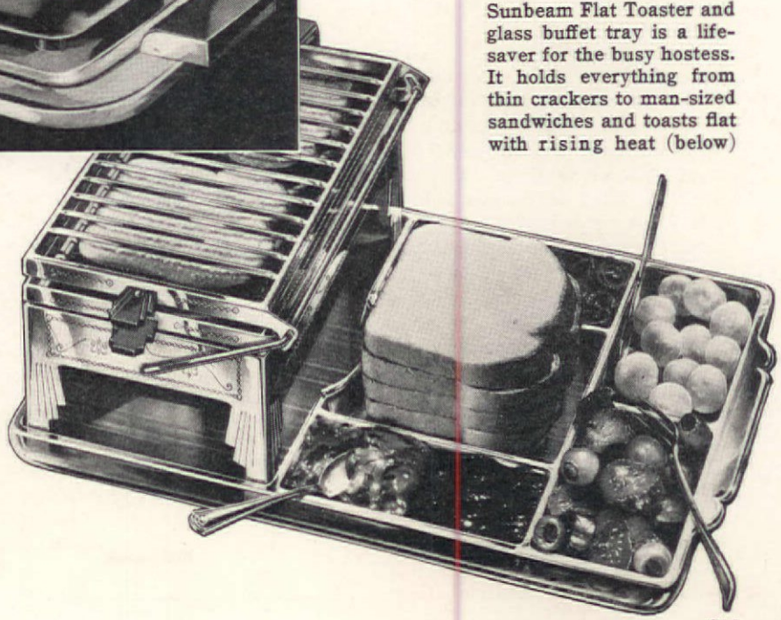


Westinghouse Menu Master Grill cooks an endless variety of food and adjusts itself to dwarf or giant size sandwiches. The heating elements are enclosed and the lower aluminum grid has a grease ring with drip hole in rear. The finish is non-tarnishing chrome (right)

Sunbeam Flat Toaster and glass buffet tray is a life-saver for the busy hostess. It holds everything from thin crackers to man-sized sandwiches and toasts flat with rising heat (below)



Universal's turn-easy model takes any thickness of bread, as it is so wired that thin pieces will not burn and thick pieces will not be half toasted



Dinner party plans for the three-in-one hostess

Cocktails to fingerbowls with one change of plates!

Margaret Carson Brandsness

What is the correct way to serve meals—without a maid? Just try to find a generally accepted answer! Our code of rules for table service is all right as far as it goes—but it doesn't go far enough. It makes no provision for the home without a maid, probably because it was inherited from Europe where even the most modest homes have servants. Yet here in America millions of well-born, well-educated women haven't a servant in the house. These women need a new system of table service that will provide for the smooth and orderly presentation of meals with a minimum of trips to the kitchen for the homemaker and a minimum of inconvenience for those at the table, together with all possible observance of the established conventions that make dining pleasant. Such a code is presented in the following article, devoted to the particular problem of giving dinner parties without a maid. It is the result of more than two years of practical experience—trial, error, and success—by a practical housekeeper

THERE'S a special thrill in giving dinner parties without a maid, if you can manage your entertaining easily and charmingly, for it gives you a happy sense of achievement to know that you alone are responsible for every detail of your party's success. The lovely table with its gleaming silver, its flowers, and candles and shining crystal is all your work. The delicious food is proof of your own culinary talents. And the gay, carefree atmosphere of the party is a tribute to your own poise and cleverness. But how can you achieve this—how can you be cook, butler, and perfect hostess all at the same time and with equal grace? Here's a trick or two that will make the problem easy.

The first secret of success lies in planning your party. Keep it small if you want it to be friendly and intimate. Six is a very good number. Then plan a menu that you can serve easily and that you can prepare mostly in advance. All possible work should be done the day before your party. Even part of the dinner may be prepared then, if you choose your menu carefully.

For the first course, cocktails with appetizers are a perfect choice, for they may be served in the living room—in fact this is the smartest way to serve them—and it saves you all the bother of removing plates one at a time before the next course. Here is a recipe for an unusual clam juice cocktail that men particularly like. It's surprisingly inexpensive and it tastes even better if you keep it in the refrigerator a day to mellow the seasonings. Canned or bottled tomato juice makes a delicious cocktail if lightly seasoned before serving.

Clam Juice Cocktail

To the contents of one can of clam juice, add the juice of one lemon, six tablespoonfuls of tomato catsup, two dashes of tabasco sauce, and a free sprinkling of celery salt. Put in a shaker with plenty of ice and chill thoroughly. Serve in cocktail glasses, adding a dash of celery salt on surface of each.

• • •

Then what a variety of tempting appetizers may be served with the cocktails. Some suggestions are given on the opposite page. The only rule is to choose appetizers that you can have ready in the refrigerator. Then when your guests arrive you have only to bring them in while your husband or a friend presents the cocktails on a tray and the first course is served! A single trip to the kitchen removes it.

The main course is next and if you want to be completely carefree about it, choose only dishes that require no last minute work or watching. A roast surrounded with tender vegetables will practically look after itself. Roast Lamb Aux Poires* is even easier to prepare and is unquestionably "different." The baked halves of pears topped with cheese, arranged alternately around the platter with sprigs of fresh mint, decorate it beautifully and add unusual flavor.

Peas and mashed potatoes are especially good with lamb, and even these vegetables may be prepared ahead of time if you know the right recipes! French Fluffed Potatoes* are mashed half an hour in advance and glorified into puffy delicacy in the oven—their flavor and appearance miraculously improved in the process. Peas Continental* are ready in five minutes and they are exceptionally delicious.

The salad may be served with the main course, and to please the true epicure, it should be simple and it should be green. All you need for a refreshing salad is some crisp endive or watercress with French dressing. And lettuce makes an unusual salad if you serve it with Fresh Tomato Mayonnaise. Molded salads also are convenient for party dinners because they can be made satisfactorily the day before.

Fresh Tomato Mayonnaise

Peel three fully ripe tomatoes and cut out the inside pulp, straining it to get one and one fourth cupfuls of pulp and juice. Cut up the rest of the tomato into narrow strips and combine with the juice, one cupful of mayonnaise, one teaspoonful Worcestershire sauce, and one teaspoonful chopped chives. Season to taste and chill. Serves six.

• • •

Both the salad and the main course (kept hot in heated serving dishes) should be on the table when your guests enter the dining room. When you take the tray of empty cocktail glasses to the kitchen, follow this procedure. First light the fire under the peas and turn it high. Then place the salads on the table, pour the water, light the candles, place a hot dinner plate at each cover, add butter to the peas, transfer the food into serving dishes and arrange them before the host's plate. Hot rolls may be distributed as for a formal dinner or they may be placed on a plate to be passed at the table.

By placing the hot dinner plates at each cover, instead of following the more usual procedure of stacking them in front of the host, you are able to avoid the complicated waiting on table that the use of service plates entails, without committing the ugly *faux pas* of leaving a place uncovered by a plate. Each guest merely exchanges his empty plate for the filled one that is passed to him by the host.

Other styles of service are possible of course, but this plan permits you to enter the dining room

[*Please turn to page 266*]

**Recipe given on next page*

MAIDLESS DINNER MENU I

(Referred to in the text)

Clam juice cocktail
Ripe and green olives — Cheese wafers
Roast lamb aux poires*
Buttered rolls
French fluffed potatoes* — Peas Continental*
Lettuce salad with fresh tomato mayonnaise
Cinnamon candy mousse* — Coconut sweetmeats*
Coffee

MAIDLESS DINNER MENU II

Cranberry cocktail — Caviar canapés
Roast chicken with oyster stuffing
Baked whole tomatoes — Rolls — Buttered rice
Grapefruit salad with honey dressing
(Use canned grapefruit)
Biscuit tortoni
Coffee

MAIDLESS DINNER MENU III

Tomato juice cocktail
Roquefort cream cheese canapés
Roast veal with carrots and potatoes — Rolls
(Vegetables roasted with the meat)
Molded fruit salad
Butterscotch parfait
Coffee

Maidless Dinner Recipes

The recipes below are those given in Menu I. on the opposite page. Planned, as are the two other menus, for easy serving and most of them possible to prepare in advance—that you may be cook, butler, and perfect hostess all at the same time—and with equal grace

Recipe printed on back of each photograph

● appetizers

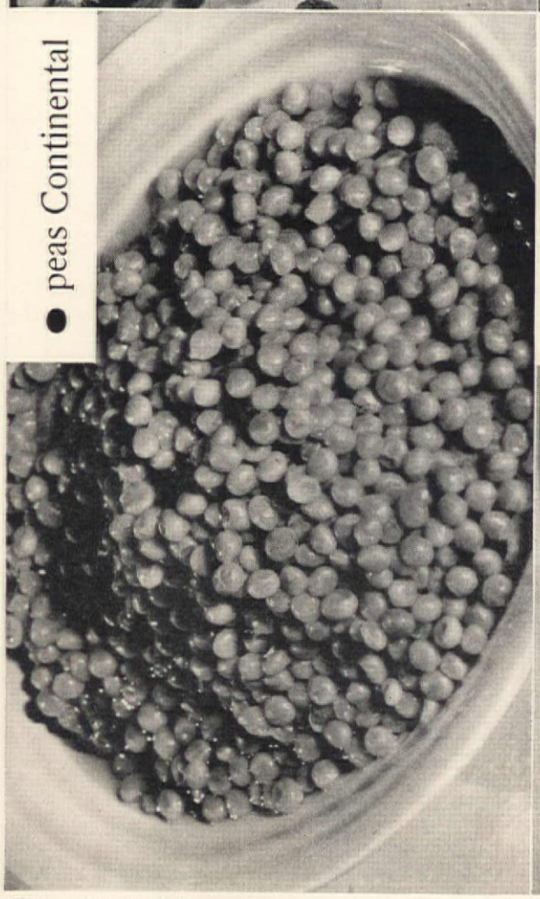
Recipe printed on back of each photograph

● cinnamon candy mousse

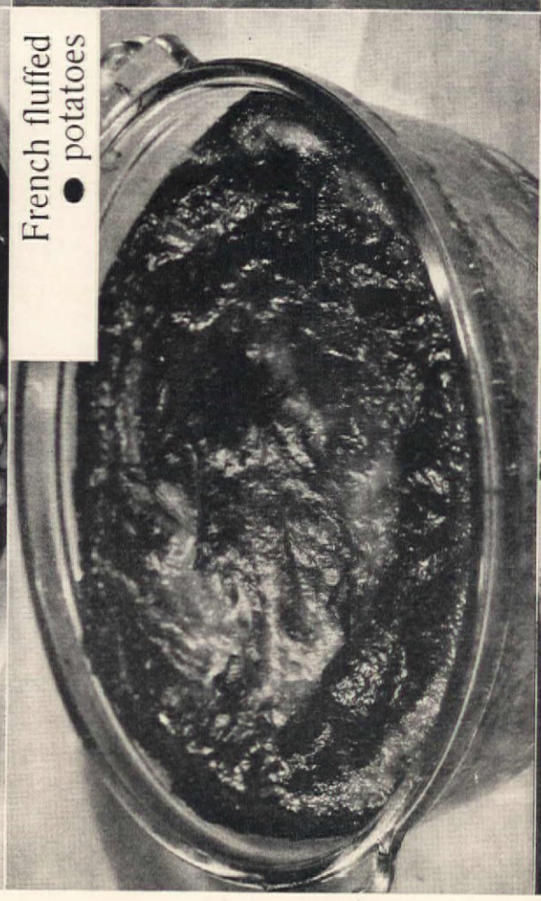
Recipe printed on back of each photograph

● roast lamb aux poires

● peas Continental



French fluffed ● potatoes



● coconut sweetmeats

Photographs by F. M. Demarest

Maidless Dinner Recipes

It used to be accepted that no hostess could expect to "have a good time" at her own party. In this respect, at least, our manners have improved. No modern guests enjoy a dinner which causes commotion, fuss, and all too apparent extra work for the hostess

Photograph printed on back of each recipe

● coconut sweetmeats

¼ cupful powdered sugar
2 tablespoonfuls flour
1¼ cupful shredded coconut
⅛ teaspoonful salt
1 teaspoonful vanilla
1 egg white, stiffly beaten

Mix together the powdered sugar, flour, shredded coconut, and salt. Add the vanilla and egg white and mix thoroughly.

Grease a baking sheet and dredge it with flour. Drop the coconut mixture by teaspoonfuls on the baking sheet. Bake in a moderate oven (375° F.) for 20 minutes or until slightly browned. Remove from pan. Makes about 14 cookies.

Tested by The American Home

● roast lamb aux poires

Leg of lamb
Bacon
Canned pears
Grated cheese
Fresh mint

Place lamb in uncovered roaster in hot oven (450° F.) and sear for 15 min., turning once. Cover and roast until tender, reducing heat to 300° F. and allowing 30 minutes to the pound. (Government experiment has shown that lower roasting temperature increases the time of cooking, but decreases shrinkage and produces a roast that is less dry.) Do not put water in the pan. If fat covering is very thin, lay several strips of bacon on top of meat. One half hour before meat is done, place drained, canned pears around roast, cut side up, and cover each half with grated cheese.

Serve on platter around the roast arranging alternately with sprigs of fresh mint. Serves six.

Tested by The American Home

French fluffed ● potatoes

8 medium sized potatoes
1½ teaspoonfuls salt
6 tablespoonfuls butter
¾ cupful hot milk

Boil potatoes and rice them. Add salt, butter, and hot milk. Beat thoroughly with an egg beater or a mechanical beater until the potatoes are of consistency of whipped cream. Pour into a greased baking dish and bake for half an hour. Serves six.

Tested by The American Home

● cinnamon candy mousse

1 teaspoonful gelatin
3 tablespoonfuls cold water
½ cupful red cinnamon candies
½ cupful hot water
Few grains salt
2 tablespoonfuls sugar
½ cupful milk
1 cupful heavy cream

Soak the gelatin in cold water for five minutes. To the red cinnamon candies add the hot water, salt, and sugar. Heat over a low fire until candies are completely dissolved and add soaked gelatin. Stir well and add milk. Chill.

When slightly thickened, beat until foamy and light. Then fold in the cream that has been whipped, and freeze without stirring. Serves six.

Tested by The American Home

● peas Continental

1 can tiny peas
Salt, pepper
2 or 3 lettuce leaves

Season peas with salt and pepper and permit them to boil in their own liquid with the lettuce leaves. Have them ready in a frying pan (the large surface makes cooking faster) and boil them rapidly during your intermission in the kitchen between cocktail and main course. Recipe serves six.

Tested by The American Home

● appetizers

1. Dried beef and cream cheese rolls:

Dried beef	Worcestershire sauce
Cream cheese	Cayenne pepper
Lemon juice	Salt and curry powder

Mash cream cheese and season to taste with ingredients listed. Shape into small balls about the size of a marble. Wrap these in pieces of dried beef and fasten with a wooden pick.

2. Ripe and green olives or olives stuffed with cream cheese, accompanied by tiny cheese wafers.

3. For more elaborate hors d'oeuvres, use caviar, anchovy paste, bloater paste, paté de foi gras, anchovy fillets, sardines, and highly seasoned cheeses served on thin crisp toast rounds or strips or on the small pastry cases which may be purchased in packages ready for immediate use. *Tested by* The American Home

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Tough meat yields to tenderness when left in Heinz vine-fresh tomato juice for a few hours

FEAST-FEATS WITH CHEAPER MEATS

By Josephine Gibson

ALMOST any cook can make a tender sirloin steak exciting. But the cheaper cuts of meat present a "tougher" problem. This month I offer easy ways and means for tenderizing both the problem and the meat. I offer, also, methods for adding savor and zest to these neglected cuts—with flavor-frocks alluring to the palate.

Let's take an inexpensive cut of beef—a chuck or round. Just before you leave for an afternoon of bridge or movies, put the meat into a bowl or pan and pour over it a tin of Heinz tomato juice. By the time you are ready to prepare the dinner the toughness of the meat will have yielded to the magic of this magically tenderizing sauce.

Be sure, of course, that you use the vine-fresh tomato juice of Heinz. You see, the Heinz people closely supervise the growing of their tomatoes, and then they pick them at the hour of perfect ripeness and whisk them to nearby Heinz kitchens before they've lost that elusive quality of *freshness*. Incidentally, that is why Heinz tomato juice *tastes* so much like tomatoes eaten fresh from the garden.

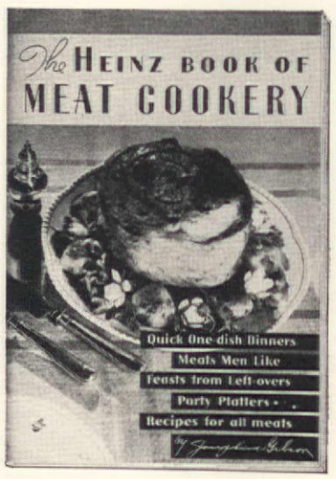
If you will go one step further with me, you can use that same tomato juice to make a lively sauce, and serve an entrée that will surely bring sincere and sure approval from those who sit about your dinner table.

Round Steak, Tomato Sauced

Soak one and one-half pounds round steak in one cup Heinz tomato juice, one of the *57 Varieties*, for about three hours. Then pour off tomato juice. Season one-half cup flour with salt and pepper and pound into the meat. Sear the steak in a skillet with a small amount of fat. When well browned, pour the tomato juice over it, cover, and bake in moderate oven (375°F.) until meat is done, adding more tomato juice if needed, during the baking. Serve with sauce that remains in skillet.

There are many other variations for saucing inexpensive cuts of meats. Heinz home-recipe vegetable soup, Heinz beef broth, and Heinz cream of tomato soup make delightful bases for concoctions such as these. Casseroles of meat and Heinz cooked spaghetti, Heinz cooked macaroni, or Heinz oven-baked beans contribute delectably to the art of eating for fun.

You see, in the Heinz kitchens they follow home recipes and methods, and use only the finest grade of ingredients. So when you choose foods from the *57 Varieties*, to serve "as is," or to use as bases of your own concoctions, you can be sure of perfect feasts without long kitchen sessions.



New Magic in Meat Cookery!

Surely the kitchen book of the month! Recently published, the new 108-page *Heinz Book of Meat Cookery* is already exerting a widespread influence on the American dinner table. Feasts with cheaper cuts of meat. Feats with leftovers. Quick one-dish dinners. Easy party platters. Many other meat secrets. To receive this useful book, write your name and address on the margin below, tear off the corner of the page, and mail with ten cents in coin or stamps to Josephine Gibson, Department 96, H. J. Heinz Company, Pittsburgh, Pa.

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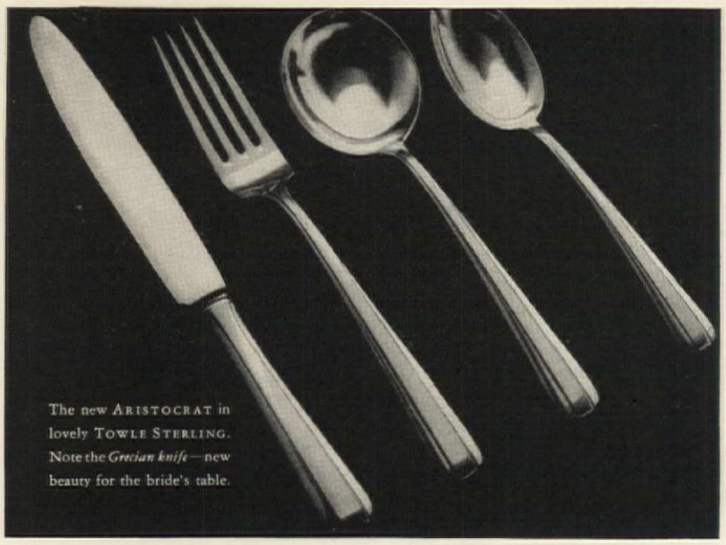

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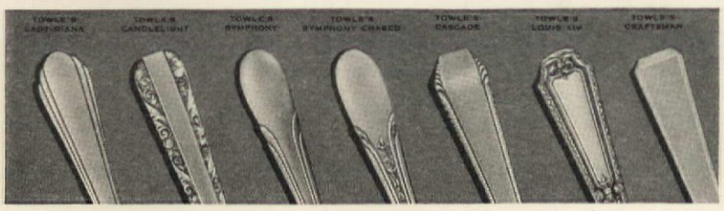

Give an Irish bridge party

[*Continued from page 253*]

"The minstrel boy to the war has gone"
"Oh, Paddy dear and did you hear——"

Refreshments: Coarse peasant linen without any embroidery or green and white checked gingham are the best covers for the buffet table. The white or cream-colored linen is perhaps better to set off the gay green foods. If you can get hold of two or three table mats made of blue mirror glass—or two thicknesses of sapphire blue Cellophane will do—you can make a centerpiece of the Lakes of Killarney (with green ferns for banks) and Blarney Castle with tiny shamrocks, instead of ivy, climbing its cardboard walls. Blarney messages to the guests, the most extravagant compliments imaginable, may be written on small folded slips of paper and placed under the "Blarney Stone"—a large pebble—near the castle.

An Irish jaunting car made of a toy wagon painted green makes an attractive centerpiece, also. Fill it with tiny potatoes and pink candy pigs with shamrocks in their mouths.

For refreshments, there are countless green foods to be prettily arranged on the table. For sandwiches and canapés, there are spreads of as many shades of green as you'd see in an Irish landscape; watercress, cucumber, olives, lettuce, asparagus, mint, pickles, green pepper, minted cherries—not to mention cream cheese and mayonnaise tinted green with vegetable coloring. And the gold of Erin's harp suggests the effective use of grated egg yolks, carrots, American cheese, and candied lemon peel.

In addition to sandwiches, the occasion calls for the good old Irish potato made into a company salad, an emerald green aspic of vegetables, or salmon and capers in a mould. Ice cream or a sherbet should also be served, little cakes with green icing, cookies shaped like clay pipes and iced with white icing, green mints or gum drops, and a "dish of tay" or coffee.

Fortunes read from the tea leaves and music and song, if possible, are important parts of an Irish party. And here are some recipes for your Irish menu:

DUBLIN POTATO SALAD

Marinate in French dressing two cupfuls of boiled potatoes cut in small pieces, one finely chopped onion, half a cupful of cucumber, and two tablespoonfuls of chopped parsley. Season with pepper and salt. When ready to serve, drain off the dressing, and arrange in mounds on lettuce, and mask with mayonnaise. For decorations, cook three eggs till hard, put the yolks through a sieve and cut the whites lengthwise in narrow strips. Mark each mound into quarters with strips of the egg white. Fill two quarters with egg yolk and two with chopped green sweet pickle. Put a green minted cherry on top of each mould. The salad may also be served in a bowl with the same decorations.

JELLIED ASPARAGUS SALAD

Soften one tablespoonful of gelatin in cold water. Take the juice from a can of asparagus tips and add enough water to it to make one cupful. Add a sprig of celery tops and one bayleaf and boil for three minutes. Strain. Pour over the gelatin and stir until the gelatin is dissolved. Add one large or two small green peppers chopped fine and one boiled carrot, diced. Arrange the asparagus tips around the edge of a fluted mould, with the tip ends down. Pour in the gelatin mixture and chill. Serve unmoulded on lettuce, garnished with mayonnaise. This serves six.

IRISH PEACH CAKES

Cream half a cupful of shortening and half a cupful of sugar. Then add one egg, well beaten. Use a third of a cupful of peach purée made by pressing canned peaches, juice and fruit, through a sieve to add to the first mixture. Add a cupful and a half of pastry flour, sifted, one teaspoonful of baking powder, a quarter of a teaspoonful of soda, a few grains of salt, and one cupful of quick-cooking oatmeal. Chill. Drop by spoonfuls on a greased baking sheet, separating by two inches to allow for spreading. Bake in a moderate oven for about ten minutes. This makes about four dozen.

GREEN COCOANUT ICING

Combine two and a half cupfuls of confectioners' sugar, two tablespoonfuls of evaporated milk, two tablespoonfuls of lemon juice, a quarter of a teaspoonful of almond flavoring and stir until smooth and creamy. Tint a pale green. Add as much cocoanut as is desired and spread on little cup cakes. Garnish with tiny green gum drops or strips of green maraschino cherries.

ST. PATRICK'S SHERBET

Boil three and a half cupfuls of sugar and three cupfuls of water for five minutes. Cool. Add three cans of crushed pineapple and three fourths of a cupful of fresh lime juice. Add six cupfuls of milk, a little at a time, and freeze at once. This makes enough for more than twenty.

"The good butter, eggs and milk I use in the baked foods I give my family are too precious to be trusted to inferior baking powder. I make *sure* of success . . . with Royal!"

"With only $25 a month for Groceries I don't dare have a cake failure" *says* Mrs. George Landon OF WILMINGTON, DELAWARE

"After all, you use so *little* baking powder in a cake—why not use the best? It pays—*every time!*"

A snapshot of the Landons' home in Wilmington, Delaware, with Anne and George, Jr., and their playmate Skoukum.

"That's why I always have used and always will use Royal Baking Powder"

WHOLESOME, appetizing meals for six are a real problem when your income is low. But thrifty Mrs. Landon knows that "avoid waste" is an important rule to follow.

"I see no economy in buying inferior baking powder," says Mrs. Landon. "You're very likely to have a failure—and I'd be ashamed to feed my family soggy muffins, cake or biscuits.

"Maybe some women can afford to waste good butter, eggs and milk—but no risky experiments for me. I know I can be sure *of good results with Royal, and I'll never give it up."*

Mrs. Landon's reasoning is sound. After all, the best baking powder—Royal—costs only about 1¢ per baking. And it assures success *every time.*

Royal is made with Cream of Tartar, a pure fruit product derived from grapes. This fine Cream of Tartar baking powder gives your cakes luscious flavor and fluffy, velvety texture. Makes your biscuits light as a feather and delicately tasty.

The next time you buy baking powder, just consider the quarts and quarts of milk, the dozens of eggs . . . the many pounds of butter, sugar and flour . . . that you will use during the "lifetime" of that single can of baking powder.

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. . . but he's saying "I'm sorry" now!

It was Ada who really saved me. I was telling her how Bill and I had quarreled because I couldn't get his shirts white enough to suit him.

"Your trouble sounds like 'tattle-tale gray'," Ada told me—"and that means left-over dirt. Change to Fels-Naptha—its *richer golden soap* and *lots of naptha* get out ALL the dirt."

And am I glad I listened to Ada! My washes are *like snow*. They've lost every bit of "tattle-tale gray." Bill's so tickled with the way his shirts look that he's been sweet as pie ever since!

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YOU bet Fels-Naptha will get your clothes cleaner—*and whiter!*

For Fels-Naptha brings you something that no "trick" soap can—*two* dirt-looseners instead of one. Not soap alone, but good *golden* soap with *plenty* of naptha.

Chip Fels-Naptha into your washing machine—and see what a gorgeous job it does. It's great in your tub and for soaking or boiling. You'll find it gentle—safe for your finest silk stockings and daintiest lingerie. And it's kind to hands, too—for there's soothing glycerine in every bar.

Fels-Naptha now sells at the lowest price in almost twenty years. Get a few bars today! . . . Fels & Co., Philadelphia, Pa.

NRA CODE

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

A sunny basement recreation room

[*Continued from page 252*]

so many useful and pleasing landscape effects.

Mr. Hugh T. Keyes, of Detroit and Birmingham, who has designed some of the most interesting homes in the Grosse Pointe section of Lake St. Clair, encountered a problem in plans for the recreation room. The only available space for this purpose was in the basement, but Mr. Harris wanted plenty of sunlight there, particularly on account of the children, who were expected to use it a great deal during the day. There really was nothing that could be done to meet requirements but clear the soil away from the wall on the outside and install a bank of windows. This was done, and the rock garden idea unfolded as a sequence.

The Harris plan, which immediately struck a responsive chord, has already been copied by several Grosse Pointe neighbors. The idea may be employed in many ways, the architect said. It lends itself to various conditions in converting dark basement space into dry and cheerful daytime rooms.

Treatment of the garden may be simple or elaborate. Beautiful effects may be obtained at a minimum of cost. The bowl may be confined to a comparatively small space, as at the Harris home where it was important that as much of the lawn as possible be kept intact; or it may be stepped upward by ingenious levels into wider spaces embracing sunken gardens, fountains, statues, banks of garden flowers, and foliage and the blue canopy above.

In designing the Harris garden advantage was taken of every opportunity to incorporate ideas that would delight children as well as grown-ups. The accompanying photograph, which was taken to show the relation of the bowl to its surroundings, obviously could not embrace the full sweep of its many interesting features. These are seen at their best from the recreation room.

To emerge from the recreation room one goes up three steps and comes out onto the stone floor of the bowl. Here is a delightful place to sit in the cool of the summer evenings. The floor is well drained from a trough that extends around the outer edge but is concealed beneath the lower ledge of garden rocks. The embankment is not precipitate, but is built to include little pools and fountains. Around the edge of one of these pools are statues of little elves at play, adding an unique touch to the whole.

At one side of the bowl is a flight of winding and irregular stone steps leading up and on to the lawn. Around the rim of the garden is planted a deep edge of flowering plants. While this is a beautiful effect its real usefulness is in its being a caution against playful children tumbling into the bowl. Precipitate ledges were also avoided as a caution.

Within the recreation room the greatest delight comes from the practical treatment of the windows, which are of full size and afford a wide sweep of vision out and across the lawn. The feeling that one is in a basement seems to be entirely absent. The room has been treated in a playful, rustic manner. The rich, tawny color of the Norway pine logs furnishes a substantial and cheerful background for the showy reds and blues of the chairs, rugs, and curtains.

So delightful were the results of this simple stroke of architecture that the recreation room has become the favorite retreat both day and evening for every member of the family. There is a big stone fireplace where crackling logs throw out warmth in the R months, vying with the low winter sun which pours its radiance through the bank of windows. In the summertime it is the coolest place in the house, ventilated by eddies caught in the rock garden basin. No other room possesses more varied interests or enticing environments.

The man's view

[*Continued from page 221*]

charge of $39.69 when the loan is three years old, and similar charges of $29.89 when the loan is ten years old.

The investment as estimated above is based on very conservative principles. For instance, the owner may easily feel that he can pay more each month toward the purchase of a house than for rental. Or funds formerly put into another savings account may safely be put into the purchase of the home. For larger loans with other assumptions as above, his charges would work out as shown at the top of next page.

If under none of these conditions can he build the home he desires to own eventually, it does not mean that he must forego building. A very satisfactory arrangement may be worked out whereby he obtains larger property, builds a home suitable for his present needs and has this house definitely designed for future additions. For combinations of cash and loans, other than those mentioned, the table on next page is useful. All basic assump-

Wouldn't you pay a dime for a movie of your children?

• Up the hill . . . down the hill. A tumble in the snow. It's life—*on the move.* Ciné-Kodak Eight saves each scene in movies *for less than 10¢.**

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That are low in cost and easy to put on.

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AND Creosote Shingle Stains that make the wood last years longer, because they contain more than 60% genuine, especially refined creosote **("best wood preservative known").**

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For larger loans

CASH	LOAN	TOTAL	REGULAR CARRYING CHARGES	DISTRESS CARRYING CHARGES 3 YR.	DISTRESS CARRYING CHARGES 10 YR.
$3,000	$6,000	$ 9,000	$70.50	$42.82	$32.13
"	7,000	10,000	81.00	49.09	36.62
"	8,000	11,000	91.50	55.34	41.09

For present needs and future additions

CASH	LOAN	TOTAL	MONTHLY CARRYING CHARGES 17 YR. NOTE	14 YR.	12 YR
$1,000	$1,000	$2,000	$13.00	$14.00	$15.00
"	2,000	3,000	23.50	25.50	27.50
"	3,000	4,000	34.00	37.00	40.00
"	4,000*	5,000	44.50	48.50	52.50
2,000	2,000	4,000	26.00	28.00	30.00
"	3,000	5,000	36.50	39.50	42.50
"	4,000	6,000	47.00	51.00	55.00
"	5,000	7,000	57.50	62.50	67.50
"	6,000	8,000	68.00	74.00	80.00
"	8,000*	10,000	89.00	97.00	105.00
3,000	3,000	6,000	39.00	42.00	45.00
"	4,000	7,000	49.50	53.50	57.50
"	5,000	8,000	60.00	65.00	70.00
"	6,000	9,000	70.50	76.50	82.50
"	8,000	11,000	91.50	99.50	107.50
"	10,000	13,000	112.50	122.50	132.50
"	12,000*	15,000	133.50	145.00	157.00
4,000	4,000	8,000	52.00	56.00	60.00
"	5,000	9,000	62.50	67.50	72.50
"	6,000	10,000	73.00	79.00	85.00
"	8,000	12,000	94.00	102.00	110.00
"	10,000	14,000	115.00	125.00	135.00
"	12,000	16,000	136.00	148.00	160.00
"	16,000*	20,000	178.00	194.00	210.00
5,000	5,000	10,000	65.00	70.00	75.00
"	6,000	11,000	75.50	81.50	87.50
"	7,000	12,000	86.00	93.00	100.00
"	8,000	13,000	96.50	104.50	112.50
"	10,000	15,000	117.50	127.50	137.50
"	14,000	19,000	159.50	173.50	187.50
"	16,000*	21,000	180.50	196.50	212.50
6,000	6,000	12,000	78.00	84.00	90.00
"	7,000	13,000	88.50	95.50	102.50
"	8,000	14,000	99.00	107.00	115.00
"	10,000	16,000	120.00	130.00	140.00
"	12,000	18,000	141.00	153.00	165.00
"	14,000	20,000	162.00	176.00	190.00
"	16,000*	22,000	183.00	199.00	215.00
7,000	5,000	12,000	70.00	75.00	80.00
"	6,000	13,000	80.50	86.50	92.50
"	8,000	15,000	101.50	109.50	117.50
"	10,000	17,000	122.50	132.50	142.50
"	12,000	19,000	143.50	155.50	167.50
"	16,000*	23,000	185.50	201.50	217.50
8,000	5,000	13,000	72.50	77.50	82.50
"	6,000	14,000	83.00	89.00	95.00
"	8,000	16,000	104.00	112.00	120.00
"	10,000	18,000	125.00	135.00	145.00
"	12,000	20,000	146.50	158.50	170.50
"	16,000*	24,000	188.00	204.00	220.00
9,000	5,000	14,000	75.00	80.00	85.00
"	6,000	15,000	85.50	91.50	97.50
"	8,000	17,000	106.50	114.50	122.50
"	10,000	19,000	127.50	137.50	147.50
"	12,000	21,000	148.50	160.50	172.50
"	16,000*	25,000	190.50	206.50	222.50
10,000	5,000	15,000	77.50	82.50	87.50
"	6,000	16,000	88.00	94.00	100.00
"	7,000	17,000	98.50	105.50	112.50
"	8,000	18,000	109.00	117.00	125.00
"	10,000	20,000	130.00	140.00	150.00
"	12,000	22,000	151.00	163.00	175.00
"	16,000*	26,000	193.00	209.00	225.00

*Maximum loan under the National Housing Act, as limited to 80% of value, and as limited to $16,000.

Distress (or emergency) carrying charges in any of these cases may be determined by reducing by 40% for the 3rd year of loan, and by 55% for the 10th year.

For cases not covered in the table the following is useful:

For loans bearing 6% interest—
$7 per month retires a $1,000 loan in 21 years, plus
8 " " " " " " " 17 " minus
9 " " " " " " " 14 " minus
10 " " " " " " " 12 " minus

For loans bearing 5½% interest—
$7 per month retires a $1,000 loan in 20 years, minus
8 " " " " " " " 16 " minus
9 " " " " " " " 13 " plus
10 " " " " " " " 11 " plus

For loans bearing 5% interest—
$7 per month retires a $1,000 loan in 18 years, plus
8 " " " " " " " 15 " minus
9 " " " " " " " 13 " minus
10 " " " " " " " 11 " minus

[*Please turn to page 272*]

101 Ways to "fix up" your house—*Cheaply!*

HERE IS AN EXAMPLE OF WHAT CAN BE DONE—a dreary old basement, turned, as if by magic, into a bright, cheerful recreation room where young and old may frolic. Johns-Manville Insulating Board and decorative, colored asbestos Flexboard were used.

FREE . . . this fascinating, 24-page book, full of ideas and pictures on how to beautify and improve your home inexpensively.

SEND FOR IT NOW!

TO help you visualize the many things you can do to your home so inexpensively, Johns-Manville have prepared the 1935 edition of the instructive book, "101 Practical Suggestions on Home Improvements." It's full of ideas.

Turn your basement into a recreation room; eliminate repair bills forever, by putting on J-M Asbestos Siding Shingles; turn your bare attic into a beautiful guest room with J-M Insulating Board—do any of 101 things to "fix up" your home!

And, HERE'S NEWS! You can finance the work through the Johns-Manville "$1,000,000-to-Lend" Plan—under terms of the National Housing Act—*lowest terms in history of home financing!* Look into this matter now. Send for your free copy of "The 101 Book" *today!*

Johns-Manville Asbestos Shingles (select your own color) go on right over your old roof. Fireproof, can't warp or rot. End repair bills!

Make your bathroom lovely, modern, with beautiful, glistening Johns-Manville "Tile-like" Wainscoting. Goes on easily, quickly. No muss or fuss.

And in the kitchen—canary-colored cabinets . . . gleaming, black," Tile-like" Wainscoting that goes on easily and quickly over the old, spotted, dingy walls.

Rock Wool Home Insulation between attic-floor rafters saves up to 35% on fuel in winter—makes your home up to 12° cooler in summer.

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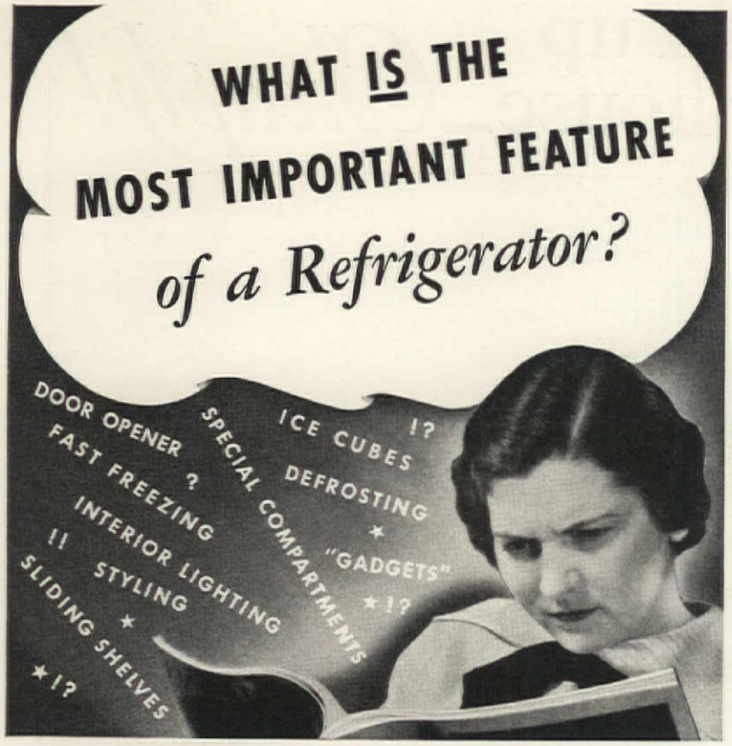
"$1,000,000-to-Lend" Plan for Your Home

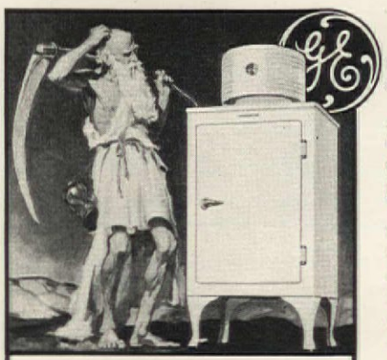
SEND FOR FREE BOOK. Johns-Manville, Dept. AH-3, 22 East 40th Street, New York. Please send me your free book, "101 Practical Suggestions on Home Improvements," that also tells how to take advantage of the Johns-Manville "$1,000,000-to-Lend" Plan. I am particularly interested in a new roof [ ], "Tile-like" Wainscoting for kitchen or bath [ ], Home Insulation [ ], Insulating Board for extra rooms [ ].

Name_____

Address_____



General Electric placed the emphasis where it belongs—on dependable performance, long life and low operating cost . . . . .



USERS will tell you the most important question to ask in selecting a refrigerator is "How long will it last?"

A recent survey shows 97% of the G-E Monitor Top refrigerators in use 5 years are still faithfully serving their *original* owners. In Death Valley where summer temperatures are over 120° for days at a time—in the terrific heat of Honduras—in more than 1,500,000 homes throughout America, G-E refrigerators have built a record for dependable performance that is unmatched. You can have this famous General Electric sealed-in-steel mechanism in all three types—Monitor Top, Flatop, Liftop—and will, of course, find all the modern convenience features in the all-steel cabinets.

THE REFRIGERATOR THAT DEFIES TIME!

The famous G-E mechanism is sealed in walls of ageless steel—protected against air, dirt and moisture, safe from tampering fingers. It requires no attention, not even oiling and gives more years of dependable service at lower cost.

5 YEARS PROTECTION

In addition to the standard 1 year warranty General Electric refrigerators carry 4 more years protection on the hermetically sealed mechanism for only $5—*five years protection for only $1 a year!*

It costs less to own a G-E

For nearest dealer see "Refrigeration Electric" in classified pages of phone book. General Electric Company, Specialty Appliance Sales Department, Section F-3, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
ALL-STEEL REFRIGERATORS

Dinner party plans for the three-in-one hostess

[*Continued from page 256*]

with your guests, to be seated with them and to remain at the table until you are ready for the dessert. And by choosing one of those double duty dessert salads you could avoid waiting on table altogether. In that case you would omit finger bowls, leave the dishes on the table and finish your dinner with coffee in the living room.

If you prefer the more elaborate dinner with both salad and dessert, you'll have to "buttle" once when the main course is finished, but if you plan each move as carefully as if it were a piece of chess, you can clear the table and serve the dessert for a dinner of six in just eight trips to the kitchen. One to remove the meat platter, one to remove the two vegetable dishes, three to remove the salad plates and three to exchange dessert plates for the soiled dinner plates. Bring in two dessert plates with doilies, fingerbowls, and silver in place, leave the one in your left hand on the serving table while you take the other to the dinner table, remove a dinner plate with your free hand and place the dessert plate in its stead with your right hand. Then deposit the soiled dinner plate on the serving table while you exchange the remaining dessert plate for another dinner plate. Carry the two soiled dishes to the kitchen, return with two more dessert plates, and proceed as before. Bring the dessert in its serving dish with you when you make the final return to the dining room.

"Something frozen" is the generally accepted rule for the party dessert, and there are many varieties of ice creams, mousses, and parfaits from which to choose. The recipe for a lovely pink Cinnamon Candy Mousse* is easy and can be made the day before your dinner. In serving your dessert at the table, follow the same procedure that you followed in serving the main course, passing the filled plates to be exchanged for empty ones.

Coffee may be poured at the table and served with the dessert, but the pleasant ceremony of serving it in the living room is particularly recommended to the hostess without a servant. Relaxed in comfortable chairs, your guests can enjoy a demi tasse in leisurely contentment. It's the perfect ending for the party dinner.

**See page 257.*

The run-about child at home

[*Continued from page 241*]

food and eat. An adult eats with the children and they learn from watching her too.

Oblong oilcloth mats instead of tablecloths; paper napkins and bibs; linoleum rugs on the floor—all these help to free the mind of the mother from worry lest food should be spilled. And a mother's attitude of mind plays an important rôle when a child is learning to do anything. For instance, at the Institute trained teachers, who take the place of mothers at meal time, allow even the children who are not more than two to help themselves as much as possible. Milk is put on the table in small pitchers. The children pour it out with great care into their small-sized glasses, with seldom a mishap. This teaches self-confidence and independence as well as skill, muscular control, and caution.

Sandwiches, which often are filled with finely-cut raw vegetables, are so small that little hands have no difficulty in holding them while eating. Children always like sandwiches and in this way they may be sure of getting their needed vitamins.

It is important that the right fuel be fed the human engine which furnishes heat and energy for the child. But just as important is the disposal of the ashes every day. Correct toilet habits are easy to teach a child if the bathroom equipment is attractive and time is taken by the mother every day to supervise the routine procedures. Small toilet seats must be fitted over the large ones to assure safety and comfort. Until a child is three or four years old boxes of various heights will be needed with which to reach the seats and the wash basins. As soon as he can adjust himself to adult conditions, however, he should be encouraged to do so. Most children like to "put away childish things" as soon as they can but if there is a tendency still to be dependent when dependence is no longer needed parents will do well to help discourage it by appealing to the "you want to be big" side of the child's nature.

At the wash basin there should be a special soap dish for the use of the children. The soap should always be cut so small that it nestles within the child's hand. Near the basin should hang the child's toothbrush, washcloth, and towel. At a conveniently low

[*Please turn to page 272*]

WOVEN BY THE
BIGELOW
WEAVERS

It's only fair to warn you that when you see the entire array of Bigelow rugs and carpets, you'll feel a mad impulse to add rooms to your house . . . because each color, each design inspires a dozen decorative possibilities!

And remember that whether you buy a demure hooked-rug pattern or a black contemporary carpet as sleek as a seal, every bit of wool is Lively Wool and every tuft is locked in place for life with True-Tension weave.

Take yourself down-town tomorrow to see the complete range. You'll find that perfect combination of design and price you didn't suppose existed!

RUGS AND CARPETS BY **BIGELOW** WEAVERS

Copyright 1935, Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., N. Y.

COMPLETE with RECIPES

An all-steel Menu Maker in a choice of four colors, 125 filing envelopes, index, AND 78 of the Editor's favorite recipes

Complete

25,000 AMERICAN HOME readers have adopted Mrs. Austin's idea by purchasing The American Home Menu Maker. However, only those who began their file with the first American Home recipes printed in this manner, have as yet a complete file to replace the old-fashioned cook book.

Mrs. Austin recently went through all recipes published in The American Home and selected those she thought worthy of a permanent place in our Menu Maker. In addition, she supplied us with personal favorites from many years' culling and sampling. We now offer The American Home Menu Maker COMPLETE in every sense. These 78 Editor's favorites include 24 Desserts, 6 Main Dishes, 6 Soups, 6 Sea Food, 6 Vegetables, 6 Breads, 6 Egg and Cheese Dishes, 6 Dishes from Left-Overs, 5 Fish and 2 Sauces, 4 Salads, 1 Appetizer, 1 Meat Accompaniment.

The Menu Maker recipes will of course be continued in each issue of The American Home—bringing you new ideas with these basic recipes to complete your file. Better start NOW and not miss the opportunity of building up your file each month! The cost of The American Home Menu Maker COMPLETE with these 78 recipes is only $1.50, with enough envelopes to file away all 78—and many more that are coming these next few months.

78 Favorite Recipes and Envelopes

For those who already own a Menu Maker

To those American Home readers who already possess a Menu Maker, we offer these 78 Favorite Recipes and 100 envelopes for only $60c. The Editor's selection includes some recipes previously published, but the majority are from her personal file and NEW.

1. **The American Home Menu Maker—an all-steel cabinet 12 x 5½ inches, in your favorite color.**
2. **78 recipes, ready for filing.**
3. **125 Cellophane envelopes.**
4. **Complete set of index cards with proper classifications.**

Sent Complete, Postpaid, for $1.50 **For points west of the Mississippi, Canada, and U. S. Possessions, add 25c to cover additional postage**

Little more than a year ago, the Editor of The American Home proposed printing recipes so that they could be easily filed and cut without the usual bulky, messy re-pasting on cards. Having long since abandoned a bulky cook book in favor of a card file, the system was still unsatisfactory. Aside from the troublesome and messy job of pasting and cutting down recipes to fit, there was the problem of keeping them clean or re-copying at intervals. File boxes then on the market would not hold a *Complete* file of recipes for diversified family needs. Then, too, poring through countless cards of solid type, without photographs of the cooked product, robbed menu planning of its inspiration.

The results of her experience and our experimenting are an all-steel Menu Maker, large enough to hold ALL your recipes in one case, in a choice of four popular kitchen colors; Cellophane envelopes which allow of recipes being filed with the picture side out, the recipe itself visible on the reverse side—envelopes that fit American Home recipes without extra cutting, allowing of re-use in case a recipe is tried on the family and found unpopular—and of course, washable; an index for each classification of food, as well as one for each day of the week, so that meals can be planned for the entire week at one time and filed for quick reference and marketing.

In short, a sensible, workable recipe file that only a practical housewife could have designed from actual experience and past annoyances! And in offering it to our readers, we believe it to be the first PRACTICAL recipe idea ever offered by a magazine.

PLEASE USE THIS COUPON

THE AMERICAN HOME, Garden City, N. Y.

I am enclosing $1.50 for the complete Menu Maker in Blue, Black, Yellow, Green (check color), this to include 78 recipes, Cellophane envelopes, indices, etc.

Name .....

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Add 25c if west of the Mississippi, in Canada or U. S. Possessions.

My dear Kate,

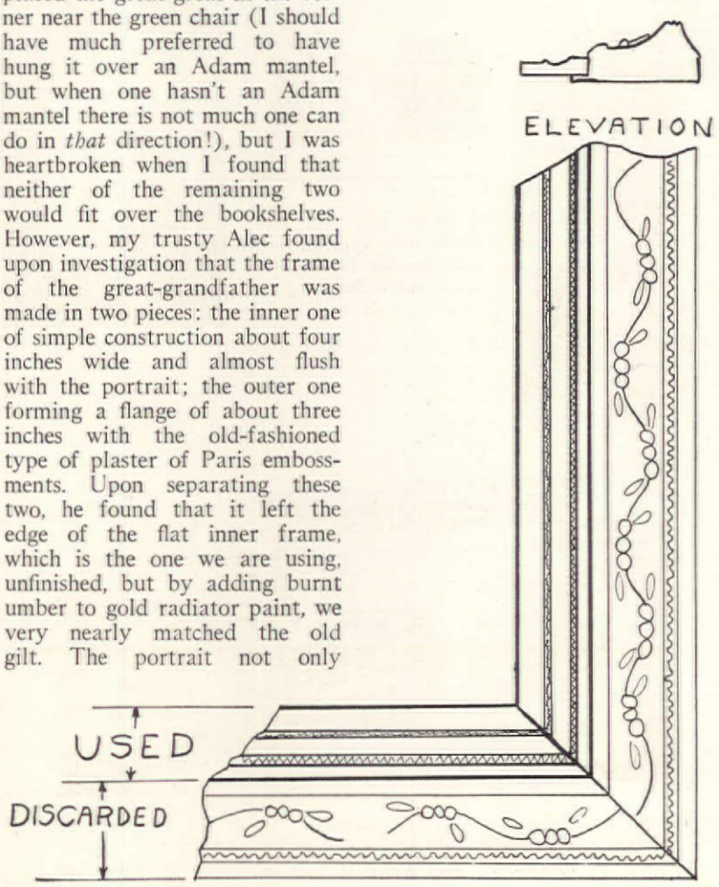
You were indeed kind to send the new stamps to be added to our growing collection. Even though Judy may not find them interesting until she is old enough to appreciate them, the fun that Alec and I have had sorting and arranging them will have been worth our effort. There's something about collecting that gets into one's blood and it is surprising how many people have sent us stamps, since we passed the word about that we are saving them. Any hobby is better than none and a stamp collection is certainly one of the easiest and least expensive I know of, particularly if one makes a point of saving current U. S. stamps. It is amazing how many new ones are issued during the course of a year. If you have a yen—as we both have—for American history it is interesting to note the number of events that can be traced through stamps.

We have been deep in the throes of arranging some perfectly lovely things that Alec's mother has sent us recently. There are three portraits that I gloat over. Alec's grandfather, great-grandfather and great-great. We were particularly anxious to hang the last two mentioned in the living room: they are both such delightful and interesting looking men. We successfully placed the great-great in the corner near the green chair (I should have much preferred to have hung it over an Adam mantel, but when one hasn't an Adam mantel there is not much one can do in *that* direction!), but I was heartbroken when I found that neither of the remaining two would fit over the bookshelves. However, my trusty Alec found upon investigation that the frame of the great-grandfather was made in two pieces: the inner one of simple construction about four inches wide and almost flush with the portrait; the outer one forming a flange of about three inches with the old-fashioned type of plaster of Paris embossments. Upon separating these two, he found that it left the edge of the flat inner frame, which is the one we are using, unfinished, but by adding burnt umber to gold radiator paint, we very nearly matched the old gilt. The portrait not only shows to better advantage, but now fits into the required space beautifully. If I had recently imbibed a draught of "Oh Be Joyful" (which is what Granny calls any alcoholic beverage) I could not have been more joyfully exhilarated. I certainly shall welcome hand-me-downs with outstretched arms from now on. Some of them represent such treasures.

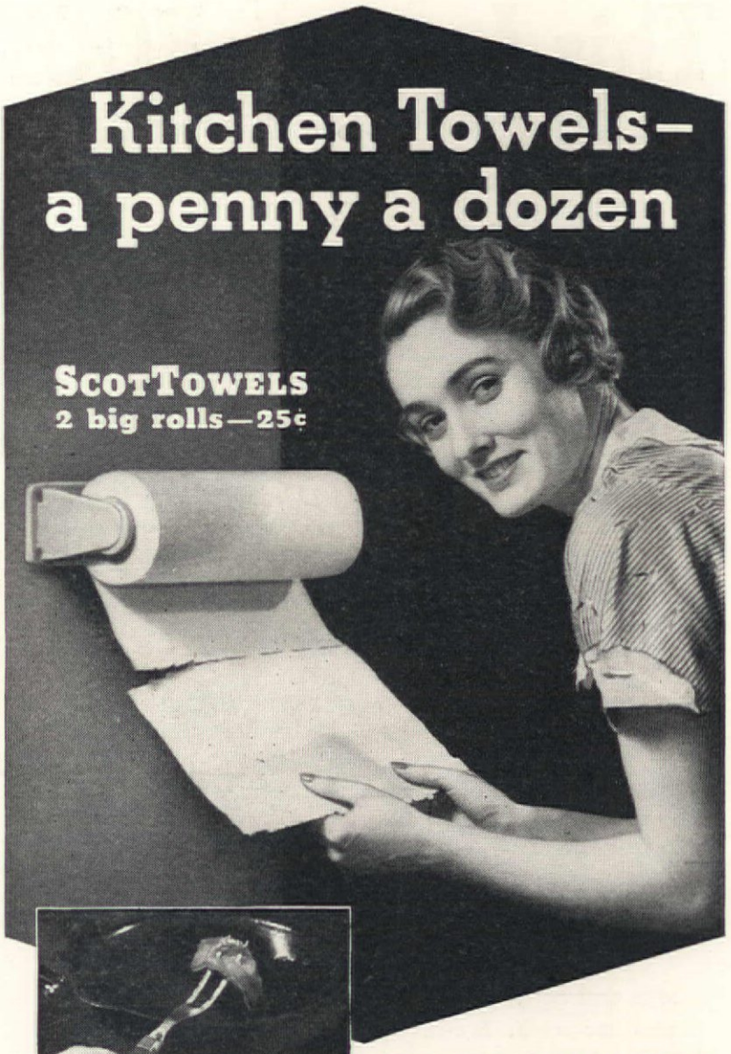
I took stock of my wardrobe last week and found that it had withstood the ravages of time (and a baby) poorly—I might even say *very* poorly. I really needed a new sports frock, but the Budget Dear demanded this and that, which eliminated any possibility of new clothes. As I washed dishes, I pondered (washing dishes is certainly conducive to letting one's mind wander in green meadows—) and suddenly bethought myself of my blue string dress which I knitted last spring. Offering sacrifice in the form of salt and vinegar to the Gods of the Dye Pot, I plunged my beloved frock into a navy blue bath and after carefully reblocking it behold! I have a new frock, Dear Budget is appeased, and life for Lib is again really worth living.

As my room-mate used to say, "Cheerio for the present," and our dearest love.

LIB



Kitchen Towels—a penny a dozen



101 Practical Uses—
in the kitchen and around the house. Try ScotTowels for:

DRAINING BACON
WIPING POTS AND PANS
CLEANING UP THE SINK
LINING BREAD BOX
POLISHING MIRRORS
WIPING OFF STOVE
DUSTING
DRYING FRUITS AND VEGETABLES
CLEANING WINDOWS
GREASING CAKE PANS
WIPING HANDS

THESE HANDY PAPER TOWELS are wonderful work savers—always fresh, clean and ready to use. They save good dish towels from spots and stains. Cut down on laundry!

And they're such a convenience—for drying your hands, draining bacon, wiping off greasy pans, mopping up spilled liquids. Just tear one off. Use. Throw it away. There's nothing to wash or rinse!

Made of "thirsty fibre," ScotTowels are soft and absorbent. They really dry! And they're so inexpensive everyone can use them! Actually you get 300 towels for the small price of 25¢! That's only a penny a dozen! On sale at grocery, drug and department stores. Or write Scott Paper Co., Chester, Pa.

SPECIAL OFFER— SCOTT PAPER CO. CHESTER, PA.

If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and we will send you postage paid—

2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE, or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE

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

Name_____

Address_____

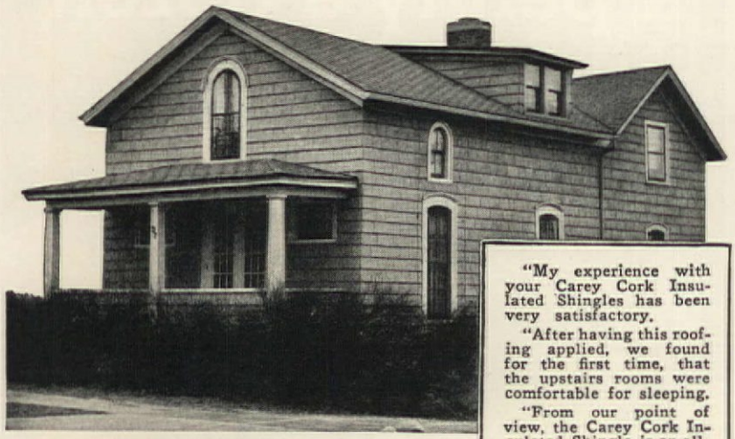
Dealer's Name and Address_____

A 3

This Amazing ROOF

INSULATES • • • *PROTECTS*

Against Heat and Cold **Against the Weather**



Home of Edward F. DeVille, Lancaster, N. Y. The upstairs rooms of this 100 year old residence were made comfortable in summer by a Carey Cork Insulated Shingle Roof.

"My experience with your Carey Cork Insulated Shingles has been very satisfactory.

"After having this roofing applied, we found for the first time, that the upstairs rooms were comfortable for sleeping.

"From our point of view, the Carey Cork Insulated Shingle is an all-weather, year 'round roof because it also saves fuel for us."

Yours very truly,
Edw. F. DeVille,
Lancaster, N. Y.

EVERYBODY wants an *insulated* roof — a roof that keeps the house cooler in summer and warmer in winter. Now with Carey Cork Insulated Shingles you can have just that without paying extra for insulating material.

Carey Cork Insulated Shingles are slate covered *outside* and cork covered *inside!* You get an attractive, weather-proof, fire-retardant, outer roof of durable slate plus an under-surface of cork — the best insulating material known to builders.

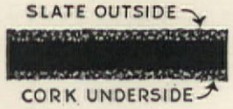
Carey Cork Insulated Shingles are made in non-fading colors, providing a roof of real beauty and distinction. They are extra thick, producing those deep shadow lines that add so much to the appearance of a roof.

DEFERRED PAYMENTS

Carey Roofs may be bought under the liberal terms of the National Housing Act. No down payment — no mortgage. Lowest interest rates.

Remember — these modern Cork Insulated Shingles, that increase the comfort of your home and cut your fuel bills at the same time, are made only by Carey.

Cross Section Carey Cork Insulated Shingle.



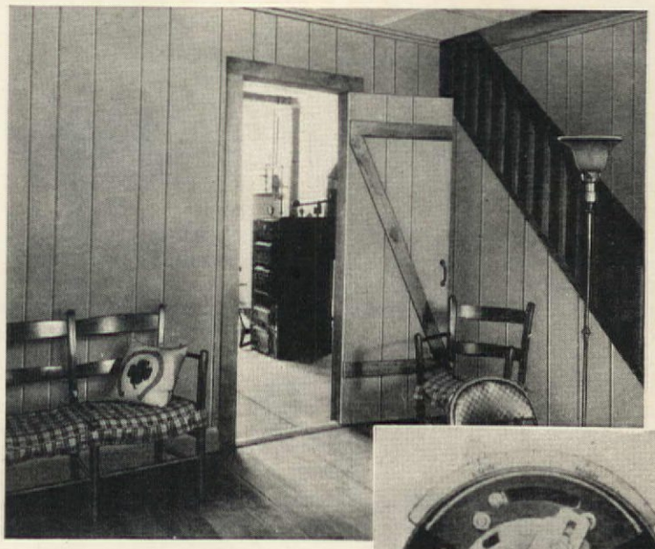
Have a Carey representative give you a demonstration before you decide on any roof. Write to Dept. A for Free Sample, Booklet and name of your nearest Dealer.

Carey

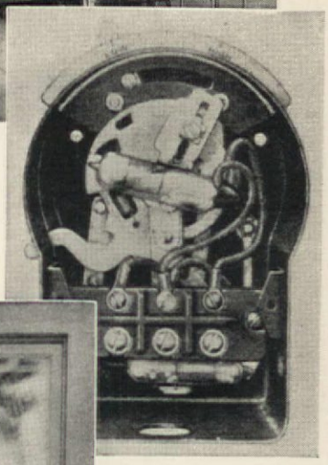
CORK-INSULATED SHINGLES

THE PHILIP CAREY COMPANY • LOCKLAND • CINCINNATI • OHIO

OF INTEREST TO YOU?



The game room above is "boarded" with Johns-Manville bevel plank-random-width beveled planks of sanded insulating board in buff



The Stokerswitch is a control for keeping stoker fires alive in mild weather (Minneapolis - Honeywell)

Reversible for cleaning, provides weatherstrips, prevents sticking and rattling—for either new or old house is this new window device. The Treco Sheet Metal Works

A night light for sick-room, nursery, etc., plugs into regular 110-volt AC flush plug. Made by the Hamilton Beach Mfg. Co.

A practical idea for attached garages. Utilize the roof of your garage as a sun-deck with an outside railing as safeguard—partly protected by awning. This was shown by the Chevrolet Motor Co.

IF THE FREE BOOKLET BELOW

had a $50 bill tucked between its pages

WOULD YOU SEND FOR IT?

THEN SEND FOR IT. IT MAY SAVE YOU $50 A YEAR OR MORE HEATING YOUR HOME. IT TELLS THE AMAZING STORY OF AN AUTOMATIC FURNACE BUILT TO BURN OIL BETTER AND MORE ECONOMICALLY

THIS valuable illustrated 16-page book doesn't cost you a cent. But many who have read and followed its advice find their fuel bills 20% to 50% lower—to say nothing of priceless benefits to health and comfort.

It tells what General Electric learned in five years' study of oil heating. Filled with pictures and description of the G-E Oil Furnace that grew out of that study.

No other automatic furnace can be like the G-E. It turns every drop of oil (and cheaper oil, too!) into heat in an entirely new way. Furnishes instant hot water summer or winter. Has only one moving part and that oils itself with fuel oil. Regulates itself on the slightest change in temperature by a G-E Electric Thermal Control that never needs winding or setting.

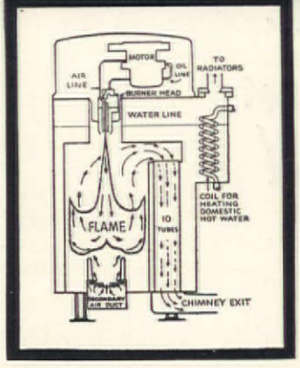
Unique in idea, design, and economy of operation. Unique in being the only automatic home heating mechanism in which every part—yes, every control—is solely designed to work with every other part. A product of General Electric research and engineering with the G-E guarantee.

Burner at top!

An atomized mist of oil floats *downward*, burning slowly, completely, quietly. No roar. No soot. No odor. Not only is every particle of oil consumed, but the hot gases are led down, then up, then down again, licking the heat-absorbing surfaces three times. Then, because heat rises, the chimney exit is at the bottom so that heat usually lost up the flue cannot escape. The ignition system is electric: and that saves you money, too. The boiler is arc-welded steel . . . nothing to crack or warp . . . should last a lifetime. (For steam, vapor, or hot water system.)

All this, and much more, is shown in "The Inside Story" along with the almost human system of controls G-E has devised. One, for instance, cuts off the boiler should the water supply run low. Another shuts down the flame should the oil supply be interfered with.

Now—under the terms of the National Housing Act—it's most easy to have this remarkable furnace. No down payment—up to three years to pay. But before you invest a penny in heating of any kind, SEND FOR COPY OF THIS BOOK!



NO OTHER FURNACE CAN BE LIKE THIS

Burner on top. Oil burns *downward*. Flame and hot gases pass three times over heat-absorbing surfaces before reaching flue. Flue at *bottom*—traps heat usually lost. You get more heat from low-cost fuel oil.

SEND FOR THIS FREE BOOK. IT MAY SAVE YOU 20% TO 50% IN FUEL COSTS

Oil is *best burned* in a

GENERAL ELECTRIC OIL FURNACE

GENERAL ELECTRIC CO. Div. A-53
Air Conditioning Dept., 570 Lexington Ave., N.Y.

Please send me, without charge or obligation, 16-page booklet, "The Inside Story," telling of the fuel-saving General Electric Oil Furnace.

*Name*_____

*Street Address*_____

*City and State*_____

Out of town need not mean out of mind

FRIENDS often scatter with the years. But you can still have happy reunions—share family news and local gossip—by *telephone*. It's quick and clear and personal. It's inexpensive too. Night rates are especially low. After 8:30 P. M., three-minute station-to-station calls (calls by number) cost only about 35c for 75 miles; 50c for 150 miles; 75c for 275 miles. Remember: *Night-time is bargain-time for telephoning out of town.*

BELL SYSTEM

The run-about child at home

[*Continued from page 266*]

height should hang the child's mirror and by it should be his comb. Combs do not as yet come with holes already in them but one can be easily made by means of a white hot darning needle. Through the hole a small ribbon may be run which can be looped over a hook near the mirror.

And a word here about tapes sewed on washcloths and towels: when a cloth is wet the tapes are apt to cling together. So in sewing them on it is well to keep the two ends that join the cloth widely separated to make it easy for tiny fingers.

At Vassar the baths are given shortly before supper. They are followed by a fifteen-minute rest period. The children of from two to seven retire each night at six-thirty. And remember that is daylight saving time too. Still there are mothers in hundreds of homes who use the excuse that "the children won't sleep while it's daylight" for the keeping awake of the little ones until late at night. Early bedtime habits are easily formed if the same hour is always used. It is regularity which counts in the formation of any habit. Occasional exceptions, yieldings to pleadings, and the seeking of the "easiest way" are what make bedtime "fusses" as a rule.

"But," you say, "the children should see their fathers." Of course they should. If a father must always be late getting home the child should be kept up to see him. But in such instances the need for sleep should be supplied during the morning and the afternoon without fail.

When the Institute children undress at night they find in their rooms paper bags to receive their soiled clothing. This excellent idea can be carried out at home. It teaches the child to be neat and saves the mother trouble. From four years old on a child may learn to differentiate between clothing to be worn the next day and that which will have to be washed.

Teaching Neatness

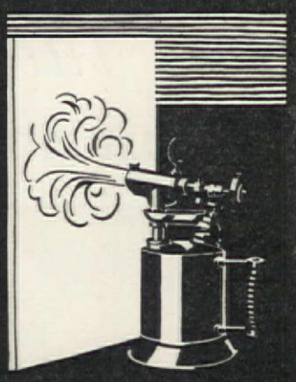
In each bedroom at Vassar the child has a small clothes rack with hooks which are within easy reach. They are shown how to hang up their clothes as they undress and encouraged to do so. This teaches them neatness and coöperation—valuable assets in any child. Another excellent idea which is carried out there is the use of a folding gateway at each bedroom door. When the gate is closed the child knows it means that he is to stay inside. The door may then be left open so that he will not feel lonely as he falls off to sleep.

Parents at home will find this method helpful in many ways. They will be able to glance in at the child without having to turn a doorknob or run the risk of a squeaky hinge. The gateway is also effective when illness overtakes a child, for he may stay in his bedroom and look out while others may look in, but no contact will be made between him and other children. For the purpose of fastening the gate a wide rubber band may be used which will save the trouble of fitting the steel rod into the metal ring.

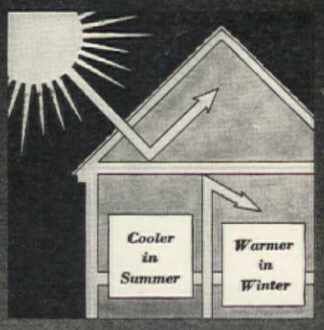
Always there must be borne in mind the fact that material equipment alone is not enough; constant guidance, direction, and supervision are needed.

When I came away from the Institute of Euthenics at Vassar, where parents and children all go to school in the summer and where such able teachers point the way to happier homes, I found myself wishing that all fathers and mothers, and those who hope to be mothers might attend the Institute and learn there how best to fit the home and themselves to meet the needs of the happy run-about child.

Fireproof



Insulating



INSULATING

Sheetrock

THE FIREPROOF WALLBOARD

INSULATING SHEETROCK is unique—a new kind of insulating board totally different from any other. It is a fireproof gypsum board equal in insulating value to a full half inch of fiber insulating board. The inside surface is the standard ivory color of Sheetrock that takes any type of decoration. But the opposite side, that is placed next to the building framework, is actually a thin sheet of aluminum foil which acts as an efficient insulator.

In addition, Insulating Sheetrock has its own patented method for concealing the joints and brings you all of the advantages of standard Sheetrock—plus insulation. Made only by United States Gypsum Company.

USG

Miniature test house sent free

UNITED STATES GYPSUM COMPANY
Dept. D—300 West Adams Street, Chicago
Please send test house for determining how aluminum foil actually insulates.

Name .....

Street .....

City ..... State .....

The man's view

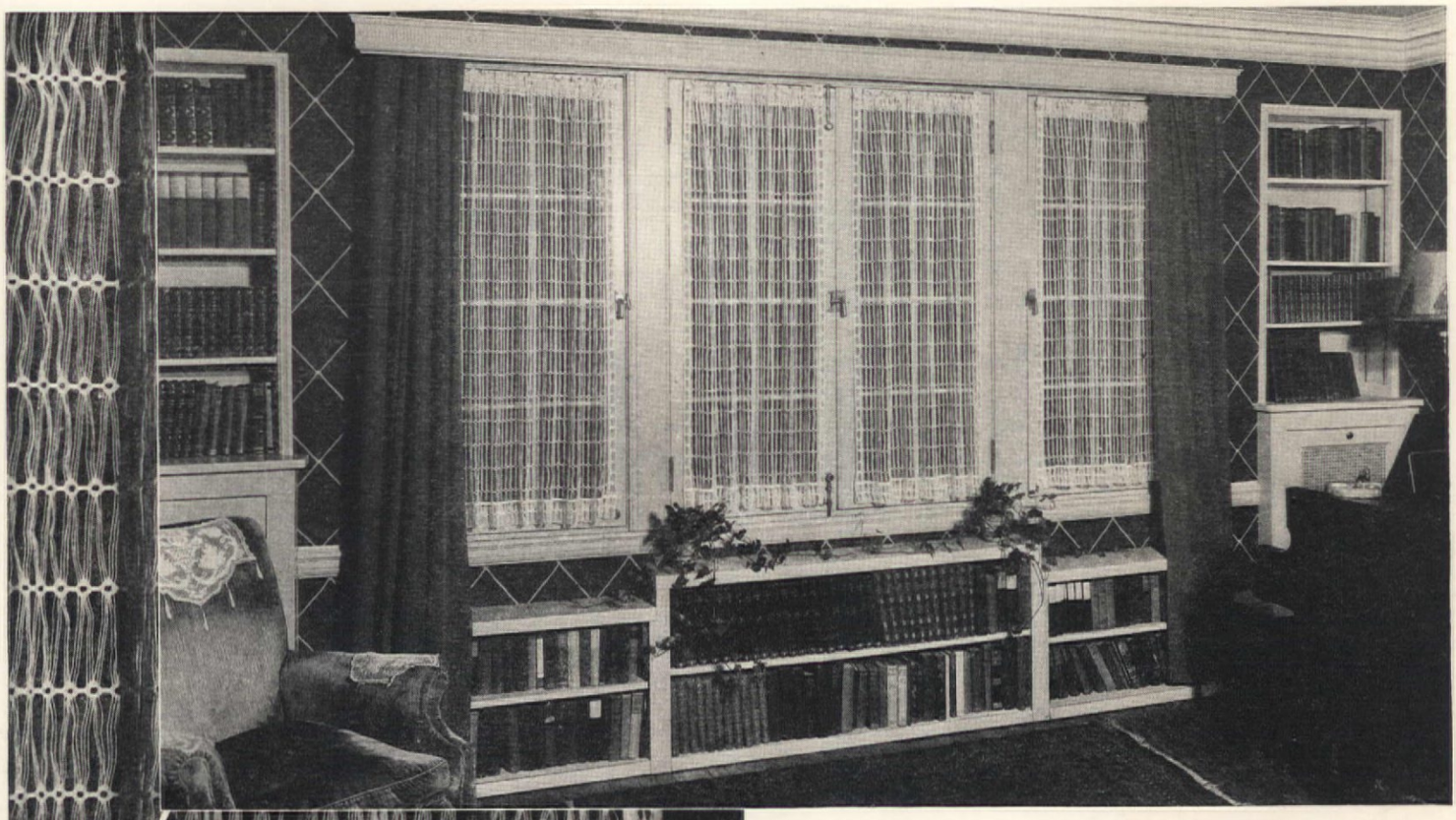
[*Continued from page 264*]

tions are the same as those previously specified.

The importance of terms in financing cannot be over-emphasized, in view of past experiences showing that terms were more responsible for distress than amounts involved. In practically every case of investment in a home, the long-term amortized loan is infinitely more desirable than the three- or five-year note.

The long-term amortized loan is specifically based on reasonable expectancy of re-payment when due. The relatively small payments at regular intervals lessen the likelihood of foreclosures by permitting the lender to be lenient in times of distress. Also, under these terms the funds allotted to the re-payment of the loan are paid directly and immediately to the lender, rather than invested elsewhere with attendant risks. These protections, however, do not prevent re-paying the loan before due if conditions permit.

The short-term note, maturing in three or five years, is based on precisely opposite assumptions, for in general there is not expectancy of re-payment when due. Our recent real estate collapse illustrates the weakness of such an



The QUAKER NU-CORD CURTAIN

definitely original distinctly lovely

DECORATIVE authorities invited to a preview of the Quaker Nu-Cord, pronounced it the most beautiful curtain they had ever seen.

A new and exclusive open-weave that has all the beauty of hand craftsmanship, plus the charm of distinctly original design. A curtain so interesting that windows become the most attractive feature of a room—as they should be.

See Quaker Nu-Cord At Your Favorite Store

All the new Quaker Spring curtains are now being displayed. See them—learn how slight the difference in cost between ordinary commonplace curtains and Quaker, the finest money can buy. Quaker curtains not only look better—they wear better, for years and years. Only the finest of combed yarns are used, all knots are securely tied and every curtain is hand finished. They launder easily and perfectly.

Have You a Window Problem? Send for this book.

The only book of its kind. Shows photographs of curtain problems as found in typical American homes—and their solution. Send ten cents to defray mailing cost. Ask for booklet, "A".

QUAKER LACE COMPANY
330 FIFTH AVENUE, NEW YORK

How many dollars will be needed?

If the bread winner in your family group were taken, would the dollars available be equal to actual needs?

At such a time ready cash is essential, to settle the items which arise or to clear off taxes, mortgages or other obligations.

Then begins the problem of income for day-to-day support. How much would be required for the first year? and the next? and after that? What revenue would be ready for this purpose from present insurance or other sources?

No family can afford to ignore these important comparisons. If your check-up shows more dollars necessary, buy them from a life insurance company on terms best suited to your budget.

The Prudential has *three different "Modified" policies* specially adapted to the cash-and-income idea. Every day the claims we are paying attest the great help afforded by these modern low-cost contracts.

Do Your Own Figuring on a little "work-sheet" which you may have for the asking.
Speak to local agent or office, or write Home Office

THE PRUDENTIAL INSURANCE COMPANY OF AMERICA
EDWARD D. DUFFIELD, *President* Home Office: NEWARK, N. J.

Gently turns in the breeze—drying wash evenly and spotlessly clean. Folds like an umbrella to store away. 135 ft. finest line. Turns in only 16 ft. of space. Does away with unsightly clothes poles. Illustrated folder A-335 FREE.

STAND IN ONE PLACE TO HANG ENTIRE WASH

CLAY EQUIPMENT CORPORATION
Cedar Falls Iowa

THIS *flexible* NEW FIRESCREEN

GRACEFUL, flexible metal curtains slide open and closed. New beauty, convenience, safety.

Write for information.
BENNETT FIREPLACE CORP.
Dept. B-25 Norwich, N.Y.

WORLD'S LOWEST PRICED QUALITY HOME

Buy direct from Mill. Save $200 to $800. Price includes all lumber readi-cut, millwork, windows, doors, interior woodwork, hardware, roofing, glass, nails, paints, varnish and stains. **We pay freight**
BUILD IT YOURSELF Aladdin's famous Readi-Cut System saves labor costs and lumber waste. Complete plans for quick, easy erection.

SUMMER COTTAGES—$230—UP
FREE Catalog shows many designs in Homes and Summer Cottages. Write for it **today.** Address nearest office. Ask for Catalog No. 542

5-ROOMS SHIPPED $493 ANYWHERE

ALADDIN READI-CUT ALUMINUM PROTECTED LUMBER

MAIL THIS COUPON — ADDRESS NEAREST OFFICE
The ALADDIN CO., Bay City, Mich. or Portland, Ore.
Send free, new Catalog, No. 542.
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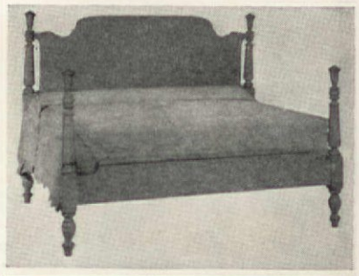
assumption. Those caught in this collapse will remember that, regardless of this very apparent non-expectancy of re-payment when due, both borrower and lender were satisfied at the time the loans were made. Borrowers in general believed that the loans could be renewed or extended when due, as this was the general custom. At the same time the lenders were content to have their funds invested on short terms, with added income accruing from each re-financing fee. Or, in case that re-financing seemed inadvisable, the margin of the loan would seem to be protection in case of foreclosure. The advent of the depression quickly disproved all these ill-founded assumptions, just as had happened before and will happen again under similar circumstances. Lenders became either unwilling or unable to renew loans. Borrowers were unable to pay when due—and would have been in more or less the same position if there had been no general depression. Foreclosures became necessary and each such action further accelerated the drop in values, as is invariable in movements of this nature. Failure of the principal pillar of support, i.e. renewal of loans, was quickly followed by the complete collapse of the structure. This experience should warn against becoming involved in any such type of home financing and should emphasize the principle of the long-term loan. Incidentally, most of the firms specializing in long-term loans are still in business, while great numbers of those handling short-term notes have failed.

There is another limitation to the amount of suitable loan. It is by all means advisable to avoid a 2nd mortgage, for this is invariably a sign of either distress or speculation. Neither of these have any place in conservative financing. Also the high fees required cause it to be a prohibitively expensive means of obtaining money. Nor can we overlook the psychological temptation to purchase beyond one's means merely because the final payment is postponed. Due to its bad name the 2nd mortgage is often disguised as "rental contract," "deferred payments," or some other such pleasant sounding name. Underneath they are usually the same old 2nd mortgage and produce the usual distress. Such financing schemes ordinarily call for very small down-payments and easy terms at the start and, of course, produce heavy payments before the purchase is completed.

The National Housing Act, enacted last summer deals principally with small home financing. Although its purposes are many, not the least of these is a protection for home-builders against



Rare Beauty that only Nature can Create—

BIRDSEYE MAPLE FURNITURE•

The possession of genuine birdseye maple furniture is a treasured privilege available only to a few—for this rare, precious wood has a beauty none but nature can create. Human art has never been able to rival the satiny texture and mysterious swirled figure that make birdseye maple so sought after.
And few craftsmen are skillful enough to fashion this exquisitely patterned wood into furniture. Preeminent for their achievement in this field, are Manistee Manufacturing Company. Smart, charming, delightfully appropriate for modern bedrooms, remarkably moderate in price, their creations are sought after from coast to coast. Widely patronized, too, is their special finishing department which matches exactly any individual finishing effects that may be desired.

YOU are cordially invited to call at your furniture dealer's and receive absolutely free the delightful booklet he has for you, picturing and describing Manistee Birdseye Maple Furniture. Or if more convenient, send 5c in stamps to cover mailing costs, direct to:

The MANISTEE MANUFACTURING COMPANY
MANISTEE, MICHIGAN

flimflam financing. Principal features of this protection are: specification of satisfactory maturity, not exceeding twenty years (indicating long-term loans); complete amortization payments (indicating disapproval of short-term notes with large lump-sum payments); provision for payments made being applied directly to amortization of the loan (rather than being diverted to other sources, as has often been done). More important still, under this act owners will have direct access to the source of loans rather than being more or less dependent on others to arrange this for them. These are indeed fine provisions, but will still need the intelligent coöperation of borrowers to avoid another debacle.

There is no sure-fire method of determining exactly what one should invest in a home. But there is one fact of which we can be definitely assured. And that is: If loans for this purpose are based on *expected ability to repay when due* there will surely be more joy in the land than if we go back to the old basis *"How much can I borrow?"*

Note: In the January issue of THE AMERICAN HOME on page 95 Mr. Drewry discussed fully the two perennial questions: "Build or Buy?" and "Do I Need an Architect for a Small House?"

Completely CAPABLE...

KitchenAid
REG. U.S. PAT. OFF.

ELECTRIC FOOD PREPARER

KitchenAid handles your hard, heavy tasks of food preparation—as well as small, light ones. It brings real relief from an arduous, daily grind. It is powerful, durable—and skillful. Exclusive planetary action produces superior results in all mixing—better quality food. And you'll delight in the easy accomplishment of new dishes.

Among the many trying tasks capably done—KitchenAid shells peas and polishes silver! You'll want to know all about the new "surprise" model KitchenAid and its lower price. Clip this advertisement and send now for valuable, free booklet, "How to Choose a Food Mixer." The KitchenAid Mfg. Co., Dept. AH-6, Troy, O.

How to ARRANGE FLOWERS

HERE'S the first book at popular price that tells exactly how to use flowers for *home decoration.* With these simple directions, clearly illustrated by many photos and drawings, you can make beautiful and appropriate arrangements for the table or anywhere in the home—in any season—using flowers from garden, field, or florist.

Only $1.15 Delivered

for this practical book by DOROTHY BIDDLE, Editor of *Garden Digest*

Order on this coupon—

DOUBLEDAY, DORAN BOOK SHOPS, INC.
244 Madison Avenue, New York City

Gentlemen:

Please send me _____ copies of How To ARRANGE FLOWERS, by *Dorothy Biddle*, at $1.15 per copy delivered. ☐ Check or Money Order enclosed. ☐ Send C. O. D.—I will pay charges.

Name _____

Address _____

The woman's view

[*Continued from page 221*]

mystery, but I certainly said unpleasant things under my breath about the persons responsible for such a state of affairs as I ripped and restitched the hems of one pair of curtains.

Windows are but one of many annoyances which a watchful eye may catch when going over a set of house plans. Another grievance I have against architects is the way they break up wall spaces with doors and windows, so as to make the arrangement of furniture as difficult as possible. This is especially true in bedrooms. In a recent issue of a popular magazine devoted to home planning and furnishing, the floor plans of two perfectly charming houses were illustrated. One had four master bedrooms and the other three. They were all of comfortable size, ranging from eleven and a half by twelve and a half, to fifteen by seventeen feet. Yet in not one of these rooms was there sufficient wall space to accommodate a pair of twin beds, without putting one of the beds against a window or so near a door as to make free passage difficult. I realize, of course, that in spacing windows, the symmetry of the exterior of the house is an important consideration, but it would have required only a little rearrangement, chiefly of closet doors, to give each of these rooms one unbroken wall space to accommodate two beds.

Still another of my pet abominations is a stairway going up from the living room. Such domestic complications as it creates! Father, coming home tired and dirty from the office, in none too sociable a mood, finds Mother's bridge club still in session, and has to break through the party in order to reach his room. Or a member of the family, caught in the kitchen *en deshabille* at the unexpected arrival of a caller, has to remain marooned there until the visitor departs. And if the household employs a maid, it is necessary for her to pass through the living room every time she goes up or down stairs. The stairway should be in the hall, where members of the family can slip up and down, if necessary, unobserved.

Also, for convenience's sake, I want a direct passage from the kitchen to the front hall, thus eliminating the necessity of going through the dining room to reach the front door. But I do not want my guests to be able to look from the front door entrance directly into the kitchen, in case someone has neglected to close the door.

A matter to check carefully be-

Do your Children bring their friends HOME?

HERE'S A THOUGHT for thoughtful parents. Do *your* daughters—and your sons—bring their friends home; or do they prefer to go elsewhere for their good times? If the latter, perhaps it's your own fault. Perhaps your home lacks the hospitable atmosphere, the livability and charm, so indispensable to successful entertaining. Consider your furniture with a critical eye. Others do. Possibly there are not enough of the *right small tables*—Imperial Tables, particularly—to give the sparkling beauty and freshness, the close-at-hand convenience, that modern youth demands.

For instilling genuine smartness and individuality into the home, as well as convenience, Imperial Tables are a truly delightful choice. Both decoratively and practically, they offer far more—for less money—than any other type of furniture.

Imperial TABLES

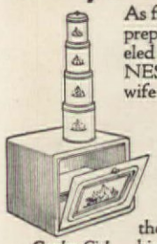
For more than thirty years, the name Imperial has been synonymous with highest quality in the entire field of occasional tables. This great line includes a table for every need, for every accepted style. Only the finest woods, the best processes of construction and finish, are employed for these creations, fashioned by skilled artists and craftsmen into smart furniture for discriminating people.

Insist always upon seeing the famous Green Shield trademark on the tables you purchase—it is the seal significant of enduring quality and beauty. Sold exclusively by the leading furniture or department stores in every city.

IMPERIAL FURNITURE CO.
GRAND RAPIDS · MICHIGAN

Before you buy any table, be sure that it bears the famous Imperial Green Shield trademark, your positive assurance of lasting satisfaction.

new style for your kitchen



Garden Girl Kitchen Set

As fresh and fine as the foods prepared in them are enameled cooking vessels that bear NESCO'S label. The housewife is proud to show her friends a NESCO kitchen and its cool, clean appearance.

There are five NESCO Enameled Lines at five different prices. And there are colors and combinations to blend with any interior.

Like NESCO Galvanized and Japanned ware, NESCO Hollywood Enameled ware always carries NESCO'S assurance of uniform quality and dependable performance.

Chrome Finish Electric Casserole

NESCO

High Quality • Moderate Price

Equip your kitchen with stainless, acid-resisting, triple-coated, long-lasting NESCO Hollywood Enameled ware utensils. They come in all practical sizes and models in a wide range of prices.

Send 25c for 50c Value in "Garden Girl" Toast Cover

A table necessity in dainty pattern at a great saving. It is a two-tone, Japanned finish toast cover with original "Garden Girl" decoration in full color. Send 25c and get this toast cover and color illustrated brochures describing the famous NESCO household utilities, including Kerosene Ranges.

There is the Super-DeLuxe Range, the moderate priced DeLuxe Range and the popularly priced Tropical line of Kerosene Stoves—modernized, clean, safe and thoroughly satisfactory. Get our literature. See them at your dealer's.

NATIONAL ENAMELING & STAMPING CO.
370 North Twelfth Street, Milwaukee, Wis.

Yes, it *is* a kerosene stove—and its performance is as surprising as its beauty. Ask your dealer to show you the NESCO Super-DeLuxe Model, No. 365. See the Dubl-Hot Burners—the Insulated, Porcelain-lined Oven. Get the whole story.

A NESCO PRODUCT

fore you O.K. the plans and specifications for your new home is the location of radiators. How often they play havoc with the placing of furniture or, if installed in front of windows, interfere with the hanging of draperies. Radiators recessed in the wall below the windows are inconspicuous and cease to be sources of annoyance.

Every house planned to save steps should have a toilet and lavatory on the first floor, but I'm still sufficiently Victorian not to want mine opening off the front hall directly opposite the entrance to the living room, where those who enter it must do so in full view of the assembled family and guests. On the other hand, it should not be located off the kitchen or in some spot where it is not readily accessible to guests.

I like a small, compact kitchen, but I do not want it so small and compact that two people cannot work in it at the same time without disastrous collisions. For many years it was the custom to place the refrigerator in a vestibule near the back door, convenient for the ice man. With mechanical refrigeration this is no longer necessary, but architects still continue to plan kitchens with the refrigerator in a vestibule or passageway, outside the kitchen itself.

Getting back to bathrooms, a window over the tub is anything but convenient. It is hard to get at, to open and close. And unless it is unusually tight, you are likely to have your bath disturbed by a chilly little breeze running up and down your spine, in wintry weather. If there are tiled walls, there is the matter of towel bars. The two rather small ones usually installed are wholly inadequate for the four or more people who use the average family bathroom.

Then, of course, there is the problem of electric switches and outlets. Be sure there are plenty and that they are in convenient locations for their purposes.

It is difficult to think of everything in advance—that is the reason why so few homes are entirely satisfactory. But if you will check these things before you set your seal of approval on plans and specifications, your home will be a much more comfortable and attractive place in which to live. Consider the matter of curtains when you are discussing windows, and the arrangement of furniture when you are going over floor plans. Consider the saving of steps, the necessities of congenial family life and entertainment of guests, the little details which make a house livable, efficient, and charming. Then your house, when completed, will more nearly approach your ideal of the "perfect home."

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1231-K Cherry St., Philadelphia, Pa.

Old hooked rugs for modern homes

[*Continued from page 245*]

liable to crack like a piece of pasteboard and the rug cannot be mended, since it is utterly impossible to hook through a pasteboard surface.

Clipped rugs wear better than the uncut, since it is very easy to catch a loop and pull out quite a length of material.

Surfaces that are hooked in an irregular fashion not unlike the pencil scrawls of a young child are more durable than those hooked back and forth in straight rows. Maine rugs are more apt to be made in this manner than are those from other sections of New England. These irregular lines of hooking, crossing one another in various directions tend to strengthen the burlap foundation and the ground is less likely to break away with usage. In some instances these lines take the form of swirls, which are more conspicuous when the rug strips have faded with age.

Regardless of design, the date of a rug can usually be estimated with a reasonable degree of accuracy by the condition of the black material that has been used for the background. In the early rugs the blacks are home dyed fabrics secured from various sources, many of which have faded to varied tones of gray and brown, according to the degree with which the different dyes have been set into the materials, and as to whether the goods are woolen or cotton. Black India print is perhaps the only cotton that holds its color and this is usually not found in hooked rugs until about the Victorian era—about 1850.

Red flannel is usually found in rugs of the 1830 period, when this material was much used for petticoats and men's shirts. Although it came into being during the Revolutionary period, it did not burst into bloom until about 1830. There is, of course, much red in the earlier rugs of primitive design, but this was home dyed, hand loomed material. Many such rugs have red flowers and red borders, as seen in illustration 1. Dye stuffs were such a difficult problem for the pioneer woman

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that when Turkey red became available it was eagerly seized upon as a welcome change from the more sombre colors that had heretofore been possible and used almost to the exclusion of anything else. Hence so much of this bright red in the early patchwork quilts and hooked rugs.

The Care of Hooked Rugs

Never shake. Sweep or use a suction cleaner. Never pull ends of yarn that stick up. Clip them off to avoid damaging the rug.

Rugs need to be washed every year. To wash rugs lay them on the kitchen table and with a strong suds of neutral soap gently scrub on the right side with a floor scrubbing brush. Then, with clean tepid water, wash it off. Never hang to dry. Lay on the grass face side down. This is so the foundation will dry first, also to keep the shape. If the back does not dry thoroughly, it will have a tendency to rot and break away. If soap is not thoroughly washed out, white and ivory will in time take on the color of old parchment. Select a windy day for this purpose so that drying will be rapid.

Not moderne, not modernistic—just sane modern

[*Continued from page 229*]

prevailed. Being assured of the builder's honesty, we did not get half a dozen estimates and pick the middle one—for one thing it would have taken too long to find six builders of the same caliber, and we felt that mutual confidence was worth a few cents extra. One doesn't get half a dozen tailors to estimate for a suit "to order," and the laborer is worthy of his hire. Moreover, building a home to live in is different from building one to sell—and one of the chief causes of this past Depression was our craving to get something for nothing.

The first thing we got was a disillusionment as to the amount of house we could get for the money. The total area being adjusted, my non-professional plan was drawn out by a qualified architect, for I knew nothing about the sizes of stock windows, doors, wash-basins, etc., nor about the intricacies of wiring, plumbing, heating, etc.

It has certain advantages, for the cost of excavating not only subdued the somewhat grandiose approach of our first sketch, but suggested the set-back over the garage, thus providing a pleasant deck outside the studio. Human nature being capable of infinite

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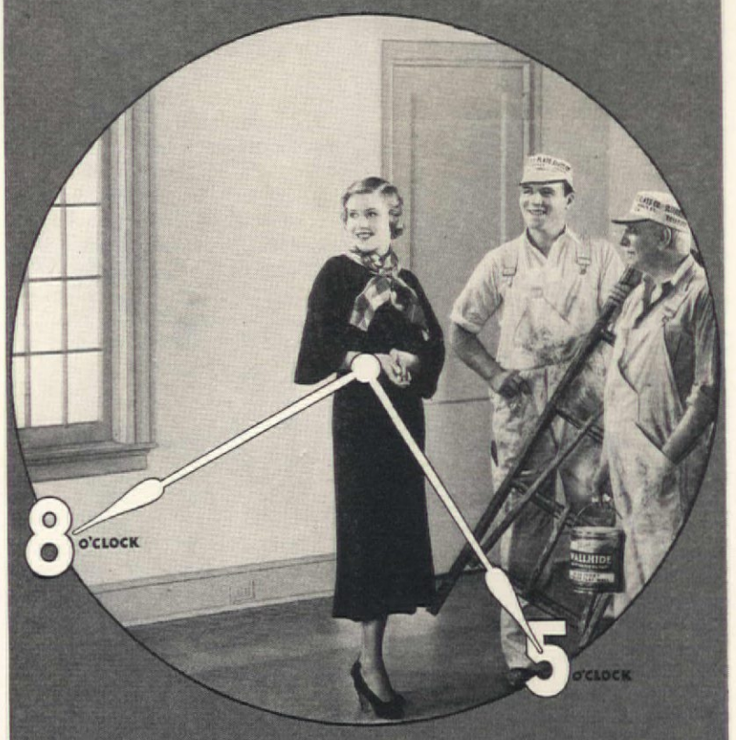

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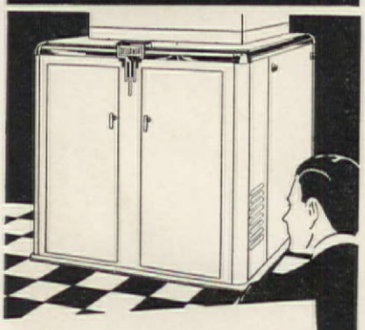

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self-deception, it will probably remain a matter of private conviction on the part of the designer, the builder, and the architect as to just who is responsible for the palpable virtues of the completed house. But it was a very pleasant collaboration; the only serious difficulty I experienced was at the finish, when I had to convince the man who brush-coated the stucco that I really wanted the front of the house, which received only the early sun, painted just off-white, the southeast side a couple of shades darker, and the southwest darker yet. The semi-circular exterior wall of the sun-parlor was gradated from the light to the darker tint. This variation is much easier on the eyes, and as no one sees more than two sides at once the painter's concern was a bit excessive.

The Proof of the Pudding

We have now tried out these concrete ideas, by actual living tests, and find them pretty good. Examination of the plan will show that it avoids the too common arrangement which makes the living room a passageway between the other rooms. It gives a welcome to those who enter, yet preserves domestic privacy where it is needed.

The arrangement of the bathroom, between two small dressing rooms, permits lavish ablutions free from clutter, and still ensures a wardrobe within easy reach. Every room has double access—convenient when callers arrive at awkward moments; the intimately domestic parts are so situated that they cannot be surprised *en deshabille*. The "spare" room, when not occupied, serves as a workroom for the lady of the house. The studio or man's workroom is fairly isolated, yet very accessible should an idea occur when in bed. The hall is adequate, the telephone centrally placed, and the built-in cooler a joy—in short the reader may have gathered that we like it. It suits perfectly our habits and sentiments, and adequately serves our convenience.

Space forbids reference to the amenities, refinements, and other delusions we achieved in the interior, and we are forced to admit that the plan would not suit a family of five. Nor will it satisfy a craving for quaintness. But its principle is sound; its voids and solids are fairly balanced, and it fits comfortably into the landscape. It has also a certain character which any one could achieve if he remember that the essence of style is proportion—not to mention, of course, the opening remarks about infatuated parenthood!

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Speaking of garden clubs

Georgiana R. Smith

THERE is a question as to whether or not the big flower shows are in danger of falling under their own weight. It is practically impossible to see them intelligently as a whole, much less fully appreciate any beauty of detail. Educational features, while splendid in theory, defeat their purpose if the people who wish to benefit by them cannot get close enough to study them, or if garden lovers find it difficult to choose from such a bewildering embarrassment of riches and come away with only a smattering of this and that. After all, one can't "drink out of the fire hose."

The worst of it is that to foot the bill for this very vastness, a great many commercial concessions have to be made and booths selling everything from legitimate garden accessories to wholly irrelevant oddments such as perfumes, rag dolls, and patchwork quilts are permitted to add to the confusion. After emerging from this bedlam of beauty tinged with commercialism one is, invariably, like a traveler just returned from Europe, supplied by indefatigable friends with graphic descriptions of the things one didn't see and shouldn't on any account have missed. Yet to go a second time, when blossoms have begun to droop a little, may dim one's pleasure in the things that made the most thrilling impression on the initial visit.

Can we never, in America, rid ourselves of the notion that to be better a thing must of necessity be bigger? A few years ago there appeared, in one of the magazines, a plea for "smaller and better Art Museums." This plea has since been answered, perhaps most notably by the exquisite new Avery Memorial Wing of the old Wadsworth Atheneum at Hartford, Conn. Here is a small collection of choice and beautiful things which one may see in its entirety in the course of a leisurely hour. There is a sense of space; one unforgettable color sensation leads inevitably to the next and each lovely thing seems to be more perfect by reason of its perfect setting. One's memory of what one has seen is implanted deeply, unclouded by the bewilderment of "too much muchness" or the depressing consciousness of "museum feet." Couldn't we, some day, have flower shows like that?

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Flower Show, the Garden Club of America approached this ideal by displaying their decorative arrangements in a well-planned and effective setting, quietly simple, beautifully spaced, and skilfully lighted. But the Garden Club exhibits in a big flower show, nowadays, constitute a whole show in themselves! To some people they are of the greatest interest—to others they are relatively unimportant. Why couldn't they be held at a different time; or at least entirely by themselves in their own section of the building with, perhaps, a separate entrance fee so that those vitally interested would have more opportunity to enjoy them?

But if this is an idle dream so far as the big city flower shows are concerned, at least here is our chance in our small local shows to take a tip from Hartford. To pare the schedule down to the essentials; to provide a background satisfying in color and texture, and to give thought to adequate lighting. In short, to strive mightily to make our shows smaller and better.

A Suggestion or Two

If necessary we can have more than one flower show during the season. In addition to its annual midsummer show one club held a charming little exhibit, early in the season, of flower arrangements in shadow boxes, in a room cleverly arranged to give the illusion of a gallery of flower paintings. It was well worth going to see, and one's only lament was that the "paintings" were not executed in a less perishable medium. Another club held a midwinter show, featuring the use of house plants, terrariums, dish gardens, and winter bouquets.

A small show planned to celebrate one kind of flower in its blooming season might be held each month, with decorative arrangements of that flower in addition to specimen blooms. The Garden Clubs of Norfolk, Virginia, and Augusta, Georgia, each holds an annual Camellia Show, and the Garden Club of White Sulphur Springs, Virginia, held a Wild Flower Show in Easter week last year. The possibilities of selecting a local favorite to be thus celebrated are legion. Seeds or bulbs of the flower chosen could be distributed among members at planting time and a competition for specimens grown from them could be held at the proper season.

Diverting Exercises

To go back to the somewhat controversial subject of decorative arrangements, the value of using flowers or plant material in various decorative ways such as

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(Top) ***Fish is appetizing*** baked this way. Slice, place on diced carrots, turnips, potatoes, dress with crumbs, grated cheese.

(left to right) ***Here's a tasty*** version of Meat Balls. For mchopped veal, minced celery, onion, parsley into croquettes, dip into beaten egg and crumbs, then bake.

This is delicious! Roll 3-5 pounds of rump roast. Cut several slashes parallel to grain of meat. Fill with dressing, bake with onion and suet.

Try this Fridays. Cut codfish into strips, place in buttered Pyrex Casserole, sprinkle with pepper, cover with rice, add milk, butter, chopped egg and paprika.

Or this new fish soufflé. Cook celery in milk until tender. Add butter, flour, green peppers, pimentos, beaten egg yolk, bits of fish. Fold in beaten whites of eggs and bake.

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in "silhouette pictures" or, as in the 1934 New York Flower Show, as suggestions for designs in wood or metal or as an inspiration for the central motif for a textile design, has been questioned. But these feats of imaginative skill should not be scorned by purists who consider gardening from the horticultural standpoint alone, it seems to me. All these diverting exercises in the art of flower arrangement tend to cultivate, both in the doer and the beholder, a sense of design which is invaluable in quickening an appreciation of the flowers themselves and their decorative possibilities for adding charm and individuality to our homes and to our gardens. Incidentally, horticulture is frequently served as well, for ladies are constantly experimenting in their gardens with new plant material, and striving to grow all sorts of interesting things to flower show perfection. For they have learned that the charming old garden favorites which look so well on the living-room table at home haven't the ghost of a chance of winning a prize at a flower show. Whereas the combination of unusual material, horticultural perfection, and skillful arrangement is hard to beat.

Moreover, training the eye to an appreciation of design and color in small things (yes, even unto the miniature bouquets) will tend eventually to make for better appreciation of design in gardens. A woman who can achieve a distinctive and subtle combination of flowers well put together in a flower show arrangement will soon cease to be satisfied with a banal combination of plant material in her own garden.

Besides, it is no longer simply a question of an individual garden here and there, but many garden clubs are tackling civic planting problems with zest and enthusiasm, sometimes, alas, unrestrained by a knowledge of design and a sense of the fitness of things. Two and two may not make four but it is noteworthy that the most successful of such projects, both from a standpoint of design and of good gardening common sense have been achieved by clubs which have been active participants in garden club flower shows over a period of years.

How Many Garden Clubs?

Should we have smaller and better garden clubs or larger and better ones? This seems to be a much disputed question and the answer, as I see it, is that we really should have both.

Every town should have a big community garden club, with no requirements for membership save a genuine interest in gardens and civic betterment. Organizations of this sort can accomplish much where individuals or small groups are helpless. They can work for adequate zoning laws, roadside beautification, billboard control, and other civic projects, and the larger the membership the more will the "town fathers" be spurred to action. For a small army of potential voters is a force to conjure with. What the State Federation does for the State, the Community Garden Club can do for the town.

In addition to this large civic club there might be any number of smaller and more congenial groups who meet separately and independently to pursue the subject of gardening and garden design along specially selected channels. Even if these groups are frankly social, why shouldn't they be? Horticulture may be very pleasantly combined with tea and toast. As for the men, of course they scorn that sort of garden club. They want their own clubs, they want them practical and strictly horticultural with no nonsense or "artistic arrangements" and they are forming such clubs in more and more communities.

So long as rivalry between clubs is friendly and all clubs willing to work shoulder to shoulder on a common civic problem I do not see how any community can have too many garden clubs.

An Intelligent Solution

When you discover that several permits for gasoline stations have been granted on a new stretch of state highway running through a delightful rural section of your town do you throw up your hands and sigh, "Oh, I suppose it is inevitable!" or do you set your garden club in agitation to see what can be done about it?

Even if it is too late to work for proper zoning laws so far as those particular stations are concerned you may be able to keep them from being a definite eyesore on your otherwise beautiful new road.

One club I know, when faced with this problem, found out the names of the prospective gasoline dispensers and wrote to each one a tactful letter, suggesting that since there was to be a new station it might as well be an attractive one. They proffered gifts of seeds, shrubs and plants, as well as advice in planting, and also enclosed photographs showing how a little simple landscaping had improved other gasoline stations to the economic benefit of their owners. They mentioned, casually, that members of their garden club, as well as many other people, made a point of patronizing stations of this type.

Vegetable stands and hot dog emporiums might well be dealt with in the same manner!

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Under a blue Ozark sky

Wallace Biggs

DOWN a quiet, rolling roadway in the Ozark Mountains of southwest Missouri, past occasional split-rail fences and barbed-wire interwoven with honeysuckle and wild roses, a surprisingly steep black-roofed house of whitewashed limestone suddenly breaks the evenness of a green hillside and a crystal clear blue sky.

Its owner is Don Russell, a young twenty-two-year-old architect and farmer. Two years ago but few people in the surrounding country could have told an outsider where the Russells lived, in their sprawling wooden homestead quietly planting and ploughing their corn fields. But now any native for miles can tell you where the Russell "farmansion" lies; it is as familiar to the Ozarkians as the neighboring caves or the dogwood and redbud that blossom so brilliantly and profusely in the spring.

Building the ideal house with unlimited capital is one thing; to build the same house with $3,000 is another. It is no problem to build a dream house when architects, stone-masons, woodworkers, plasterers, and master-carpenters can be put on the payroll. But when one young man of twenty-two decides to be almost all of these things, difficulties arise.

Now the customary manner of building a farmhouse in the Ozarks is to find a high spot, erect a two-story wooden block-like house on the site, and then surround it by half a dozen outhouses of indiscriminate shapes, sizes, and colors. But the Russell home follows the New England plan of getting all its units under the same roof. Instead of the usual scattering of garage, laundry house, tool-shed, and outdoor cellar, these are all brought under one structure, assuring comfort from within and external symmetry and beauty from without.

Laid out in a U-shape, the house of whitewashed limestone clings close to the green hillside, its black clapboard roof unusually steep and high. Its right wing contains a studio living room, a huge natural stone fireplace at one end above which extends hand-hewn oak paneling up to the raftered ceiling; at the other end a gallery bedroom is reached by a rather steep, narrow oak staircase. From the massive living room, one steps through a tiny hallway into either the back bedroom, the bathroom, or the kitchen of Normandy-peasant de-

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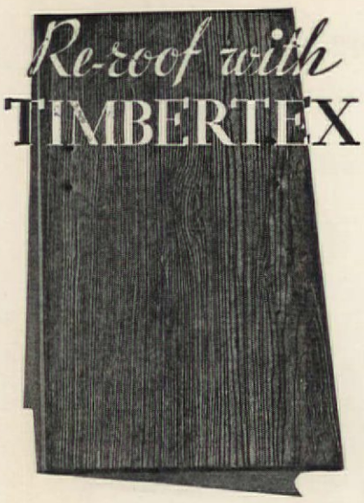

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sign, with canary-yellow walls broken by black oak rafters, door, and panels. The kitchen doors open under the porte-cochère just opposite the laundry-room entrance.

In the left wing, against and below the stone-banked wall of a circle drive lies the underground fruit and vegetable cellar adjoining the garage. The second-story of the left wing contains a guest bedroom, equipped with charming built-in bunk beds and a small but cozy fireplace, and accessible only by means of a winding outside oak stairway.

The twenty-five thousand clapboard shingles which cover the roof were hewn out in the Russell backyard by an Ozarks backwoodsman who worked for two months at seventy-five cents a day. Each shingle was dipped in a combination of lamp black, chrome green, and crank-case oil drained from automobiles. Time is gradually turning the shingles blacker and preserving them against weathering. Timber, labor, and staining cost young Russell but a hundred dollars.

At one end of the farmhouse a guest bedroom is reached by a rather steep, outside oak staircase

Throughout the house, hardwood floors were laid in inch strips, covered with black screen paint, and sandpapered unevenly to give the effects of wearing. Then with a specially constructed plane, grooves were dug at intervals of four, six, and eight inches at unequal lengths to give a perfect illusion of heavy plank flooring. Even the closest inspection fails to reveal the secret of the narrow strips.

Doors, panels, stairways, and rafters were hewn from natural oak, left rough from broad-ax swings, and stained with the crank-case oil, chrome green, and lamp-black. All doors are smooth oak, weighing about three hundred pounds each and swung on massive iron, hand-forged hinges.

Covering the walls of the living room, is wallpaper, hand painted and blocked with rubbercuts by the architect and builder. Constructing inner-tube blocks to represent oak, elm, poplar, and maple leaves, Russell reversed cheap cent-and-a-half-a-roll wallpaper, painted it to harmonize with the oak interior, and then blocked in the leaf patterns into symmetrical designs.

From the five-foot wide fireplace in the living room, cord-length logs throw their fire-shadows along the leaf figures on the walls and fall softly over the rough-hewn surfaces of plank-flooring, stairway, and doors.

In the bathroom, wallpaper again provides a novelty. Old local papers recording at various times, the social events and notices relating to the Russell family, have been used to cover the walls. A coat of shellac protects the paper from weathering.

The same novel method has been used inside all closets. Half-century old Godey Books, with their fascinating out-moded dress designs in reds, greens, and yellows, furnish tasteful and appropriate closet interiors.

The doors of the Normandy kitchen open under the porte-cochère just opposite the laundry-room entrance

With the odds and ends of timber, planking, and general débris after the house building, the architect made dozens of chairs, tables, and unusual pieces of furniture. A four-poster bed, made from the four teeth of a bull-rake for posts and the shafts for sides, cost only seventy-five cents in construction. A mixing bowl, a foot and a half in diameter, with three legs rammed into its curved base, makes an interesting fireplace catch-all table. A very deceptive imitation of a grandfather clock has been fash-

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ioned from walnut, the works and dial composed of a ten-cent clock and cleverly designed and ornamented aluminum pan bottom. From the center of the living room hangs a chandelier made from a binder-wheel and teeth. A banana crate turned upside down and covered with colorful cretonne provides an end-table.

Interesting odd-shaped chairs and rockers have been made from left-over scraps of timber and lumber. Occasionally a table-chair has been made, adaptable for either purpose with but a slight adjustment. A tall, slender fire-side chair, covered with blue and white checkered gingham,

broken occasionally by a corner cupboard or a whatnot of dark oak, and a string of dried red onions or yellow field corn. The kitchen table, heavy, rough oak, flanked by three-legged breakfast stools, large-seated and comfortable, sits directly in the rays of the morning sunlight. In the center of the room stands a crude looking yet scientifically efficient work-table, with deep sides opening into flour bins and vegetable drawers. A maroon kitchen sink with modern plumbing draws cold, spring water from the hillside not far away.

Much of the homeliness and practical beauty of past decades

Laid out in a U-shape, the house of whitewashed limestone clings close to the green hillside, its black clapboard shingle roof unusually steep and high to throw off blowing rains

stands invitingly close to the warmth of the hickory logs.

The Normandy-peasant kitchen is a bit of the old world, yet neat, practical, and efficient. A bricked built-in wood stove in one corner sets closely guarded by a blackened metal hood to catch the smoke and capped by a squirming little bit of crooked pipe. Above the stove hang copper pots and pans, and near the center of the kitchen hangs an old barn-lantern, now electrified. The canary-yellow walls with their black beams and panels, are artistically

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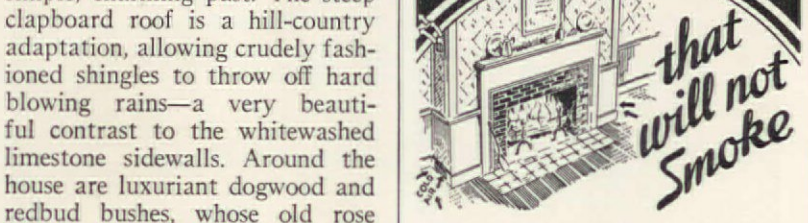
has been captured in the house. From the quaint underground fruit cellar with one wall furnishing the banked drive under the porte-cochère to the half-century-old rain-barrel setting beside the driveway door, the house has kept the best that belonged to the simple, charming past. The steep clapboard roof is a hill-country adaptation, allowing crudely fashioned shingles to throw off hard blowing rains—a very beautiful contrast to the whitewashed limestone sidewalls. Around the house are luxuriant dogwood and redbud bushes, whose old rose blossoms in the springtime are so suggestive of the native hills with their richness of laurel and red-blossomed shrubs mingling with the evergreen-covered slopes. Over the basement gratings set vegetable boxes, green with lettuce and tomato plants, in the morning sunlight. The whole conception is an attempt to hold the beauty of the old and add the compactness and practicality of the new.

There are no rich drapes or thick Oriental rugs in the Russell home. Instead, calicos, chintzes, ginghams, and burlaps, have been skillfully chosen, cut, and hung to suggest the economy and simplicity of the farm home. By careful use of home-made furniture and the simplicity of chair coverings and window drapes, only two hundred dollars was spent in furnishing the house. Even the mirrors are twenty-five cent affairs, which take on charm by a skillful application of tin and soldering. Dyed and padded burlap sack rugs, cut in four parts so as to form a circle when laid together, lie in front of the fireplace. The sections may be used as individual throw-rugs if necessary. The total cost of the ten-foot in diameter burlap rug was about thirty-five cents.

In spite of the attraction the house holds for visitors (over five thousand in the past two years), the neighboring Ozarks farmers look at the house with considerable skepticism. They don't understand the leaded windows or the canary-yellow kitchen walls. No, they wouldn't want to sleep in the bunk-beds. They grin sheepishly at the newspaper covered walls of the bathroom. They shake their heads, and "reckon it's all right for them as likes it."



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Cooking hints for the beginner

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1. Use ingredients of best quality for light, fluffy cake of delicate flavor and tender, even texture.

2. Measure each ingredient carefully. Use standard measuring cups and spoons and level measurements of ingredients.

3. In damp weather, sift flour a few times before the open door of a heated oven, then cool before using. Do this because flour absorbs moisture, and damp flour causes a sticky or crackled crust.

4. Measure baking powder by filling spoon full and leveling off with spatula or knife.

5. If substituting an unsalted shortening (lard, oil, etc.), add more salt, almost double the required amount.

6. Use fine-grain sugar and use exact amount called for in recipe. Too much sugar results in a tough heavy cake. Insufficient sugar renders cake dry and coarse, and it will not brown easily.

7. Be sure that measuring cup is set on level surface when measuring liquids. Undermeasurement of liquid causes tunnels in cake, or sogginess.

8. Don't beat egg whites until ready to use them, as the air that has been beaten in will escape.

9. Fill cake pans two thirds full of batter. If filled too full, batter may rise and run over side of pan.

10. Place pans as near center of oven as possible. Do not place one pan directly over another. Do not crowd oven.

11. When cake is done, it should be shrunk slightly from sides of pan, surface of cake should spring back lightly and leave no imprint when pressed lightly with finger, and wire cake tester should come out clean when inserted in center of cake.

COOKING TEMPERATURES

Simmering (water)	180° F.
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Soft ball stage (candies)	238° F.

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OPENS CLOGGED DRAINS

Hard ball stage (candies)	245° F.
Soft crack (candies)	260° F.
Hard crack (candies)	285° F.
Very slow oven	250° F.
Slow oven	300° F.
Moderately slow oven	325° F.
Moderate oven	350° F.
Moderately hot oven	375° F.
Hot oven	400° F.
Very hot oven	450°–550° F.

Weights and Measures

2 teaspoonfuls = 1 dessertspoonful
3 teaspoonfuls = 1 tablespoonful
4 tablespoonfuls = ¼ cupful
8 tablespoonfuls = ½ cupful
16 tablespoonfuls = 1 cupful
2 cupfuls = 1 pint = 1 pound
4 cupfuls = 1 quart
4 quarts = 1 gallon
8 quarts = 1 peck
2 cupfuls liquid = 1 pound
2 cupfuls shortening = 1 pound
4 cupfuls flour = 1 pound
¼ pound print butter = ½ cupful of 8 tablespoonfuls
Speck, pinch, or dash = less than ⅛ teaspoonful

Explanation of Common Cooking Terms

1. *To* "FOLD IN" *egg whites:* With spoon or spatula, cut down through egg white to bottom of bowl. Then bring spoon along bottom of bowl and up and over egg white. Repeat until egg white disappears.

2. *To* "CREAM" *shortening:* Mash and stir until soft and creamy.

3. *To* "SEAR": Form a coating on food by applying heat to keep juices in or to keep fat from soaking into food.

4. *To* "BASTE": Pour hot liquid over food while cooking to keep it moist.

5. *To* "SIMMER": Keep just below boiling point.

Contents of Canned Fruits and Vegetables

No. 1 can — 1⅓ cupfuls
No. 2 can — 2½ cupfuls
No. 2½ can — 3½ cupfuls
No. 3 can — 4 cupfuls

Substitutions

1 square chocolate (1 ounce) — ¼ cupful cocoa minus ½ tablespoonful shortening
1 cupful pastry flour — 1 cupful flour minus 2 tablespoonfuls
1 tablespoonful cornstarch (for thickening) — 2 tablespoonfuls flour (thickening)
1 teaspoonful baking powder — ¼ teaspoonful soda plus ½ teaspoonful cream of tartar
1 cupful milk — ½ cupful evaporated milk plus ½ cupful water
1 cupful milk — ½ cupful condensed milk plus ½ cupful water. Leave out sugar in recipe.
1 cupful milk — 4 tablespoonfuls powdered milk with 1 cupful water

CRITICAL MOMENTS No 1

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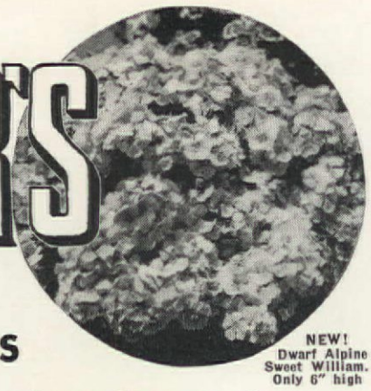

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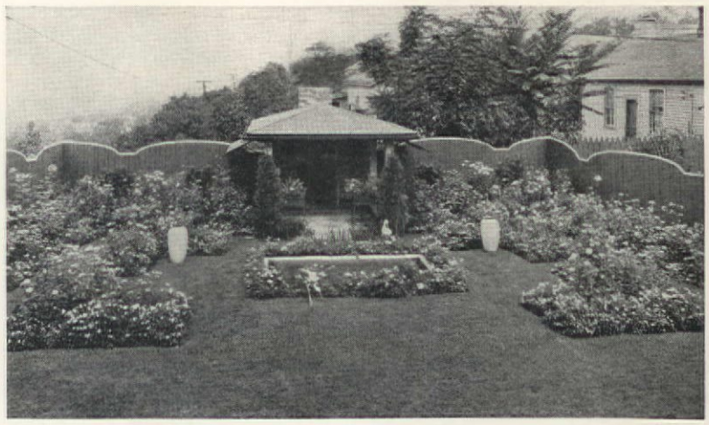

A garden in Grand Rapids, Michigan, which won for Mrs. Frederick H. Meyer first place in the National Yard & Garden Contest. All the work on the places in this class is done entirely by members of the family

Garden facts and fancies

Leonard Barron

ANY diminution last year in the garden contest idea? Indeed, rather an increase; that is to say, the larger contests drew more entries and keener competition. This great keenness is due to the generally far advanced standards of the entries. The average run of garden winner in various contests a few years ago would hardly be in the running for the low-place awards anywhere today, so greatly has the popular appreciation of really good gardening made itself manifest.

A good looking garden must, of necessity, be something in good taste and it is pleasant to feel that good taste is making its mark felt almost universally in what has been done in the embellishment of the area around the house and dwelling. People like to live beautifully.

The National Yard and Garden Contest, which is indeed nation-

Another prize winner at Grand Rapids, Michigan. It is in the estate class, where expert skill is employed. Home of Mr. W. E. Roberts (right)

At Riverside, California, Mr. and Mrs. F. W. Krinard have this charming garden which was the leader in Class 11. Some outside labor was allowed to entrants here

The plant food you use this spring should do all these things for your garden

That's why it is so important . . . and the soundest economy—to buy a complete plant food

THOUSANDS of home gardeners, using Vigoro, expect, and get, *thrilling* results from their plant food. Lawns that are *thick* with grass. Flowers that flame in their beauty. Their plant food directly helps them overcome the troubles you may be having with your lawn and garden.

Vigoro works a seeming magic on growing things because it supplies *all* the elements they need from the soil . . . supplies them in scientifically balanced proportions. It is the *square meal* for all plants.

There are on the market products used as fertilizers—bone meal, manures, products made of refuse—that ordinarily contain only one or two of these mineral elements. Vigoro contains all eleven of them . . . *in a form that plants can readily take up and put into use.* Thus Vigoro, the complete plant food, entirely overcomes the chance you always take with cheap, incomplete fertilizers. You can be sure that, no matter what your grass or flowers or shrubs may need, they will get it from Vigoro.

Vigoro has been used on home gardens for eleven years now. It is by far the largest-selling brand of plant food on the market.

Sanitary, odorless, you can apply it by hand or with an inexpensive Vigoro Spreader. Vigoro is economical—apply only 4 pounds per 100 square feet.

For the important spring feeding this year, use this complete plant food. See how it will help you overcome the common troubles people have with lawns and flowers. See what glorious beauty it will bring to all your garden.

• • •

1. To become thick, uniform turf, your grass has to have plenty of food. And like a child, it needs a balanced ration. A feeding of Vigoro just as soon as the frost is out of the ground, followed by re-seeding, will work wonders—because Vigoro supplies *all eleven* of the food elements needed from the soil, in balanced proportions.

2. Grass roots become active earlier than do weed roots. A feeding of Vigoro as soon as the frost is out of the ground will give the grass such a quick, healthy start that weeds will find little room to grow. But it takes a very thick turf and a deep, matted root system to choke out weeds—the kind of grass that results only from feeding with a complete, balanced plant food.

3. Top growth alone does not make a good lawn; it is too easily burned out by the sun. But by feeding Vigoro you can assure your grass a generous supply of calcium and phosphorus and other elements, which aid greatly in developing a deep, matted root system . . . roots that extend far down into the cool earth where water lingers longer.

4. Flowers lacking in color . . . blossoms sparse and poorly formed . . . stems spindly, easily broken . . . foliage scant and faded . . . these are symptoms of *starvation.* Your flowers need a complete plant food. They must have the magnesium, calcium, iron, phosphorus, nitrogen, manganese, potash and other elements present in Vigoro, in order to build green chlorophyll; to develop stiff, sturdy stems; to put vivid color into blossoms. Only by feeding a plant food containing *all* these essential elements can you be sure of making good the soil deficiency. Vigoro supplies them all in balanced proportions.

5. Just as a child's resistance to infection can be built up by vitamin A in his diet, so a plant's resistance to disease may be increased by feeding with a complete, balanced plant food, particularly one containing potassium. Vigoro supplies this element, as it does all the others your growing plants need from the soil.

6. Trees and shrubs are too often neglected, even when their scanty, faded leaves indicate clearly that they are half-starved. A square meal of Vigoro will quickly restore their deep green color and luxuriant foliage—because Vigoro supplies *all* the food elements your trees and shrubs need from the soil.

7. It takes more than good seed and hard work to produce really fine vegetables. They grow only in soil that contains *all eleven* essential food elements. You can be sure of having that soil if you feed Vigoro. Thousands of home gardeners, whether they have just a few square feet or a large plot, use this complete plant food to get more delicious vegetables, earlier, and more of them!

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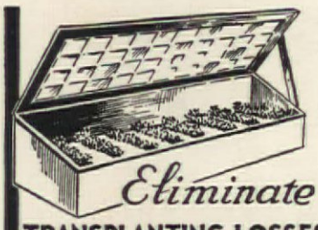

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wide, very definitely brought a realization to those examining the winning contestants that well-planned as well as well-planted home grounds were becoming more and more "common" if that word may be used in its true sense of meaning—more universal, more widespread. It is pleasant to observe all this.

America has been making rapid strides in these past few years towards being better gardened, particularly in the neighborhood of the built-up suburban developments of our larger towns and cities. In the remote rural districts there is a great deal yet to be accomplished. Ten million Roses are planted in gardens each year. That looks like an awful lot but it is less than half a Rose plant for each home in the country.

Yes, there is a long time ahead, but we are on the way. America is having more gardens and better gardens but it is yet only the beginning.

* * *

It is in the older and more settled parts of the country that good gardens may be found and it isn't entirely veneration for the Colonial or for the days of the old South that makes us still turn inquisitively to the gardens of earlier days for further inspiration. The mere flowers of a garden are transitory. It is the trees and the shrubs and other permanent features that really make for stability of the garden; and, to a large degree, it is the age of plants in old gardens that gives them their real character.

We have different plants, we put them into our gardens and by a process of trial and error we strive to reach practical conclusions as to their worthwhileness. The winter of 1933-34 left some startling revelations for the observant gardener, and all were not seen when the spring of last year opened up. Indeed, some of the results will hardly have been fully realized until this present time.

But, speaking in a broad generality, it can be said that there is one fundamental lesson that permanency belongs to the plants of the region and of the country rather than to those that are brought in from other parts of the world. This is a good argument for naturalness in planting of native material as the fundamental background for our garden picture. The exotics are ornaments, high-lights, illumination spots—beautiful, often magnificently so; but possibly only transient over a long term of years. There is much yet for us to learn about the adaptability and endurance of the plants we wish to use.

The gardens of Virginia because they were made many years ago and because of generally favorable climatic conditions may well serve as object lessons to a modern garden maker. That is why the Garden Club of Virginia finds its historic "Garden Week" tour so well supported by inquisitive progressive gardeners. April 22 to 27 will see many visitors to these delightful old-time gardens and it was a splendid thought that found expression in the establishment of this garden tour week—the rehabilitation and restoration of some notable place.

This year, the beneficiary is Wilton. A full program is hardly ready when these words are being written but it can be had from the Garden Club of Virginia office, Jefferson Hotel, Richmond, Virginia.

* * *

The garden reader who wants to be shown in a simple graphic way how to accomplish the different garden operations found the *Garden Notebook* of Alfred Putz published a couple of years ago to be helpful—even stimulating—and now there comes *Another Garden Notebook* (Doubleday, Doran & Company—$2.); companion volume it might be called. It follows the same format, style, and method of the original but doesn't repeat. Here, the inquiring reader will find some little chore or interesting routine operation—one for each week of the year. Sometimes, it is true, the season may be somewhat crowded or extended but that is the idea. The line drawings are quite lucid.

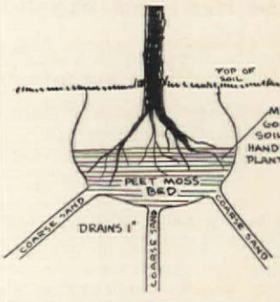
* * *

In *The Winter Diversions of a Gardener* (Lippincott—$2.50) Mr. Richardson Wright has given another versatile, chatty, informative, and delightful collection of discussions, he says, "written largely for his own amusement" but many people will find amusement and information and it will be just as good diversion to the reader in summer as it was to the author in winter.

Mr. Wright discusses the gardening contributions of the clergy which is a long and extremely interesting chapter; flower painting ladies; summer houses; the Huguenot as a gardener, and other charming chapters, all of which make the personal side of historical facts alive with interest and information.

* * *

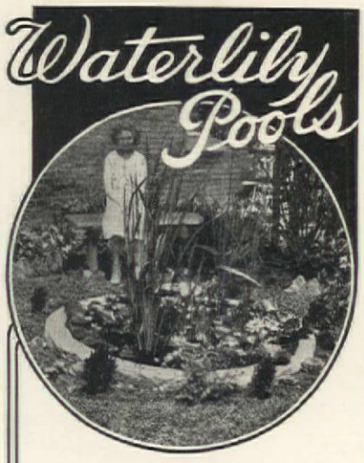
"A good start is half the battle" is a maxim that everybody accepts but all too few turn into practice. A plant being set out into a new



place is very touchy about the start and often ultimate success or failure depends on just what has been done before the plant is put into the ground at all.

One of our readers, R. A. Radley, writes from California, inspired by the insistence of good planting, particularly of Roses, in the November issue by Mrs. Keays, sends a sketch of how he starts the plant on its new career. "I find it very easy to produce feeding rootlets of all plants . . . by my method. It is hard work to carry out such practice but the results in healthy plant growth and beautiful bloom are gratifying." And well they might be. It is extraordinary sometimes what ingenuity people exercise in trying to cram a plant into the smallest possible hole instead of digging an adequate hole to begin with. Thanks, Mr. Radley!

Waterlily Pools



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tells what varieties are best, how to care for the plants, and how to prepare a tub or build a pool. We shall be glad to mail a copy *free* to anyone east of the Rocky Mtns. (west of Rockies send 15 cts., Canada 20 cts. for catalogue).

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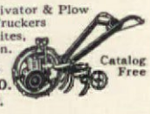

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Facts about food for plants

THE time was, and it isn't so very long ago at that, when any thought of giving food to the growing plants suggested primarily animal manure. Oh yes, there were agricultural fertilizers handled in bulk but they were for the farmers; not much were they thought of even or used in home gardens. Animal manures in the form of waste and refuse from the cow shed or from the stable were generally sought and used. There was a kind of distinction in the mind of the multitude. Fertilizer meant manufactured chemical preparations made to a formula and manures meant organic animal products of uncertain composition.

Our present-day habits of life are making it more difficult each succeeding year for the average home gardener to get the organic animal manures even if he wants them. The definite feeding of plants with a full understanding of what their needs were and applying the necessary ingredients is a very recent step in plant cultivation; and even now among the multitude, the basic facts are not very well understood. As a matter of plain fact however it is unnecessary for people to have an intimate knowledge of plant food compositions and reactions.

So far as actual plant food value is concerned the modern carefully manufactured articles, merchandised under the general term of "modern plant foods" are so definitely superior to the old-fashioned stable refuse that they can hardly be considered as parallels. The real value of the stable manures came not in their actual plant nutrient components but in the fact that they supplied humus to the soil and humus improved the physical condition of sandy soils by making it more retentive in moisture and, on the other hand, it ameliorated heavy soils by opening them up and leaving air and water pass through. The actual plant food value was very small indeed.

The old-fashioned plant grower used a miscellaneous group of crude waste materials and they were justified on the principle that anything is better than nothing, perhaps; but the actual amount of plant food in them was sometimes negligible and often when it was present it took ages to become really available, as decomposition of the crude materials had to be complete before the plant could get the value—such as it was.

The fact that these things were low in value made their rather indiscriminate use quite safe. On the other hand, the modern plant foods contain a relatively large amount of actual available nutrients. These preparations have been evolved through experiment, trial, and careful laboratory studies, until the high-grade materials that are now available offer the cultivator not only available plant foods, but foods in a form that can be relied upon to yield nutrients over a fairly extended period, little by little, as the breaking down of the component materials occurs.

Feeding the soil becomes very necessary in any actively operated garden, where the gardener is constantly harvesting from the soil the products of his labor and attention, and as he crops continuously throughout the year, getting a succession of different plants of one stock or another, the demand of the soil for plant foods is steady and constant; which is an entirely different problem from that which is presented to the farmer who is growing just one crop at a time on any given area. The gardener may be growing twenty different things simultaneously and pushing them all to the limit. Therefore, the need for high feeding.

For an agricultural crop, one feeding at the critical time usually, may be all that is necessary; but in the home garden other factors are involved. Several lighter dressings through the season will probably give better total results and there is one caution to be given. Because these modern preparations are concentrated, they cannot be used with the same lavish freedom and inexactness as to quantity that was quite practical with the old-fashioned manures. The dosage, so to speak, is in all cases carefully worked out in the laboratory before the preparation is offered on the market and the certain way for the home gardener to achieve the maximum result is to believe what the manufacturer says about his product and apply it according to his directions. That, no more, no less; and especially no more. With high concentrates overfeeding is an easy possibility.

In a general way of speaking, these modern plant foods fall within a narrow range of variation, and experience is that they can be used safely as a surface dressing of one pound to 25 sq. ft. which is an easy ratio to remember. This material should be scattered on the soil—not on the plants—because if the chemicals reach the plants they "burn" the foliage. The term "burn" is used because that is the actual physiological effect. What really happens is the material falling on the leaf absorbs moisture, water, from the plant tissue itself, which suffers in consequence.

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degree, will apply if the food is put into direct contact with the roots of growing plants, especially young ones. Therefore, these foods should be applied with an intelligent understanding of what may happen. The material must get into solution before it can become available to the plant. It can be applied *in* water or what is more convenient, apply *on the soil* when that is wet, say, just after a rain or immediately before a rain. At some time, anyhow, when there is assurance that there is sufficient water in the soil itself to dissolve the materials applied so they will be sufficiently diluted when they come into contact with the tissues below ground.

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—LEONARD BARRON

Planting for permanence

[*Continued from page 249*]

teresting shrubs complete this planting. You remember what Beverley Nichols wrote in his notebook of his English garden on October 22: "My bushes of Euonymus alatus are absolutely on fire. They are more brilliant than any Rose I have ever seen —you can almost warm your hands on them." With the Cotoneaster moupinensis holding clusters of black fruits near by, our American picture is as entrancing.

The lawn planting is particularly pleasing. Three desirable shade trees outline a vista from the terrace, and small flowering trees have strategic positions. Close to the terrace we have both spring and autumn decoration, with a heritage to winter of lasting color. Near the Beech is a notable group, varying in habit of growth; the two specimens of Rose of Sharon are of different colors, differing also in color from the shrub placed farther down the lawn. Malus sargenti (35) is a very spreading Japanese species of Crab, the pure white flowers with bright yellow anthers are followed by scarlet fruit hanging until spring. The name Goldenrain Tree is highly descriptive of the gay yellow panicles of July flowers characteristic of Koelreuteria paniculata along with its finely cut glossy leaves. The group near the Chestnut tree of Flowering Crabs and Cherries carries beauty all the year.

On the east side of the garden, the stretch of fence left visible is covered with Lonicera halliana, Celastrus scandens, Clematis paniculata; some gardeners may prefer Climbing Roses such as New Dawn, Emily Gray, Silver Moon.

One of the attractions of this garden is the varying skyline presented by the tree-and-shrub enframement. Here is a charming diversity: open spreading heads, rounded clumps, upward thrust of spires, tapering pyramids rising in formal fashion from broad bases, the beauty of bare branches against the wintry sky.

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KEY TO GARDEN PLAN

1. Austrian Pine
2. Abies concolor
3. Pinus mugho
4. Euonymus alatus
5. Cotoneaster moupinensis
6. Picea pungens (green)
7. Thuja occidentalis
8. Cydonia japonica
9. Juniperus pfitzeriana
10. Juniperus sabina
11. Syringa, French hybrids
12. Berberis thunbergi
13. Cotoneaster nitens
14. Rosa rugosa hybrids
15. Lonicera tatarica (pink and white)
16. Buddleia variabilis
17. Kolkwitzia amabilis
18. Philadelphus lemoinei
19. Prunus subhirtella (Double flowering Japanese Cherries)
20. Hibiscus (Rose of Sharon)

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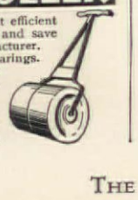

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21. Perennial group: Iris, Peony, Delphinium, Foxglove, Lilium, Aconitum, Aster amellus, Fall Aster, Anemone, Chrysanthemum, Rose Polyanthus, Darwin Tulip
22. Terrace group: Iris, Peony, Lilium, Tulip. Dwarf Evergreen perennials: Dianthus, Thyme, Sedum, Vinca, Pachysandra, Saxifraga, Iberis, Veronica repens. Dwarf Evergreen shrubs: Taxus, Mahonia, Viburnum carlesi, Daphne cneorum, Cotoneaster horizontalis, C. praecox
23. Weigela Eva Rathke
24. Crataegus oxyacantha
25. Cercis canadensis (Redbud tree)
26. Forsythia intermedia
27. Hemlock
28. Viburnum opulus
29. Magnolia soulangeana
30. Koelreuteria paniculata
31. Malus ioensis, M. schiedeckeri, M. sieboldi, M. floribunda, M. theifera (Flowering Crabs)
32. Crataegus coccinea
33. Lonicera morrowi
34. Taxus cuspidata
35. Malus sargenti

Lessons from the Colonial gardens of Virginia

[*Continued from page 235*]

shows the simple and yet quite classic little gate, so absolutely harmonious, that is placed across the flagstone path between the great Tree Box, that separates the formal garden from the kitchen (cutting) garden. The month is June—behind the majestic Yucca, the Lilacs (their blossoming season ended) are massed green foliage, fresh and gay against the cool, dark Box. Here is an example of flagstones well placed in disorder!

At Woodberry Forest, in Orange County, Mr. and Mrs. Joseph Walker's garden demonstrates what a miracle of beauty can be planted in just a corner of an acre. But first a word about the charming old house in its relationship to the garden. The residence was built in 1785 for General William Madison, the younger brother of the president, and its plans done by Thomas Jefferson are on file at the University of Virginia. The typical Colonial picket fence ends at the gate in the central background, where a row of Box stretches the rest of its length. The guardian trees are the Weeping Willow and great Walnuts. In the foreground the graceful evergreen is a beautiful Irish Juniper. A tiny glimpse of the brick walk does not reveal the moss that covers it, an amazing sight, for the walk is open to the long heat of the summer sun. An autumn glory of yellows, with flashes of blue and white, the exquisite woven pattern of color is made of Double Nasturtiums, Petunias, dwarf Zinnias, dwarf Dahlias, Artemesia gnaphalodes, Chinese Delphinium, Marigolds, white Phlox, white Japanese Anemone, Carolina Aster Climax, and

[*Please turn to page 296*]

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Gaillardia, Indian Chief

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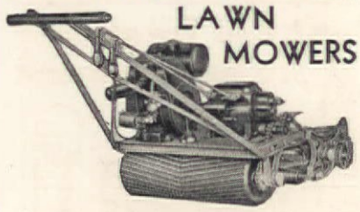
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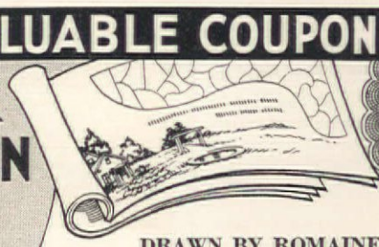
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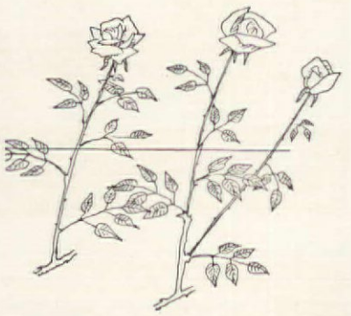
5501

Of course you want Roses

Jean Hersey

WE GARDENERS are a terrible nuisance to our friends and relatives anyway. If they are not gardeners the chances are if they love us, it is in spite, not because of our horticultural urges. If they are gardeners they probably are our dearest enemies. We each want the tallest Delphiniums, the biggest Tomatoes, and the most beautiful Roses.

Once you start a garden, you will eventually want Roses. When you do, don't think growing them is complicated or difficult. Quite the contrary, all you need is an enthusiastic love of them, and a sunny patch in your garden. They should have six hours of sun a day to be at their best. So choose an open location with no large trees and shrubs near by—preferably one near your porch so you can enjoy their beauty and fragrance, as you pause on a warm summer day for rest.



Two roses produced on a branch where one rose was cut properly

Protection from the elements on the north and west is not absolutely necessary but distinctly desirable. A wall, or still better a hedge makes a charming background for their varied colors all summer. Hedges are greedy, however, and you must plant your individual bushes at least two feet from it. Besides this precaution, once in the spring and once during the summer, run a sharp long spade down all along beside the hedge so that the roots that were wending their way over after the Roses' nourishment and moisture will be discouraged and seek sustenance elsewhere.

A semi-circular bed against a wall or hedge fourteen feet long and five feet through the widest part of the center is small enough so it does not require much time to keep it in A-1 condition all summer. Yet it is big enough for two dozen Roses, a very good number with which to begin.

Roses do well in all kinds of soil; but they must have good drainage. In fact without it they curl right up and die. So if necessary create good drainage by incorporating small stones in the subsoil. If your soil is nice rich black loam to start with put a layer of manure on top and just turn it over to a depth of about eighteen inches, and your bed is ready. But, if it is only fair or poor, here is the solution. Decide on a shape and lay out the bed. Then acquire a cubic yard of well-rotted cow manure. Enlist the services of an amiable husband or a vigorous ditch digger. The husband must be amiable or the ditch digger vigorous, for this is strenuous, and the only strenuous part. Get a lot of old burlap bags and lay them on the grass along the edge where the bed is to be. This saves your grass. Shovel the top eight inches of soil onto the bags. This is about a spade's depth. If the next eight inches looks bad replace it with good soil if some is available. Anyhow, remove a few inches of it and spread on about a five-inch layer of manure. Turn this in with the fork as it stands, then replace the top foot of soil with about a shovelful of manure to each three of soil. These preparations complete, let it settle a few weeks before the Roses are planted. The good soil will tempt the roots down where there is always moisture and the manure is there chiefly because it holds that moisture. Your plants will be happy in dry weather, and with proper feedings of plant food will have plenty of nourishment in all types of weather.

The bush pruned low in the spring shows bushiness in the summertime

Plant your Roses immediately

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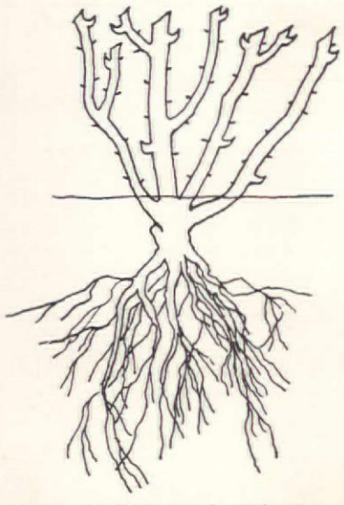
after they arrive and the sooner the better. Prune off any bruised branches and roots. Then dig a rather large hole for each plant so the roots can be thoroughly uncurled. The junction of the root and the top should be just under the surface of the ground when it is leveled off. Pack the soil firmly in among the roots. When the hole is half filled pour in water, let it drain away and then fill the hole up to the top with earth and tamp it down.

The Hybrid Teas are a very satisfactory type to start with. Although they are supposed to be ever-blooming, most of them do slow up a little in July and August. Because of this perhaps we enjoy their June display so much, and so eagerly anticipate their fall blooming which continues until frost. They should be planted eighteen inches or even less apart.

The next thought is pruning. March is the time—just after you have uncovered the bed if you are dealing with plants that have come through the winter. First remove all the dead wood. The blooms are produced on the new branches springing from the old wood, therefore if an old branch has several new shoots cut it back to where it joins the last new shoot. Trim all new shoots to above the second eye. This pruning seems very brutal, but you just have to be "hard boiled" about it, and realize that the Rose bush pruned low in the spring produces about twice the quantity of blooms and certainly of better quality than the one left by a less relentless gardener. The bush when pruned should stand about eight or ten inches high at most. Each branch pruned should be cut cleanly above the eye and at a slight slant. When cutting blooms later on for bouquets cut just above the two lowest leaves on the stem always. Another rose will be produced just above each of these leaves.

Some localities are unusually



Proper planting depth and correct height of pruning in early spring

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free from bugs and blights, but if you are bothered by them in any part of your garden play safe and be prepared. A thorough spraying every week from the appearance of the first leaf until frost will keep your plants perfectly healthy. It is much easier to keep away the bugs and blights than to get rid of them once they start.

There is something called Triogen that both prevents and cures blights and bugs, and is also harmless to animals and children in its diluted form. If you, like us, have children, cats, dogs, and all the accessories of home life you'll appreciate this quality in an insecticide. Otherwise nine parts dusting sulphur, one part powdered lead arsenate, and one part powdered tobacco will do the trick. Remove the rose bugs and Japanese beetles by hand into a jar of benzine or Flit. If possible the spray should remain on several days. We formed the habit of spraying after every rain if another didn't seem imminent.

Roses should be cultivated to a depth of a couple of inches every week, preferably after a rain. Never sprinkle them, either soak the ground around them every week in dry weather or don't water them at all.

About a trowelful of a prepared plant food scratched around each plant in April and May will assure you of good growth and excellent blooms, provided also there are frequent waterings given.

We found a way of making our rose-bed a place of perpetual bloom. We planted Crocuses and Grape-hyacinths around the front of the bed, and also regular Hyacinths to succeed these for an early spring display while the Rose bushes are leafing out. Then in May we sow annual seeds of Verbenas, Petunias, Ageratum, and Alyssum around the front where the bulbs are. When the Roses begin to slow up a little in mid-summer these annuals are just beginning to bloom. When the Roses start blooming again in September there is a riot of color all through the bed until frost. The preliminary feeding for the Roses will also take care of these extras.

Here is a list of two dozen excellent Roses of established repute which I can recommend. In choosing your varieties one thing to remember is that all deep apricot shades fade lighter, and all pale pink and yellow ones turn white after they are open a day or so.

RED: Hortulanus Budde—bright red, prolific. Red Radiance—bright cerise-red, blooms through the hot weather. Etoile de Hollande—large fragrant blooms, huge petals, brilliant red. Vesuvius—deep velvety crimson single rose—slightly fragrant.

PEACH: Feu Joseph Looyman—pointed orange buff buds, flowers yellow with apricot centers. Independence Day—medium-sized blossoms coppery bronze at first paling to orange-pink. Margaret McGredy—vivid orange-vermilion cup-shaped blossoms, very prolific. Etoile de Feu—flame color flower, free blooming. Isobel—single reddish orange paling with age, very prolific. Mevrou G. A. Van Rossem—vivid glowing apricot, outside of petals bronze, deep colored veins, sturdy habit. Mrs. Sam McGredy—coppery orange flushed with red, large flowers delicately scented. Herbert Hoover—colors range from cerise-pink through flame scarlet and yellow, large blossoms, handsome foliage, very fragrant. Willowmere—coral color, profuse bloomer. Betty Uprichard—brilliant orange-carmine, pointed blossoms, rich spicy fragrance. Lady Margaret Stewart—large yellow flowers streaked with red, disease resistant.

YELLOW: Mrs. Erskine Pembroke Thom—slender canary-yellow blooms, prolific. Rev. F. Page Roberts—coppery red buds, golden yellow blossoms that resist the sun, large and fragrant. Ville de Paris—vivid yellow blossoms, do not pale as the blossom ages, medium size. Richard West—light yellow paling to cream, lovely shape, free blooming.

WHITE: Killarney White—flowers white as snow, very beautiful. Innocence—pure white single rose with gold center, healthy plant free blooming. Frau Karl Druschki—very large double snow white flowers, thick petals—durable and fragrant.

PINK: Radiance—long stemmed flowers, very upstanding, carmine-pink flowers, blooms throughout the hot weather. Madame Butterfly—light salmon-pink shading to a deeper tone at the base of the petals, beautiful oval shaped flowers, prolific.

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Colonial gardens

[*Continued from page 293*]

an old-time plant that has persisted since 1850 which is known as white perennial everblooming Mignonette, is it any wonder that the result is the acme of garden beauty?

Some one wrote a song and claimed that "the roses nowhere bloom so fair as in Virginia." I take exception to that all-embracing statement, but at the same time confess that Virginia gardens are indeed well worth seeing, and feel that from them can be gathered a number of ideas to take home and emulate!

THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK

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Leonard Barron,
Garden Editor
The AMERICAN HOME

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