The American Home

10¢

February 1936

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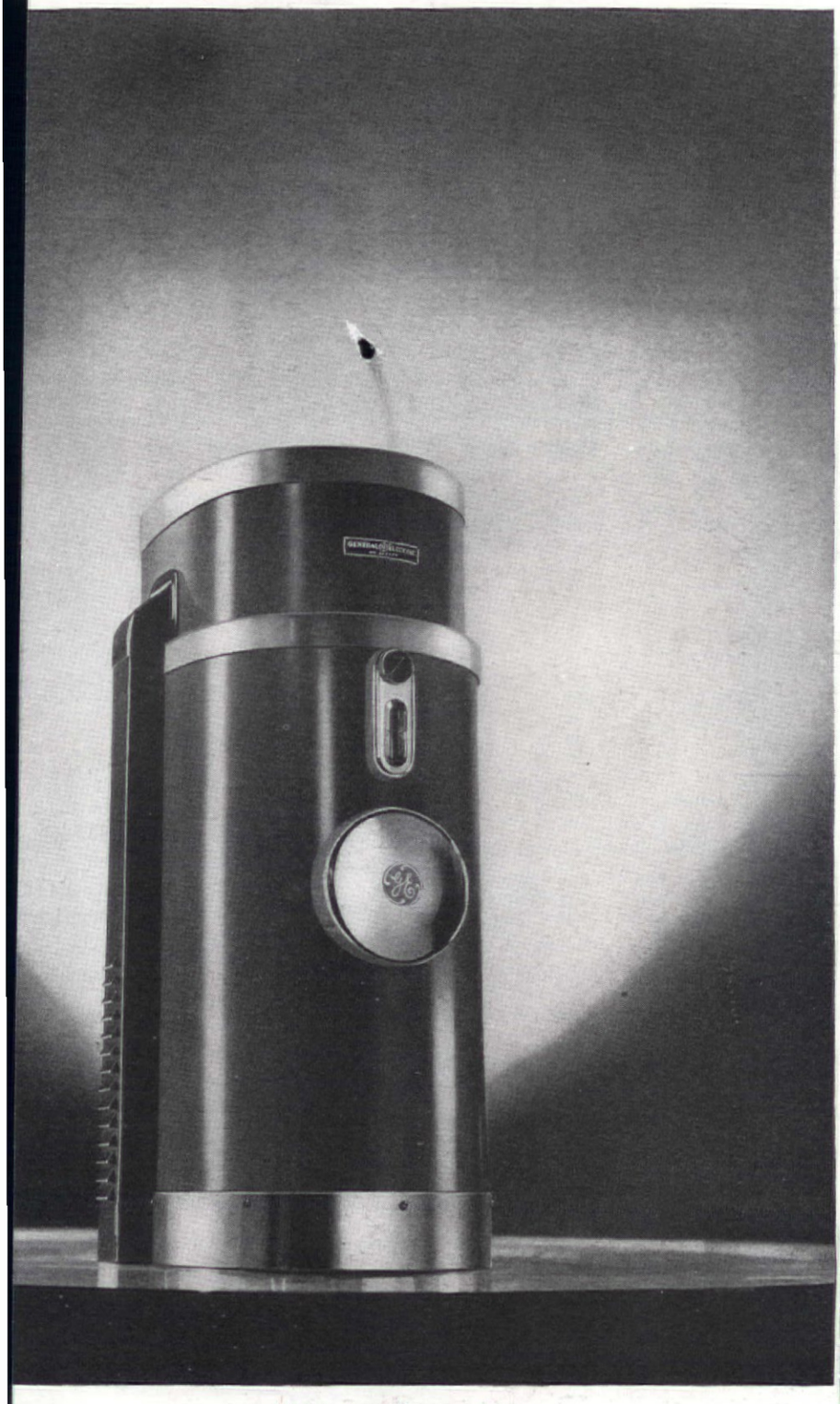

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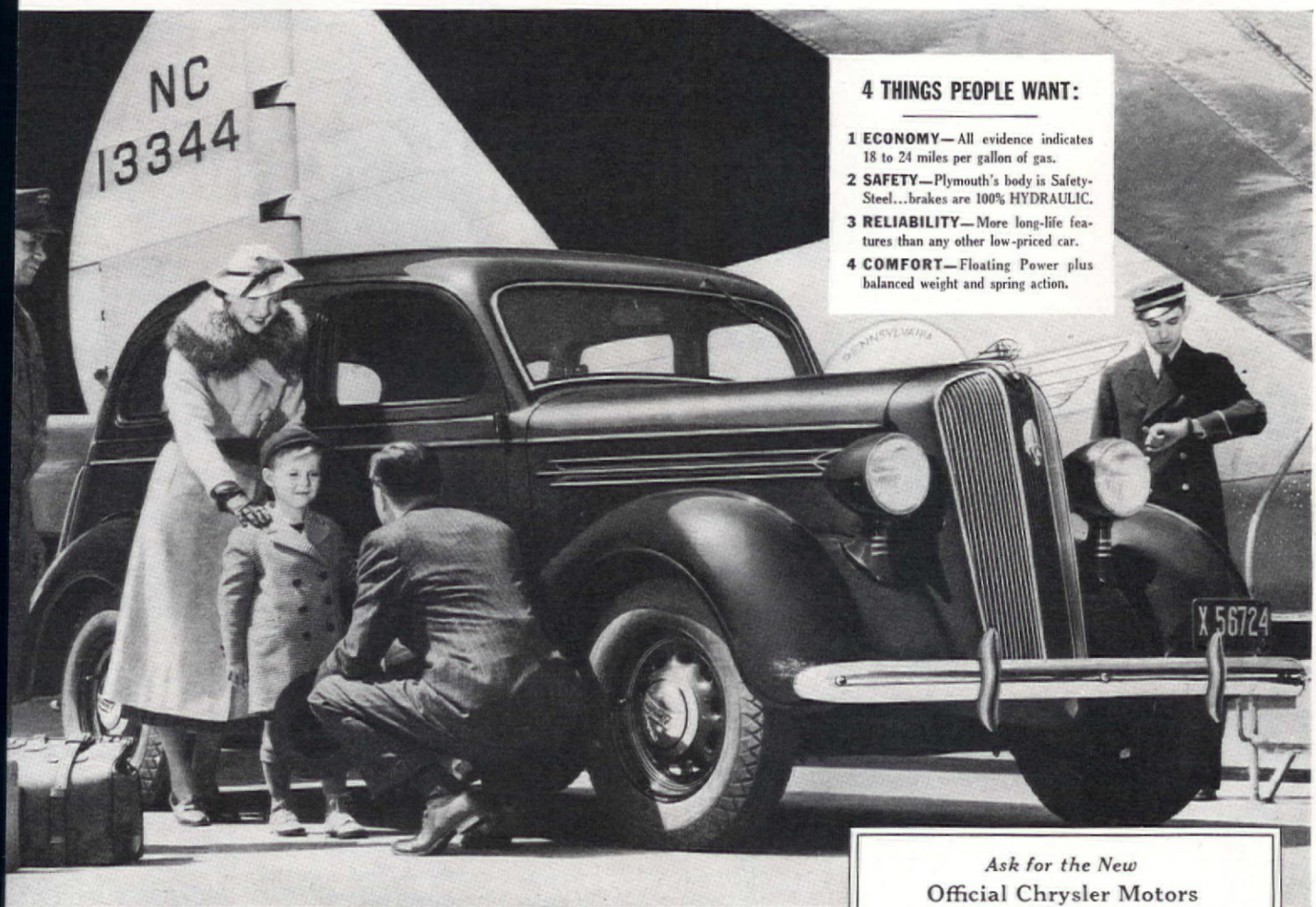

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Left: Home of Mr. and Mrs. Wm. Darling, Trenton, N. J. Right: Home of Mr. and Mrs. A. J. Dean, Kalispell, Mont. Below: Home of Mr. and Mrs. J. Lawrence, Dallas, Texas

Below: Pool in the garden of Mrs. J. Omohundro, Nashville, Tenn.

Below: Pool in the garden of H. R. Kahrs, Augusta, Ge

FEBRUARY, 1936

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* *Exhibit of Mr. Hugh Dillman at the Palm Beach Flower Show. Maitland Belknap, Architect*

MRS. JEAN AUSTIN, Editor

CHARLOTTE L. EATON, Associate Editor

LEONARD BARRON, Horticu

Left: Home of Mr. and Mrs. Samuel Zechar, Westerville, Ohio. Center: Summer home of Mr. and Mrs. A. Earl Petty, Browns Mills in the Pines, N. J. Right: Home of Mr. and Mrs. C. E. Gallant, Inglewood, Cal.

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sterine's success in ucing the number olds is due to germ- lling action in nouth and throat

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emember, your cold is accom- ied by germs, which invade body through the mouth and oat. Promptly killed or even l in check, they may do no nage. Allowed to multiply, e bacteria are almost certain get the upper hand. A mean cold or a nasty sore throat often follows.

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Millionaire's floors — at low cost

New discoveries have made concrete flo available for any home. They're fireproof, qu warm and strong. They take any covering like — wood, carpet, linoleum — or you simply have them colored and waxed, differ in every room if you prefer.

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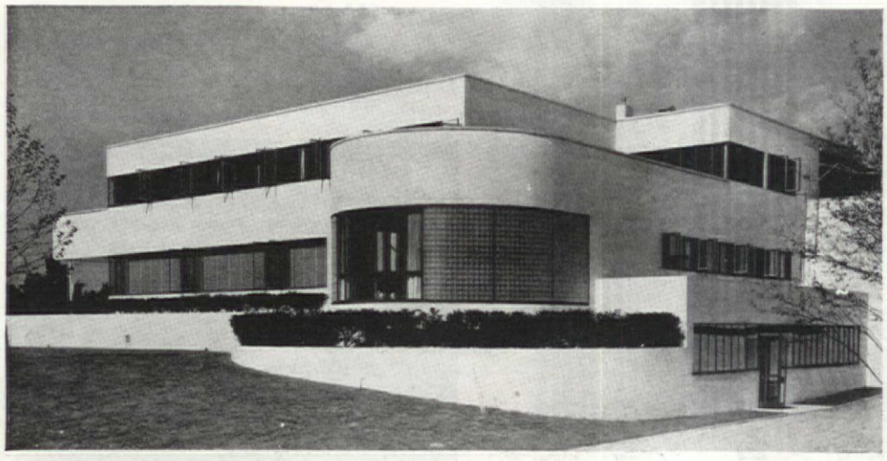

Richard Mandel residence, Mt. Kisco, N. Y. Edward D. Stone, New York, Architect. Concrete walls, floors and roof.

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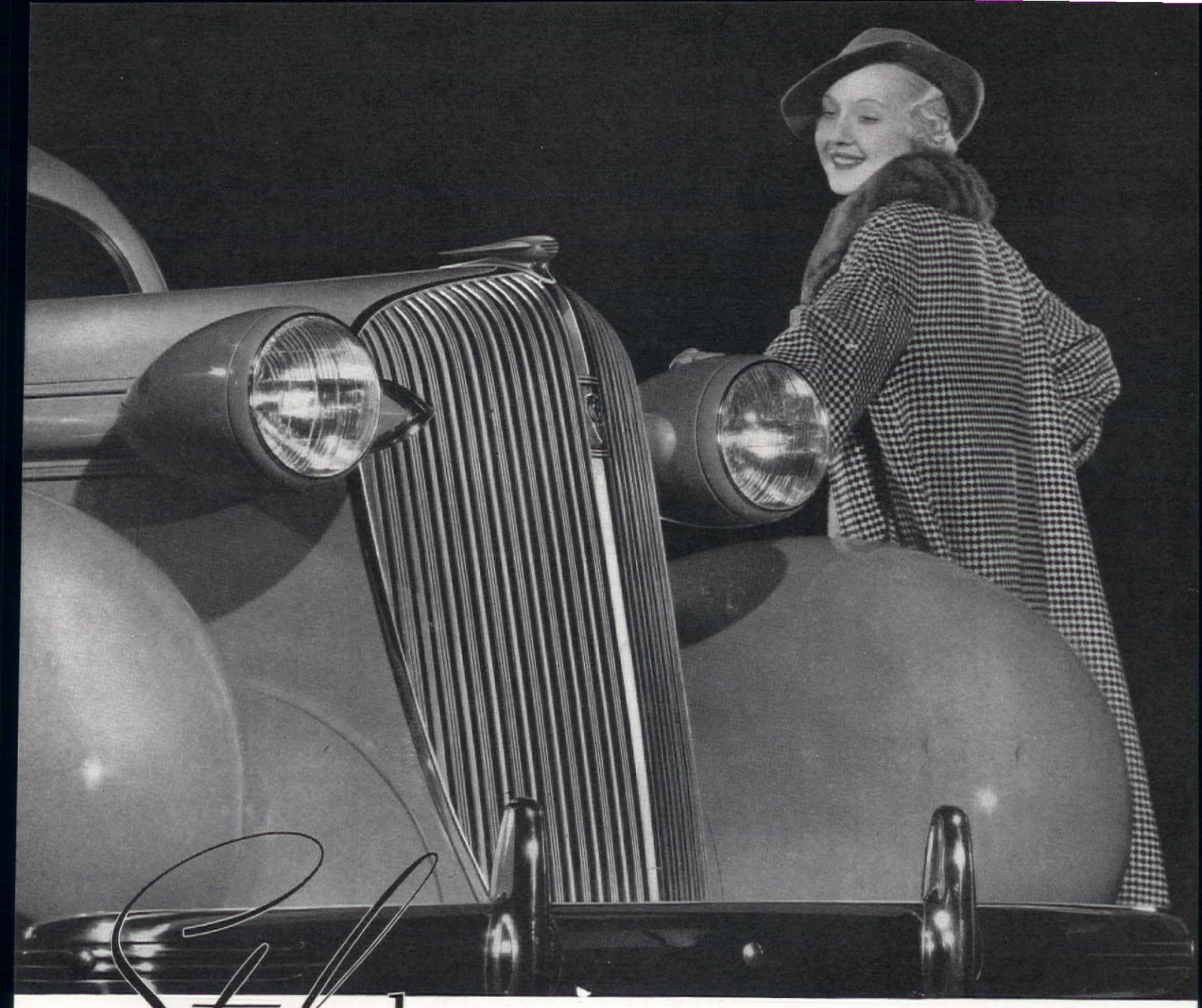

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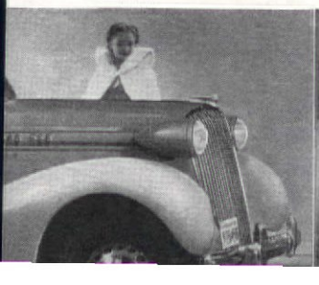

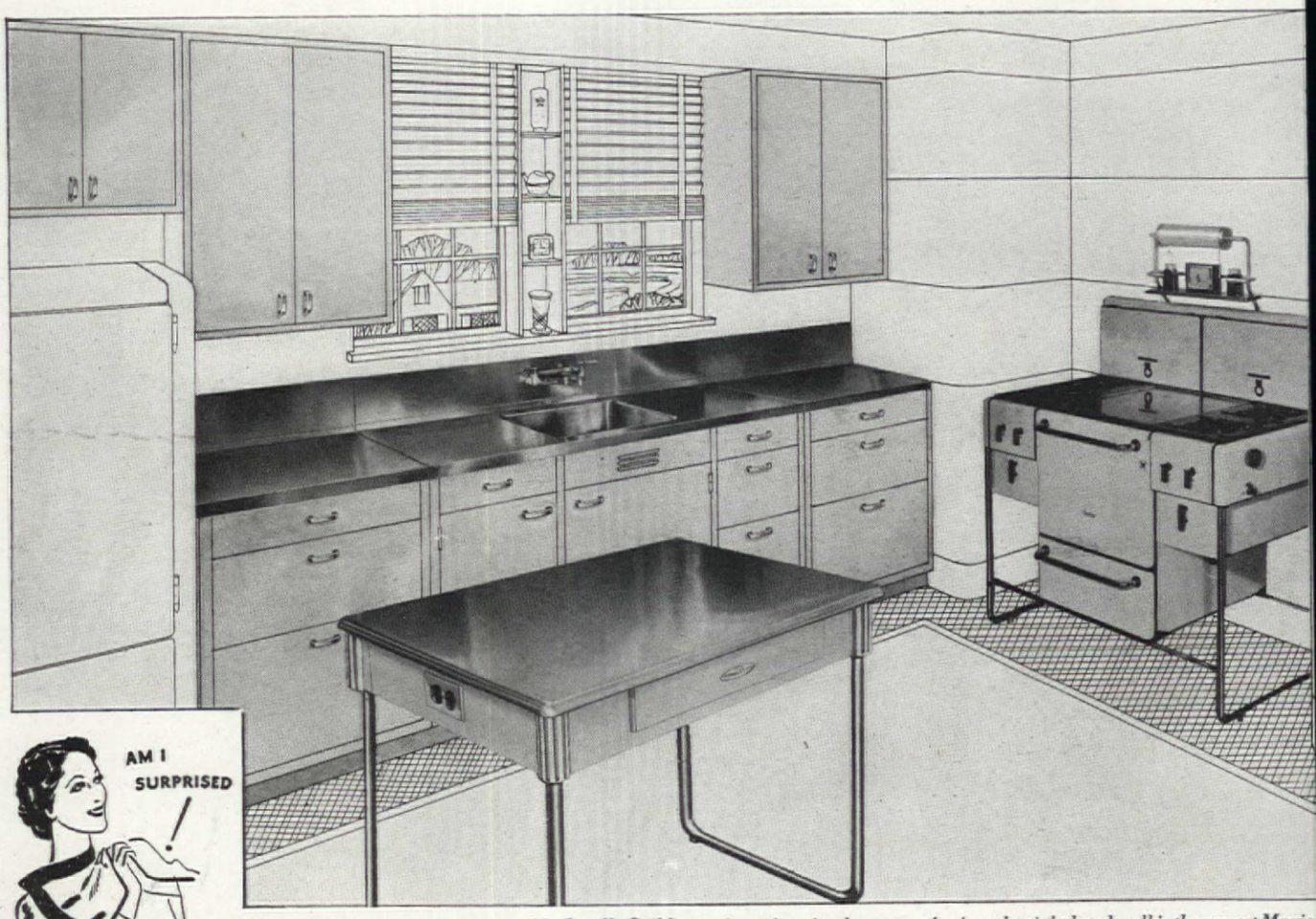

This modern kitchen was designed by Lurelle Guild, prominent interior decorator. Against the right hand wall is the newest Magic made by the American Stove Company, Cleveland, O. The top is Monel Metal. In the rear, a Monel Metal "Straitline" sink with steel "Smartline" Table brilliantly topped off with Monel Metal is one of many attractive models manufactured by Mutschler Bros. Co., Na

..the AMAZING TRUTH comes o

...What a thrill — to discover that Monel Metal equipment costs so much less than you thought

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Next consider that handsome sink and cabinet unit. A combination to make any kitchen feel proud and prosperous. It's yours – for only $105.50.* That one price includes a five-foot Monel Metal sink, steel base-cabinet with four drawers and two storage bins – everything but the faucet.

Finally, we should like to point out that Monel Metal-topped tables cost very little more (often cost less) than old-fashioned models. In fact, they start at $10.00.

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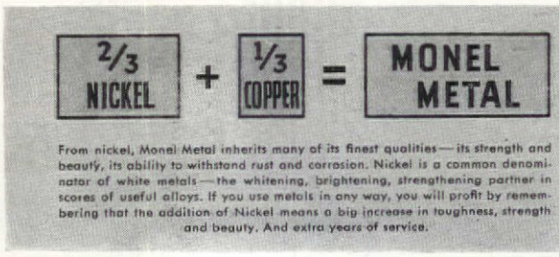

From nickel, Monel Metal inherits many of its finest qualities — its strength and beauty, its ability to withstand rust and corrosion. Nickel is a common denominator of white metals — the whitening, brightening, strengthening partner in scores of useful alloys. If you use metals in any way, you will profit by remembering that the addition of Nickel means a big increase in toughness, strength and beauty. And extra years of service.

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l glass will work miracles in 'most any room. Green Wallhide Paint will give colorful walls in the picture. You can use White Waterspar or the woodwork trim. The keynote of this room replace, framed and paneled to the ceiling with irror glass. The coffee table has a mirror top.

HINGS COURTESY B. ALTMAN & CO. PHOTOGRAPH . . . BRUEHL-BOURGES

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Our Studio of Creative Design has prepared a book crammed with practical suggestions for home improvement, equally valuable whether you rent, own or plan to build a home. It's called "Designs for Living" . . . and it tells you many things about home decoration . . . how to make kitchens carefree, small rooms larger, how to plan a remodeling job and what colors to use inside and out. It contains scores of valuable hints, many of them quite inexpensive to follow . . . and it's absolutely free. Send the coupon . . . now . . . for your copy.

f Carrara Structural Glass bring beauty noded, unattractive bathrooms. Here, alls of Wallhide Paint and a large flesh irror enhance the smart ensemble effect.

Gracious reflections in glass of gayly colored painted furniture! Your bedroom awakes to new beauty with miracle-working Pittsburgh Mirrors, blue, flesh tinted, gold, gunmetal or Crystalex.

You've no idea how wonderfully a coat or two of long lasting Sun-Proof Paint, in your favorite color combination, can improve the exterior looks of your home! Inexpensive and quick, too!

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AMERICAN COLONIAL

Natural color photographs opposite by F. M. Demarest *Underwood & Underwood*

Colonial has again become the decoration news of the day, influenced by the Williamsburg restoration, Mt. Vernon, and Monticello. The sitting room, opposite, by McCutcheon's, is done in colors taken from Raleigh Tavern. The dining room below and the living room on this page, Mt. Vernon adaptations by Lord & Taylor

RICHARD PEFFERLE

THE real Colonial style that we can call our own began development about 1727—the Middle Georgian Period in England. We originated styles from that time on to the end of the 18th century that are quite our own. The South, Louisiana in particular, was influenced by the French styles, whereas New York and the Middle States were influenced by the Dutch. New England borrowed from all the periods. There were numerous and expert cabinetmakers from 1700 to 1776 and their products were eagerly bought up by prosperous settlers. Generally oak, elm, walnut, maple, pine, and ash were the woods most favored. Mahogany was a favorite finish or stain over these native woods.

We find America in 1700 was very fashion-conscious and decorative styles appeared here almost at the same time as in England and on the Continent. Society centered around representatives of the crown and there were many handsomely decorated houses with superb architecture and gracious proportions.

In Maryland and Virginia lived the aristocrats, the landed gentry, who supported themselves in generous style from their agricultural bounty. Here it was that a taste for all things English flourished most prolifically. Hence, the furniture styles followed closely Hepplewhite, Sheraton, Chippendale and Adam, and later the Regency of Thomas Hope. Isaac Ware writes, "The decoration of an American room is of three kinds; first, where it is coated with a plastic material shaped into ornamental details; second, covered by wainscot; and third, where hung with silks, tapestries or paper." Two of these ways of decoration were found in England—the wainscoting being typically American. Wallpaper of excellent design appeared in rolls the same time in America as in England, about 1790. But before that, as early as 1754, wallpaper was sold to the wealthy (being the class able to afford it) in panels.

The colonists brought over chests, which they first used as seats. Later they were raised from the floor on trestles, and still later on chests of drawers, as chairs were made—hence, the chest-on-chest for which Connecticut was famous. The Hadley type with drawers was much copied in later years.

The merchants of Holland brought Chinese furniture and from it the lacquering of chests and other pieces came into fashion.

The beautiful architecture of our Colonial houses was modeled upon that of Inigo Jones. Many mantels, doors, cornices, dadoes, and other detail show great originality of design, introducing such native and amusing details as the tobacco leaf, the oak leaf, the acorn, the cornstalk, the eagle, the stars and stripes, the Indian, and wheat details of which the designer Inigo Jones knew but little. The Southern states loved the grand manner of Palladio, and today you see those old plantations still

magnificent even in their decay. They have an air of grandeur but rarely achieved today. The Northern states favored, because of the climate, smaller rooms, lower ceilings, and thicker walls with smaller windows, as protection against winter. Great fireplaces in which whole oxen could be roasted were not an uncommon sight.

In 1738 the discoveries made in Pompeii and Herculaneum greatly impressed the colonists. Classic pillars of chaste detail and proportions upheld porches on almost every home. Pillars appeared on sideboards and bureaus. This classic revival expressed itself in England as the George III Period, or the English Regency. Duncan Phyfe, perhaps our best known American cabinetmaker, created many pieces after pure Regency lines.

Much Colonial furniture is both amusing and colorful, showing peasant characteristics, such as the Dutch dower chests from Pennsylvania gay with stiff floral bouquets, and the strange and quaint furniture made by the Hessians who settled in Pennsylvania after the Revolution.

We should all be proud indeed that George Washington, in addition to being an excellent president, was a man of extraordinary good taste in furniture and decoration. Some of the furniture to be seen in Mt. Vernon he imported from England, and the rest is composed of fine Sheraton, Chippendale, and Hepplewhite designs by American cabinetmakers. He was immensely proud of the rich silk hangings, the Aubusson rug the King of France gave him, and the other fine furnishings that made Mt. Vernon a veritable palace.

Thomas Jefferson also loved fine furniture. He favored, like Washington, the later more elegant English types. Monticello, which he designed himself, is one of the most interesting of our historic houses, and certainly one of the most unusual in plan.

The plans for the new American-Colonial House at Lord & Taylor's began with the question, "What furniture style does the majority of people like best?" From almost everyone came the answer—"American-Colonial." And so, they evolved six rooms patterned after such superb examples of fine architecture and decoration as Mt. Vernon, Monticello, and the rooms of the American Wing of the Metropolitan. The recent completion of the Williamsburg, West Virginia, buildings, with the original wall colors and the identical plans and architecture of the originals, had as well a strong influence on this new Colonial revival.

The classic design of the entrance door came from an old house in North Woburn, Massachusetts. The living room borrows from several sources, the cornice is the same design as that in the Gadby Tavern ballroom at the Metropolitan, the mantel is similar to one in the east parlor at Mt. Vernon. The floor is of wide maple planks, almost natural in color and richly waxed. The photograph shows a fine Sheraton sofa in soft blue green striped satin, an original antique in fine condition. Opposite is a handsome wing chair in Chinese pattern chintz, a drum table of a rare Duncan Phyfe design, and an American Hepplewhite chair in ivory damask. The crystal candelabra on the mantel is a glittering reminder of Colonial days. The eagle bulls-eye mirror completes the effect. The draperies are of rose damask with a classic wreath design. The richly ornamented poles from which they hang are copied from originals in the Charleston, West Virginia Museum, that were imported by a wealthy cotton planter from France. The walls are painted a light blue green, very similar to the mantel color of the Gadby Tavern room. The panel, dado, the mantel, the door trim, and cornice are cream-white.

On the walls of the dining room are hung wallpaper panels of a set designed by the French artist Dufour, and aptly named "Scenes America." The coloring is rich and varied showing Natural Bridge, Westpoint Parade the Port of Albany, and richly dressed Negroes and Indians as Dufour imagined them. The hurricane lighting fixture is copied from an old one in a Southern plantation house. The golden damask drapes are of an authentic treatment of about 1820. The buffet is copied from the original at Mt. Vernon; likewise the chair and serving table. The table is Duncan Phyfe

[*Please turn to page 6*

A Federal wallpaper in swan and fruit design, and rich burgundy rug are used for the family sitting room, another of Lord & Taylor's American Colonial rooms. The strongly patterned black floral chintz on the barrel chair and the little footstool is interesting against the patterned wallpaper. Pier cabinet bookcases, the sofa and the portrait make for charac

F. M. Dema

The master bedroom in the American Colonial House at Lord and Taylor's. Wallpaper, light gray diamond pattern; draperies, soft green and rust chintz with white chintz valance; four-poster bed with dotted swiss canopy and candlewick spread, a copy of Washington's; blue leather wing chair; and short Hepplewhite sofa. Green glass vases lend color to mantel

NATURALISTIC *rock garden and waterfall*

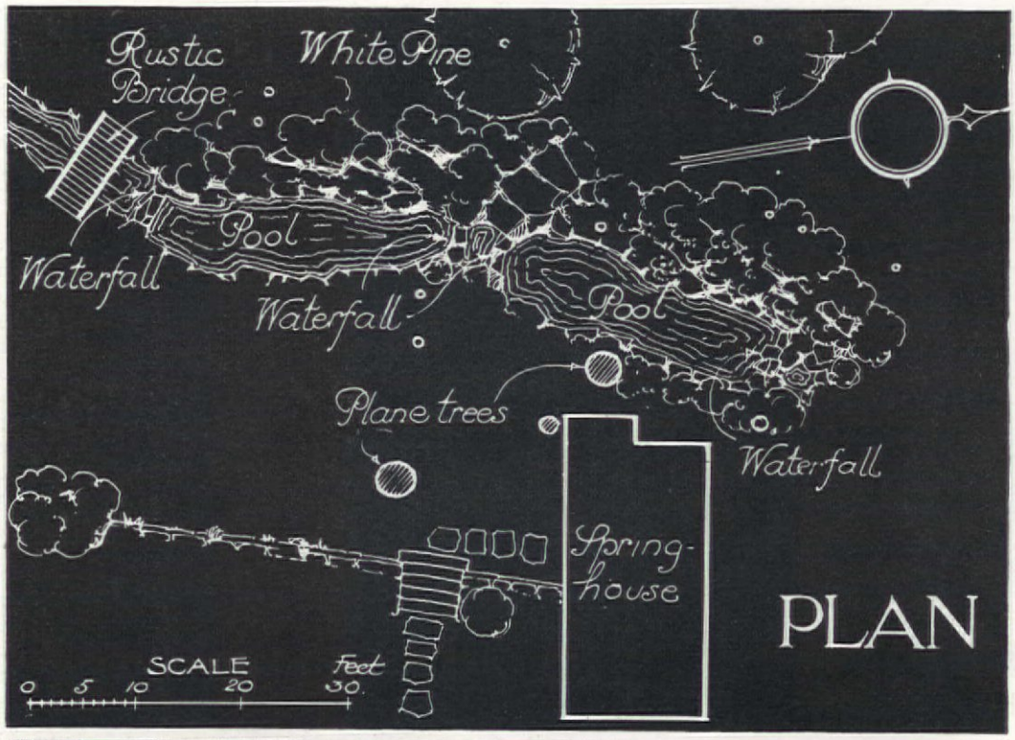
HENRY DEARDEN

r how fortunate you are to have such
a delightful rocky stream." Such is the
r comment of visitors when shown this
arden. When it is explained that every-
is artificial it is sometimes difficult to
ce them. The word artificial needs some
retation. The rocks are real rocks; the
f sunlight on the moving water and the
g leaves of the overhanging trees are
ural as in "a sequestered glade where a
ain streamlet has its birth." But except
e trees everything has been created;
rock has been transported from a dis-
and even the water flows from a man-
iron pipe!

re are two types of rock garden. The
type is one in which it is desired to grow
plants, and therefore must have an
ance of sunshine. The natural habitat
ine plants is on the lower slopes of the
mountains above the tree line. It is im-
le to grow such plants successfully un-
e shade of trees. The other type of rock
n resembles a series of outcrops of rock
oodland glade. There are hundreds of
s which flourish in such a situation.
g the native American flowers are many
prefer a semi-shaded position and, if
permits, a collection of ferns may be
ed. An explanation of what was done
s place will be the best instruction for
o go and do something like it.

this site the trees were naturally a most
tant consideration and necessitated the
ion of the second type of rock garden.
of the trees were removed but some of
wer limbs were cut off so as to allow a
more sunlight to filter through. In both
nny and the shady type of rock garden
bination of water with the rocks adds
lerably to the appearance but it is par-
rly desirable in the shady type. In this
ular case the situation and slope of the
d made the addition of water almost
ial. In fact, one of the reasons for the
ruction of the garden was that some old
ad ties which supported the banks of a
had rotted and the banks were falling
was decided to remove the old ties and
rt the banks by means of stones. From
he idea of the rock garden grew.

e ditch was made many years ago to
care of the overflow from an old spring-
. The overflow however was a mere
e, hardly enough to keep the bottom of
itch wet. Fortunately another supply
available. A one and one quarter inch
nized iron pipe was laid to the tip end
e ditch and stones laid in such a manner
the water issuing from the iron pipe had
ppearance of a natural spring. Immedi-
afterwards the water was made to
le over a series of rocks in the form of
erfall. But even with this addition to the
supply the amount of water would be
icient unless it was conserved; and this
done by making a series of dams, thus
ing small pools of water. At each dam,



Close-up of one of the small waterfalls, above. Below: one of the higher waterfalls

stones were laid to give the appearance of a waterfall. The position of each dam was mined by the size of the pool required behin dam. For this purpose a line level was used. useful instrument consists of a spirit level us an ordinary line. It can be obtained for fifty at any hardware store.

Concrete is the best material with which t struct the dams and it is also the easiest t At each dam a trench nine inches wide an tending two feet into the bank at each sid dug to a depth of eighteen inches below the tom of the stream. As there was a good de clay in the soil this was sufficient to keep bac water. Had the soil been more porous it w have been necessary to go even deeper and w Rough boarding was used for the form. It held in position by stakes three inches by inches, sharpened and driven into the gr Across the top of the two sets of boards w make the form, pieces of wood two inches by inch were nailed, about twelve inches apa keep the top of the form at the right width a prevent spreading. Where the trench was dug the banks of the ditch no form was necessary concrete being dumped into the trench.

At the top waterfall which is nearly five high, rough concrete steps were formed as a dation for the rockwork. The steps were of un height and width. What a builder would ca "riser" varied from six inches to eighteen i and in the same way the "tread" varied twelve inches to two feet. In a larger waterf adds interest to form a little pool half way the waterfall. This is easily accomplished if o the treads is made three or four feet wide an pool built on this wide step.

When the concrete work was completed actual rockwork was put in. As an even slope the side of a roof is not the best shape for a turesque rock garden, a certain amount of gra to the banks was necessary to vary the slope add variety. To protect the banks the whole le of the stream on both sides was lined with r This was done in such a manner that a wall effect was avoided. Every portion of the con work for the dams was completely hidden though cement was used to make every ston the little waterfall secure, this cement was out of sight as much as possible and where posed was scratched with a stick to camoufla The security of the stones is an important p otherwise children when playing might disl them and cause an accident

If possible use large rocks, for a large which takes two men to handle looks quite s when in its final position. It is almost impos to have rocks too large and it is often easier t an interesting effect with half a dozen large st

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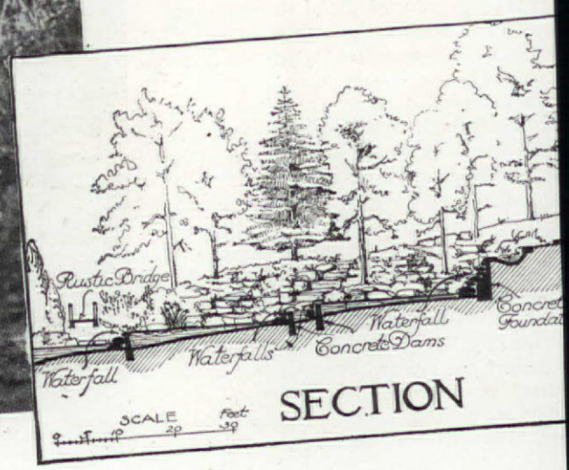

Make your own background!

Written and drawn by Walter Buehr

THE word "mural" suggests to most people either the wall spaces of Rockefeller Center or the wealth of a Vanderbilt. The impression that pictorial wall decoration is suitable only for vast halls of baronial splendor, amid an atmosphere of marble pillars and pipe organs, and that such decoration involves the outlay of staggering sums, has without doubt robbed many people in moderate circumstances of an extremely interesting phase of home decoration.

In the first place one must disabuse his mind of the idea that a mural must always portray a group of lightly clothed figures with a far-away look in their eyes, holding up horns of plenty, baskets of assorted garden-sass, or edgy looking gears. The home mural can include practically every subject of contemporary life, and should, as a matter of fact, in its subject matter express something of the tastes, interests, and background of the owner. A garden lover would be interested in some sort of floral decoration, or perhaps a representation of a well-loved corner of his garden. The sportsman might be best satisfied with a photo mural of his own star boat winning a spirited race, or of the landing of a record trout from his favorite pool. The traveler would be able to look up from his morning coffee and see across the room, re-created, his first unforgettable view of Capri or Lake Louise.

The subject possibilities are as endless as the tastes of the individual, and almost everything has some pictorial possibilities. The first important question, "What," having been answered, the next to suggest itself is "Where?" The mural does not have to be limited to the large spaces of a "great hall;" it can be made to fit into all sorts of unexpected corners. The illustrations show some interesting uses pictorial decoration of walls can be put to.

The sketch at the top shows a pergola built into an angle of two blank walls, perhaps in a city back yard. The walls, if of brick, may be plastered smooth to the height of the pergola top and then decorated in glowing colors. Sketch in circle shows two enthusiastic amateurs at work. Having chosen a water-color of a scene dear to their honeymoon memories they have squared it off with light chalk marks which can later be rubbed off without damaging the picture. The wall space to be decorated is then also ruled into squares—the same number as in the picture but of course proportionately larger. It is then comparatively easy to copy the sketch square by square; this is the method used by billboard painters who reproduce easily small sketches on the enormous advertising billboards. The home owner with a little skill in painting could easily do his own mural; its very lack of finish would impart a freshness and spirit reminiscent of the folk art now so popular. If, however, the sight of crayon or paint brush brings on a feeling of complete helplessness known to the trade as "Can't-draw-a-straight-lineitis" there is a life saving suggestion brought out by the depression. All over the country PWA art commissions have been employing artists in need, and very good artists, too, to paint murals for various public buildings of our cities and villages. These skilled men have been glad to tide them-

selves over the depression for something under forty dollars a week and materials. It should therefore be possible to get in touch with a painter through the relief organizations who could do a fine decoration for a little more than the cost of a good scenic wallpaper.

The next sketch shows a cool outdoor country dining terrace brought into a city apartment. The walls consist of a series of white painted shutters reaching from floor to ceiling with an opening left in the center of one wall for the mural. The built out shutters enable one to treat this space as a shadow box with indirect lighting at the top and sides. The owner of this room, who couldn't bear to leave her Connecticut summer home garden behind decided to bring it with her to town, which she did by projecting a good photograph of a favorite garden corner, by means of a post card projector, on the white wall and tracing the outlines, afterward filling them in with color. Another method would be to have a photo mural enlargement made of the photograph, printed in sepia, or soft gray, and mounted on the wall. These can be made by any of the numerous photo mural companies listed in the telephone book.

Another outside use for murals is embodied in the decorated window frame, a suggestion borrowed from Bavaria, where every farm house wall is an art gallery, above each window a religious scene or perhaps an incident from a well-known fairy tale. As a background for a tea-terrace, such a window as this, with the subject of the decoration suggested by some activity of the owner would be unique.

The bane of the decorator, both professional and amateur, is the long, narrow hall. What anguish has been suffered over what to do with those endless stretches of wall, to dissipate that Holland tunnel feeling. In the next sketch is shown one solution of the problem. First, a rail is built out from the wall, six inches wide, and paneled solidly to the floor. A false beam of the same width runs along the ceiling line, upheld by slender pillars at intervals, as shown in the sketch. Concealed in the false beam are indirect lights which illuminate the mural. Along the rail, on painted tin trays is a row of potted flowers and plants, artificial, if there is no sunlight in the hall. The owner of this hall decided to use a particularly

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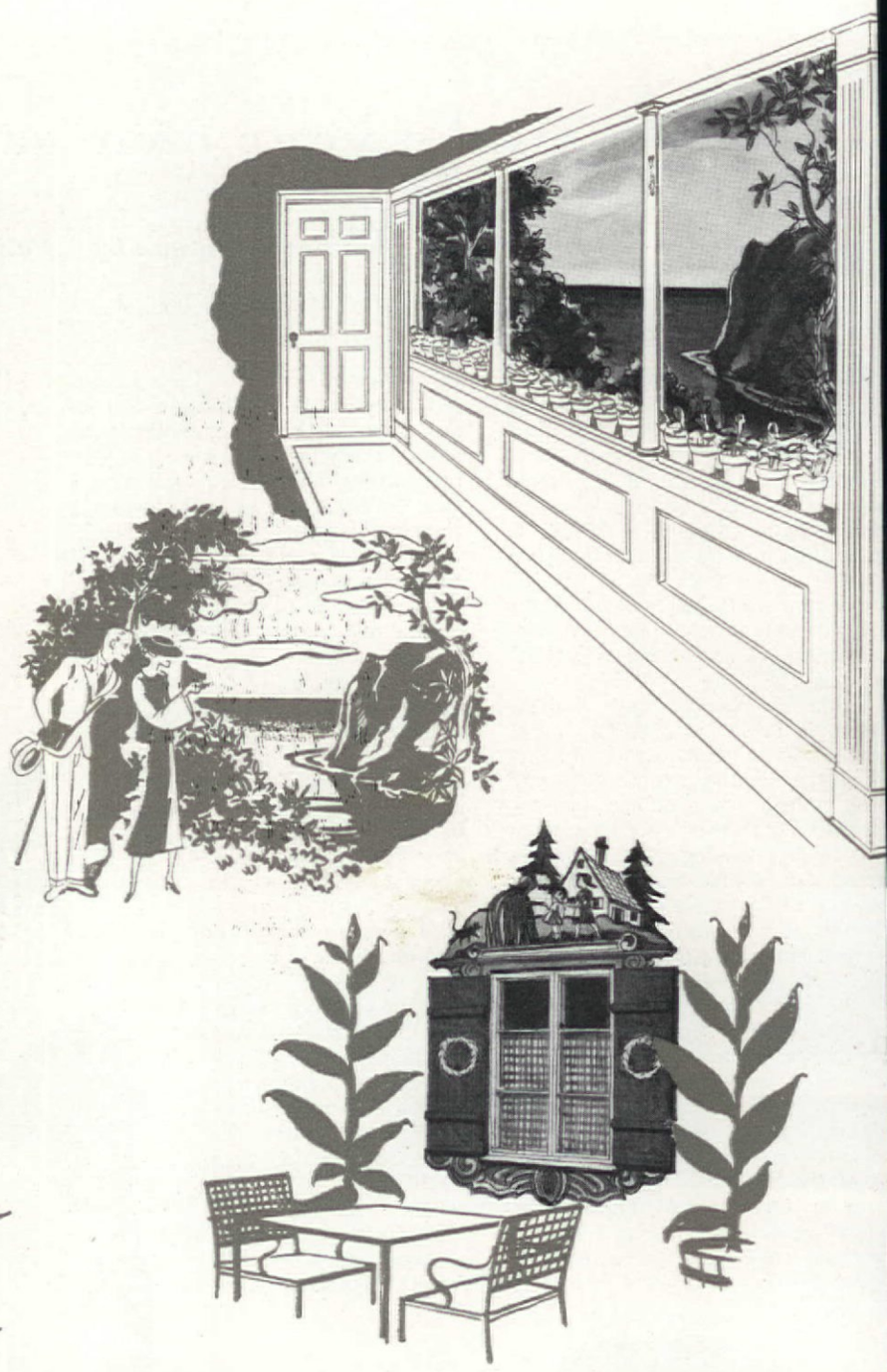
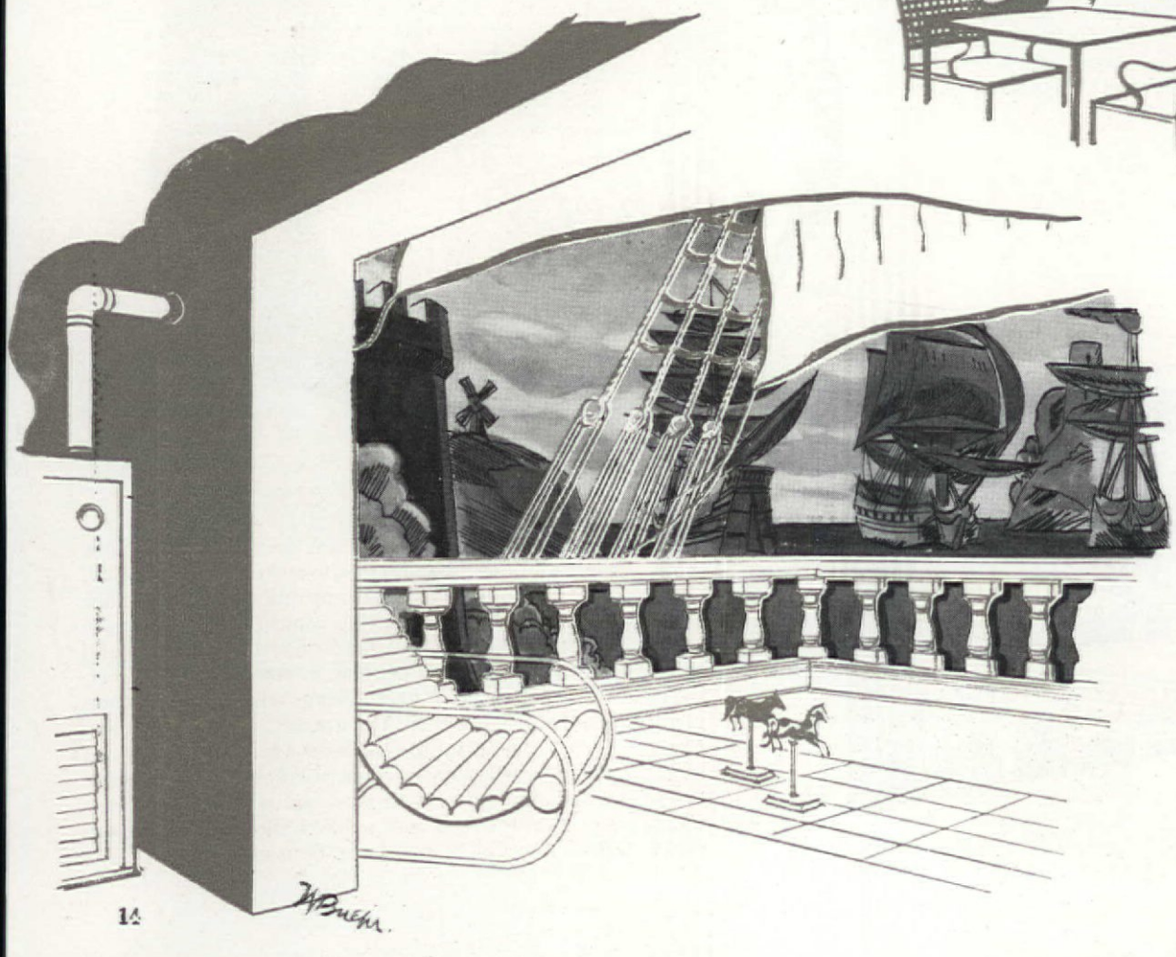
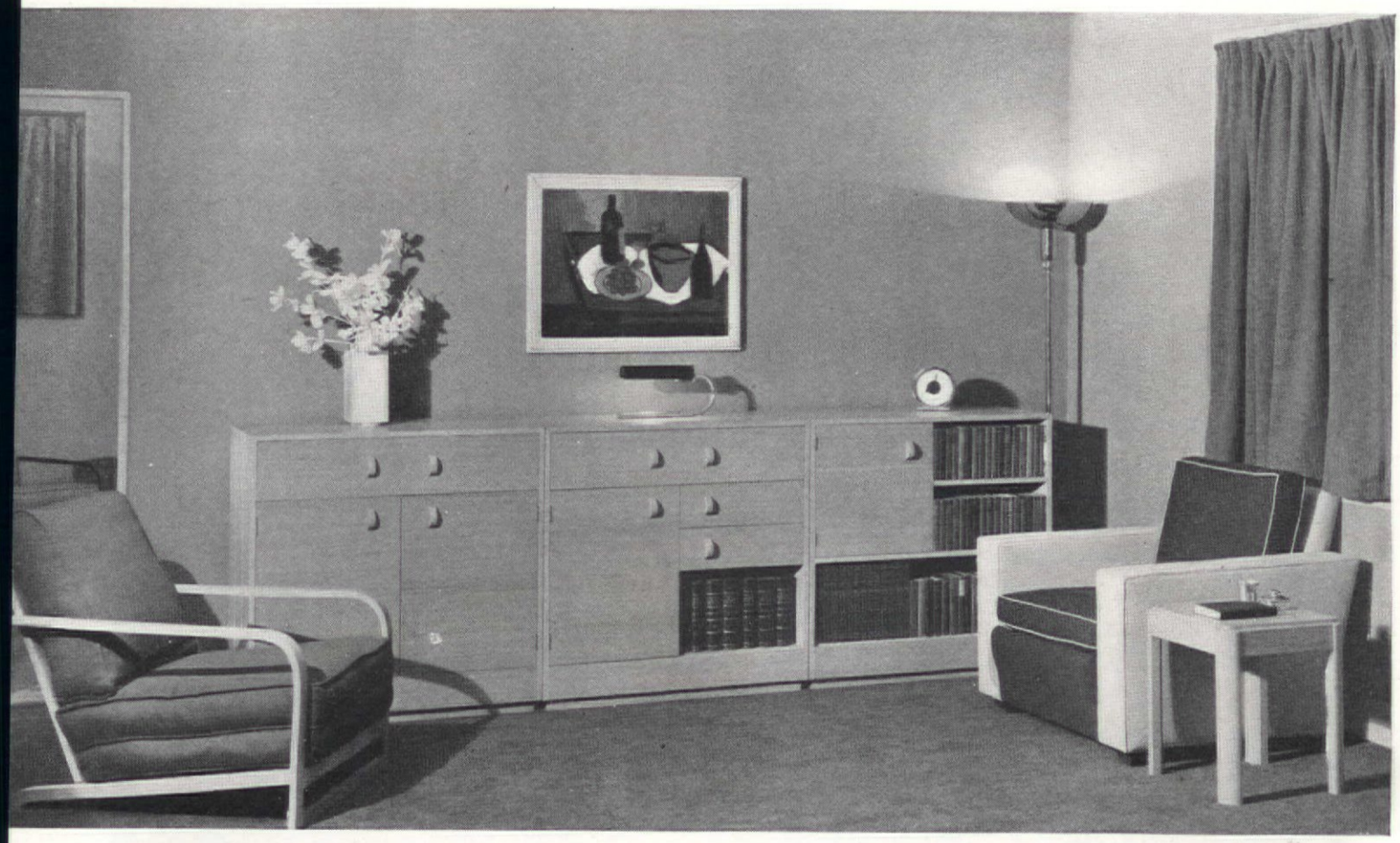




What to do with those endles stretches of wall in the long, narrow hall is answered above. Scenic ef fects, broken up with pillars, an illuminated with indirect lightin

A games room with a salty flavor Inspired by your favorite illustrate book you can by one of severa methods produce a similar scen



A combination living-dining-sleeping room, showing a dinette utility chest, desk, and bookcases. These may be used singly or in any desired grouping. Designed by Gilbert Rohde for Kroehler Mfg. Co.

merican design for American homes ~ II. *Furniture*

ESTHER SKAAR HANSEN

SIDER today's furniture scene with that xisting as short a time ago as the late nd an exciting contrast presents itself. 's picture is a stimulating one. Good and enormous progress in design are on every hand. Furniture of authentic ure design, and lasting pride is now ble to everyone. Mass production, fol- more and more the principles involved omobile manufacture, has come into its nd has made it possible for the smallest to be in good taste.

posing you were the average bride in te '20s. You started to furnish your Three-piece upholstered suites, usually achine-made tapestries or other drab s, for the living room—great, elephan- pieces of furniture without charm or Little tables whose only mark of fication was that of wood—walnut rs, mahogany, oak—scarcely any of marked by authenticity of line or good n. Dining room and bedroom suites in script designs, often too heavily carved achines, in woods that often were on arish side because of their finish. This picture is that offered to the bride of 0s. Unless she could afford to buy from ost exclusive furniture houses, or sought ecorator with cabinetmaker affiliations, s the type of furniture which she bought se she had to.

This picture, looking so dismal now, is in marked contrast with today's story. Let's now take a walk through the furniture department of any store that you respect. You will find the trends and progress clearly defined. First of all, you will notice that the furniture falls into two great classifications: the traditional types, which are reproductions of fine old pieces, often modified and simplified to suit our tastes today; and good simple modern.

How did this big surge toward fine design in furniture come about so quickly? Ordinarily such progress, and the quick acceptance which has marked it, would take years. It is always interesting to look behind the scenes to discover the reasons for things.

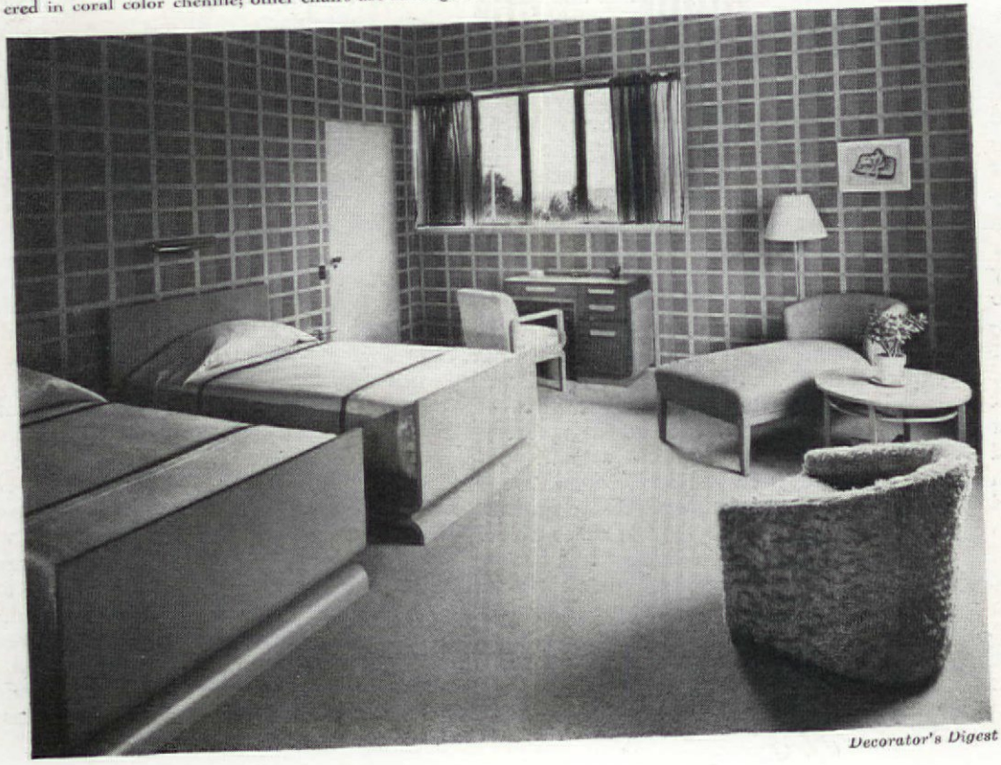
In the '20s, when all America was flush with golden dreams, people were prosperous. We had no time for cultural expression or the development of it. We simply looked to the past and borrowed, or turned out the endless nondescript furniture forms that existed then, and let it go at that. This decade ended. Manufacturers were alarmed when they found a public, once accepting everything the machines turned out without question, now grown critical and conservative, a public that shopped around and considered their purchases before they bought; a suddenly discriminating public that had become hard to please. A murmur of complaints was heard in furniture departments. The public began to be interested in tradition; something that represented the solidity of the past which would give their homes the assurance they needed in trying days. It noticed the limited stocks of good reproductions, the lack of uniform, fine finishes, the difficulty in making selections to form room ensembles, or complete room schemes.

There is an interesting trade story bearing out this point. A Fifth Avenue store of fine reputation, tired of hearing such complaints, worked out a series of reproduction pieces in Early American maple with a Southern furniture manufacturer. It was considered almost in the light of a gamble. Would the public really appreciate them? Such a venture costs thousands of dollars. However, the venture proved an immediate success.

This was in 1930. In a year every representative store in America had its Early American section. Other manufacturers had adopted the plan. Hundreds of model rooms blossomed out in it. For the first time, the American of average means and even on a very limited budget, was able to buy furniture of fine old authentic lines, in good, coördinated finishes, piece by piece if necessary like open-stock china patterns.

This immediate acceptance on the part of the public of these well-designed pieces encouraged other manufacturers to look over other historic periods for possible development. They looked about for men, who were not merely furniture draftsmen, but whose experience had made them keen market analysists; a combination of æsthete, architect, artist, and business man. So the day of the individual designer in the furniture field dawned. Today such names as Donald Deskey, Gilbert Rohde, Wolfgang Hoffman, Russel Wright, and Herman De Vries are

A Card table grouping in metal with simulated-leather upholstery on the chairs and table top. By Wolfgang Hoffman for the Howell Co. Charming bedroom group designed by Donald Deskey. The beds and tables are in cream and beige lacquer; the desk in unfinished rubbed natural satin-wood and beige lacquer. The chaise is covered in coral color chenille; other chairs are in beige. Furniture from Valentine Seaver Co. and E. Wiener Co.



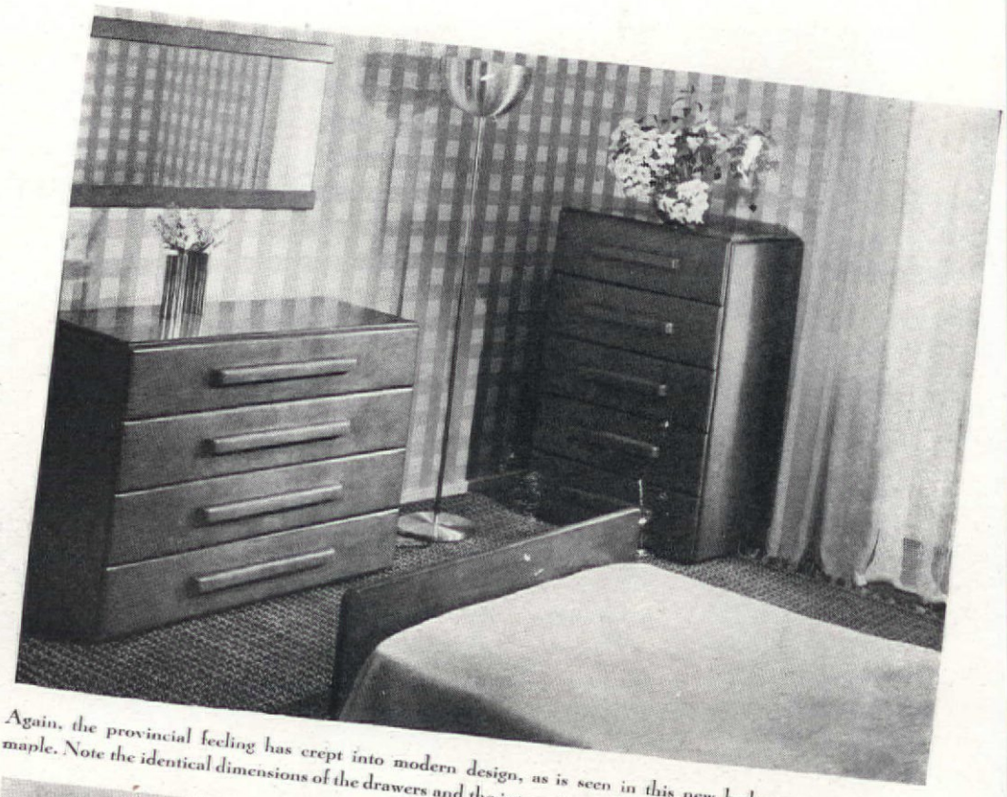
intimately linked with furniture appea
over the country at the present time.

All of this has taken place, roughly
ing, in the space of five years! Toda
possible to be a "fan" of any furniture
and gratify it. Besides the virile, ambe
Early American group, to which the
designer has contributed even a great
plicity of his own, in many instance
is a newer group the designs for whi
from such native peoples as the Scandi
or the Pennsylvania Dutch or the Ca
Missions—colorful pieces, often with
decorations or bits of fine carving ha
far back as the Viking days—work
with fabrics and antiqued leathers in
with their type. Whole room schemes
built of these, or pieces used in comb
with the Early American types. A
families in one block can use these sty
each achieve remarkable individuality

A second important type is the
group. While it seems only yesterday t
"modernistic" period existed, that
strange, skyscraper bookcases, and ex
ated furniture forms, the black and silve
we are actually a long way from it.
modern furniture design ranks as a
period in its own right. While this de
closely linked with European forms, An
designers here too have left their sta
that American Modern might well b

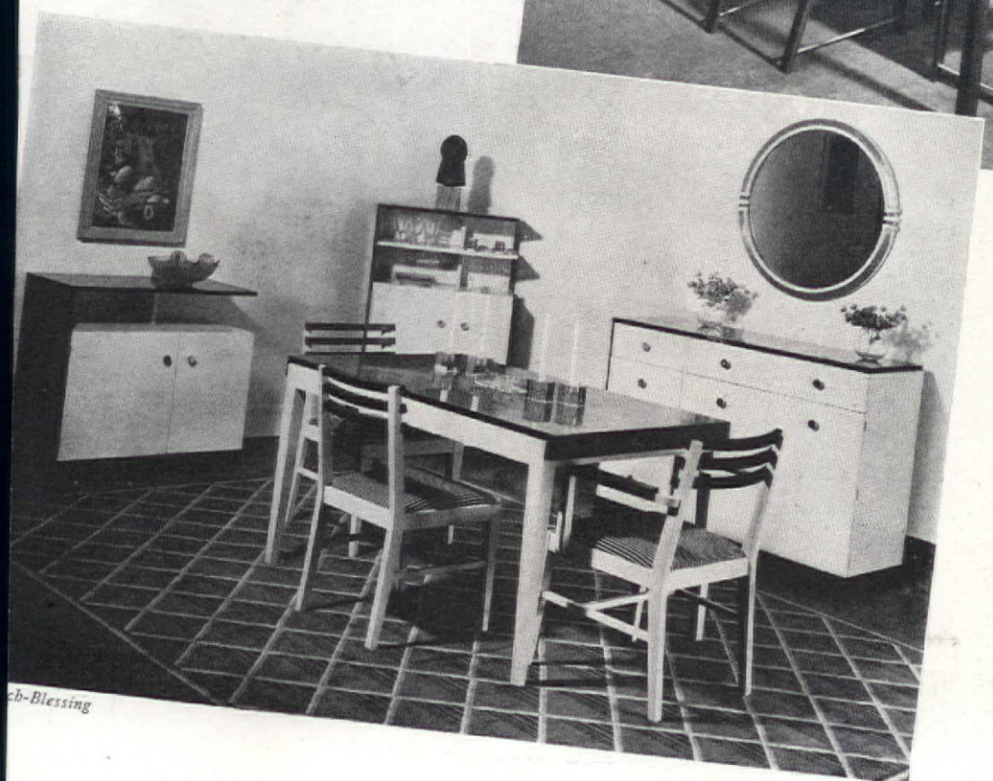
Version of Early American chair designs
retains its primitive quality through mellowe
and hand-rubbed finishes, and yet have
scaled for today's comfort requirements
Herman de Vries for Sikes Co. Inc. The
illustrated above from Statton Furnitur

ed our own. Even the most sincere tradi-
lists are swinging over to this new type
odern. It is frank, direct, and simple, and
e last two or three years has developed
n and grace. Simple woods are being used:
y-colored maple, sycamore, ash, walnut,
l, oak; woods indiginous to our own
try. Enameled surfaces have been added,
mingle with the wood pieces to give further
n in room schemes. There is a sophisti-
l modern for more formal living, and more
a provincial modern is entering the
. planned for small, suburban houses, but
lly charming in city apartments where a
informal spirit is desired. The upholstered
s too have something of their own to say.
r simple, clean-cut lines, as tailored as a
l Street suit, as chaste as a piece of sculp-
have without a doubt influenced the
n of all upholstered pieces of good form
ing today. This one contribution alone is
ed noteworthy.
he simplification of furniture forms, which
cidedly an influence of modern design, and
h you are seeing even in Early American
iture, has affected all the other popular
ds. Two years ago "classic modern" was
duced. The forms here were derived from
classic periods which developed in 19th
ury France and England. Modern designers
ped these designs of all extra ornament.
eful lines held sway but it was too "styl-
" for most tastes and did not last. More
y, you are beginning to see the great
lish periods of the 18th century affected by
simplification of form. The heavy carved
iture of Tudor England, Spain, and Italy
is being reduced to more chaste, less bulky
ns. Poorly-wrought machine carving which
existed in these forms with great abun-
ce is being done away with. It is not honest
ugh for our tastes today.
ith this sweeping trend toward simplifica-
of all furniture forms has come a need



Again, the provincial feeling has crept into modern design, as is seen in this new bedroom group of solid maple. Note the identical dimensions of the drawers and the interesting pulls. By Russel Wright for Conant Ball

w: Simplicity of design and scaling to modern needs
guishes this smart grouping in walnut and enamel
bination. Note the efficient storage spaces provided.
gned by two important young designers for Amodec



ch-Blessing

Furniture that is adjustable to individual needs is a guiding star of modern designers. Above, the bookcase-chest combination consists of four units which can be arranged in a half dozen different forms to suit various room needs. The table converts into one for cards. It was designed by Gilbert Rohde for Herman Miller Furniture Co.

for more color, interesting fabrics, greater coördination in our room schemes. Unessential hangovers from the past are being discarded and America is on the verge of having more charming homes than it has ever known in its entire history.

There is no mystery today in the term "interior decoration" because the public is beginning to understand the different furniture forms

[Please turn to page 59]

The main room was truly designed for living—with a large native stone fireplace, double-deck bed and other comfortable and colorful furnishings, and a corner adequately equipped for kitchen needs yet not conspicuous

INGEBORG LODGE

The Scandinavian retreat of Katherine Jensen, near Moscow, Idaho

PPENED this way—as I was walking ugh the woods of the near-by mountain after a busy day in the office, the narrow rought me in full view of an old log The setting was nature's own and if a pe architect had designed the spot it ot have been a more alluring retreat. spellbound, quite overcome with the which the natural forces had shaped -acre plot. Cedars, pines, and tamarack shade in abundance and in front of the cabin was ng, irregular open area, vered and bathed in sun- brook made its way over nd tree stumps through a at proved later, an ideal ground. Chipmunks and vied with one another in to attract the intruder.

sit to the cabin soon con- one of the possibilities for ling. It had been built years ago from native ogs. They were in a fine f preservation, although parts of the building the devastating marks of For many years I had hoped for a location, n such as this, where I slip away and enjoy the s out-of-doors.

nt into consultation with iversity architect and the economics art instructor. Their enthusiasm was all that was needed to start negotiations for ownership. It happened that a year previous to this visit I had spent several months in the Scandinavian countries and had been particularly impressed with Swedish art and architecture. It was soon decided that the place would lend itself admirably to this type of construction. Seven advanced students in art in the Home Economics Department of the University of Idaho and their instructor went into a huddle: They came out with the proposition that the project of plans for remodeling and furnishing be made their responsibility. The problems under consideration were many: more light must be admitted to the now dark and gloomy interior; the floor and ceiling must be replaced, preferably with knotty native pine; the back porch must be re-designed for a dining and sunroom; there must be sleeping accommodations for at least half a dozen people; and a kitchen improvised. The cost of remodeling had to be limited to about five hundred dollars. With these stipulations in mind the university group went to work.

Quite in contrast to the barren looking interior with nondescript furnishings are the views of the interior with their Swedish motifs

One girl searched every available source for ideas for Swedish bunks which it had been decided were to be included. Her idea was to have comfortable double beds, both upper and lower deck. The child of her imagination was ideally executed. Not only did she design the beds in true Scandinavian form, but she included two commodious drawers next to the floor for storing bedding, and left enough space for the building of a fine, spacious clothes closet.

Another girl designed the barn doors which when open half way permit the breeze from the canyon to flow freely through the house. When closed, additional

The outdoor fireplace completes Ingeborg Lodge. In a small clearing of pines has been constructed a large grill for steaks, coffee, and all the appetizing things one enjoys eating outdoors

light is admitted through their small window panes. The hand-wrought hinges and other accessories were also included in her project. They were made by the local blacksmith. Several girls assembled Swedish textiles and worked out a border design for the windows. The same design was applied and painted in a border around the room above the logs. The colors were the characteristic peasant ones—blue, yellow, green, and red. The native stone used in the fireplace was also typical of this foreign influence. The fireplace was designed not only to add cheer, but to heat the place comfortably. This was accomplished by means of a Heatilator. No hot water tank was necessary for the large iron kettle which steams on the hearth is never without hot water when the four-foot logs are crackling in the fireplace.

When one steps into the living room one is not conscious of the kitchen, although there really is one. The working space was cleverly planned so that a large table, when not in use, serves as a door for the cupboards. In front of the gasoline stove is placed a large screen, attractively decorated in peasant designs. Behind its panels also the change of wearing apparel frequently takes place.

One girl's problem was to rejuvenate furniture and furnishings. The dining room chairs and table used in the sunroom were painted a yellow green, set off with stripes of blue, orange, green, and red. Gay colored striped awning material was used for upholstering and the window curtains and bedspreads were made of tomato red monk's cloth. A regular imported homespun was made into draw curtains for the bunks. Additional sleeping space was cleverly provided by the girl who designed twin beds and covered them with tailored monk's cloth spreads. The sets of cushions were done in quadruplets. A shower of braided and rag rugs added the finishing touches, although one must not forget the imported bed warmer, the Swedish nut cracker, the cricket on the hearth, the Swedish kettle used for kindling wood, and the dishes of vari-colored bettle ware. When night falls, candle light in abundance makes one conscious of the characteristic soft glow so different from the glaring light of the electric lamp. The Victrola, half of which has been made into a dressing table, has found a home at last.

What used to be called the "lean to" developed into one of the most inviting additions to the cabin. The old floor was replaced by large squares of soft red tile with a cellar concealed under one of them. The room was latticed and screened. Adjustable glass windows were made so that they will slip out of sight in the day time and keep out the breezes and rain in stormy weather. One of the joys is the drainage system, with a tiny little sink unobtrusively placed in a corner near a table. This table serves as a buffet and also conceals two large reservoirs from which the water can be drawn from concealed faucets and also conceals a large tin container for supplies. little sunshiney annex is an all-purpose with even a day bed for napping, and her afternoon coffee can be enjoyed in true S dinavian style.

A summer home without an out-of-doo place would be an aggravation. The fire designed for this purpose was constructed the fire box of an old furnace and bricke to a convenient height for cooking. A heavy grill accommodates steaks, frying coffee pot, and what not. Before the dinn announced, guests can usually be found h through the woods, stretching out on the g reclining in the hammock or glider, or per on one of the many rustic seats in the After dinner a pilgrimage follows to th freshing spring which has been enclosed in like Rebecca's well, and then there is a at the improvised shower bath. Here a storage tank has been placed on top o wood shed. A part of the shed serves a bath where the shower, which was a disca dish washer spray, operates perfectly an water is allowed to escape through a co tion with the drainage system.

As one is about to take his leave by wa the stone bordered walks and over the r bridge, he looks back and is conscious of at tions unobserved heretofore—the quaint c of the robin's egg blue shutters and the shi with the name Ingeborg Lodge, hanging the front door of our little Swedish cabi

Don't spoil YOUR SUMMER HOME with left-overs!

McDONNELL

been an interested reader of THE RICAN HOME for some time and rofited thereby, and thought you ur readers might be interested in hotographs of log cabins I have constructed on the shore of Lake ald, in Glacier National Park.

s long been my belief that the log cabin or summer home is often in the furnishings, through some false economy in utilizing left-overs. e, therefore, departed from this a and used only such furniture, ons, and equipment as is appro- nd entirely suitable for a log cabin Hickory furniture, large plate-glass s to frame a beautiful view and picture far more beautiful than g one could buy and hang on a teriors of knotty cedar, a native nstead of knotty pine—these things ade the simple but comfortable and riate interiors that you see here.

Our readers may remember that last year we crusaded against using discards in otherwise beautiful, simple log cabin and summer homes. It gives us great satisfaction to be able to give this proof of how lovely a log cabin can be when not cluttered up with left-overs and discards!

Old Norwegian Farmhouses

as models for American mountain or lake camps

SIGRID TANG

Among the Scandinavian countries Norway is the one which has the wildest and most beautiful mountain scenery. Its old peasant farms can furnish many an inspiration for American camps, both as to architecture and interior furnishings.

Because of the physical conditions of the country the farms are often lying rather apart of each other, each forming a world of its own. In former days a single farm was nearly like a small village, there being sometimes thirty to forty houses on it, and each house had its special function. One was used only for summertime, another only for winter, a third particularly for festival occasions, and so on. The living-houses were usually gathered round one square yard and the out-buildings around another. Placing the houses like this, makes it easier to get from house to house, and these courtyards were often planted with trees to shelter the buildings from the weather. And often a walk of trees also lead from the highway up to the farm.

There were passages with richly carved posts added laterally to the house. In front of the doors were small porches, and one of the buildings used to have a bell-tower, where the bell was rung for the meals. And after the people began to be christened, we find that the biggest farms sometimes had a private chapel. An important building also was the bathhouse with the large stone-built oven, which after being heated intensely, was splashed with water, in order to pr plenty of steam. Her ple used to take a s bath, lying on w shelves along the whipping each other birch rods, and after jumping into the sn cold water to harden selves. This custom i about to come back

Most of the Norw houses in the countr log-houses that bein natural building ma in our country where areas are covered woods. The old houses built mostly of very round logs which had dried for a long time sun and the open air, and that is why ma them have been so well preserved through dreds of years.

The houses of old were long and low nicely placed on the ground; the people di know the use of dynamite. Those houses unpainted, and having become weathered, fitted admirably to the surroundings, their turf-covered roofs. Of one story, the only one to three rooms each. Later on,

grew bigger and taller, people thinking practical to gather as much as possible one and the same roof. But then, of here were fewer buildings on the farms. dest Norwegian peasant's houses, still erved, date as far back as 1300. These owever, have an unbroken tradition of 00 years behind them. They show a eal and solid building culture, and this r on has developed naturally through ries. These people did not only build selves, but also for the generations to d they had a sensitive feeling for shape portions.

st part of the 19th century, however, iod of bad taste, with us as well as with untries. Many bad building fashions e from abroad, and ugly manufactured ere spread all over the country. And r the most remote parts of our country ld way of house building was almost on of disappearing. Not until lately have nts been trying to get back to the at- and practical way in which their an- sed to build their homes. But now our rchitects are also very much interested d peasant's style of ours, using it often lding country houses or summer cabins speople—of course in a somewhat mod- ay. They think those old houses to be quately fitted and quite up-to-date in ctical simplicity.

try to tell a little more about the con- of these old houses and their mode of decoration, if perhaps some Americans lso be interested in adapting them for untain or lake camps.

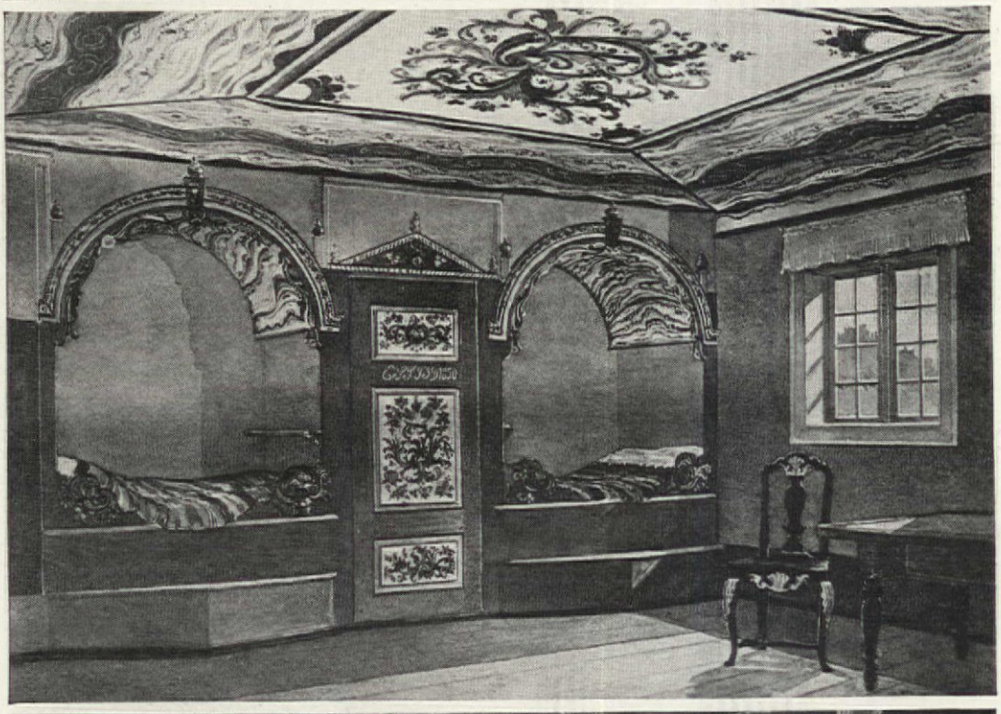
y times the houses of the common peas- those of the chief—and even of the ng—were all alike, differing only in size costliness of furniture and furnishings. even the king and nobility of Norway days were peasants—the population g only of peasants—that is freeholders es.

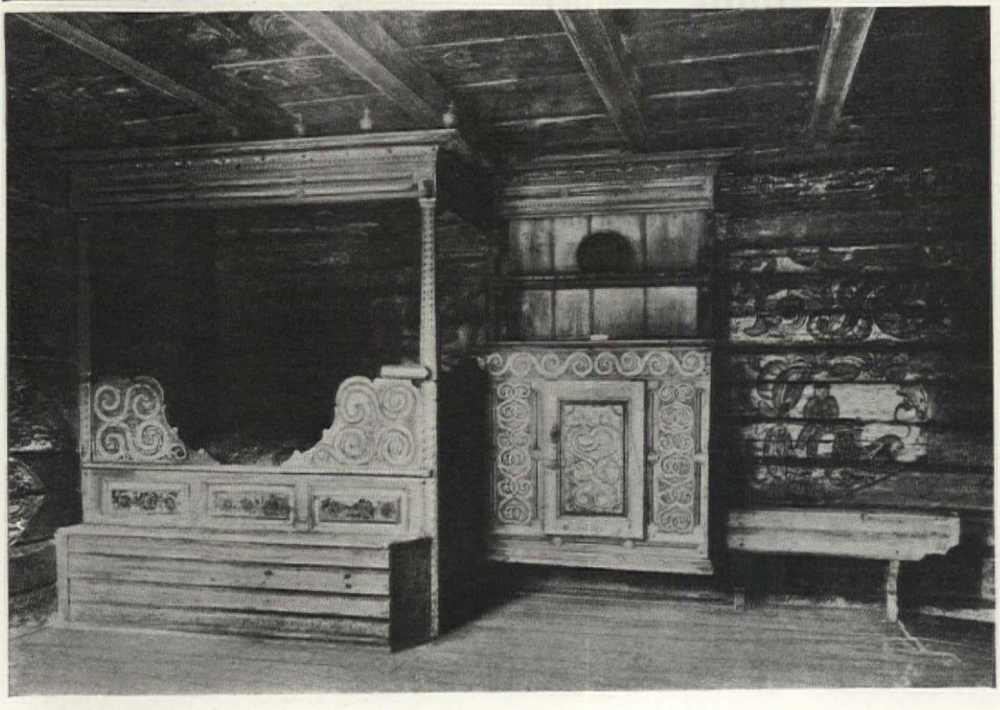
dest living houses were called *arestover tover*, and the largest room—*hallen*— ng, open fireplace in the center of the ey had no windows at all, only an open- e roof with a movable shutter for the escape and the daylight to come in. uses were one story, and had generally room, the entire width of the building smaller ones at one end of the house. d terraced floors, and the thresholds as

Opposite page: Old Norwegian farmhouses, from the collection of Mr. Sandvig at Lillehammer. And, below it, is a farm with a private chapel

At right is shown a big cabin cupboard with painted carvings from Norway, 1783. Below: An old Norwegian peasant bureau with artistic painting done in gay colors by the well-known peasant-artist Per Odnes

Below: A farmhouse and, at bottom of page, "stabburs" or store houses from a Norwegian farm





Left: Sitting room or "hallen" in a farmhouse; from the collection o Mr. Sandvig. Next: Elaborately dec orated ceiling, door, and beds in a Norwegian peasant's home; from Professor Meyer's book published by H. Aschehong & Company, Osl

a rule were high and the doorways very that it was rather difficult to step in likely in order to prevent enemies from r suddenly into the house. There were als quite small openings in the walls, from to watch enemies.

Near to the fireplace was placed th long and massive table, while the b formed a part of the walls. Just opposite entrance door was the High Seat for the of the house. In those days the women partake of the meals together with th But later on the housewife got her seat opposite end of the table, and that is s practice with us.

On the walls hung weapons, such as lances, axes, coats of mail, shields, and t In one corner of the large hall there use a bed, and in the two side rooms were be On festival occasions—as for instance t heathen jol at Christmas time—the be removed from the big room, the table longer and the walls covered with color torial textile hangings, and cushions pla all the seats. In their spare time the used to weave the most artistic textile f They did it in freehand and from imagi only, taking the pictorial patterns from remembrances of the saga—and later o the Bible.

In some places of the country the scoured only the lower parts of the sooty with sand, while higher up on the walls the custom to paint ornaments with a m of pulverized chalk and water, which pr a rather interesting effect against the shining tiers of beams.

On the long table were placed silver-m drinking-horns and beautifully carve painted wooden wassail bowls and richly mented candlesticks of wrought iron or work, and that sort of thing.

There was a wide opening between t and the two smaller rooms at the end house to let in the light and warmth. And these rooms was a half-loft with a p ladder leading up to it, where the young used to sleep. This half-loft is a favorite in our cottages of today.

In later centuries the peasants in some of our country used to build a whole ro the top of the house instead of this ha with a staircase on the outside leading outer corridor upstairs, with a door t room. This was the so-called "ladys b where the young daughters of the hous to sleep. Only a few buildings of this kin been preserved through time. They are "ramloft" buildings and form the transi the two-story houses, which little by lit came the usual type in the country throu 17th and 18th centuries.

Some of these houses had open, outsid sages with posts in both stories, while had no passages at all. The houses con being built after the old scheme with on room and two smaller ones in each sto now of course the big room also must ge ceiling instead of the former sloping, lo

eople also began wainscoting the main
ng of the farm, and this, together with
ss windows, made the houses look more
and less solid than before. They also
painting the houses on the outside, the
color being red or white, the outbuild-
early always red. More and more tiled
ed roofs came into favor. But thus the
ouses were not any longer intimately in
g with the surroundings. On the con-
they were in contrast to them.
m the 14th to the 16th century they built
nney hearth of stone or masonry in one
of the room, and nearly every room had
lace of its own. Later on came the stoves,
e open fireplace has been
eside them, in the towns as
s in the country, and is of
always to be found in our
cottages.
addition to the above men-
changes the peasant houses
ad wooden floors, which on
ening before holidays were
d white and strewn with
r twigs. Most farmhouses
painted floors, but this old
n is still sometimes kept by
in remote mountain valleys
townspeople in their summer
es in the mountains.
very long table and benches
the walls were still used, but
igh Seat was always placed
a window. And the interior
ed several pieces of new fur-
, such as different types of
airs and cupboards and cab-
built in the room. There was
rner-cabin and the big cabin
o sections with an open space
en them and some hanging
s, and the big grandfather's
reaching nearly from floor
ling. Near to the hearth was
for the farmer and his wife,
the old folks slept in the side
s, and the children upstairs.
Norwegian country beds in old
used to be very short and
broad, and were built usually
ay into the wall often with
ster overhead and curtains
d and with a few steps lead-
p to them. Sometimes they
shut up with doors and had
oards built below them.

All the furniture was made by the peasants themselves, and especially from the last part of the 17th century to the middle of the 19th it used to be richly carved and painted with beautiful colored flower decorations—and so were often the walls and the ceiling too. This was done by special rural artists, the Norwegian peasants being from the earliest times gifted with great artistic powers and a keen feeling for colors. We are trying to copy these old decorations in our modern cottages, but we are not always so fortunate in our results.

The hearth of the big hall was the gathering-place of the family and the servants in the long evenings of fall and winter. Here was the cooking place, and here they worked at all sorts of domestic industry. Later on, when building and the art of interior decoration among the peasants was greatly influenced by the towns, the furniture no longer formed a part of the walls. Everything was arranged in a freer way, and they got a special kitchen into which all the furniture of the old sitting room little by little has been banished—such as the flower-painted cupboards, the plate-racks, the many old decorated things of wood, pewter, iron, brass, and copper. The large country kitchen is now very often the gathering place, where family and servants dine together in

[*Please turn to page 70*]

ve: Interior at Storstu-
At right: the attractive
ng room in the Säterg-
an Weaving School and
st House. Both photos
Swedish State Railways
osite page, bottom: A
ant's room from Tele-
k in Norway, now in the
ional Museum of Bygdoy

A CABIN IN THE WEST

The all-year cabin of Mr. C. M. Austin, near Bremerton, Wash.

A CABIN in the West today is a far cry from the cabin of the early pioneers and the contrast is made clear without reliance on memory. Many of the old cabins are still standing, the crudest of crude shelters, and while few of the builders of today can, or do, put into the newer dwellings in the woods all the improvements and conveniences that are available, occasionally there is one that combines the charm of the rustic house in a rustic setting with many of the things that contribute to ease of living.

Such a house has just been built near Bremerton, Washington, in the Puget Sound country. The site chosen was on cut-over timber land. Those who have seen sections where the lumberman has been, need not be told that the ground was thick with deep-rooted stumps of giant trees that, interspersed with the second growth timber, stood charred and quite ragged, while under foot was a tangled mat of brush and down timber, left behind as waste by the hurrying lumberjacks. Stumping and clearing the ground entailed much labor and the use of many boxes of dynamite; grading and landscaping the site took more labor and skill to achieve the setting for the all-year-around log cabin that had been quite clearly conceived.

The plans called for, first, a generous sized living room, where was to be found a broad hearth and a deep fireplace. Next, two or three bedrooms, a bath, an electrically equipped kitchen, and above all plenty of stow space and as many veniences as possible. How that was wo out is best shown by the accompan pictures of the exterior and interior, t the day the cabin was first occupied.

The living room, 16 x 28 feet, is panel knotted hemlock. The overhead beam Douglas fir are left exposed and the flo laid with fir planks of varying width, hit miss. Surrounding the fireplace are boards, many of them. Those directly the fireplace give room for books; thos either side, twenty-four inches deep, for b ier things. Their hinges are H-shaped they, as well as door hinges and latches, a rons and fire set, are hand wrought on the In both the kitchen and on the service p are more cupboards and shelves and of co an electric stove, a kitchen sink, laundry t icebox, and plenty of outlets for electr cooking gadgets.

The second floor extends only over the ing room but even so, space was found f bedroom, 13 x 16 feet, a sewing room, 10 feet, and a full-sized linen closet. The kno hemlock paneling used throughout the floor was replaced upstairs with knotted dar. Both are native woods and both h developed a soft and clear finish after b treated with two coats of boiled linseed and then rubbed with wax.

A basement was built under one third the house, to give room for a hot water nace, burning coal or wood, a small hot w heater for use in summer and storage for f including a winter's supply of firew

[*Please turn to page*

SETTLERS' CABIN

~an interesting adventure in thinking things through

BRADFORD UPDIKE EDDY

uilding of a summer cabin is generally rded as an exciting adventure. That it an elementary exercise in architecture wpoint very much less common. The mplicity of the project obscures the ental problems of design which are so in a more pretentious scheme. Yet the actors of veracity, utility, and good e involved in the erection of even the t and least expensive of summer shel- was a recognition of this latter truth sobered our enthusiasm and made us r the limitations of location and pur- at should determine ultimately the de- our cabin.

oached in this spirit, our first step was lysis of the site, a study yielding so nteresting results that we found it wise them under two general classifications. rst, which we called geographical, d up the physical conditions. Of course, we were already proudly aware that we owned a little heavily wooded island some two hundred feet from the northern shore of a small lake in the foothills of the White Mountains. We had also purchased a small piece of land on this northern shore, directly back of the island, and a right of way through the woods to the main road, thus giving access from the road to the shore. A little study, however, revealed that our island—long, narrow, and shaped somewhat like an hourglass—had at the front, or southern end, an ideal location for a cabin. We also learned how pleasantly a path could be laid out from this site to the back of the island, where a footbridge could easily be built over marsh and water to our small bit of property on the mainland. It was at this point, too, that our slightly estatic admiration of lovely views of lake and mountains was subordinated to the more practical

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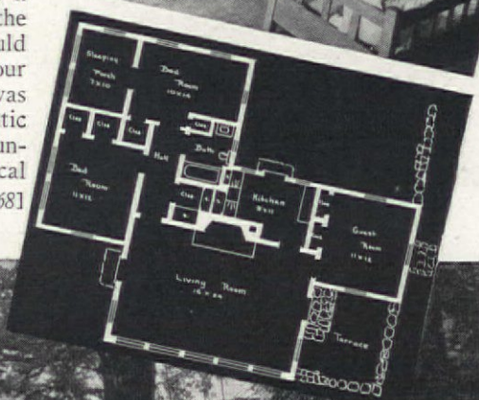


SHADY BOREEN

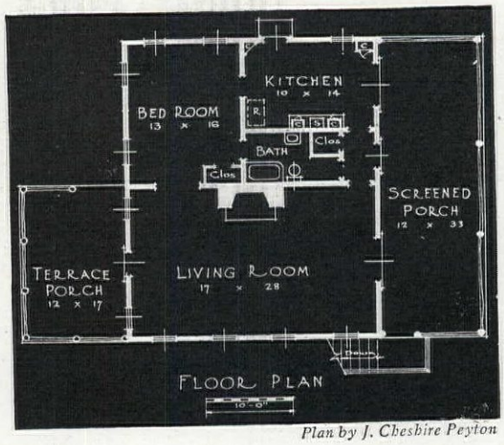
~a little bit of Ireland beside a Louisiana lake

DORRIS VALLETTE HANDS

ONCE upon a time, as all good stories go, a little girl sat at her Irish grandmother's knee and listened with round eyed wonder to the tales of a "bonnie cot" in Erin that nestled on a shady bluff overhanging the blue waters of Listervarden. Now this little girl was quite sure that nothing in the whole world could ever be more beautiful than Shady Boreen of which she had heard so much.

"Boreen" is the Irish pet name for home. She made up her mind then and there that some day she too would have a shady boreen all her own. Ma-Da, made goose quivers run up and down her back when she told of Fin Maghule, the Irish giant, and of the old drunk (*usquabae*) of her village, for the Irish are great story tellers, but the little girl, born in the red clay hills of North Louisiana, treasured only her word pictures of Shady Boreen.

Today, that same little girl, a grandmother herself, of the young and sprightly type, will tell you that she heartily agrees with Omar, the tentmaker, that "Heaven is the vision of fulfilled desire." She has her Shady Boreen; it is the vision of her heart's desire, carried through childhood and youth, created by herself in the maturity of her womanhood to be the joy and comfort of her ripening age.



Plan by J. Cheshire Peyton

True, it is cuddled on a Louisiana bluff that hangs over picturesque Cross Lake, but the waters of Listervarden could have been no bluer and the breezes of Ireland could have soughed no sweeter through virgin pines, nor could anything in the old country have been more beautiful than this new Shady Boreen fashioned out of a dream.

Now when one sets about earnestly to make visions come true, as did Mrs. William A. Mabry, material must be used of a far different character from the stuff that dreams are made o'. Mrs. Mabry brought all of he of practical common sense to bear up situation at hand.

First she persuaded her husband, wh noted lawyer and extensive landowner North Louisiana territory, to deed h three acres of virgin soil fronting the side of Cross Lake, from where the Shreveport gets its water supply. Ther a number of fishing shacks dotted he there around the lake and Mr. Mabr pleasantly convinced that just a crude pensive cabin built upon this lovely spot furnish him delightful recreation after ing day in court. A mere twenty minutes from his handsome city home and he find perfect relaxation in a fisherman's dise, all his own.

So much for the first step in Mrs. M plan. Now for the second—the abunda ergy with which this woman of ideas dowed came into play.

Supervising a couple of Negro labore ground was forced to yield enough nativ for the foundations and the real he Shady Boreen—its broad open firepla chimney. Then Mrs. Mabry scouted the l yards. She selected every pine boar went into the making of her walls and sure a desired rustic effect that would b tically everlasting, she chose magnolia b veneer the pine.

Magnolia bark is well known to Louisi for hardly a home garden is complete w several giant trees of this species. Its glossy, evergreen leaves and exquisite

[*Please turn to p*

I BUILD LOG CABIN

CHILSON D. ALDRICH

y life I had wanted one but I thought at I could not afford the time to study icacies and build one, and I couldn't o have a regular architect (even if it yself) ruin a lot of logs in an attempt n one. Anyway few of the log men who ow to wield an axe can read plans and 't know an elevation from a cross sec- you showed it to them.

been around the North Woods enough tions to realize that when you wanted bin you went out and caught your logs mebody's "back forty." Then you got somebody who hated the fellow who the back forty to help you. You told at when you got the money you would m for it or give him a lift when he to build a cabin. I knew how it was l right and I decided to do it that way. id. The only slip-up in the plan was happened to get hold of the man who the back forty where I had marked the t timber I needed and he suggested that or the logs. He said he would lay them job for me at a goodly price per log. ade it harder but he was a big Scandi- and pretended not to understand me told him it was too much so I agreed him for the logs.

—cash on delivery to get it over with— decided to spread it around the country- at I had stolen the logs from him. All ives believe to this day that this is the e that he told the truth. Anyhow, I got s handy to the job and I found another to help me build.

ughout the boundary country—which to us of Minnesota the waterway be- England and America that makes the our state—I had taken note of plenty of built by settlers. Most of them had left rk on the logs and it had come off in s as if it had the mange. So I decided to y logs assisted by my Scandinavian who felt that it was a waste of time. I piled them up, one atop the other, on und until I needed them—which meant had decided upon the site for the cabin. had to go back to town about that time, quite a while before I got a sight of the gain. When I next took a look, they had all colors, mildewed from the sap that ill in them. Since then I have piled the n skids, off the ground, and separated There was only one thing to do with variegated logs and that was to draw- the logs as I worked them into the build- found that this made such a nice, looking job that I have draw-shaved s ever since in the same way. Even when skidded up off the ground, they become too dirty to oil. Another trick that I learned then was that winter-cut logs are less likely to be sap soaked and less apt to check or open up in cracks later on.

Logs are going to check somewhat as they dry, but they don't keep it up indefinitely. So if you can let your logs stand a few months on the skids with bark either scored or clean peeled, much of the checking will be over with by the time you are ready to build. You can then conceal the checked part of the surface, probably, when you place the logs in the building.

While I was making remarks about my discovery of the mildew, my settler friend mooched off to select a site. He picked a neat level spot in a clearing that had been a log landing in the good old days. It was a swell site in just enough of a depression to make a natural drain. He couldn't understand why I turned it down and chose a slight knoll. His argument was that it's harder to tote a pail of water up hill. My argument was that I'd rather get water that way until the law of gravity was repealed and then it wouldn't matter anyhow.

Another set-to occurred when I refused to place the cabin according to the points of the compass. Every log cabin settler squares his building by the compass. Maybe because he wants to plant a windbreak straight across the north side. Anyhow I staked my cabin out according to the views I wanted which Ole thought was "crezzy-like" and said so frankly.

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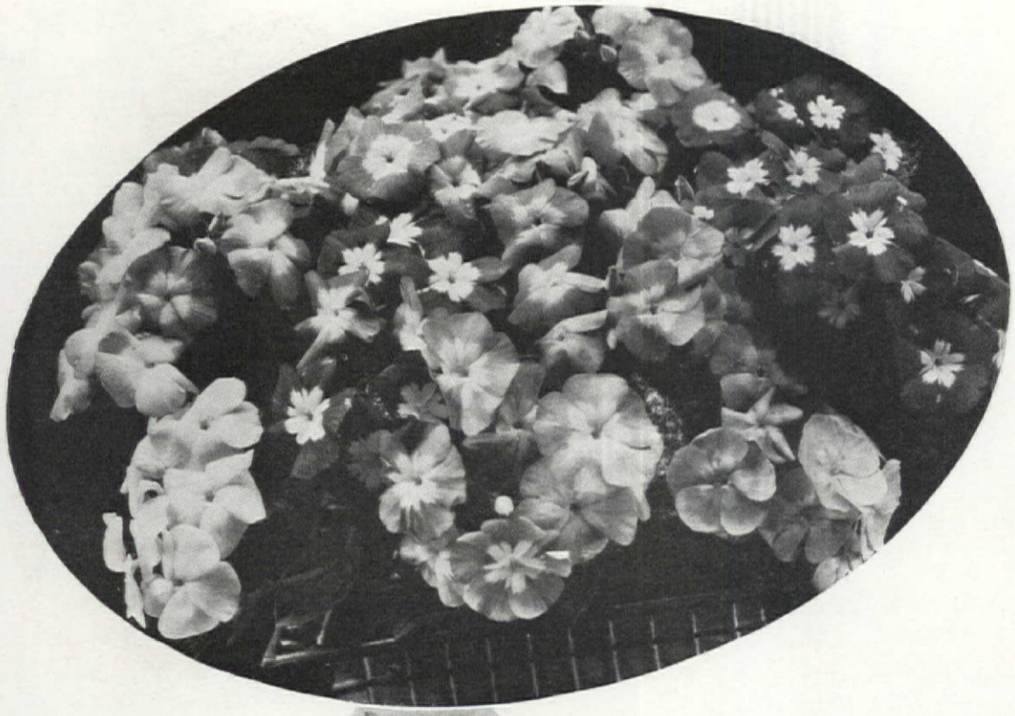
The Crow's Nest, a studio built on a rock shelf high above and overlooking Lake Superior



Novelt

EDWARD SAL

A survey of the season's novelties made especially for The American Home by an observer on the seed farms

THE new things of last season, like a st
back in football, were showy and sens
while the originations of 1936 are compar
the lineman, who comes in for very little
but does most of the hard work.

Most important of the improvements
season, from the viewpoint of the home g
is the work done on the Gleam type Nastu
Whoa! Those were put out last year, you sa
Unfortunately, however, they were released
heat of competition, and neither the Gleam
nor the Scarlet Gleam came completely up
pectations. Both these and the new Orange
are now satisfactorily close to perfection, h
The latter is a golden orange, shading to lig
the center, and is considered by the introdu
be even better than Scarlet Gleam. Moon
and Salmon Gleam, both fine in color, are r
as small flowered, and as producing a per

Top: Petunia Miniature Rose Gem; next Columbine Waller-Franklin strain; then Petunia Flaming Velvet Red; right, Burpee's Super Double Nasturtiums

ne new seed lists

that are only semi-double. Without having seen them growing, it sible to guess about the quality of those named Salmon Cerise, ow, and Mahogany. The last of the three is undoubtedly very fine. oms of this one in 1934, the coloring is so rich that the variety would le even if a percentage of the blooms were only partly double.

aking of the Double Nasturtiums, one must consider the new Globe ns of this type are the same as those of the Gleams, but the habit of lifferent. The Globe Nasturtiums are completely dwarf growing. leam type is semi-trailing. The globe type is particularly fine for gardens (if you are not a purist in alpinism) or where solid bloom desired.

lobe, similar in color to the first double, Golden Gleam, is very n aquisition. It was produced in England, and was first sold last not been available generally in the United States until this year, he Globe Hybrids, sometimes called Gem Mixture, are the dwarfer s of the Gleam Hybrids. The color range of the two is identical. Hybrids are reported with a small percentage of blooms coming louble, but a display at the San Diego Fair was very fine and at- eat deal of attention.

ing is Petunia Flaming Velvet. Aptly named, it is brilliant blood- crimson, a new color long desired in Petunias. Being in the "hybrida" owered Bedding class, it will take a place for use in a solidly d. Incidentally, the small-flowering Petunias are much finer for n is usually realized, and Flaming Velvet should excel all others

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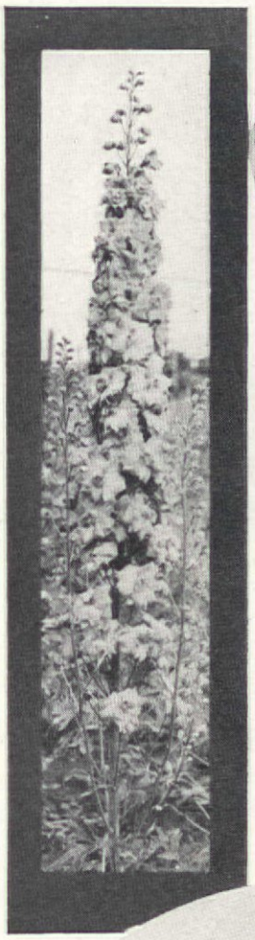


Left: Delphinium, a specimen from Vetterle & Reinelt "Pacific" strain and, above, Improved Swiss Giant Pansies

At left Marigold Dixie Sunshine; above, Marigold Harmony

FIELDSTONE in New Jersey

NEWTON W. SHEPPARD, ARCHITECT

The home of

Mr. and Mrs. Walter W. B

Somerville, N. J.

PERCHED high on a hill overlooking rolling m
lands is a house that in its now nearly tw
of existence is fast becoming a very real par
landscape. Its owners looked long and caref
fore they acquired the land, a high plateau ov
ing friendly valleys, with views in every di
Next they selected an architect with a symp
understanding of that particular type of c
side, and a knowledge of architecture tradit
that part of the state. Thirdly, they analyze
own desires and requirements in a home ver
fully, and went ahead. The result is the well-d
fieldstone house in the photographs.

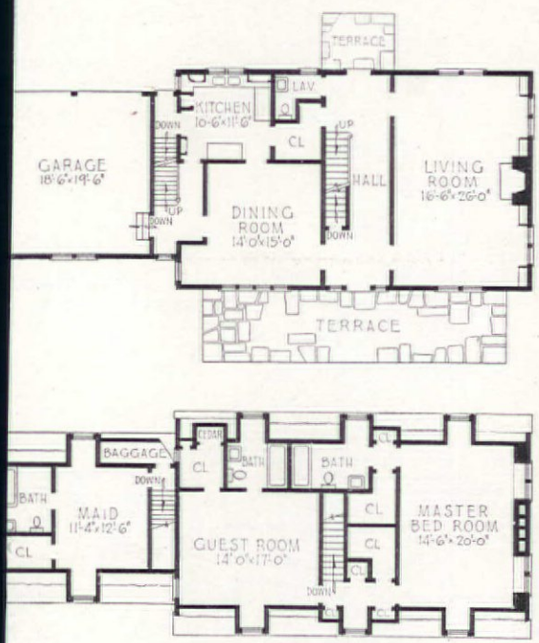
The fieldstone was brought from Warren C
in near-by Pennsylvania, a material parti
suitable to the landscape. In a degree it dete
the style of house, modified Colonial. To
from standing too high on an already high h
architect planned a long sloping roof with
windows, an attached garage wing a step lo
bring the house down to the ground, and fin
green planting around the flagged terrace t
the ground up. Thus the house nestles quietly
a real part of the scene.

The owners, Mr. and Mrs. Walter W. Bott
mined to have all possible "modern improve
in their new house. Therefore they ordered
burning heating system, air conditioning,
electric kitchen. Also, they spent a great
thought on the conveniences in living they had

anted, submitted these to the architect, and the sult is a remarkably complete, livable home.

The house is built on a central hall plan. This ll, running straight through the house, has a e Colonial entrance at either end, so that one ters from the driveway at the back or from the rrace in front. On one side of the hall is the large ing room with a fireplace and large windows for obstructed views in three directions. On the her side, near the most-used entrance door is lavatory and a combination passageway to the tchen and hall closet, big enough to hold over- ats and raincoats and galoshes and all the t-of-door clothing one needs in the country. eyond is the pleasant dining room, with another cture window looking out over the valley.

The kitchen is an example of extremely intel- gent planning. Cupboards are placed where they e most convenient, and there are plenty of them; ere are corner shelves for electrical appliances ke toasters, percolators, and waffle irons, usually



There is something extremely hospitable about a hall that runs straight through the house, from the driveway entrance on one side, to the terrace entrance on the other. Not only that, but by having solid doors well surrounded with glass provides a place for growing plants and ivy in wintertime

F. M. Demarest

One of the outstanding features of the living room is the fireplace, simple in line, flanked n either side by spacious windows with accompanying window seats and book shelves

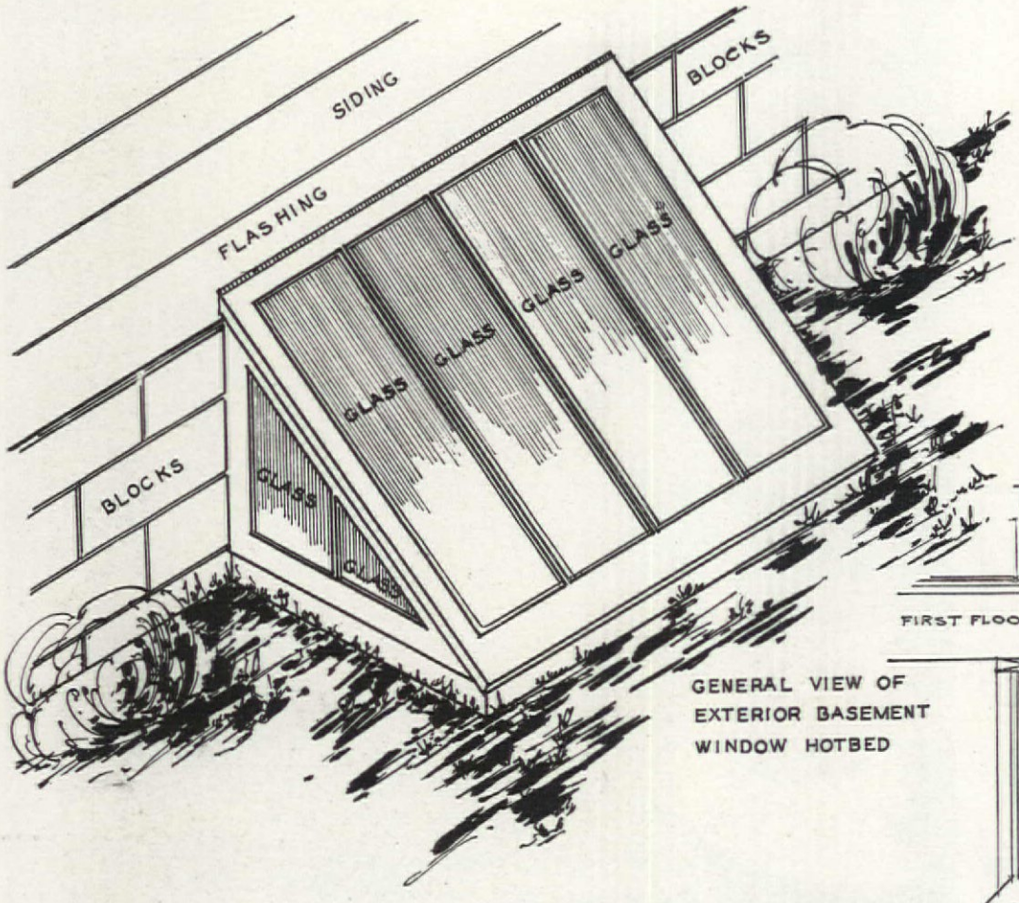
hard to place out of the way; and a large built-in bin for vegetables.

The second floor is equally well planned. The master bedroom has two large closets, and in addition, a third, cedar lined, for extra blankets used in that room. In another part of the house is a large cedar-lined closet for general storage.

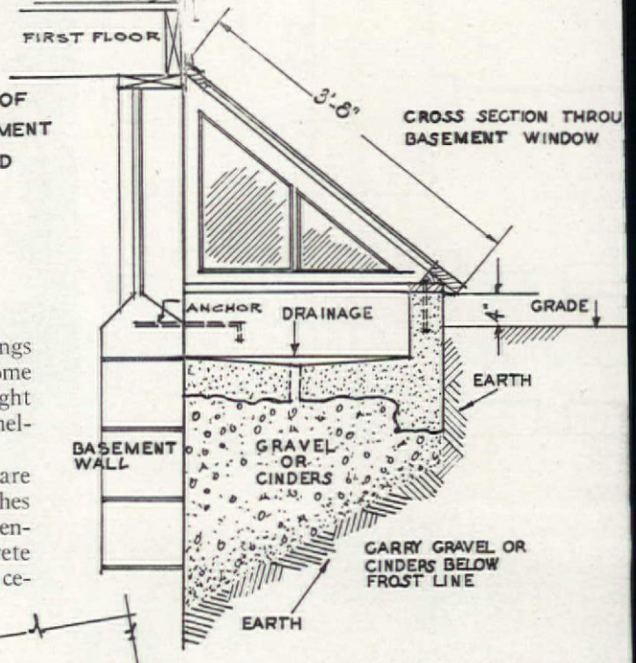
The basement extends under the entire house, and every bit of it is planned for use. There is a large lounge room, with fireplace, in addition to the utility rooms. These include the furnace room, pump room, a laundry, and a large wire-enclosed closet, with hanging shelves, for preserves.

A basement window for a hotbed

JAMES F. SCHINDLER



GENERAL VIEW OF EXTERIOR BASEMENT WINDOW HOTBED



THE fact is you just cannot be really "on the spot" with starting your garden in spring without some sort of a hotbed where seeds can be germinated a few weeks before the outdoors warms up sufficiently. By starting seeds "in heat" in February you will be ready. A hotbed is in the last analysis a bottomless box with glass top with which heat is introduced, as by fermenting manure or the more convenient electric cable. But often the actual cellar heat of the dwelling can be used in a very practical way.

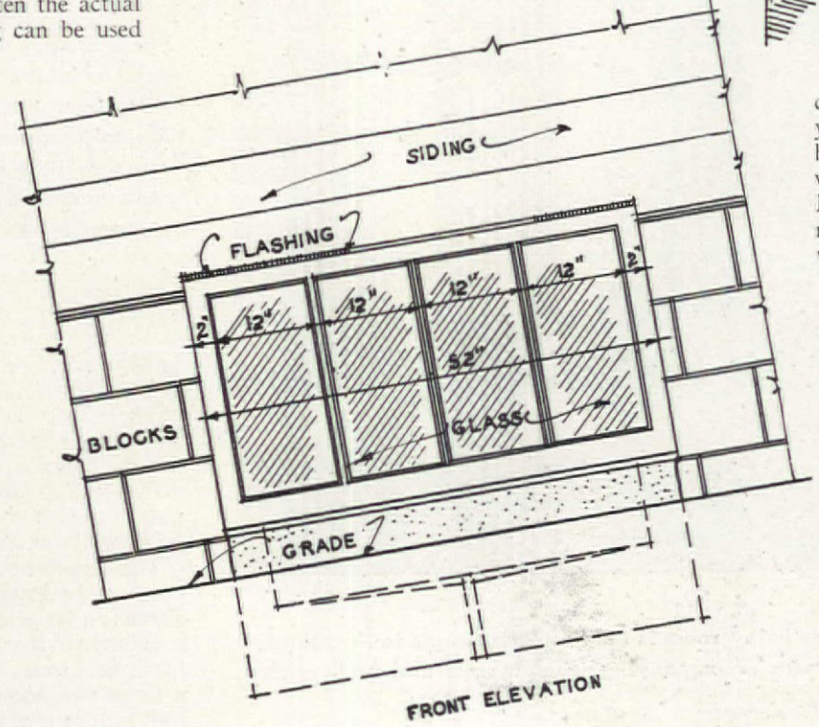
Such a hotbed can be built in almost every type of house that has two, three, or more courses of concrete blocks or stone above the grade of the house. It is inexpensive and simple to build, becomes a permanent part of the basement and house and does not detract from the appearance of the exterior.

It should be located on the side of the house that gets the most sun during the day and built and framed around the basement window to allow for circulation of warm air from the basement to the hotbed. It is very easy to clean and it is easy also to arrange plants from the basement proper making a very useful hotbed for one who enjoys growing seedlings into tiny plants or the plants in the home that from time to time need more sunlight than they ordinarily receive in rooms sheltered from the sun.

Inside dimensions of the hotbed are 3 feet 8 inches long and 2 feet 4 inches wide. The box part of the hotbed is enclosed with a 4-inch thick wall of concrete poured into a form, mixed with 1 part cement, 2 of sand, and 4 of gravel. The w should be about 4 inches high above grade.

Locate a short length of 1-inch pipe f drainage in the center of the concrete flo of the hotbed. This floor, by the way, bei made of the same mixture as is used in t 4-inch wall. Of course, the gravel or cinde must be filled into the void first under t floor and carried well below frost line. The should be thoroughly soaked and tampe

Provide 2 quarter-inch bent rods about inches long in each side of wall which shou be drilled into the stone or concrete bloc and wedged and cemented in order hold the base rigidly to the wall. U about 6 quarter-inch rods 8 inches lo set into the top of the wall to recei the wood sill that supports the gla frames for the hotbed.



FRONT ELEVATION

If you are handy at woodworking yo can make the sash for the hotbed but i you question your ability in this it wil be better to have them made at a wood working shop at very little expense Make sure that the side sash are accu rately scribed to the irregularity of th wall and filled with oakum to preven the cold weather coming in.

Score the top sash so that a piec of copper or tin can be used to flash i and make it water tight and the flash ing to be set under the siding a shown in the cross section. Thor oughly putty and paint the wood sash inside and out.

The basement window can be taken out permanently and if additiona house protection is desired a heavy wire frame window can be set into the opening where the basement sash was located. The wire frame to be opened only when access to the hot bed is wanted. This frame then will not interfere with the warm basement air circulating into the hotbed.

Handy Man

around the house

AVENER

HAD the great good fortune to find an old house in
ne country that had never been tampered with. It
ıst as it had been built a hundred years or more
less, unaffected, straight forward. The home of
farmers, it told the tale of a hard struggle for exist-
ested from the acres surrounding it. There had
money for improvements. It was bare of orna-
on and rich in rude, primitive charm.
nake a job of it," said the contractor, "we have to
almost everything. None of the doors match—rip
out! The floors are different heights—tear them all
el the sills and put new Colonial type baseboards
n and some ceiling molding and a regular banister
tairs!"
ere aghast. Betray our little house into a "modern
?" "We shall think it over," we politely told the
or who was estimating on the job.
into our lives and our house came Fred Hogencamp,
nan around the house. He came to cut the grass. It
morning after our first night in the house. A high
d blown all night and I had heard noises.
," said Fred, "would be Till Hendricks spookin'

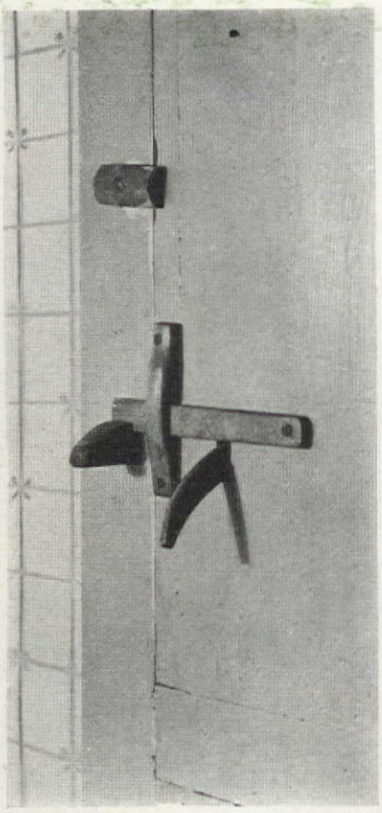
Not given to artifice our handy man never "took" to the telephone, and so to house it he built a cabinet spacious enough to hold the directories too. The maple dresser below is his original design

about. Tell you what, if you change the doors around she won't bother you no more. Haunts can't haunt when you change the doors about on 'em—they get lost."

When I returned (after the receipt of a postal saying "Come on home. Doors all switched,") there on every door, to replace the ugly brown china door knobs, were hand-made wooden latches, carved from rock maple brought down from our mountain wood lot. Those latches made Fred our man and our delight in them made us Fred's people, and thus we have been for sixteen years.

The dining room is a long narrow room, so Fred built us a long table that seats ten comfortably. The top (ordered from the lumber company) is of cypress, a light colored wood that blandly takes its constant soap and water scrubbing. The trestle is pine from the mountain, mortised and wooden-pegged together. The corner cupboard was also built by Fred and is a clever piece of work as it is just crude enough to "tie" with the door.

The maple dresser is an original of Fred's. He found the wide pine boards beneath layers of wall-paper lining a clothes closet. It seemed criminal to leave them there, unheralded, unsung. So out they



All the ugly brown china door knobs were replaced by hand-made wooden latches, carved from rock maple. The hand-made stair rail spindles were copied from the ladder-back chair below, left

F. M. Demarest

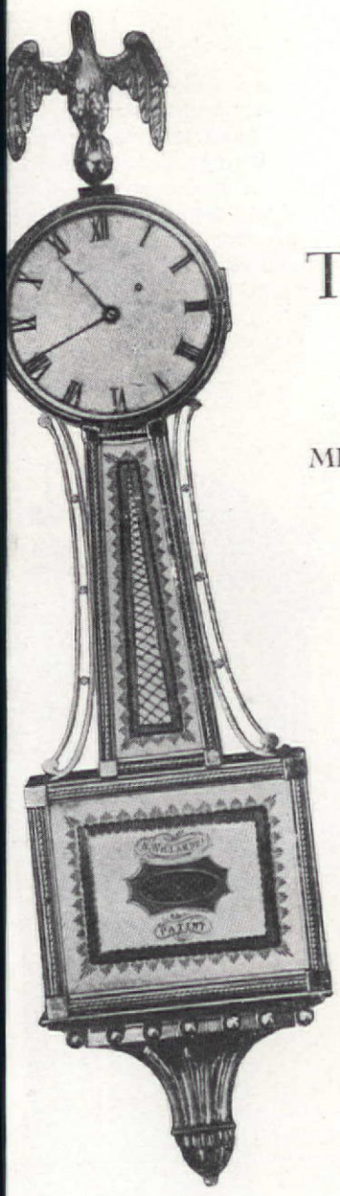
The long table which seats ten comfortably especially designed for our long, narrow din room. The corner cupboard, too, is hand-m

came and, beyond telling Fred that I wan something in which to keep files of old ma zines, he did the rest.

The armchair beneath the stairs was the spiration for the stair rail. It also is of m maple. Fred did most of it with his penknif

An old-fashioned man, not given to arti he never "took" to the telephone. To this he refuses to touch it. I came home one aftern to find it ringing madly and he, at a good distance, shouting, "She ain't home I tell Shut up! She ain't home." He hated the si of it and before we knew it we were posses of a telephone "cubbinet" where the telepho imprisoned from sight, reposes on a shelf ab the directories. He hammered out the hinges his little forge from some part of an old ca think personally that of all the things he done, that telephone box has afforded him greatest personal satisfaction.

It is still a sincere little house, still crude; most everything in it is out of line, the sa "out of drawing" that makes a face charm permeates the whole house. Thanks to Fred has lost nothing by the changes we have ma Fred, the country man of simple taste, has k our country house in simple taste.



The nine Willards *who made clocks*

MILLICENT STOW

BOUT the middle of the eighteenth century a farmer named Benmin Willard and his wife lived Grafton, Massachusetts. To this uple were born twelve children tween the years of 1739 and 1766. ur of the sons became clockmakers Benjamin, born in 1740; Simon, rn in 1753; Ephraim, born in 55; and Aaron, born in 1757. robably the best known mems of this famous family were mon and Aaron.

Benjamin, the oldest of the clockakers, was a wanderer and little known of his life. His clocks bear s name and place of manufacture Grafton, Lexington, and Roxıry. He died in Baltimore in 1803 ıt apparently did not make clocks that city. As far as known, Benmin Willard specialized in tall case ocks only.

Simon Willard showed his genius r clockmaking at an early age. He as apprenticed to a clockmaker amed Morris at twelve years, and thirteen had made a tall case riking clock wholly by hand.

Simon Willard remained in Grafn until some time before 1780 when moved to Roxbury. He married annah Willard in 1776 and his wife nd small son died in 1777 during an epidemic that prevailed in Grafton, Massachusetts, at that time.

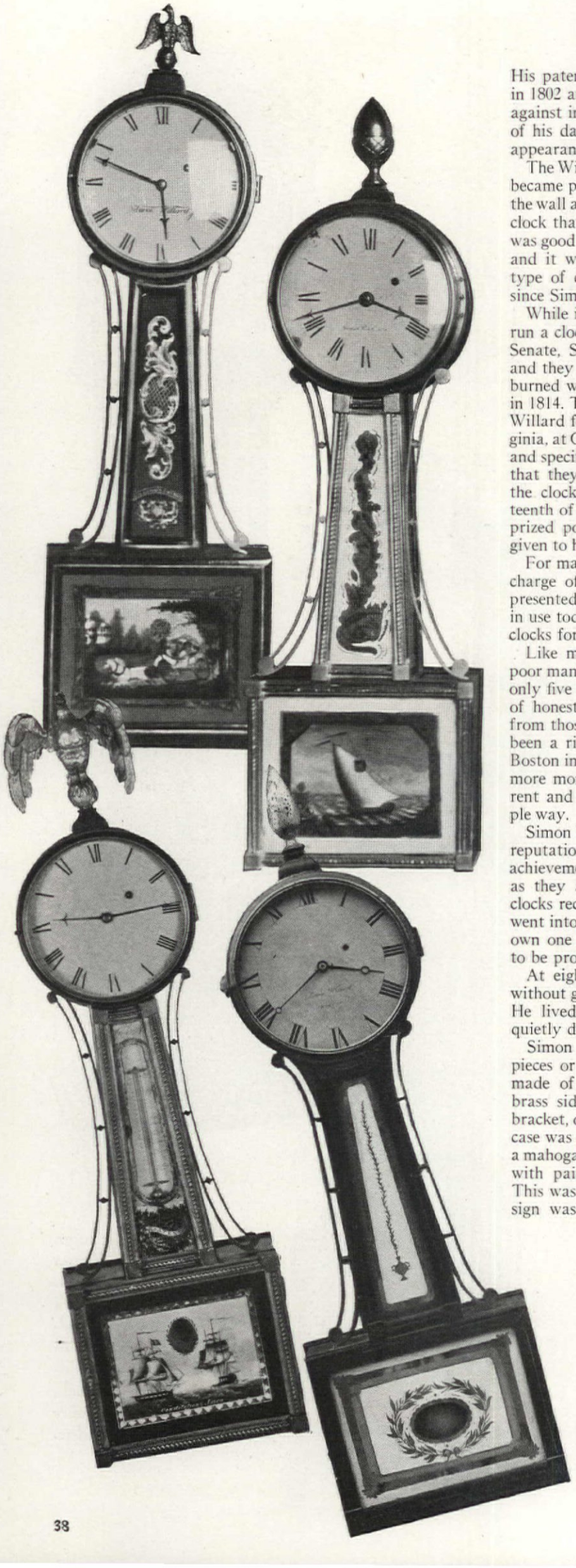
When Simon Willard went to Roxbury he opened a shop in Washington Street that he occupied until his retirement in 1839, a period of over fifty years. Simon married again in 1788 and lived, worked, and raised a family of eleven children in his combination shop and home in Washington Street.

Simon Willard had not lived long in Roxbury when his inventive mind asserted itself. In 1784 he received the exclusive privilege of making and selling clock jacks by act of the General Court of Massachusetts. This privilege was approved by John Hancock and extended for five years. A clock jack was a utensil for turning roasting meat hung on a peg or hook in front of an open fire. The meat was hung on a hook at the end of a chain and the machinery was wound up and the meat was cooked while it rotated slowly. Until Simon Willard made his clock jacks those in use had been imported from England and were usually heavy and cumbersome. Willard improved the English model by making his lighter and more compact and the works that ran it were much like those used in a watch. He also enclosed his jack in a fine brass case. Apparently Simon Willard did not make many of his clock jacks because few are known to exist and at that time somebody invented the tin kitchen to use before the fire and this proved more convenient for fireplace cooking.

While living in Grafton, Simon Willard made shelf clocks but when he began his business in Roxbury he made tall case, church, or turret clocks, gallery clocks and did general repair work of all kinds. In the summer when business was dull Willard peddled his clocks about the country. He seldom advertised in the newspapers; about his only publicity was his printed form that is found in some of his clocks, usually inside the door.

In 1801 Simon Willard invented a clock, or timepiece as he called it, that was a great improvement over all types of clocks then in use. It is the clock that we now know as the banjo clock. Probably Willard never even heard it called by that name.

Above left: Presentation banjo clock made by Simon Willard. Above: Simon Willard tall clock which runs a year with one winding; owned by Dr. Edwin A. Locke. Left: Simon Willard tall rocking ship clock, circa 1795-1800, by courtesy of C. W. Lyon, Inc.



His patent for this popular clock was granted in 1802 and, because he never protected himself against infringements, nearly every clockmaker of his day and ever since copied his design in appearance at least.

The Willard Patent Timepiece, or banjo clock, became popular at once. It could be fastened to the wall and was not damaged as easily as a shelf clock that was often knocked off the mantel. It was good to look at, the construction was simple, and it was a perfect timekeeper. In fact this type of clock has never been improved upon since Simon Willard first made it.

While in Washington in 1801 to show how to run a clock that he made for the United States Senate, Simon Willard met Thomas Jefferson and they became friends. The Senate clock was burned when the British destroyed the Capitol in 1814. Thomas Jefferson ordered a clock from Willard for the turret of the University of Virginia, at Charlottesville. Jefferson drew the plans and specifications for the clock and Willard said that they were so complete that when he put the clock in place everything fitted to a sixteenth of an inch. One of Simon Willard's most prized possessions was a silver mounted cane given to him by Thomas Jefferson.

For many years Simon Willard had complete charge of the clocks of Harvard College. He presented two fine clocks to the college that are in use today. He also made many of the steeple clocks for New England churches.

Like many a genius, Simon Willard died a poor man. He retired from business in 1839 with only five hundred dollars to show for his years of honest work. If he had demanded royalty from those who copied his work he would have been a rich man. Perhaps if he had settled in Boston instead of Roxbury he would have made more money but he did not want to pay high rent and preferred to live and work in a simple way.

Simon Willard was proud of his work and the reputation that he made for himself. Perhaps his achievements were not appreciated in his time as they are today. Everyone who knows his clocks recognizes the expert craftsmanship that went into them and anyone fortunate enough to own one of Simon Willard's clocks has reason to be proud of it.

At eighty Simon Willard was able to read without glasses and his hearing was unimpaired. He lived until he was ninety-five years old, quietly dying while he slept.

Simon Willard made three kinds of timepieces or banjo clocks. The simplest style was made of mahogany, with a brass bezel and brass side arms, but without painted glasses, bracket, or base piece. Sometimes the mahogany case was delicately inlaid. The second type had a mahogany case, with brass bezel and side arms, with painted glasses but without base piece. This was the most popular style. The third design was the most elaborate and was called the "Presentation Timepiece." This style was made of mahogany, enameled white, with a gilt beading and polished brass bezel and side arms. The glass doors were finely painted. The top ornaments of his banjo clocks were usually acorns or balls. Only the elaborate presentation model had an eagle. Pr
entation models were used
gifts and nearly every bride
Willard's time had one of th
clocks in her new home. Cost
eighty dollars, they were a l
ury. We wonder what Willa
and some of his clients wo
think if they knew what so

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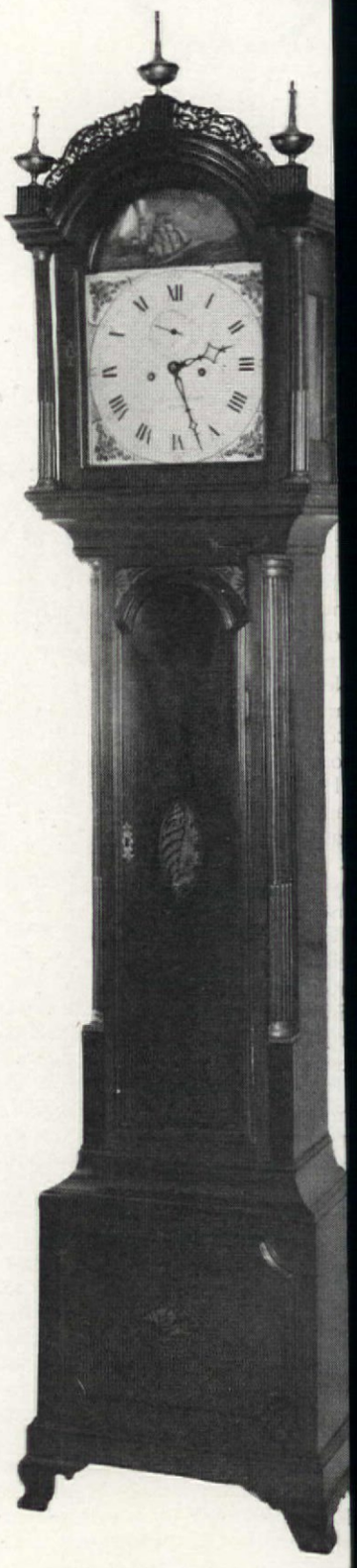


Top left: Banjo clock made by Aaron Willard, Jr.; next, banjo clock made by Simon Willard. Bottom left: Clock made by Aaron Willard, courtesy C. W. Lyon, Inc.; next Simon Willard clock. Above: Case clock by Aaron Willard, C. W. Lyon, Inc

PARENTS
make boy problems

How many of these time-worn fetishes do you use on your own son when he wants information? Do you say, "You wouldn't understand that if I told you." Do you smugly think "There's nothing bothering my boy," or that "Experience is the best teacher?" Read what Mr. Rogers, who has devoted thirty years to boy building, has to say about the effect of these fetishes on boys

H. Armstrong Roberts

ERNEST ANDREW ROGERS with FRANK J. TAYLOR

think you are a parent with a boy roblem," I said. "Your son thinks he is a h a parent problem. Now, which is it?" nother to whom I put that proposition onished. A boy with a parent problem? now, she had never thought of it in that either did I, until I got inside the minds rts of a good many hundred boys who come temporary problems to their par- oday I would go so far as to say that l boy problems are parent-made. Mind m talking not of *problem boys*, but of *oblems*. There is a world of difference. very glibly nowadays of problem boys. y, there are very few of them. But there nty of normal boys who have for one or another become problems for the ing.

parents begin to worry and wonder n the world has come over William all dden?" Or they shrug their shoulders signation as if to suggest that every youngster had to go through the boy n phase every so often. He doesn't have that, unless he is a boy with a parent n. He may have parents who don't know find out what is going on in his mind. may have a father and mother who just m for granted. His parents may be too pied to bother about him when he is g on thin cakes of ice from infancy h adolescence—and beyond. They may easier to indulge than correct him. Or, yet, his mother may be the kind who efore company, "Roger, for heaven sake icking your pen-knife into the sofa!" urning to the visitors continue in his ce, "That boy! Always up to some devil- *What* do you think he did yesterday?" on with a recital of Roger's mis-deeds, obvious amusement of the guests and en gratification of Roger, who naturally himself one better for the next story. rule, however, as long as a boy is grow- ysically in a normal manner he is left by ents to his own devices until he gets into kind of trouble. Then he is a problem. Then it is too late to counteract bad habits.

I have learned, from tracing back innumerable boy problems, that most of them incubate from comparatively insignificant happenings in childhood. They are little things that might occur in any boy's life, as he emerges from babyhood into that vast, untried country which lies between him and manhood. Practically every boy problem I have encountered could have been avoided had the boy not been afflicted with a parent problem at a crucial moment. It is a hideous phenomena indeed that a small fear, or a bit of misinformation can ferment and seethe and grow in a boy's mind to such grotesque proportions that it blockades his normal train of thought. He worries over this until he becomes abnormal. Then he *is* a problem to be studied carefully.

There are almost countless sources of these blockades, of course, but in normal boys the great majority of difficulties can be traced back to a few time-worn fetishes of parents. I am going to cite several. Any open-minded mother or father, I am sure, will find a family skeleton among them.

"There's nothing bothering my boy," a mother told me not long ago. But Bill and I soon got well enough acquainted so that he opened up to me. This boy, "not bothered by anything," was like a steam engine with the safety valve fastened down. He was so filled with fears, perplexing notions, and curiosities that he was ready to blow up any time.

"WHY didn't you talk things over with your dad?" I asked him. Bill said he couldn't. He was afraid to ask about things that were taboo in the family conversation. He didn't know anyone else to talk to so he had kept his secret perplexities bottled up inside. He brooded over them until they monopolized his mental processes. The only outward manifestation of Bill's problem was the fact that he was backward in class. He couldn't concentrate —never got his lessons. No wonder! There wasn't any room in Bill's mind for lessons. It was crammed with fears and jumbled notions about things. Yet his mother declared indifferently that there was nothing bothering her boy!

Secret blockades are caused in many ways. The most prevalent is fear, particularly fear of punishment which makes a boy deceptive. Another is curiosity about sex or life. Little tikes eight years old get to wondering about these matters. They pick up misinformation, or half-truths, and become absorbed with morbid curiosities that drive them to do queer things. The idea of inferiority is another common cause of hidden troubles. Likewise physical handicaps such as stuttering, left-handedness, or lameness may be a source of confusion.

"WHY look for troubles?" a father asked me. "They'll come soon enough." That's a typical parent attitude. The answer is, look for them so that you can head them off before they become serious. If you wait until a boy goes berserk in some way you have a real problem on your hands and your boy may have wasted months or even years in a blind alley.

I remember one boy whose obsessions broke out inexplicably in a cruel, destructive streak. He used to break windows for no apparent reason and throw rocks at pets. I gained his confidence and ferreted out the cause. It grew out of an idea that his father disliked him. His dad, it developed, had been unduly harsh with him on several occasions, and the boy had brooded over it until he longed to "get even with the world." That urge led him to perpetrate cruel and destructive acts. Actually, the father was fond of his son. By working on them both I brought about a mutual understanding and the boy's urge to destroy property and punish dumb animals disappeared. But he had lost months of mental progress stewing over imaginary wrongs.

How few parents can open the door to their boys' confidence! There are generally three reasons for this. It may be a sincere desire not to intrude into a youngster's privacy—not to delve into his innermost thoughts. Or it may be that the boy and his parents are incompatible.

[*Please turn to page 47*]

Notes

COAL ASHES: Make good drainage material for flats, seed beds, coldframes, hotbeds, and flower pots.

STERILIZE SOIL by heating in oven before using.

SEEDLINGS will grow straight if a piece of white cardboard is placed behind the plants so the light from the window will be reflected.

DAMPING OFF can be controlled by slowly pouring 1½ pints or lbs. formaldehyde over 8½ lbs. of finely ground charcoal. Mix thoroughly. Use ½ lb. dust to 1 bushel of soil, and water immediately.

ANTS: Make small holes in infected area 10" deep and 7" apart. Into each hole put 1 tablespoonful carbon bi-sulphide and cover immediately with soil.

OLD WINDOW SCREEN is good for protecting open seed beds from driving rains.

GOURDS make a fine cover for old barns, fences and back porches. Sow seed as early as possible and place a shovelful of rotted cow manure under each 2' of seed row. Keep moist and feed liquid manure. Give vines a trellis or strong twine to climb on as soon as tendrils appear.

ACID SOIL can be had by using aluminum sulphate (4 lbs. per 100 sq. ft.) and soak into the soil.

ALKALINE SOIL can be had by adding ground limestone dug into the soil.

PRICKING OFF means transplanting seedling from seed bed to flats, usually spacing the plants 1" apart.

CUT-WORM POISON

1 tsp. Paris green
1 qt. bran
1 cup water and
1 tsp. molasses mixed

Moisten the bran with the water and molasses and spread around plants just before dusk.

ERADICATING MOLES: Carbon bi-sulphide is poured on absorbent cotton. Make small hole in run, place cotton in run and cover hole. Do this every 4 feet of the run. Leave 24 hrs., then tamp.

LONG STEM ANNUALS FOR CUTTING ARE: Larkspur, Marigold, Penstemon, Salpiglossis, Scabiosa, Antirrhinum, Zinnias, Sweet Peas, Gypsophila, Cosmos, China Asters, Calliopsis, Nigella, Centaurea, Mignonette, Gomphrena, Poppies, and Helichrysum.

*Marigolds

1 pk. Guinea Gold
½ pail peat moss
½ pail sand
1 pail garden loam
1 flat

Mix peat moss, sand and loam. Place in flat, level, and make rows 2" apart. Sow seed March 1st. Cover ¼" with sifted mixture. Keep moist. Place flat in coldframe until plants are 2" high. Transplant to garden.

***Golden Flower of the Incas

1 pk. Tithonia speciosa
Hotbed
Bean pole stakes

Plant seed ¼" deep in a prepared hotbed, March 1st. When danger of frost is past, transplant to sheltered position. As plants grow taller, stake to protect from winds.

****Snapdragon

1 pk. mixed seed
1 seed box
1 pail sand
½ pail peat moss
½ pail garden loam
1 cloth

Fill seed box with soil mixture, level, and water. Scatter seed on surface and press into soil. Cover with damp cloth. When plants appear, remove cloth and place seed box in shade a few days. Keep temperature cool. When plants are large enough, transplant to a sunny location in sandy soil plus well-rotted cow manure. Dust with sulphur, for rust.

*Calendulas, Zinnias, Larkspurs, Salpiglossis, Ageratum, Browallia, Asters, Corn Flowers, Cosmos Cynoglossum, Strawflowers, Scarlet Flax, Sweet Alyssum, Annual Phlox, Scabiosas, Blue Lace Flower, Verbenas, can be started by this method.

**Poppies can be started this way.

***Seven Week Stocks can be started this way.

****Choice Petunias can be started this way.

Morning Glories

1 pk. Heavenly Blue
1 pan warm water
Clipping shears

Snip off end of each seed with clipping shears, being careful not to injure germ. Soak seed over night in warm water. Plant directly into ground as soon as frost is gone. Cover ½" with light soil.

**Mignonette

1 pk. Mignonette (garden var.)
1 tablespoonful of sand

Prepare ground using bone meal and shredded manure. Mix seed with sand; sow early in April in a moist location that gets sunshine in the morning only. Make several successive sowings, and when buds appear feed liquid manure. Do not cover seeds.

Sweet Peas

4 ounces seed
1 pan warm water
Shredded manure
Prepared plant food
Twine, pea brush or bamboo

Dig trench 18" deep. Place 8" shredded manure and compost in bottom of trench. Add garden loam enriched with two ounces of a plant food to every yard of trench. Soak seed 24 hrs. in warm water. Sow March 1st 2" apart in rows 6" apart. Cover with ½" of soil. A gently sloping hill in full sunlight is an ideal location. When plants appear stake at once with twine, pea brush or bamboo.

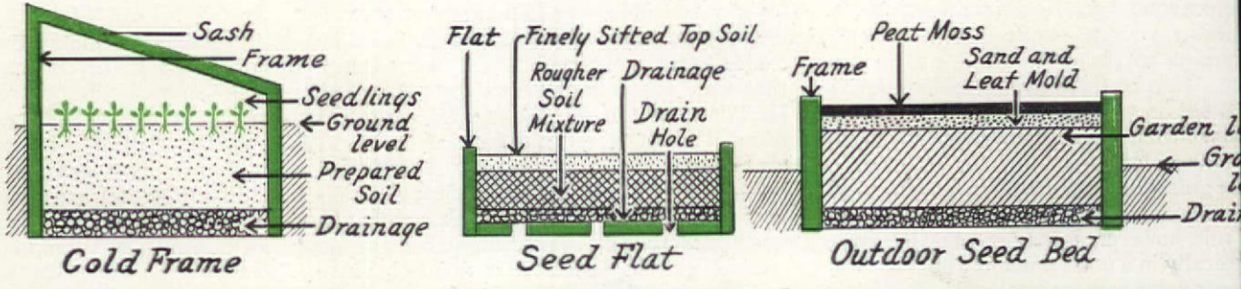
Gomphrena aurea superba

1 pk. seed
Coldframe

Sow seed March 1st in rows 2" apart and cover ¼" with soil in coldframe. Keep moist until seedlings appear. Transplant to garden spot after all danger of frost is past. A new Annual with deep golden-orange flower heads that dry like Strawflowers.

Unusual Annuals: Arctotis speciosa (Giant many colored daisies); Hibiscus trionum (Trailing Hollyhock); Nicandra physaloides (Sky blue flowers, white throat); Nolana (mixed, Flower from Chili in many shades of blue); Oenothera rosea (Pink Evening Primrose).

Designed by
RUTH H. LEE



PERENNIALS

***Blue Poppy of Thibet

1 pk. Meconopsis baileyii
1 seed box
½ pail sand
3" flower pots
1 pane of glass
½ pail leaf mold
Sphagnum moss

Mix sand and leaf mold and fill seed box. In December, press seed into the surface of soil. Cover with pane of glass. Place in shade. When plants appear, remove glass. When 2nd leaf appears, transplant to 3" flower pots filled with acid loam, leaf mold and 2 tablespoonfuls of sharp sand. Imbed the flower pots in wet sphagnum moss in a shaded window. Plant outdoors in May in acid leaf mold in a sheltered cool location with perfect drainage. (Not likely to thrive in the East.)

*Columbine

1 pk. Aquilegia chrysantha
1 flat
½ pail peat moss
½ pail garden loam

Mix soil and peat moss. Fill flat and level. Water thoroughly. Sow seed Aug. 1st and broadcast it over entire surface. Sift ¼" covering of peat moss and soil over seed. Place in shade until seed germinates.

**Gentiana sino-ornata

1 pk. seed
½ pail peat moss
½ pail leaf mold
½ pail sand

Mix peat moss, leaf mold and sand in sunny, moist spot where soil is acid. Press seed into leveled surface and water with a fine spray. Never allow the soil to dry out. Sow in June.

*Delphinium, Gaillardia, Aconitum, Anchusa, Phlox, Geum, Starry Campion, Wallflowers, Shasta Daisy, Coreopsis, Grass Pinks, Globe Thistle, Perennial Flax, Oswego Tea, Caucasian Scabiosa, can be raised this way.

**Trailing Arbutus can be raised this way. Mulch deeply with pine needles.

***Primroses can be raised this way (Hardy).

****This goes for other Himalayan Poppies too.

***Erythroniums

1 pk. mixed seed
1 flat
½ pail leaf mold
½ pail sand

Mix soil and fill flat, leveling top. Sow seed in rows 2" apart, covering ¼" with finely sifted sand and peat moss. Place flat in an open spot and leave a year before disturbing.

Trollius ledebouri

1 pk. Golden Queen
1 pan warm water
1 flat
1 pail leaf mold
1 4" flower pot sand
Pulverized sphagnum moss
1 piece of burlap

Soak seed in warm water for 24 hrs. Mix leaf mold and sand and fill flat. Level and water. Sow seeds in rows 2" apart and barely cover with pulverized sphagnum moss. Cover flat with damp burlap and keep moist. When plants appear, remove burlap and prick off in flats. Place in coldframe all summer and transplant to permanent position in fall.

When transplanting seedlings, be sure to water thoroughly and keep shaded several days until the roots have become established.

Yellow Foxglove

1 pk. Digitalis ambigua
1 seed box
1 pane glass
½ pail leaf mold
1 4" flower pot sand

Mix sand and leaf mold and fill seed box. Level and water. Press seed into surface of soil and cover with pane of glass. Leave in shaded place. Sow seed in early March or August. When 2nd leaf appears, prick off into flats and place in coldframe.

Chimney Bellflower

1 pk. Campanula pyramidalis
1 seed box
1 pane glass
Sphagnum moss
1 pail leaf mold
1 4" pot sand

Fill seed box ½ full of wet sphagnum moss. Add leaf mold. Level and water. Mix seed with one teaspoonful of sand and press into surface of soil. Cover with pane of glass and place in shaded positions. When plants appear remove glass and prick off 2" apart in flats and keep in semi-shade. Sow seed early March or late July. Give a northern exposure.

Silene compacta

1 pk. seed

Sow seed in drills 2" apart in outdoor seed bed in June. When seedlings are 2" high transplant to prepared garden bed and shade for several days. Mulch lightly the 1st fall.

BIENNIALS

Hollyhocks

1 pk. mixed seed

Plant seed in June in outdoor seed bed in rows 3" apart. When 2" high remove to permanent bed. Place cut-worm bait near new seedlings and when plants are 1' or more tall, dust with sulphur for rust.

Pansies

1 pk. Giant Strain
4 pails rotted cow manure
4 pails leaf mold
1 pail peat moss
½ pail sand

Plant seed in rows 2" apart in hotbed in early February. After danger of frost is past remove to a prepared bed on east side of house. Dig out 6"-8" of earth and fill with soil mixture in proportions given above. Allow bed to settle. Then transplant seedlings 10" apart. Provide with shade for a few days after transplanting.

Honesty

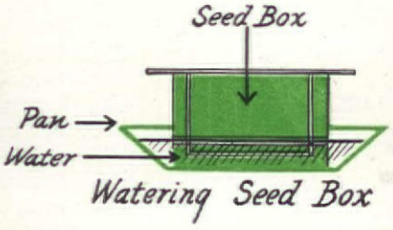
1 pk. seed
1 flat

Fill flat with good garden loam and peat moss (half and half) and sow seed in drills 2" apart. Place flats in coldframe until plants are large enough to transplant to garden. Mulch lightly the 1st fall. Sow new seed every year for continual supply of bloom.

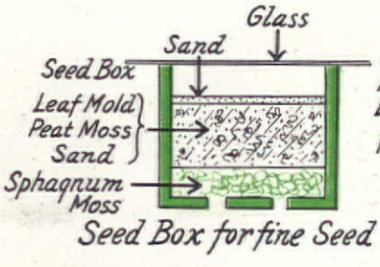
Other flowers treated as Biennials are: English Daisy, Canterbury Bells, Sweet William, Horned Poppy, French Honeysuckle, Morning Campion, Tufted Pansies.

If masses of color are wanted, collect small plants that have grown up under and around the old plants, and set out in new positions.

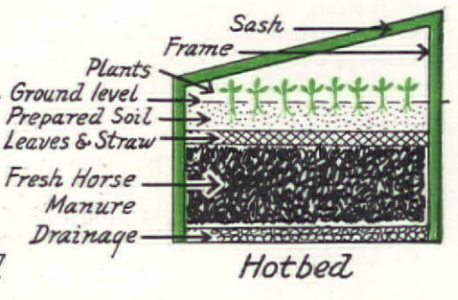
d of Packing Pots
phagnum Moss



Watering Seed Box



Seed Box for fine Seed



Hotbed

LORE and LEGEND of spi

GRACE MYLES MAN

IN THE beginning spices were not used as condiments or preserv but as drugs from which medicines might be prepared. The trade was actually the drug trade. We can realize how important was played by spices in empire building when we learn that in or obtain the drugs or spices used so extensively in European medic was necessary to maintain commerce with every part of the world. The search for a short route to India in an endeavor to rea spice ports more quickly, led to the discovery of America. History of battles and sudden death caused by the greedy desire of nati excel each other in the spice trade.

CLOVES are flowers! They were used extensively by the ancients and we find the earliest record of them in a Chinese manuscript dating from B. C. 266. It appears that an emperor of that period was offended by the wine-laden breath of a courtier and ordered him to hold cloves in his mouth in order that his breath might be perfumed while in the august presence. I am told that this custom survives to today. Cloves were used by the Persians, Greeks, and Romans as the base of many of their love philters. The delightful custom of using pomanders and scent balls, with cloves as the chief ingredient, died out over a century ago. There is no reason why it cannot be revived and here is a recipe used in London when Beau Brummel trod the strand. "Take a small, thin skinned orange and cover it as closely as possible with whole dried cloves. When the cloves are all stuck in firmly, roll the ball in powdered orris root (get this in any drug store), then in ground cinnamon. Wrap in waxed paper and let stand for about a week before using. You will find it delightful to use in closets.

PEPPER is the most ancient and noble of spices. It was well known by the Greeks in the fourth century B.C. and was used as a staple commodity of trade between India and Europe even before that time. During the Middle Ages pepper was the most valued spice and was frequently used in the payment of taxes and tributes. When Rome was besieged by Alaric the Goth, the ransom of the city was set at five thousand pounds of gold, thirty thousand pounds of silver, and three thousand pounds of pepper. The pepper was the most difficult to pay. Pepper is first mentioned in England in the year 978 when traders were required to pay tribute to the city in which they were doing business by giving pepper. About the same time landlords were charging a rent tax of one pound of pepper a year. Our labor troubles might be said to date from what was perhaps, the first labor union in the world. In 1154 the most important and influential English guild was formed, the "Gild of Pepperers."

VANILLA is one of the few native American spices. The Aztecs used it to flavor their chocolate, long before the discovery of America. This pleasant custom was adopted by the Spaniards and was introduced into Europe about 1510. The bean was used as a perfume for several centuries before its culinary value was discovered and considered important.

CAPSICUM is interesting, although little used. Like vanilla, it was a spice indigenous to the Americas. The first mention of capsicum is found in the *Journal* of Chanca, a physician in the fleet of Columbus on his second voyage. Chanca relates that the Indians ate a root called age (yams) which they seasoned with a spice called agi (capsicum). Agi is still the Spanish for this spice.

SAFFRON, a spice rarely used nowadays, was something special to the Egyptians. They called it "The Blood of Thoth," and used it in all their religious ceremonies. It is a plant that has always been dedicated to the sun from the very beginning of our knowledge of it. A very ancient Greek book uses saffron in a lotion for making the hair yellow. The Babylonians prized it highly as a perfume and cosmetic. Solomon thought it rather good (see *Songs of Solomon*, Chap. 4, Verse 12-5), and Paracelsus, most famous of physicians, used this spice in the concoction of every one of his medicines. Here is a spice whose pungent flavor and coloring qualities would be a pleasing addition to many dishes but do we use it? We do not! Why not try it the next time you prepare your favorite curry or fish sauce?

CARDAMON was a spice known to the Indians and Arabs of early times. It is first mentioned about the eighth century B. C. in Sanskrit manuscripts. It is still in use in the East where it is chewed as a candy. The flavor is very pungent and the reader is advised not to experiment. Grains of paradise is a variety of cardamon of fairly recent origin. This spice did not become known until 1214 A. D. when it was first imported into Europe.

GINGER was the earliest Oriental spice known to Europe. The name ginger is derived from the Sanskrit, Zingeher. Marco Polo was the first traveler to have a glimpse of the growing ginger plant and the fact is duly noted in his *Journal of 1280 A. D.* Ginger has never been met with in its wild state and has been cultivated as long as it has been known to man. It is mentioned frequently in the *Talmud* and other ancient books, being generally referred to as a medicine. Ginger has three first cousins—tumeric, zedoary, and galangal. Tumeric combines the properties of a spice and a dye. It was valued by the Romans for its coloring properties as early as 77 A. D. Marco Polo mentions it in 1280 but confuses it with saffron, perhaps be they were used interchangeably. Zedoary is a forgotten spice. A fa condiment of medieval times, it has dropped out of use almost pletely. It still may be found in use as a drug and perfume but or the remote Eastern countries. Galangal was a Chinese spice po about 869 A. D. European countries used it extensively as a drug culinary spice. Galangal is still used in Russia as a medicine and a voring in a liquor known as nastoika, but it is unknown elsewhere.

NUTMEG AND MACE may be said to be comparatively mo because they do not appear to have been known in Europe until the Twelfth Century A. D. They are first mentioned about 1195 whe nutmeg was used to fumigate the streets. The spice was very c about one pound costing as much as three sheep and using it as a san measure was only indulged in when some high and mighty perso was expected to visit the town. Nutmegs were strewn about the st and burnt in piles at the intersections. It was a good idea when de ments of sanitation were lacking. Later on many pharmacists re mended nutmeg as a cure for insomnia and this may be related t fact that modern chemists have discovered mace to contain a substance called myristicin.

ALLSPICE OR PIMENTO is of the same genus as the c tree. It was imported into Europe about the year 1601 from the W Indies and was first used as a substitute for cardamon.

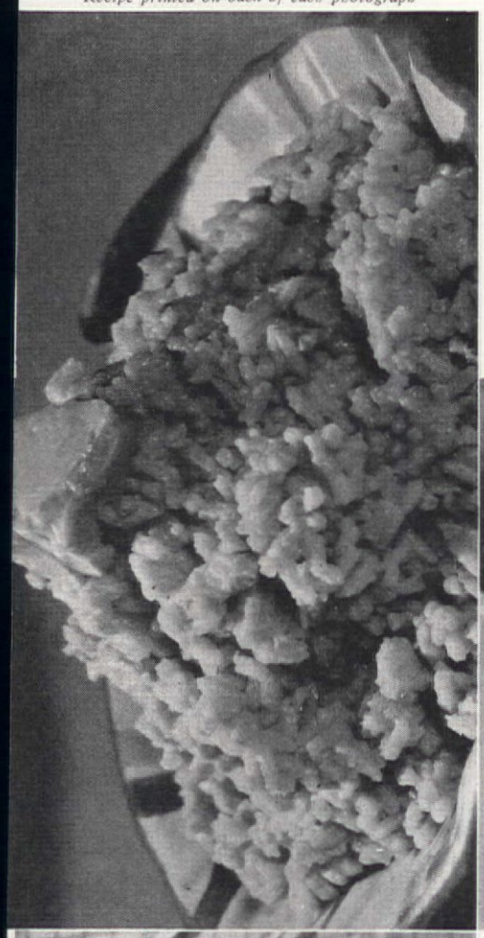
CINNAMON. That used in United States is in reality cassia, the difference is so slight that we sider them as one. This spice was popular with the Biblical ladie easy virtue. They used it, in comb tion with aloes and myrrh to s their bodies and burn outside t houses (see *Book of Proverbs*, C 7, Verse 17). The Romans dedic cinnamon to Mercury and burnt his temples but neglected to tell w It is a good prophylactic and was as such by the ancients. The mod housewife uses cinnamon on toast in applesauce as a general rule pays no further attention to it.

[*Please turn to page*

Sauce and spice

After browsing through innumerable cook books, old and new, I have come to the conclusion that spice has never been elevated to its proper place in the American kitchen. True—recipes timidly call for a dash of this or a bit of that, but never does a dish rest solely on the merits of its proper seasoning.—GRACE MYLES MANNEY

Recipe printed on back of each photograph

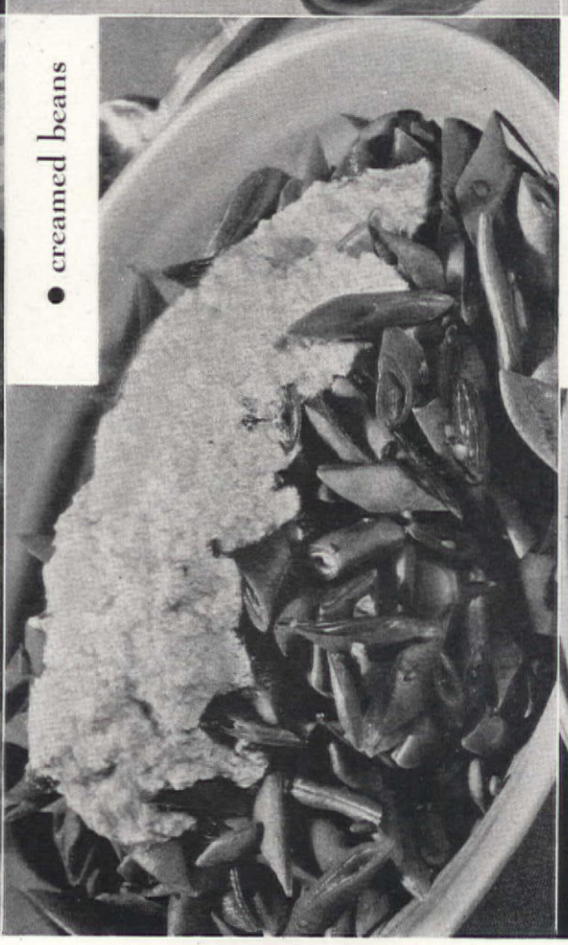


Recipe printed on back of each photograph

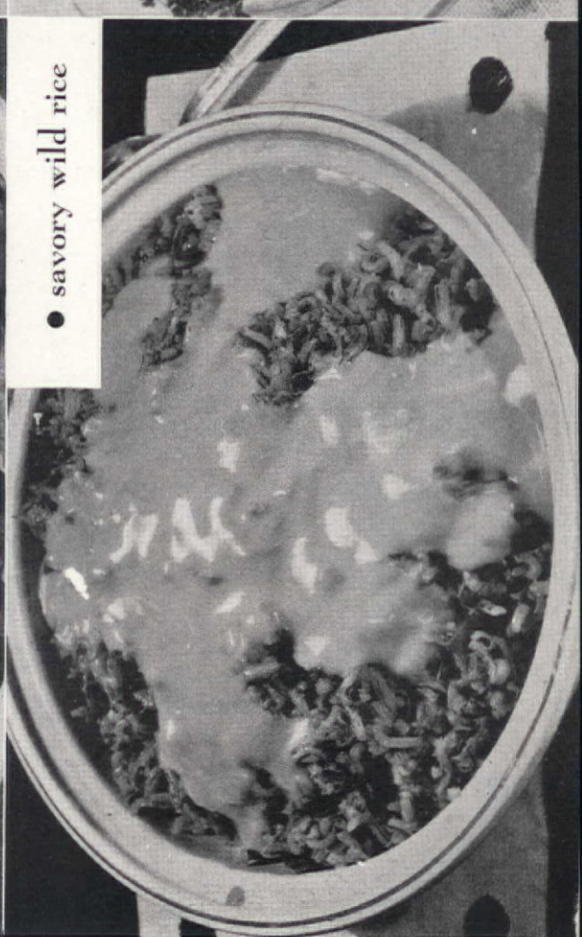
• utility seasoning

Recipe printed on back of each photograph

• epicure's meat loaf



• creamed beans



• savory wild rice

Sauce and spice

"We know the high value placed on spices by our ancestors, mainly because of their ability in disguising the flavors of meats which had been kept, perhaps for weeks, during a time when refrigerating facilities were lacking and the only methods of preservation known were drying and smoking."—GRACE MYLES MANNEY

Photograph printed on back of each recipe

• savory wild rice

2 tablespoonfuls fat
1 small onion, chopped fine
1 small green pepper, chopped fine
½ teaspoonful salt
⅛ teaspoonful pepper
¼ teaspoonful paprika
1 good pinch allspice
1 cupful Special White Sauce
1 cupful any soft cheese
3 cupfuls cooked, wild rice

Melt fat, add onion and pepper and cook until tender. Add the rice and seasonings, and stir until all the fat is absorbed by rice. Melt the cheese in the white sauce and serve poured over the rice.

Special white sauce

Sauté a pounded shallot in 1 tablespoonful melted butter, remove, and add 2 tablespoonfuls flour. Blend well and add ⅔ cupful rich milk or cream. Stir, add salt and pepper, a pinch of mace and a little curry powder, never more than ½ teaspoonful. Cook for 15 minutes and before serving add a little cream. For variation use grated cheese, nutmeg, mustard, chopped parsley, lemon juice or any other favorite ingredient in place of curry powder. This sauce is also good with boiled mushrooms, chicken, roast veal and fish.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• epicure's meat loaf

4 slices bacon
1 cupful bread crumbs
½ cupful hot water
1 pound ground round steak
1 egg
⅛ teaspoonful nutmeg
2 tablespoonfuls flour
1 teaspoonful salt
¼ teaspoonful pepper
⅛ teaspoonful celery salt
¼ teaspoonful thyme
¼ teaspoonful sage
¼ teaspoonful allspice

Cut bacon into cubes and sauté until crisp. Add bread crumbs and stir until well mixed. Add hot water, stir, turn into mixing bowl and add steak, egg (slightly beaten) and the spices. Mix well and shape into a loaf. Bake in a hot (375° F.) oven for 1 hour. When done add flour to the gravy in the pan and serve with the loaf. This mixture may also be made into cakes, sautéed, and served with gravy made from juices in the pan.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• creamed beans

1 quart string beans
2 tablespoonfuls butter
1 cupful rich milk or cream
1 egg
1 teaspoonful grated cheese
1 good pinch allspice
1 teaspoonful lemon juice

Boil beans until tender, drain and add butter. Mix together milk, egg, cheese, and allspice. Add lemon juice and allow sauce to simmer for 15 minutes. Pour over beans and serve very hot.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• utility seasoning

2 tablespoonfuls olive oil
2 cloves garlic
1 small green pepper
Salt
Pinch of cloves

Peel the cloves of garlic, being very careful not to bruise or cut them. Heat the oil and garlic. Chop the pepper very fine and add with salt and cloves to the oil. Cook over a low flame until the garlic is a golden brown then strain through a very fine sieve. This mixture can be added to any sauce or gravy to give it an extra special flavor. It is particularly good in the cream gravy used with fricassee of chicken.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• veal and ham pie

2 pounds breast of veal, boned
½ pound raw ham, sliced thin
1½ teaspoonfuls salt
½ teaspoonful pepper
2 bay leaves
¼ teaspoonful summer savory
1 tablespoonful granulated gelatin
2 tablespoonfuls cold water
½ cupful bread crumbs
⅛ teaspoonful thyme
⅛ teaspoonful marjoram
½ teaspoonful grated lemon rind
½ teaspoonful lemon juice
1 teaspoonful chopped parsley
1 tablespoonful butter
1 egg yolk
⅛ teaspoonful nutmeg
Flaky pastry

Cut veal into small cubes, cover with water; simmer until tender or remove meat from liquid and put in cool place until needed. Season broth with salt, pepper, bay leaves, summer savory; let simmer for an hour longer, leaving lamb bones in the liquid. Strain, cool, and add gelatin which has been soaked in cold water. Cook ham in boiling water for 10 minutes. Make forcemeat balls by mixing together the bread crumbs and all remaining spices. Rub into this the lemon juice, lemon rind, butter, egg yolks. Stir until well blended—form into balls about the size of marbles, using a tablespoonful of the mixture for each ball. Butter a deep baking dish and arrange meat in layers, filling up any crevice with forcemeat balls. When all ingredi-

Photograph printed on back of each recipe

• riz bouilli

1 cupful rice
1 slice bacon
1 tablespoon grated parmesan cheese
Butter
Good pinch of saffron
Salt and pepper

Wash rice; add bacon, cheese, and saffron to 1 quart boiling water and boil for 5 minutes. Add rice and when thoroughly cooked, remove bacon, and serve with butter.

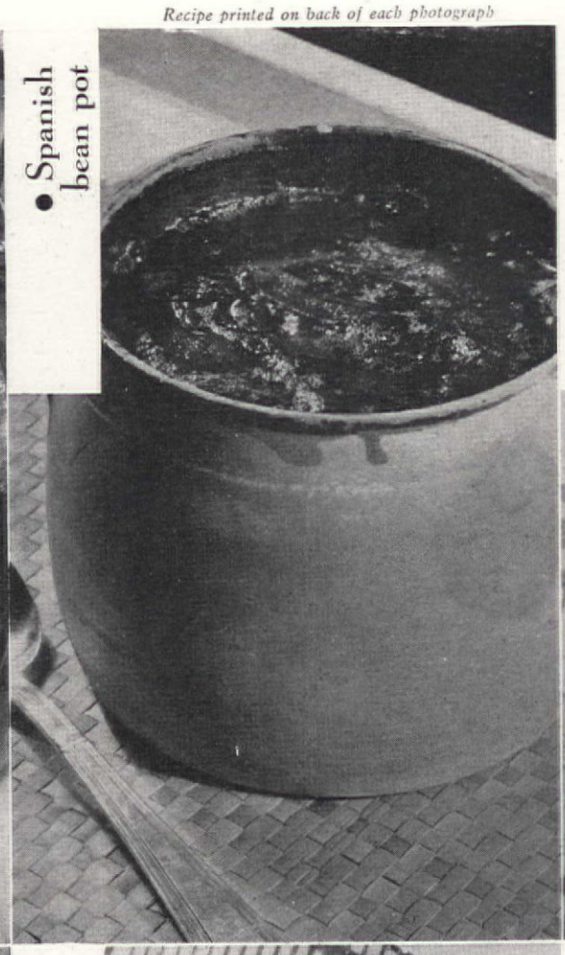
Photograph printed on back of each recipe

The cook's family album

There are, after all, one or two advantages in winter—one is ice-skating or skiing and the other is the absolutely perfect weather for baked beans.—MARNI DAVIS WOOD

Recipe printed on back of each photograph

Recipe printed on back of each photograph



• Spanish bean pot

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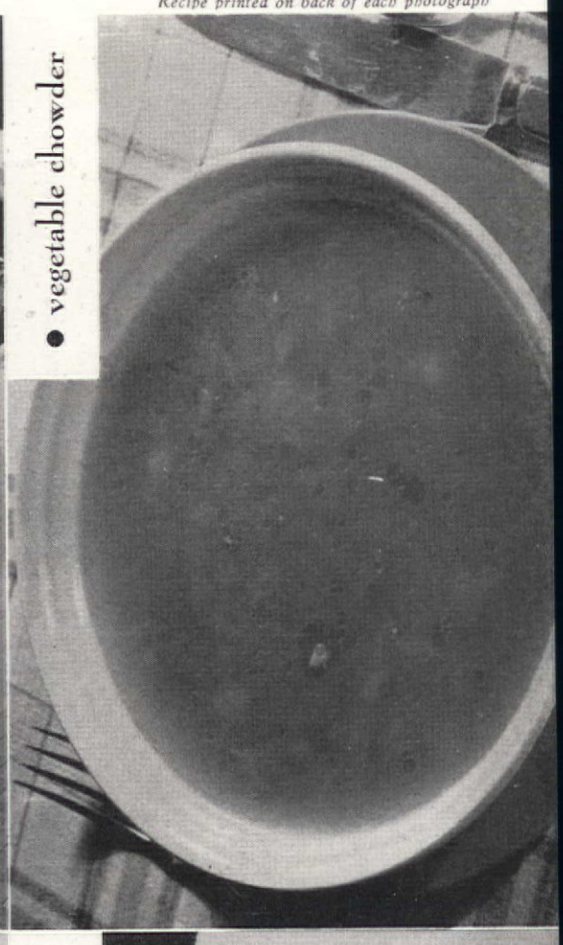

• vegetable chowder

• corn bread

• Marie's apple sauce

The cook's family album

Another little item about a beanpot supper is that if you stick it in the oven first you can go skating too, and the beans will go right on "beaning" while you're out, and the longer they cook the better they'll be.—MARNI DAVIS WOOD

Photograph printed on back of each recipe

• Marie's apple sauce

Apples
1 cupful sugar
¾ cupful water
Grated rind of 1 lemon
Sugar

PEEL, quarter, and core enough apples to fill a flat casserole. Make a syrup by boiling the 1 cupful sugar and ¾ cupful water together for 5 minutes. Pour over the apples, and bake 45 minutes in a moderate (350° F.) oven, or until apples are tender. Sprinkle with extra sugar and the grated lemon rind, and put under broiler or in a very hot oven (475° F.) until sugar and edges of apples are faintly scorched.

Tested by THE AMERICAN HOME

• vegetable chowder

Carrots
Celery
String beans
Turnip
Tomato
Onion
Potato
Peas
3 tablespoonfuls olive oil
1 teaspoonful bacon fat
6 cupfuls water
Meat bone *or* 2 bouillon cubes

CHOP vegetable very fine or put through coarse meat grinder. Brown slightly in olive oil and bacon fat. Add ½ cupful water, cover skillet closely, and steam over a low flame for half an hour, or until vegetables are tender. Add rest of the water, and a bone from almost any kind of meat, or 2 bouillon cubes. Boil hard for 10 minutes and serve with corn bread. Only a few of each of the above vegetables are needed, though almost any vegetable will do.

Tested by THE AMERICAN HOME

• corn bread

1 egg
½ cupful sugar
1 heaping tablespoonful butter
1 cupful sweet milk
1 cupful Indian meal (yellow corn meal)
1 cupful flour
1 teaspoonful cream of tartar *or* baking powder
1 teaspoonful soda

CREAM butter and sugar until light and fluffy. Add egg and blend well. Mix and sift dry ingredients and add to first mixture alternately with milk. Bake in a hot (425° F.) oven for 20–25 minutes.

Tested by THE AMERICAN HOME

• Spanish beanpot

2 large cans red kidney beans
2 tablespoonfuls bacon fat
1 large clove garlic, minced
1 pinch English thyme
1 pinch Rosemary
1 small bay leaf
2 whole cloves
1 teaspoonful salt
2 teaspoonfuls dry mustard
¼ teaspoonful cayenne pepper
2 tablespoonfuls strong cider vinegar
½ cupful juice from pickled peaches or pears or any canned fruit that is not too sweet
4 slices bacon
1 onion, sliced thin
¼ cupful strong black coffee
1 jigger of brandy

PUT beans in beanpot (pottery preferred). Mix together all other ingredients except bacon, onion, coffee, and brandy. Pour over beans, stir, and bake 1 hour in a slow (275° F.) oven. Then cover top with the onion, and on top of that the bacon. Bake for 15 minutes longer in a hot (400° F.) oven. Then add the coffee and bake a few minutes more until the bacon is crisp. Add the brandy and leave in the hot oven until brandy is thoroughly heated. Serve piping hot.

Tested by THE AMERICAN HOME

• Bermuda cheese straws

Pie crust
Soft butter
Grated cheese
Cayenne pepper

ROLL out the pie dough, very, very thin. Spread with butter and sprinkle with cheese. Fold in thirds and roll out very thin again. Spread with butter and sprinkle cheese. Repeat, and this time sprinkle thoroughly with cayenne pepper. Don't be stingy with the cayenne, this is a tropical treat. Fold again in thirds, roll out, cut in thin strips, twist and lay on cookie sheet. Bake in a hot oven (400° F.) until faintly brown.

Pie crust

1 cupful flour
½ teaspoonful salt
½ cupful fat
2 tablespoonfuls cold water

Cut fat coarsely into flour and salt. Add cold water and mix thoroughly with a knife.

• vegetables au gratin

Spinach
Rice
String Beans
Tomato
or
Onion
Thin cheese sauce

OIL a casserole and line with cooked spinach. Add a layer of cooked rice, then a layer of string beans, and a few slices of tomato or onion. Cover with plenty of thin cheese sauce and brown in a hot (400° F.) oven or under the broiler. Serve with Canadian bacon.

Thin cheese sauce

1 tablespoonful butter
1 tablespoonful flour
1 cupful milk
¼ cupful soft cheese, cut up

Melt butter in top of double boiler, add flour and blend well. Add milk gradually, stirring constantly. Add cut cheese and cook until cheese melts and blends with the sauce. Season to taste with pepper and salt.

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HEINZ TOMATO JUICE

America's Favorite Pick-me-up

COW-PUNCHERS started this famous old American custom back in the 80's. They drank the thirst-quenching juice of "canned tomatoes" direct from the tin. Today, cultured Heinz Tomato Juice replaces the coarser beverage of pioneer days. Everywhere its fine "August flavor" ranks it first as a mealtime pick-me-up or an "in-between" refresher.

Consider the things Heinz does to help the tomato hold popular sway. We cross-breed finest seeds to beget tomatoes finer still. We raise the plants tenderly in greenhouses, then transplant them to sunny fields. When the tomatoes are ripe, to catch their fresh goodness, they are picked, washed, pressed and the juice sealed in tins and bottles, *all within a few hours!*

Here then is pure, fresh-tomato goodness, luscious and wholesome, imprisoned for you a few hours from the growing plant. Drink Heinz Tomato Juice freely, morning, noon and night. Your grocer has it on his shelves.

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THAT'S just the way juice-lovers everywhere feel about DEL MONTE Pineapple Juice. And why not? One sip—and you'll have a new idea of how a pineapple juice *should* taste!

Natural juice, of course. Just pure, unsweetened pineapple juice. But talk about flavor! This juice has it. All the fresh, refreshing goodness of pineapples right from the field.

Need we say more? Just think of all the other DEL MONTE Products you've tried—and liked! Didn't you always find you were getting something really *extra* in flavor? A food or drink that was instantly "tops" with you and your family.

Well, DEL MONTE Pineapple Juice will confirm your good judgment all over again.

Why not see your grocer today? Ask *him* about DEL MONTE Pineapple Juice. He should have plenty *now*. And keep plenty on hand yourself! For mark our words, the family is going to want it—and want it often!

Many grocers have it now
—more will have it soon

It's Del Monte PINEAPPL JUICE

s make oblems

l from page 391

y it is because neither the r father knows how to in- y to open up and talk. y around these obstacles n more activities with the nership enterprises create ties for you to become . It enables you to talk about school affairs, mals, plants, stars, dogs, ity—whatever intrigues l the notion that is prey- his mind pops out.

se, if you and your boy nstituted that you clash , it may be better to see s close, intimate contact e other adult. He must one in whom he can con- one who will see eye to im in what he is attempt- —or be.

ouldn't understand that, told you." How many you told your boy that? ost as bad as saying, ne of your business," in question that is tantaliz- He has already made it ss, or he wouldn't be ask- it. Shutting him out ques his curiosity all the er you have closed the is face, he keeps his eyes pen for scraps of infor- Often these scraps come ces which are unreliable . This is especially true rmation. It takes much , and patience to explain e questions your boy will t is well worth the effort. u don't know the answer, o and help him hunt up

oy isn't bothered about rs yet," is one parental at is almost universal. It epted idea that this sub- e avoided until "the right nes to talk about it." e the movies, the comic he radio, advertisements, other media are scream- ggestions at him, stirring st and filling him with s to what it is all about. think of a father in a tern city who said to me two small sons, "They've ty well sheltered. I doubt ave very much curiosity ."

ke to talk with them," I

ead," he nodded. "Let me at you find out."

ys and I started out with on of the stars, the moon, l finally animals. Finally, fellows opened up. They fed with all sorts of topsy- leas. Their minds were with filthy suggestive talk picked up on the street. They wanted to ask someone about it, but were afraid to approach either their father or mother. They had been made to feel this was something to lie low about, to discuss only in whispers out of adult earshot. I persuaded them to talk to their father. He was dumfounded.

"Listen here," he said to them. "You're too young to understand these things. If I catch you boys talking like that any more I'll whip you."

It seems incredible, doesn't it? But I have known not only one parent, but hundreds of them to take that attitude with small boys. Threaten to whip them for demanding an answer to the most fundamental question in the world! They not only add to the child's morbid curiosity but they close the door tightly against further confidences.

I would never force sex information on a boy if he were not interested. But I would never assume that he was disinterested just because he did not ask questions. I would want to know what was going on in his mind. Boys are naturally secretive creatures. There is still much of the primitive in a boy, barely covered by the veneer of civilization. His forebears came of age when they were but fourteen. Many a modern youth feels primitive urges stirring in him by that time. Help him to keep them under control by letting him know, long before they raise their head, what it is all about.

It takes much fortitude, common sense and a lively sense of humor to see a boy through his first "girl craze." As a rule about all you can do at this time is to offer a standby service in case he needs it.

"I keep my eyes open and my mouth closed during this ordeal," one mother said to me.

A wise woman she was, too. For the temptation is to josh a lad until he becomes surly or drawn into his shell. Like a rash, this girl fever has got to come out and with only a normal amount of fussing the patient is pretty sure to recover.

On the other hand there are mothers who feel it their duty to push a boy into social contacts with girls to develop certain graces. This is bad business. Social instincts ripen in boys at different ages. The time for a chap "to get used to girls" is when he begins to feel a natural interest in them. Then he seeks their company of his own accord. Forcing him to "go out with girls" before he is ready may arouse primitive instincts prematurely, before he has the mental balance to handle them. Generally speaking, the longer you can delay the social instinct, without using unnatural means to submerge it, the better it is for him.

"A good whipping will change his mind," I have heard stern parents say of the obstinate boy.

● *"Oo-hoo, Mother! Come right away—Sister's getting all fixed for a big cry. And you know how catching it is! If she cries, I'm going to, too—'cause she's my own twin and I feel so sorry!"*

● *"See here—this woolly sweater's making her a little bit prickly. How well I know the feeling! Wouldn't a few shakes of our slick, smooth Johnson's Baby Powder be just the thing?"*

● *"Some for me, too? Oh, how nice! I just love to feel that soft, slippery powder going all tickly down my neck. Let's not have it just at bath-time — let's have it often! Then we'd never cry!"*

● *"I'm Johnson's Baby Powder...the best caretaker for babies' tender skins! My silky smoothness wards off chafes and rashes—for I'm made of finest Italian talc. No gritty particles and no orris-root...Try Johnson's Baby Soap, Baby Cream and Baby Oil, too."*

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I WON'T STAY IN THIS HOUSE ANOTHER MINUTE! THE BIG BRUTE—COMPLAINING THAT HIS SHIRTS ARE FULL OF **TATTLE-TALE GRAY**... AFTER I'VE SIMPLY SLAVED OVER THEM.

WHAT A LOT I'VE LEARNED IN TWO SHORT WEEKS! LOOK AT HIM TODAY... ALL KISSES AND SMILES BECAUSE HIS SHIRTS ARE SO NICE AND WHITE. MOTHER WAS RIGHT. THERE'S NOTHING LIKE **FELS-NAPTHA SOAP** FOR GETTING RID OF **TATTLE-TALE GRAY** THAT SHOWS CLOTHES AREN'T REALLY CLEAN.

FELS-NAPTHA SOAP holds *two* marvelous dirt-looseners—*richer, golden soap* with *lots of naptha* added to it! When these two cleaners tackle the wash, even deep-down dirt hustles out.

Fels-Naptha is safer, too. Grand for silk undies and stockings. And it's easier on hands—because there's soothing glycerine in every golden bar. Get some today at your grocer's.

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Banish "Tattle-Tale Gray"

with FELS-NAPTHA SOAP!

The idea that you can change character habits by whipping a boy is preposterous. You may make a boy conform to your wishes for the sake of avoiding further punishment. Or you may force him to truckle down to you. But the whipping in itself will not change his mind nor remold his habits.

The dangers of whipping are these. You may make the boy more deceptive. He becomes clever at avoiding detection. If he feels he was punished unfairly it will rankle and grow into an obsession like that of the boy who became cruel and destructive. You may break his will completely with too severe punishment, and make a coward of him. You may lose his confidence forever.

Understand I do not say a boy should never be whipped, because there are situations which call for an immediate demonstration of authority. But always talk with him before and after punishment—before, to make him see that it is the last resort; afterwards, to let him know you are still his friend.

Changing a boy's mind is a matter of substituting one idea for another, or replacing a bad idea with a good one.

One of the most troublesome boys I had was forever getting into mischief because time hung heavily on his hands. I succeeded in interesting him in rock collecting. We took long hikes together, looking for rocks. Thus I absorbed all of his spare time—and, I confess, a lot of mine, too. But we got to be great buddies, able to talk over anything, and his problems vanished.

"He'll outgrow that habit in time," is the very opposite of the foregoing fetish. It is such an easy way out when parents are either too busy or too lazy to help build or remodel his habits. It is likewise the attitude of the too lenient, tender-hearted parent.

If mothers and fathers realized how early in life habits become fixed they would not leave it to chance. It amounts to leaving your boy's future to chance for, as I say over and over again, a boy's character, in the final analysis, is only the sum total of his habits, good and bad. Scientists tell us that no impression made upon the brain tissue is ever completely wiped out. Bad tendencies can be eradicated only when your boy is young and his habits have not become fixed.

As he grows up the average boy learns at school and from association that selfishness, deception, poor sportsmanship, and certain other anti-social traits do not pay. Some boys never learn that, hence our annual crop of young criminals. But a normal boy in a good environment will outgrow his primitive instincts to that extent.

What he will not outgrow, without definite corrective steps, are the purely personal habits. Laziness, for example. Let
come firmly fixed in yo
you will have decreased
tial achievements ofte
as fifty per cent. All his
pay in terms of earning
hopes, and accomplishr
realized. Hundreds of t
met men who were defir
icapped throughout th
mannerisms and traits v
have been corrected ir
by a few weeks of inte
forming.

"Experience is a goo
is another adage that
popular fallacy in boy
is first cousin to the feti
fathers that they shou
boy "try everything or
him alone; he won't go

Experience is a go
only when you distingu
ly between constructiv
structive adventures. It
sort of teacher when
latent desires that shou
under control—a taste
and drugs, or prematu
perience.

Too many fathers c
medieval idea that a bo
out and have his fling. I
Chinese mother who u
smallpox infection into
eyes so as to get the ma
We consider that a pre
rous, uncivilized custo
things we do to our own
the best of intentions ir
are quite as uncivilize
courage experiences in y
which often leave mo
scars than pock-marks.

Give a boy construct
ences galore. Let him ha
make things. Let him
earn money. Let him
fish. Let him organize
sell papers, or try his h
constructive enterprise.
him from the gross or
experiences which will
poison in his system, w
physically, mentally, o

"But I want my boy
py," explained a mot
son objected to the disci
posed as a means of dev
character. So did I. Yet
be happy all the time. N
Life is not like that. It is
tunate belief among m
ents that children mus
happy at any price. M
cuse themselves on the g
since nobody knows wh
ture holds, a boy's ch
least, should be happy.

In an effort to achiev
sons are made into p
into games. Everything
pleasant and easy as
When practising the
comes a nuisance, becau
feres with play, the l
stopped. And what is t
By the time he reaches h
and has to face the reali
the boy who has never be
to do the difficult or unpl

"I wish I could show you these Masland BEDROOM RUGS myself!"

(A personal statement by Mr. Frank E. Masland, Chairman of the Board of C. H. Masland & Sons, Inc., of Carlisle, Pa., makers of the famous Argonne—who are now celebrating their 50th anniversary.)

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"The fact that you wanted rugs in special colors and designs to go with your bedspreads and bedroom chintzes and wallpapers only dawned on us a little over a year ago. You can get them at plenty of stores now, and I'm happy because they are bringing real satisfaction to thousands of people who used to have to put up with makeshifts.

"I wish I could show you these Bedroom Rugs myself—I'm proud of them! They are soft and quiet and warm because they are made of new real wool. They'll wear like iron because every tuft is anchored with our 'Pile-lock' method so it can't pull out. They won't slide because they have our skid-proof Layflex back. And the corners won't curl because we've found a new way to make them lie flat. Best of all perhaps is the price. Even the largest size of the best quality costs less than $40."

F. E. Masland

At left are three Masland Bedroom Rugs, *top:* MOSSGRAIN, Pattern No. 28C; *middle:* TEXTURA, Pattern No. 16A; *bottom:* THRIFT-ART, Pattern No. 22 P2.

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577 Fifth Avenue, New York

I'd like to know more about Masland Bedroom Rugs. Please send me, without charge, the Masland 50th Anniversary folder with color illustrations.

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Imperial far ahead of even the producers abroad, whose
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quickly come back into fashion. No matter how your taste may run
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authorities can make them . . . Baron and Baroness von Schenk, C
Cornell, Paul MacAlister and a dozen others. Every paper is guaran
washable and fast to light. The silver label on all Imperial *Was*
Wallpapers is your *guarantee* and your protection.

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convenient place to buy genuine Imperial *Washable* Wallpapers.

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IMPERIAL *Washable* WALLPAPERS

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of wallpaper please give me information as outlined below – Jean McLa

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SIZE (DIMENSIONS)				
EXPOSURE				
PERIOD OF FURNITURE				
COLOR SCHEME PREFERRED				

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YOUR NAME _____

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rally a thoroughly untrained nhappy individual. He has verything a doting parent provide, with little to look d to in later days. He has dered his capacity for thrills. ulging your boy for the pur- f keeping him perpetually is often nothing but selfish ence on the part of a par- lothers, particularly, try to le unnatural devotion out of by giving him everything his desires—everything, that is, a boy's natural birthright— endence, and the privilege of g for himself!

n't be a tattle-tale!" Since egan, it has been the custom rents to teach boys never to no matter what the circum- s. This credo goes back to ys of the persecutions, I sus- It became the code to cover nd protect the wrong-doer, his antiquated idea has sur- to this day. It is very largely nsible for our impotence in g with crime waves.

st boys are brought up on the ine, "What the other fellow is none of my business." But his business, and it becomes siness more and more as life nes more coöperative. Every as to assume more responsi- for the group than his fore- did.

at doesn't mean that promis- tattling is to be encouraged t to get somebody else in le. Tattling is only to be sanc- d when it keeps a boy out of le. So the first task is to teach son what is important and is to be ignored. Anything affects the whole group— her it is the family or the l or club—it vital enough to ported. Or if a boy is up to thing which will endanger his r future, he should be reported e the consequences are too us. The important thing is to the stigma out of reporting gs, when they are serious and s will have to suffer the con- ences.

ther boys can do it, so why you?" Many are the times this fallacious reasoning is to try to persuade a boy to do for which he is not at all quali- It presupposes that all boys e out of the same mold. Noth- ould be farther from the truth. very boy is a law unto himself. is a different blend of human edients. Each must be handled vidually. The fact that Harold, is naturally gifted with his ds, can work with tools readily sign that Johnny can do the e.

very mother knows how differ- two brothers can be. Outward- hey may both be the exact ge of their father. Inwardly may be as far apart as the s. I will never forget the deep I received as a child when my father took my brother for a walk across a long railroad trestle, but refused point-blank to take me. I felt sure he disliked me and favored my brother. I brooded over that discrimination for weeks and it was not until years later that I got up the courage to ask him about it. He explained that he had left me behind because he could have taken care of only one child if a train had come along while they were crossing the trestle. He chose my brother because I was so nervous and excitable that he feared the experience would be bad for me. That's all there was to it. Yet think of the agony I would have been spared if he had only explained at the time. But it never occurred to him that an explanation was necessary.

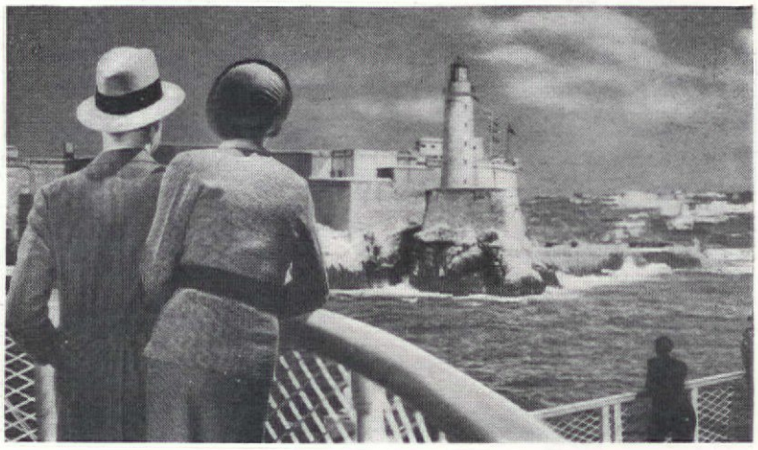
So, with the best of intentions, we go on blindly, complicating the lives of our youngsters. With a quarter of a century head-start, roughly speaking, parents ought to have the advantage over their children. Yet you would be surprised, perhaps, at the number of boys who have taken me into their confidence and confessed, in private, that they were being troubled with parent-problems!

Make your own background!

[Continued from page 14]

effective photograph taken on a pre-depression trip to Majorca. This picture enlarged by photo-mural was a charming reminder of a lovely island vacation, and called forth great admiration from every visitor.

Last, but by no means least, is the ever-present problem of the basement games room. For the "handy man" there is as much pleasure in building and decorating this room as, later, in its use. The sketch shown here suggests a games room with a very salty flavor. Let the Lord of the Basement go to his favorite illustrated book of the sea, and either by the chalked square method, the post card projector or the photo mural, or, yes, free-hand for that matter, produce such scenes of swash-buckling adventure as to keep him happy through the long winter evenings. The room shown here has a built-up poop-rail, set out a few inches from the wall to suggest the quarter deck of a ship, and strips of real canvas hanging from cleats in the ceiling, with reefpoints dangling, carry the illusion of sails towering overhead. Shrouds of real manila rope, rove through blocks and slanting up, presumably to the cross-jack, but in reality only to another cleat in the ceiling will satisfy the realist as to the presence of rigging.



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3. A monthly disability income for yourself if, before age 55, total disability stops your earning power for 6 months or more.

This Retirement Income Plan is guaranteed by the Phoenix Mutual, a company with over half a billion dollars of insurance in force and a record of more than 75 years of public service. If you want to retire some day, and are willing to lay aside a portion of your income every month, you can have freedom from money worries. You can have all the joys of recreation or travel when the time comes at which every man wants them most.

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What does it cost? When we know your exact age, we shall be glad to tell you. In the long run, the Plan will probably cost nothing, because, in most cases, every cent and more comes back to you at retirement age.

Write your date of birth in the coupon below and mail it today. You will receive, without cost or obligation, a copy of the interesting illustrated booklet shown at the left. It tells all about the Plan. Send for your copy now. The coupon is for your convenience.

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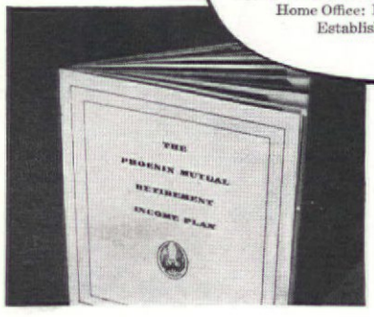

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CHICKEN WITH SWEET POTATO BISCUITS

Royal's Surprise Recipe for February

It's a brand-new way to make Royal Baking Powder biscuits—with sweet potatoes. They're mixed in a jiffy. Serve them with tender chicken in golden gravy and you have a flavor combination that's an unusual treat.

Chicken Fricassee with Sweet Potato Biscuits

1 5-lb. fowl
6 cups boiling water
1 onion, sliced
2 teaspoons salt
6 tablespoons flour
½ cup cold water

Cook fowl whole in boiling water with sliced onion until tender. Add salt when half done. Take fowl from broth; remove skin; take out bones, leaving chicken in fairly large pieces. Thicken gravy with flour rubbed to a smooth paste with cold water. Bring to a boil; add chicken meat. Serve with Sweet Potato Biscuits laid on top of gravy. Serves 6.

Sweet Potato Biscuits

¾ cup mashed sweet potato
⅔ cup milk
4 tablespoons melted butter
1¼ cups flour
4 teaspoons Royal Baking Powder
1 tablespoon sugar
½ teaspoon salt

Mix sweet potato, milk and butter. Add remaining ingredients, sifted together, to make soft dough. Turn out on floured board; toss lightly until outside looks smooth. Roll out ½ inch thick; cut with floured biscuit cutter. Place on greased pan. Bake in hot oven at 450° F. about 15 minutes.

Be sure to use Royal Baking Powder if you want flaky, tender, sweet-flavored biscuits. Royal is made with Cream of Tartar, a pure fruit product from luscious ripe grapes. You can taste the difference when you bake with Royal.

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Suite B-3, The Park Central, New York City

George Washington luncheon-bridg

BEATRICE CLARK CAMPBELL

WHETHER you lean toward the cherry tree, hatchet, and procrastination, of George or the dignity, charm, and grace of living associated with Mount Vernon, Washington's birthday offers the hostess a myriad of ideas for entertaining. Why not give that luncheon-bridge you have been putting off? Did I hear you groan and murmur something about having no maid? Just check off the many mechanical aids you have in your own home that to Martha Washington would have seemed fantastic! Are you convinced now that you're a very fortunate person? Very well here we go!

Invitations: Why not be modern and use your telephone for the invitations. This simplifies matters and you are certain of your guests. You'd rather send invitations? Very well, cut hatchets from red and brown drawing paper, write the invitation on the back and send in envelopes made of the red.

Tallies: Attractive tallies may be made at home. Copies of framed miniatures are easily made, using tiny jar rubbers painted black as the frame, pasting Cellophane on the back to resemble the glass, next comes a circle of white upon which a tiny silhouette of George or Martha Washington has been done in black. The score is kept on the back and also serve as favors.

Prizes: A pair of candlesticks, hand dipped candles, silhouettes of the Washington's, pictures of Mount Vernon or any of the numerous Washington pictures would make suitable prizes when wrapped in white and tied with tri-colored ribbon with artificial cherries jauntily perched in the bow.

Table Decoration: Red, white, and blue form the keynote of the table. Nothing could be lovelier than white damask, or lace with its hint of mahogany beneath. Red and white carnations in a gleaming silver bowl or one of transparent blue, boutonnière place cards of carnations tied with tri-colored ribbon, and ritz-blue stemware complete the picture. Your glassware is crystal you say? Very well then your blue note will be introduced by blue Cellophane ruffs around the stems of the goblets and sherbets. Easily done isn't it?

Red and White Luncheon

Cocktails Hors d'oeuvres
Tomato soup with whipped cream and chopped salted nuts
Cheese straws tied with ribbon
Seafood pattie Potato chips Peas
Rolls Olives
Peach Melba Polka dot cakes
Coffee

Serve either tomato juice or the favorite cocktail of your crowd colored with grenadine. Hot hors d'oeuvres are a great favori
circles of pastry, drop a
sardines seasoned with lemo
in the center and fold in hal
and bake just before servin
tiny sausages in blankets
pastry. Serve cherries on
picks.

Seafood Pattie: Crab
shrimps, lobster, pimento
mushrooms blended in a rich
sauce is served in heated
shells. Cream of mushroom
thickened slightly may be us
stead of the cream sauce.

Peach Melba: Half fill s
glasses with vanilla ice crea
with half of a canned peac
cover with Melba sauce.
sauce is made as follows:
cupful raspberry pulp and
(canned), with ½ cupful c
jelly and ½ cupful sugar
bring to boiling point. A
tablespoonful cornstarch
with 1 tablespoonful cold
Boil, stirring to prevent bu
until mixture becomes thic
clear. Strain and cool.

Polka Dot Cakes: Frost
cupcakes with white icing, ar
polka dots of red candies.

Success Secrets: Need th
warning of congenial perso
repeated? Planning and list
your greatest allies in this
ness of successful parties.
your menu, decorations, t
prizes, and marketing far i
vance. Shop for all the non-pe
ables several days at least b
your party. List the menu, t
in your pantry or near whe
you do the serving, list the t
to be done the day before an
actual day of the luncheon.
day before do the following:
pastry for the hors d'oeuvres,
the sardine filling, chop the s
nuts for the soup, make c
straws and tie ready to serve,
seafood and flake together,
rolls and let rise the first time
store in refrigerator, make M
sauce, make cakes and deco
prepare your husband's fav
casserole dish to be used fo
dinner the next night (you
salvage some hot rolls and de
from your party) then see i
doesn't think you're a marvel.
day of the luncheon set your t
bright and early in the morn
shape the rolls, ready to ris
hour before lunch, make cr
sauce ready to be heated at the
minute, arrange serving pl
make boutonnières, slick up
house and let come what may!

When your bath is ready be
solutely lavish with the bath p
ders, spend plenty of time dress
and you're ready to make y
friends wonder how you can b
nonchalant and poised!

"THE BEST KITCHEN HELPER I'VE EVER HAD!"

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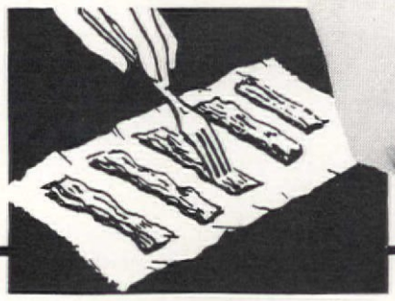

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or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE

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

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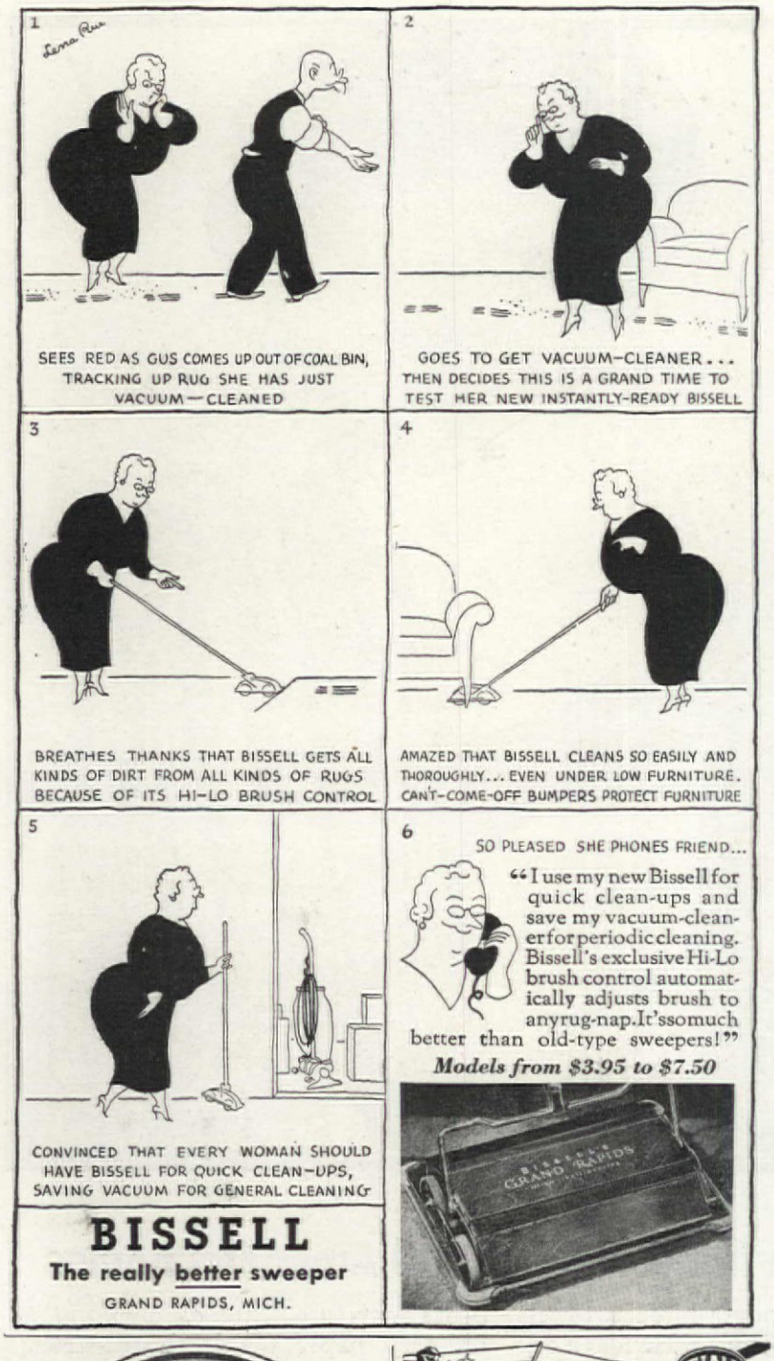

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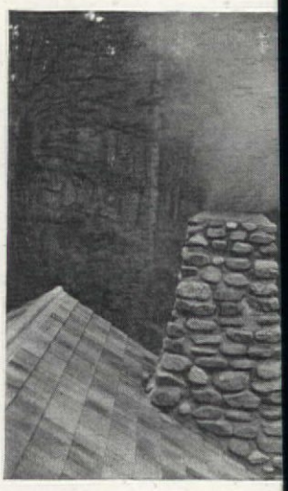

"LET's come out for Thanksgiving and see how it works," suggested Billy as he hauled away at the pulley rope which hoisted the last bucketful of mortar. I patted the last stone into place, slid down the roof, and threw the trowel into the creek.

"Fine," I agreed.

So, when Thanksgiving Day neared, we packed the car with plenty of blankets and "grub" and set out for the Hills cabin. We weren't dubious—oh no; the plentiful supply of blankets and nourishment was only in case we got caught by an early snowstorm and had to stay longer than the three days we had allowed ourselves.

Two years of planning had finally materialized into a log cabin—with fireplace. Warned by various owners of "civilized" fireplaces that the contraptions never worked, I had spent considerable time inspecting various commercial fireplace units. Since they were sold under a guarantee of satisfaction I felt reasonably certain that I could depend on their measurements being correct.

The first requirement I set for my fireplace was that it work; none of this pantomime suitable for accompaniment to that popular song "Smoke Gets In Your Eyes" for me. Next, I wanted it to produce more than the radiant heat coming from the fire itself. The final requirement was that the excess heat could be controlled at will, especially during those days when a fire was ornamental and not a necessity.

Ordinarily, the heat of any open fire goes right out in all directions in straight lines (radiant heat the scientists call it) exactly like light. And, like light, it loses intensity inversely as the square of the distance it traverses. That means that if you get a certain amount of heat on a given area one foot away from the blaze, that same area would receive only one sixteenth as much heat if held four feet away from the fire.

The result is an occurrence well illustrated by the old sourdough who lathered only one side of his face at a time when indulging in his monthly shave. His explanation was that before he got around to the side away from the fire his lather would be frozen solid. Well, maybe that's a trifle far-fetched, but it illustrates my point.

Radiant heat, since it tra straight lines, cannot hea place that is around the As a result it sheds its warı a comparatively small por the room in which the firep located. Any other heat sh it is negligible and cannot pended on, particularly in

Furthermore, to many owners, fireplace success sma magic because the compara elementary knowledge that essary to its success is in the of a few builders. They nat prefer to make a good th it—at a price. Many home-c consider the fireplace a surv the Stone Age, and as such i of necessity be a crude ar efficient method of heating quently this is true, though i not be.

All these factors have giv fireplace a black eye in its rel with the general public. As sult I determined to inves thoroughly the possibilities c places before I invested in so as a single firebrick.

As I didn't care for an type of commercial unit, I f combined the measurement proportions of three of the designing a home-made uni has given satisfaction ever This combination firebrick sheetiron fireplace has prov self a source of consistent sat tion and pleasure, with co thrown in for good measure.

Correct proportion is the note of fireplace construction is of all heating units. Giv fire too much draft and not en flue capacity and it smokes verse the order and you have that burns fiercely, to the depletion of fuel and conse deflation of pocketbook.

I found that a ratio of 8 in firebox opening to flue a right. The vagaries of wea which prevent perfect perf ance, can be further nul by the installation of a bu damper.

Since flue lining canno bought in every size, it is be learn the various commercial

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nd at the bottom of
t all as usual are Bigelow Weavers

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Among other things, it pictures and describes in detail a new type of steel plaster lath, Johns-Manville STEELTEX. As a plaster base it is far superior to the old type of lath, because it reduces plaster cracking to an absolute minimum. And it adds permanence, strength and fire resistance to your walls.

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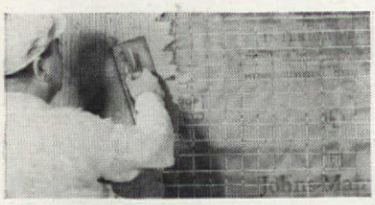

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and work back from one of them to get the correct size for the firebox opening. If the size of firebox opening produced by your first figures does not please you, you can tear them up, select the next size of flue, and work out another.

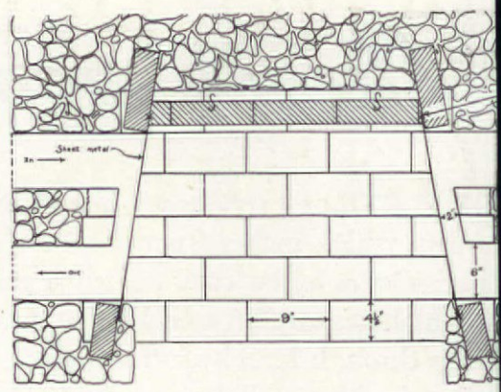
I chose a flue size of 8½ by 13 inches and worked back until I had a firebox opening 24 inches high by 37 inches wide. This size, I felt, would make use of firewood of goodly size and yet be small enough so a small kindling fire wouldn't be lost within its maw.

Since the average length of my fuel would be about 24 inches, I made the back of the firebox enough larger (30 inches) so the occasional larger piece of wood would not be an embarrassment. Then, too, it is so convenient to have the firebox large enough so a fire can be pushed against the back wall and banked there whenever necessary.

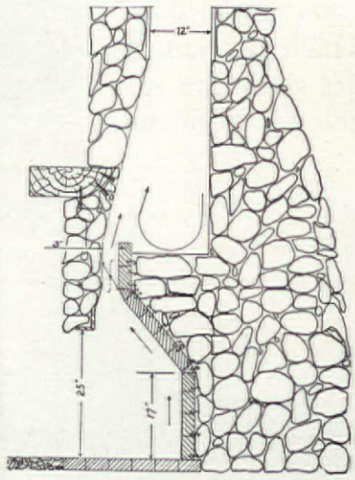
The depth of the firebox was sufficient to prevent any slight shifting of the fuel from endangering the cabin floor. Of course andirons hold most of it, but an occasional ember can so easily break away and roll into the room. How disastrous such an occurrence proves may well be determined by the additional two or three inches of depth that is built into the firebox.

Each side wall of the fireplace

Drawings by William Carleton



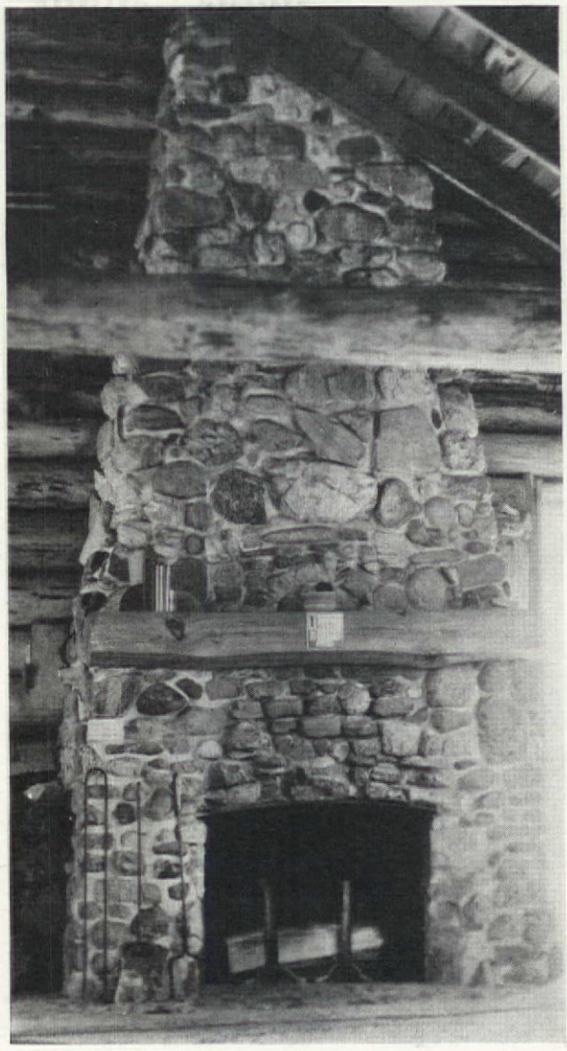
Right: The floor plan showing the bottom layer of firebrick forming the floor of the firebox. Below: Cross section of firebox and flue

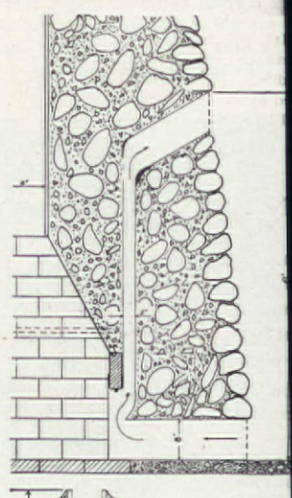


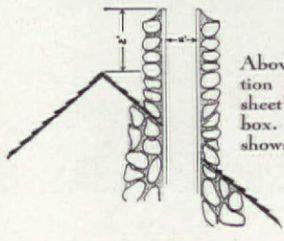
was formed almost entirely of a single piece of sheetiron, fitted into flanges of the same material to allow for expansion of the metal under heat. The flat area immediately behind this sheetir boxed in with field rock an tar to form a hot-air ch one end of which terminat cold air intake at floor lev the other emptied into the some six feet higher.

Each hot air duct was ma by the use of a home-made form boxes, around which forced concrete was poured. this had set solidly, the form knocked out, reassembled, a duct on the other side of th place built up to an equal The inside of each lengt painted, as finished, with a proof paint to seal it f against humidity changes a terioration.

The cold air intake was inally left open but after a of pack rats had made fr of its protection du.ing o sence I changed it. A conf with a blacksmith resulted closely woven grill of ligh rods welded onto a frame







Above: Front cro tion showing de sheet metal ends box. Diagram shows chimney

screws in this frame allow to be put in and remove convenience in retrieving ar which small members of the ily drop in.

The hot air outlet was with a damper attachment so when a fire exceeded the dec

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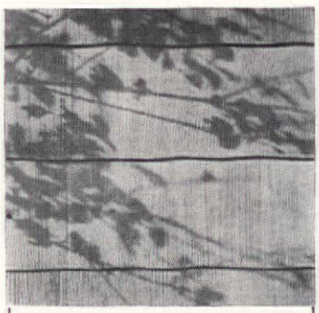

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proportions demanded by a midsummer morning, the volume of heat could be controlled. In cold weather this wide open damper invited circulation of heated air.

Despite the cost of the sheet metal sides and their fittings, the cost of the completed firebox was below the cost estimated if it had been built entirely of firebrick, in which case the circulating air heating portion of it would have been impossible.

The accompanying drawings illustrate the actual measurements of my fireplace, with details indicated where necessary.

Ordinarily, masons who build fireplaces advise a ratio of 3 to 1 between the width of the front opening and that of the back of the firebox, the point being made that the sharply outward facing sides act as reflectors in throwing more heat into the room. Since I wasn't depending on radiant heat but on the circulation of heated air, I built my firebox more deeply and squarely and it was able to accommodate a wider range of fuel sizes.

Masonry fireplaces urge the use of a very short back wall, again to aid in the reflection of heat into the room. My back wall rose three fourths of the height of the front opening, and helped give the impression of spaciousness above the fire. I dare say a fire burns better if it is relieved of the oppression of a load of masonry continuously hanging over its head.

The throat of a fireplace must be below the lowest edge of the wind shelf. Once past the throat, it must do a complete about-face if it is to come out into the room, a condition that is only possible if the flue is not drawing properly.

Occasionally a blow-back of smoke is experienced when a fire is first lighted. The explanation and remedy are both simple. The column of air in the flue is motionless and naturally resists being set in immediate motion. If a lighted twist of newspaper is held in the throat for a few moments, it starts a column of warm air climbing upward and leads the way for the smoke arising from the freshly kindled fire.

The foundation and firebox of any fireplace must be built of fire-resisting material. The standard material for this purpose is firebrick, and the binding material is fireclay. By doing a little close figuring I was able to make the base of my firebox come out to 26 firebricks. Incidentally, firebrick varies in size from ordinary brick, being 9 inches long, 4½ wide and 2⅝ inches thick.

The sheet metal plates were installed as shown by the detailed drawings. The front and back edges of each plate were held in place by a flange of sheet metal which allowed for expansion of the metal when heated. Bolts ran into

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the masonry and held the
fast through the help of
iron cross piece, and a nut

The top of each plate was
underlapped by fire-resistin
(not firebrick) to a depth
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Firebrick, set on edge,
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Any geologist will tell yo
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is also used in leveling up and
sealing the individual pieces o

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or full
ation
much-
neces-

lining. Care in this respect prevents cracks in the finished masonry at the points where flue lining joints occur.

Proper draft requires that no angle in the flue should be sharper than 60 degrees, if any angle is to be used. A flue that rises perpendicularly above the fireplace is, of course, preferable.

Although every cabin I had seen had its chimney stack on the outside of the building, I chose to put mine inside the log wall. The reason was obvious. In cold weather the warm stones, padded with a bit of heavy blanketing, make the world's coziest fireplace seat. Then, too, the amount of heat that is lost to the outside air is not inconsiderable, when the stack is built outside. My air heating flues could have been arranged equally well in either case.

Where the chimney stack rose through the roof I used galvanized tin flashing to help shed the water from around the masonry. If left in direct contact with masonry, wood rots rapidly. I placed the piece below the chimney stack first to give runoff water the best chance to make its way down the roof.

The two pieces running down the slope of the roof were put on next, being bent to follow the contour of the shingles. The piece at the top of the masonry was put on last and all were nailed down with shingle nails. All pieces were large enough to protrude at least six inches outside the finished masonry. The use of sheet copper for flashing, fastened with copper nails, is recommended where price is no object.

In order that currents of air, deflected by the roof slope, shall not cause the fireplace to smoke, the flue should be extended two feet or more above any roof ridge on the building. Many a homeowner, bothered by the continual back-firing of his fireplace, could correct his trouble by extending his chimney stack. As a further precaution, the last four to six inches of mortar should be shaped in a curve to deflect air currents upward and create better draft.

While standing in the doorway of the cabin one black, rainy night, I saw the sky torn by deadly fire as a lightning bolt struck a huge pine less than a hundred yards away. The next morning I looked at the tree and found it split from crown to roots.

I had been looking for suitable material from which to build a mantelpiece, and this seemed like the answer to my search. Permission to fell the tree was readily obtained, and a sound seven-foot section of it was sawed out. The lightning bolt had roughly quartered the trunk at this point and a little careful work with a hand axe prepared two surfaces for the plane. The rest of the trunk was

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★WHITNEY★

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sawed into fire-wood lengths and was the focal point of many a hearthside gathering.

When I first tried to plane this long slab I found that it was insufficiently seasoned and after repeatedly gumming up the plane with the resiny wood I gave up. The log was roughly fitted in place, however, and two long stones were left jutting out of the masonry above it to help hold it in place.

When we made our Thanksgiving excursion, a half day was devoted to planing the log, now thoroughly seasoned, and fitting it in place. Several spikes were driven into its mortar edge, and with the help of several strands of reinforcing were left protruding from the original masonry, and a small batch of fresh concrete poured in place behind it the mantel was securely anchored.

The front edge and top were planed, sanded, and finished with linseed oil and varnish to give full display to the curlicues of grain about the several knots in the wood.

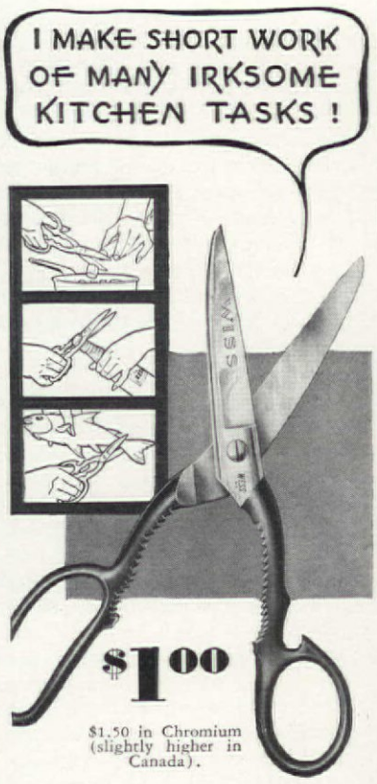
A study of this tree was a study in electrical conduction. Since it was the largest tree in the group, the lightning was attracted by its rainwet top. Some twenty feet down a woodpecker had once built himself a home and repeated rains had rotted the heart of the tree for the next fifteen feet, where it became sound again.

The lightning bolt followed the water trail down the trunk, into the woodpecker hole and down fifteen feet of mostly rotten heartwood. Here it was blocked, but its tremendous voltage blasted the tree trunk wide open, exploding six-foot pieces of bark.

A final word of caution before you kindle your first fire in any freshly built fireplace. Allow at least two weeks for the masonry to dry out before subjecting it to fire heat. If it is not thoroughly seasoned you may find cracks developing where you least want them and in the case of this type of fireplace those cracks may lead smoke into your air-circulating ducts and thus into your room.

After I was six feet above the hearth I built a small punkwood fire in the fireplace each day to help season the masonry. The lining flue had been erected, wired fast, and sealed fast in its joints before this, and the lazily rising smoke from its top encouraged me to work with leisurely care in completing my chimney stack.

The thick smoke arising from such a fire is a splendid indicator as to how well the fireplace draws. I was especially interested in seeing how much more uniformly it rose after so slight a change as the addition of the curved surface at the very top of the masonry. Truly, "it is proving the use of the little things that repays one for the care expended in their making."

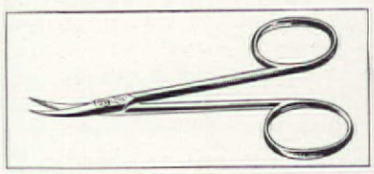


$1.50 in Chromium (slightly higher in Canada).

WISS KITCHEN SHEARS are great time savers when it comes to cutting up vegetables, fish, poultry, opening bottles, cutting bacon, "chopping up" parsley, nut meats, etc. Surprisingly handy for unscrewing tight jar tops, popping caps off bottles, cracking nuts, and what not.

Colorful handles to match your kitchen; red, blue, ivory, green, yellow. At most cutlery counters, $1.00 a pair. In rust-resisting Chromium Plate, $1.50.

Don't deprive yourself of these wonderfully convenient shears. Sent POSTPAID upon receipt of price, if your dealer doesn't carry them.



MANICURE SCISSORS

WISS Manicure Scissors have delicate, needle-sharp blades and cut so beautifully they're a joy to use. The model shown above is one of the most popular, 3" long, $1.00 a pair. 3¾" long, $1.50. (Slightly higher west of the Rockies and in Canada).

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The nine Willards who made clocks

[*Continued from page 38*]

of these very clocks have during the last few years.

The third brother and maker was Ephraim. H shadowy figure and little is of him. In 1777 he was wo Medford, Mass. In 1798 E Willard was living in R Later he is known to ha making clocks in New Yo 1833. It is supposed that E Willard made nothing but clocks but it seems strange he were working when his Simon was making banjo that he did not make th Every other clockmaker period seems to have tried the banjo clock.

The fourth brother, Aar the business man of the family. He left Grafton ar to Roxbury just as his Simon did. They did no together and each had h shop. Simon peddled his north of Boston and Aaron to the south of Boston. Aa a factory and worked on a tity basis. He employed a as thirty men in his factory time and made shelf, ta banjo, gallery, and reg clocks. Aaron Willard retire business in 1823, sixteen before his brother Simon. his son, Aaron, Jr., to ca his work.

Simon Willard's Fam

Simon Willard had tw Simon, Jr., and Benjamin lard. Aaron Willard had o Aaron, Jr. This is the seco eration of the Willards.

Simon, Jr., was born in R in 1795 and inherited much father's mechanical abili was also a better busines than his father. He learned t clocks from his father but lowed the trade only occasi Although Simon, Jr.'s nam pears on the dials of many he never made them. Simo entered West Point and gra from there in 1815. He re from the service in 1815 an into the crockery business b not successful in it. He wen with his father in the cloc for two years and then w New York where he learn make chronometers and w with D. Eggert. In eighteen m he had mastered the trad went back to Boston where tablished his own busines account books show that he repaired many chronometer by the famous Boston sh firms. In 1832, Simon Willa made an astronomical cloc

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is still in use in the Harvard Observatory. Simon, Jr., died in 1874.

Benjamin F. Willard, the second son of Simon Willard, also learned his trade from his father. He never went into business for himself but worked for his father or other clockmakers. He also made a fine astronomical clock that won a gold medal. He invented and patented a revolving light for lighthouses, and one of these was in use at Boston Light for many years. He died in 1847.

Aaron Willard, Jr., was born in 1783 and learned his trade from his father, Aaron. He made clocks by himself and carried on his father's work when he retired. Aaron, Jr., retired from business in 1850.

The two other clockmakers by the name of Willard were only distantly connected with the other craftsmen. They all had the same ancestor, Major Simon Willard, who founded Concord, Mass., and fought in King Philip's War. These two brothers, Philander J. and Alexander T. Willard, made clocks in Ashburnham and Ashby, Mass. They used the same shop but each put his name on his own work. Their clocks were never unusual but they compared favorably with the clocks of many of the Connecticut and Massachusetts makers of their time.

Many people believe that all banjo clocks were made by Simon Willard. Unfortunately this is not true. Even when the phrase, "S. Willard's Patent" appears on a clock it does not prove that it is the work of Simon himself. Although he patented his design, it was copied by many contemporary clockmakers. There were many good copies, it is true, but there were also some very poor ones. If you have a clock that you believe was made by Simon Willard and it has no mark consult some clock expert before you accept it as an original. Simon and Aaron Willard made fine clocks and their work is as distinctive to one who knows the workmanship as brass and gold.

American design for American homes

[*Continued from page 17*]

or periods. In remote farm houses, suburban cottages, or sophisticated apartments in large cities, the names of furniture designers and periods are beginning to be discussed glibly. Magazines and newspaper articles have done much to foster this. Fundamentals in home decoration are given in many intermediary schools. Women are seeking out this knowledge themselves through reading and studying. It is a culture fast

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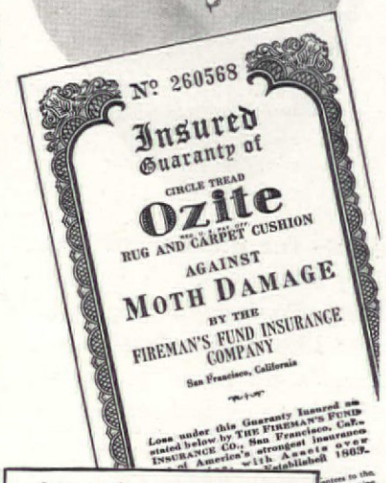

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developing in America, which American designers foresaw only a few years ago, and which manufacturers have been fostering ever since.

The brief biographies of these new designers, which follows, is just as important to 1936 furniture collectors as are the names of Duncan Phyfe or Chippendale to our ancestors. Mid-Westerners take note—and take first place in our roll-call of modern designers.

Biographies of furniture designer

Bernard G. Bruening, III, of Indiana, comes by this affix naturally, for he is of the third generation of designers, all of that name. While he is probably the youngest of all the designers of furniture, being in his early twenties, already he has gained a reputation among professionals for his outstanding work in designing a large group of Scandinavian folk furniture interpretations. This is his first major work; he shows every promise of continuing in importance, so that his name should be watched. In designing the above mentioned group, he was ably assisted by a veteran in furniture work, Rolla Von Gundy, who was responsible for years of research in this particularly lucrative and interesting design field. Mr. Bruening is a native of Indiana.

Donald Deskey, of Minnesota. His name is always mentioned whenever there is any discussion of modern designers. He is a pioneer in this field in America. Ten years ago he saw modern much as it is today: as a simple, direct form. Even in the hectic "modernistic" days, he persevered with this vision. He is believed to be the first modern designer whose work entered into mass production. He believes good modern design must lack "dating"; its form must last through ups-and-downs of this new period.

Mr. Deskey was born in Minnesota, studied at the University of California, California School of Fine Arts, and in art schools in Chicago and Paris. For several years after this he worked in the building trades as an engineer and architect. His designs are strongly marked by the engineer-architect point of view.

The interior of Radio City Music Hall, Rockefeller Center, New York, and his pioneering work in metal furniture are also among his achievements.

Herman De Vries, of Holland, has been working with wood ever since he was six years old. He was born in Holland, the son of a builder of wooden ships, for whom he worked as a lad, learning at an early age the intricacies of wood working and construction. When a young man, he studied architecture, designing, and painting in Holland. Twenty-five ago he came to America an tled in Chicago, where he many years working with i tant contract, decorating furniture manufacturing fir a designer of furniture. He operated his own furniture f for five years. For the pas years he has been responsib the furniture designs of the Furniture Co. and the H. T. man Mfg. Co. It is gen conceded that Mr. De Vr responsible for the early sir cation of the Early Am furniture styles, which wh simple virile style in its own gained a modern note th Mr. De Vries' touch.

Mr. De Vries considers h above all a craftsman, but before this he believes tha function of a piece of fur comes before the design and that the design must m piece of furniture that not serves its function well, h strong and graceful at the time.

Wolfgang Hoffman, of V Visitors to the Chicago W Fair in 1933 are already fa with Wolfgang Hoffman's for it was he who designe complete interior for the L Industries House. Mr. Hof whose work is entirely in the ern field, comes by this nat for he was born into the heart of the modern design ment—in Vienna, Austria studied under Professor Hoffman, founder of the ment, and spent two years office. He also came unde influence of Professors St and Frank.

Early in 1925, Mr. Ho arrived in New York. He w first with the late Joseph U after which he opened his studios for the purpose of cr contemporary interiors and trial designs. His early includes the Little Carnegie house. Early in the '30s Hoffman found himself wo in pewter and other meta which his accessories gained praise that some of them a permanent display at the M politan Museum of Art. At ent he is devoting all of his to the designing of metal fur for the Howell Co.

Frances McClure, of Col is one of the very few w designer-stylists in the fur field. She hails from the Mountain country in Col although she received a good tion of her schooling in E As a young woman her became the study of furnitu which she gained quite a co seur's reputation in that world. Because of this she herself acting as a style c nator in home furnishings at

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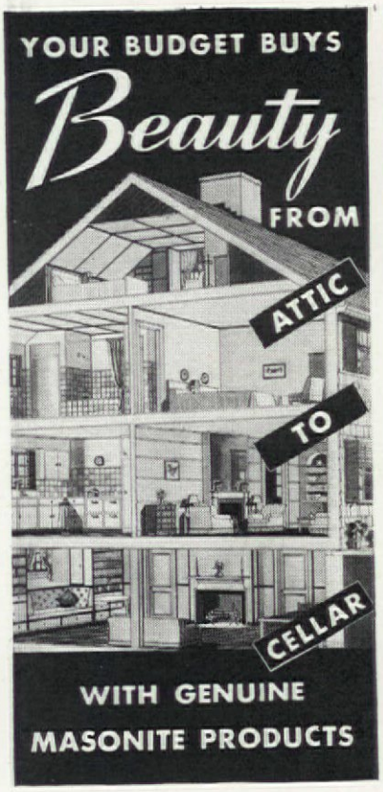

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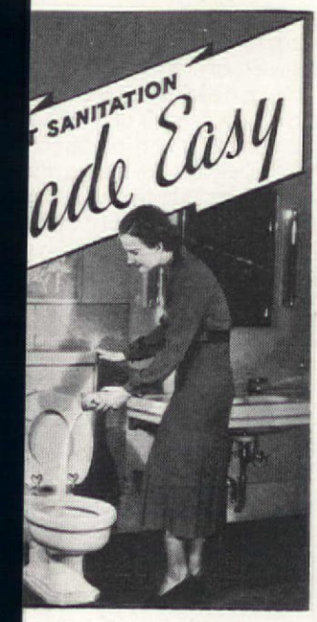

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& Taylor, her first real business experience. She is usually given credit for having been an important influence in the launching of Early American furniture in its present commercial form. She is also one of the first, if not the first, to adapt the "classic modern" style, a decorator's favorite, to commercial uses. For the last few years she has been acting as designer-stylist for the Statton Furniture Co.

Gilbert Rohde, of New York, is one of the few native New Yorkers in the furniture design field. As a young man, which he still is, he studied painting at the Art Student's League, New York, but he soon convinced himself that there were enough painters in the world. Having an engineering turn of mind, he found himself in advertising illustration work, which eventually led him into the field of furniture design seven years ago. He is also considered one of the pioneers in American modern design. His name is now linked with the furniture produced by Herman Miller and Kroehler Mfg. Co. He has also designed metal, reed, and rattan furniture, piano cases, wallpaper, baby carriages, lamps, and rugs.

Russel Wright, of Ohio, has the distinction of having been born a descendant of two signers of the Declaration of Independence. His actual birthplace was Lebannon, Ohio. At Princeton University he became active in the theatre in stage design, and spent his summers with little theatres at resorts in the vicinity of New York. His work here attracted the notice of Norman Bel Geddes, who made him his assistant in the Paris production of Jeanne d'Arc.

When he returned to New York, he worked in the Theatre Guild, starting his own workshop for the making of stage props. From this beginning he found himself doing special jobs for decorators. This led him into his present work as an individual designer. His work in aluminum buffet supper utility pieces has been so meritorious that it has been shown in several art museums. He is now devoting much of his time to furniture design. The entire aspect of the home interests Mr. Wright. He believes America is on the road toward making the whole house a definite contribution to living, just as it has influenced the world with its skyscrapers and bathroom and kitchen design and engineering.

In July he introduced at the Grand Rapids furniture market a large group of ensembled furniture pieces in modern design strongly touched by a provincial feeling. This was done for Conant Ball Mfg. Co. Besides his work in furniture and metals, he has designed rugs, lamps, decorative accessories, and fabrics.

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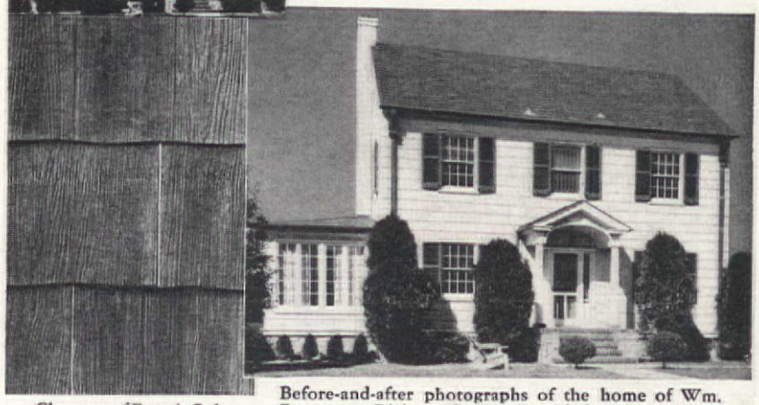

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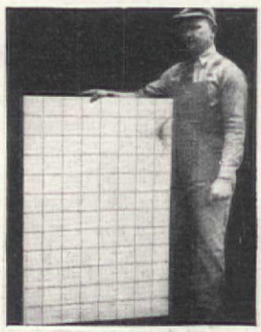

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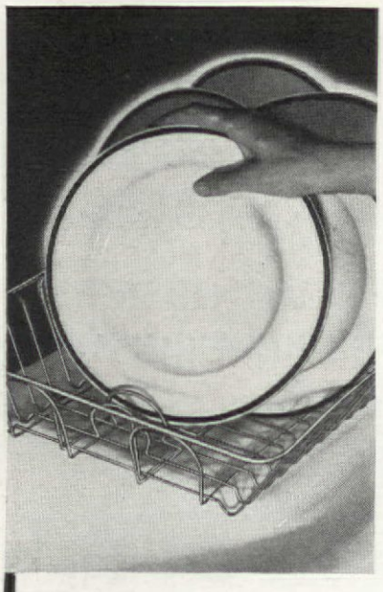

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Shady Boreen

[*Continued from page 28*]

blooms are a delight to every Southerner's eye and heart, but few know that the aromatic bark has numbers of propensities and adaptabilities of its own. Mrs. Mabry found that she could procure any quantity of it for almost the price of hauling, that it would split perfectly into long easily handled strips, and that these strips laid over the pine would show elusive blues and golds in coloring caught by either the rising or setting sun's rays that would further enchant the outer walls of her dream cot.

Thus each day she supervised its creation. The abundance of native rock was used to entrench her cliff further, to protect it from the whims of the lake which had shown what it could do in a sportive, destructive mood. Picked stones were used for a lily pool, shaped like a split shamrock leaf; others for irregular foot paths and the friendly barbecue pit near the water's edge. The thick growth of slender virgin pines and spreading oaks was left intact. Every axe stroke necessary to clear the space for the cabin (as Mr. Mabry called it) seemed to nick into Mrs. Mabry's heart. She knew that this would never be just a sheltering camp; it would be home, though wisely she kept that part of it to herself.

Four rooms, a broad south east porch, and a comfortable ground floor basement, were soon ready for occupancy. The full length of the living room faced the lake and all the other rooms had their own particular view of the changeful shimmering waters. Upon the broad screened south east porch Mrs. Mabry ingeniously devised a number of beds that, by pulley arrangement, swing back against the wall when not in use and are protected with dark green waterproof curtains. Thus the inevitable guests that find their way to every attractive country place were provided for by this hospitable and designing woman.

Mr. Mabry attended to the building of his wharf and canoe shelter. Each day found his heart becoming more wrapped up in the charm of Shady Boreen. Each week end it seemed harder to tear himself away even for the luxury of his city home. He arranged five acres back of Shady Boreen, across the highway, for a caretaker and determined to keep his own chickens and cows. "A king can fare no better than to feast upon fresh fish, milk, and fowl," he said to Mrs. Mabry who smiled wisely and said nothing. A man must find out for himself what it is he wants, she thought, but a woman knows.

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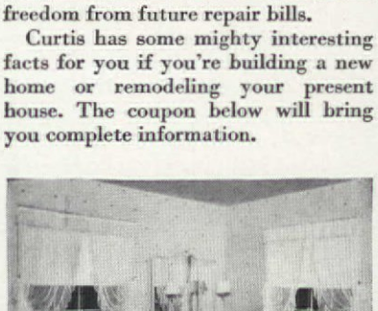

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One blustery fall evenin cheery flames were licking pine logs in the huge open and a delightful woodsy sm meated everything, Mrs. sat rocking and plating r She belongs to the old-fa rocking chair brigade. He smoked comfortably and plated the motto his w graven over the stone m

"Grow old along with best is yet to be."

"Cornelia," he said sudd though the idea in all its ori would never have occurred body else, "Let's move out good—sorter pioneer—oth follow."

"What about the ho town?" she stammered, you've lived so many year

'We can close that up, or and bring our things out h announced airily. "You've some of them already, you? That Gerhardt's 'I The Fog' looks well by th ney—seems to reflect th through the opposite wind the old Essex dresser fits th ner perfectly. We'll scatte Orientals of ours on the bring my books out, and b ger than bugs all winter."

"Yes," said Cornelia." of you to think of it, dea add another room for my bedroom set and a hanging the east window for my glass with that beautiful o of Ma-Da's just underneat I think we'll be quite comfo

Thus Shady Boreen g piece here and a piece th rather an idea here and there. It keeps on growi in size, but in individuali charm.

Its wooden door knoc shield with a tiny mallet at bears these words—

"Knock on thyse portal h
Come in and share our ch

"Give cheer—that is wha boreen must do," says Mr bry. "It doesn't matter th Da's rugs were made of a coarse Irish weave whil are wool from Persian l that an old well gave w bucketfuls for her little h Ireland, while mine in Am furnished with modern plu and shiny taps. Ma-Da r market on a 'jouncing' ca I slip over the Lake Shor in a high-powered roadst the same love was in her hea is in mine for a Shady Bo we have sung with the Iris Yeats—

"'And I shall have some peac
for peace comes dropping
Dropping from the veils of n
to where the cricket sings;
There midnight's all aglimm
noon a purple glow,
And evening full of the
wings.'"

Buoy," by Gordon Grant

The Artists
Loren Barton
Thomas Benton
Alex Blum
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American Colonial

[*Continued from page 101*]

The family sitting room walls are papered in a design reproduced from an original found in a 1760 Connecticut house. The mantel is typically Northern Colonial. The desk is a small copy of Washington's. There are no draperies, only ruffled curtains and a rococo brass cornice. The burgundy rug, maple floor, and pleasant furniture lend comfort and charm.

The master bedroom was designed for rest and quiet. The wallpaper is a light gray diamond design, the draperies of soft green and rust chintz with a draped white chintz valance edged with Colonial net-tassel fringe. The mantel is designed after one in the Metropolitan. The four-poster bed with dotted swiss canopy and candlewick spread is a copy of Washington's—also the interesting dressing table. A fine blue leather wing chair and a short Hepplewhite sofa in linen depicting scenes from Washington's life form an attractive fireplace group. The brilliant green Bohemian glass vases and the American oil painting lend color to the mantel.

The guest bedroom has mauve and white striped wallpaper and mauve and butter yellow hydrangea chintz drapes—a large mauve, green, and pink hooked rug, and typical mahogany furniture.

McCutcheon's is showing five rooms in which the wall colors are taken from painted interior woodwork and walls of the restored buildings at Williamsburg, Virginia. These colors are significant from two points of view. First because they express the decorative mood of the moment and are excellent examples of the types of colors which are in high fashion this season. Second because the colors have an historical significance and carry with them associations with the amazing restoration of Colonial Williamsburg.

A representative of McCutcheon's visited Williamsburg and was strongly impressed with the fact that the colors which had been restored in the interiors presented an amazing library of interior decorative colors, a number of which have a special significance today. As a whole the colors used in Williamsburg are much stronger, more vital colors than those used at the present time. Many of them are much too harsh for our use where so much color subtlety is desired. But interestingly enough a number of the colors with their inherent vitality express the docorative feeling of 1935 in a very interesting manner.

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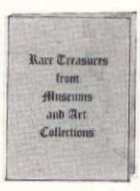

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tives to Williamsburg and a careful selection of the significant colors was made. Arrangements were made to secure the coöperation of Colonial Williamsburg, Inc., in reproducing these colors and they have been authenticated by Mrs. Susan Higginson Nash, the color expert in charge of the color research in Williamsburg, as being the identical colors as used in restored Colonial Williamsburg.

The colors which are used for interior painting in the restored buildings are based mainly on existing precedents found in contemporary buildings of the Tidewater Colonial Virginia. In some cases precedents have been found by removing superimposed coats until the original color has been disclosed; in other cases the original colors have survived intact. The colors most frequently used were green, blue, or blue green in a wide range of tones. A thorough search was made for old newspaper advertisements, paint records in import manifests and invoices of the eighteenth century as well as for the actual colors as found on the walls of contemporary buildings. The inventories of the houses were carefully checked to see if these colors were mentioned. (It was the custom in those days to make a careful inventory of the houses and these inventories have been very helpful to the research workers in establishing the contents of the rooms in many details.) Then Mrs. Nash spent many months traveling all over Tidewater Virginia scraping walls, getting down to the original paint and checking the color found there against the colors mentioned in records. After this she made a careful study of the pigments that were known to exist and the manner of mixing paint in those days and established beyond a shadow of a doubt that the colors reproduced in Williamsburg today are the colors of the period.

McCutcheon's felt the need of developing special fabrics to harmonize with the colors used on the walls of the rooms. A careful search through document fabrics and drawings of fabrics of the 18th century was made, designs selected, and color schemes carefully developed. Then a fine cloth was selected and the best printers used to secure the desired effects.

The fabrics used in the houses at Williamsburg were necessarily imported from England and France because there were not adequate looms in this country, nor were there skilled weavers or printers. They were for the most part either glazed or unglazed chintz, though in a few cases damasks were used. In reproducing as nearly as possible the Williamsburg feeling McCutcheon's went back to original sources for their fabrics, with one exception.

In order to suggest the proper use of these colors in apartm in homes of the present tim essential that only truly fin ductions be permitted. In the rooms Virginia Craftsm niture has been used altoge is significant that Virginia men supplied a large num reproductions to Colonia liamsburg and worked ver fully with their research or tion.

When it is realized that t pery fabrics and all of the of furniture are in the m price range, these rooms added significance as exam what may be done in prese decorating through the intelligent decorative kn directed to properly style chandise at cost.

W. and J. Sloane's Ho Years again reflects a C American type of decorati is at once smart and very liv

All of these model room caught the 18th century Ar feeling in a convincing way definite proof, from the fa comment they have create Colonial is a favorite st America.

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Only real plantation molasses gives the taste they praise

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

Cream together ⅓ cup of butter and lard mixed, ½ cup sugar. Add one well-beaten egg, 1 cup Brer Rabbit Molasses. Sift together 2½ cups flour, 1½ tsps. soda, 1 tsp. cinnamon, 1 tsp. ginger, ½ tsp. cloves, ½ tsp. salt. Combine with first mixture, adding 1 cup hot water. Beat until smooth. Bake in greased shallow pan 40 to 45 minutes in moderate oven (350° F.). Makes 15 portions.

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I build a log cabin

[*Continued from page 29*]

But when it came to un nings—which he thought name was some sort of i lingerie until I explained— me right. As I intended th only for warm weather, it seem necessary to go to t pense and trouble of a foun in which case the logs wo course, be bolted into the co But I didn't feel that la rounded log on top of an lar shaped bolder was go make a steady proposition ever, Ole showed me how to logs so as to grip the big bo that we had selected and proper position to carry si and stringers for the floor. over, he pointed out that th fireplace was going to do a ward locking the building ground. It did. So well did i down that the little mat which friend Ole and I had s up—clearing down throug forest floor to hard pan placing the boulders—cau bogging down of the corners building on that side. The bo wore away the two inches soil while the fireplace, wh had, of course, concreted de stability, remained immove took a lot of jacking up wit pry four years later to le those corners. But there ha no bogging down on me sinc

However, Ole was right the fireplace holding the

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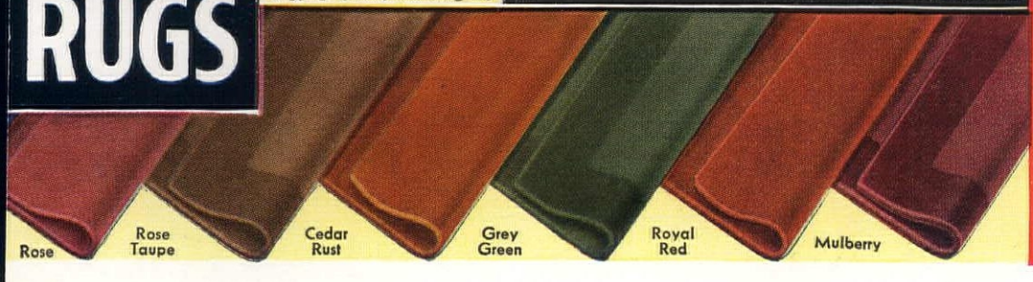

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position. One of the abins on my place up on h Shore of Superior, for is perched on boulders on of a cliff, with the porch ing a gorge. It looks as if blow away in a high wind stop to consider the ten masonry in the fireplace e it actually a part of the f.

we started to lay the logs nother wrestle with Ole's how it had always been idn't know a thing about g and he didn't know a out cabinet fitting. I ob- laying up the logs with etween wide enough to cat through, and he I was out of my mind be- preferred the random- e-cut ends to a nice job of straight down making all ners "smoot' and even." we ran out of vocabulary while and the upshot of it we compromised and de- a corner lock and length- ping that I have used in t log cabins with success e.

when it came to consider- rs and windows, the old nd I did not see eye to eye. way was the best and o city fallers" didn't know he good old way was to e cabin up like a box and, you put the roof on and urself either inside or out, building over and decide ou wanted the door—also here you needed windows. watched the process. Your wanders around with a logger's chalk in his hand ses in his up and down ic voice:

, dere shud be a dure hyar" all, I tank I vant a vindoo -and he marks out the ob- each with his chalk. Then s his saw and cuts it out. I admit that it gave an orig- ct and that it has been in ong enough not to need any ller's" fool notions. I knew, custom of making the door ugh so that you had to duck in. There were plenty of s' shacks of logs up along ndary with doors three and eet high and no windows. I little diplomacy—though my longest and strongest nd suggested that we ought serve timber. Moreover, I d out that I had been fore- enough to indicate on my where I felt that doors and ws would do most good. Ole would be sorry if I put in se openings and, as I write t thirty-two degrees below see that there was common n his argument.

anyhow we used my method alling the openings. We used rter logs but let them barge nto the opening where the windows and doors were to be. Then we nailed on a board for a straight edge at the exact line of the opening and sawed it down ready for the frame.

Another thing that I learned from Ole about log cabins was the way to build the gable end. I had wondered often what to do about it after you got up over the plate logs. Ole went ahead with the gable and laid up the logs just as we had been doing—spiking them together, with braces to hold them in place, until we could get the purlins and ridge of the roof in. Then he drew a line down with his chalk to mark the roof angle from peak to plate log and with the adze hewed to this line. Then the ridge—our straightest and strongest and best looking stick—and the purlins parallel to it, were set into this gable end; hollowed into it, in fact. Ole felt I was overlooking a bet in not having "tew-buh-fors" instead of small trees about a third of the size of the wall logs, for my rafters, when I could just as easily have ordered them along with the floor and roof lumber.

I had to admit to Ole that I had never built a fireplace before, though I had designed plenty of them well enough for a clever mason to carry out in further detail. But building one was different —especially building one in the woods where conditions are more difficult than those in town. It suited Ole all right because he said all fireplaces smoked, but I knew better. I had put the damper too low down, too near the top of the opening, so that the smoke had no chance to curl over against the front wall after it had hit the angle of the drawn-in rear wall. Instead, it puffed right out into the room on a windy day. I corrected it with a copper hood that a lot of people admire. I don't because I know that it is there to cover up a mistake. But I've never built a fireplace since that smoked. Then another bad break was that I made the flue too small. Under city conditions it might have been large enough but it is a lot better to have your flue too large than too small in a cabin, I've discovered. You can shut it down with the damper —but if it is too small or your chimney is not high enough, it's your hard luck.

Ole showed me several tricks about tying the logs into the fireplace. That is, letting them extend right into the masonry, building the fireplace as the logs go up. Then I brought to life for him an old country idea that he hadn't seen tried over here—building the opening of the fireplace up from the floor a foot or more, throwing the heat further out into the room. Besides, it makes it a lot easier to grill our steaks without breaking our backs.

The way to hollow the rafters into the plate logs was one Ole put

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over on me and I showed him a trick or two about letting the roofing get its stretch in the sun before being cemented and nailed down to the roof boards. He knew nothing about the swinging casement windows that I insisted upon and I didn't know how to go about making a nail-studded plank door that wouldn't warp. So together we made a good "dure and vindow" team.

My insistence on a skylight, however, nearly lost me my settler as a friend. He felt qualms about tying up with a madman. Having a good roof and then leaving a hole in it to "lat dem vindow oop 'n' doon" was nothing short of insane. "Dem rain vould coom vhoopin' in"—for it would be impossible to make the skylight weather-tight. Cabins were meant to be dark and smoky. But he changed his mind after he saw it work, letting in plenty of light but no rain and clearing the air of smoke. Now he thinks it was his idea originally and puts skylights in all of the cabins he helps to build. "It mek dem lifely," he points out.

He was a whiz on bunks—after I had persuaded him that they should be made long enough so that your knees wouldn't crowd your chin. In fact, having tried to sleep in other he-male cabins I made up my mind that I would have comfortable beds. So I bought the best springs I could find and had Ole build bunks around them while I figured out fastenings for our removable shutters of boards that would let me zip them on when I left and off when I came back without loss of time. Together we hewed out a table and benches right there on the job and with a couple of stools we were about finished.

Since then I have designed and built a lot of log homes and camps of varying degrees of sophistication. But that first one, in which I still spend as much time as I can sneak away, taught me nearly all the right essentials of a he-male comfortable log cabin.

Lore and legend of spice

[*Continued from page 42*]

GARLIC is a spice in the strict meaning of the word. The garlic plant has been cultivated for so long that its true origin has never been determined. Legend says that it grew wild on the steppes of Siberia and was there cultivated for the first time by some thoughtless tribe of Nomads. Garlic was abundantly consumed by the early Greeks and Romans and the habit has stayed with their descendants. Modern science has found garlic to contain vitamins B, C, and D but as yet has been unable to find a deodorizing method for it. Used in small quantities it is und ly an addition to many dis be careful! Like dynamit very potent stuff.

MUSTARD, like peppe ancient spice. It is menti the Bible as an illustra something quite small whi tains tremendous possibilit find it used later by Hippoc the compounding of his m under the name of vanuit. highly esteemed by the H who believed it to be an a for scorpion bites. As no o seemed to survive a scorpi long enough for the remed applied, I am unable whether or not it works.

FENNEL is an almost fo but very interesting spice. ever used in this country, in it is sometimes served as a as we would serve spinach. tasted this dish my only co may be put in the form of Jim's doleful query—"Is people?" In America, ou and rockbound forefather were not without their hu moments, used fennel to reli tedium of an overlong s They crunched the hulls b their teeth and called it " seed." As late as 1855 w milady, decked in all her book finery, tripping to the a cary and demanding a str of fennel with which to p her dainty person. Fenn dropped out of general use think it unnecessary to revi

ANGELICA, CALA ORRIS ROOT, HORSERADISH are a spices. With the excepti horseradish they are no used as condiments being, main, too starchy.

Coriander ranks with pepp mustard as one of the spices. The name is derive the Greek, coris—the nam bug which had a peculiar Coriander is said to be the of the old testament and fr appearance this might very be believed. It is still used sively as a spice and som as a vegetable, its leaves eaten in India. Closely rela coriander we find both di cummin. These were well kn the Ancients and occurred ge ly as weeds in cereal crops. are used mainly as ingredie curry powders and for p Fresh dill, if you can get it, i good sprinkled in the Russian ion on hot boiled potato salads.

A GOOD SPICE BOUQ Take ½ oz. powdered cloves powdered nutmeg, ½ oz. basil, ½ oz. white pepper, cinnamon, ½ oz. dried bay ½ oz. powdered thyme, and

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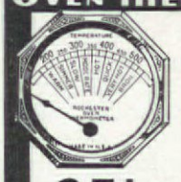

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them together. Pass through a fine strainer in order to remove any large particles and keep in a tightly covered container in order to preserve the flavor and perfume. You will find that a pinch added to any dish will give it that extra something sought after by all good cooks.

Herbs

Now that a few of the spices have had their stories told let's say a few things about the herb family in which many of the spices are oftentimes included. Almost all the herbs have interesting legends connected with them and are dedicated for some unknown reason to the planets or gods.

SAGE, one of the commonest herbs, has always had a great reputation as a medicine and its name came originally from the Latin—salvo, to save or heal. It is the plant governed by Mars.

MAJORAM is a native of Greece and its name derives from the old Greek word origanum—"joy of the mountains!" It is pleasantly aromatic and is closely related to the mint family. Old books show it to have been used for a wide variety of things, including liniment, toothache, nervousness, and baldness.

PARSLEY is governed by Venus. Now among the most common of herbs, it was once used in wreaths to crown the victors of the Nimean games. Parsley was connected with witchcraft throughout the ages and was frequently found strewn on newly made graves to quiet uneasy souls. Not a very pleasant thought—is it?

SAVORY belongs to the satyrs. It was introduced into Britain by the Romans and was long used as a cure for colic.

THYME was used by the Romans as an incense and is a member of the mint family. Old folk tales say that thyme was used to make the bed in the stable at Bethlehem and because of this it is blessed and has many magic properties.

CARAWAY is an eastern herb, its name coming from the Arabic, *karawayie*. Try mixing a bit of sugar with powdered caraway and sprinkling it on buttered bread. As an accompaniment to gorgonzola cheese it has no equal.

ANISE was used by the ancients to promote appetite. Suspended above the bed it was believed to ward off bad dreams and held in the hand it cured epileptic seizures. Have you ever seen star anise? It is the French *badiane* and resembles true anise in both odor and

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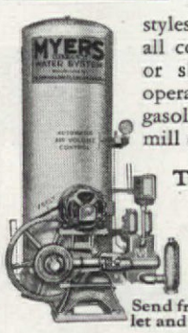

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flavor. This spice is in the form of a five-pointed star about ½ to 1 inch in diameter and because of its unusual shape could be used very effectively in food decoration.

BAY LEAF is the aristocrat of herbs. Under the name of laurel, bay leaves were used to crown the victorious leaders of Rome. Now descended from their high estate, the housewife uses them to flavor soup.

You should find it interesting to experiment with your favorite dishes by adding various spices to them and seeing what happens but until you get around to it why not try a few of my spice favorites?

Settlers' cabin

[*Continued from page 27*]

considerations of water supply, drainage, and exposures to sunshine and winds.

In the same way, our second classification, which we termed historical, gave us many of the reasons for the fascination of the surrounding country. We had long been familiar with the charm of this partially tamed region, thinking it ideal for camp life. Now we suddenly realized the implications which it conveyed of frontier existence. The rugged mountains, the thick woods verging into quiet intervales, the widely separated farms, all suggested pioneer life. There has actually been little change since the section was first settled. The houses, largely untouched by modern improvements, are often occupied by descendants of the original builders, people whose ingrained passion for hunting, fishing, and out-of-doors activity has come down to them from the vital necessities of every-day living one hundred and fifty years ago. Even our island, never before inhabited, suggested with its great pines and tangled undergrowth, the forest primeval. Thus we began to see that our cabin must take on something of the rugged simplicity, something of the flavor of earlier days.

This thought promptly brought forth the suggestion of a log cabin, a suggestion even more promptly voted down, for it was our firm determination to have a cabin whose subtle distinction would grow out of the fact that it was different from the many we had seen and read about. This fixed resolution, now that we had estimated the realities of our site, forced us to a discussion of the purposes of the life we proposed to lead in this dwelling about to be. It was easy enough to state that we desired neither logs, stone fireplaces, electric motors, nor flower boxes but our reasons therefore took some time to define. It gradually became clear, however, that

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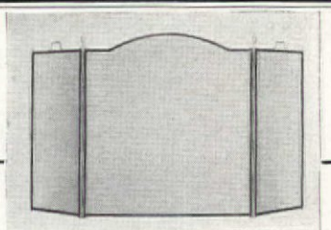

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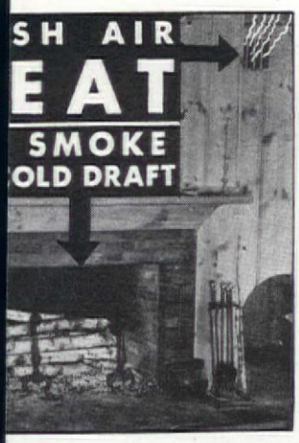
in the informal outdoor life joy in the summer, all supe care-creating things must b nated. Our home must planned that it would be keep house in, easy to open shine and breezes, yet made snug in bad weath have a minimum of mec gadgets to keep in order. A things seemed vital in plan cabin which must be as ecor as possible in space and in a family of three who, pa cally, did not want to feel c and who did want the oppo of a hospitable welcome fo many friends.

It was at this point in t cussion of our purposes in r to our location that we be evolve the idea which was to nate the design of the cab give it unity. It was an idea ultimately took such hold imaginations that we allowe control our treatment of the and its approaches. This ic in the decision to blend the c the new, and to build a which was essentially a planned for modern needs, o ern materials, yet taking motif, its theme song, the th of the way an early settler have done it. This concepti to the creation of a design st suggestive of an early farmh small, compact, low to the g —which in plan and detail br into reality those prime esse useful to our simple camp Each difficulty was met an cided in the straightforward we thought an old settler have done it and each m touch was treated natural something which might have into the original structure wi passing of the years. Thus i by thinking things throug contriving and adapting in formity with a coherent idea we finally arrived at a point we had on paper and ready f builder something suitable site, in good taste, yet u which was to become know Settlers' Cabin.

Indeed, as our forest home shape and form, this name scarcely of our own choosin was, rather, the obvious sum of an atmosphere, the comple pression in two words of all th had done. In fact, it becam belief that the name of Set Cabin would be the only exp tion needed by a visitor to the meaning of the cabin an surroundings. That such a had much justification is sust by the fact that in the nearly years since the cabin was pleted, the majority of our fr accept it as something which grew there years ago and seen aware of the thought which ceded and guarded its erectio

This unconscious acceptan a name and all that it infers i



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think, engendered from the moment one motors down the main road and comes to an opening in an old stone wall. This opening is in no sense a gateway but merely the entrance to what seems to be an ancient wood road down which one drives over a carpet of pine needles to a clearing an eighth of a mile away. Here the visitor leaves his motor and proceeds along a short forest trail to a narrow foot bridge, weathered a silver gray. Crossing this bridge and thus gaining access to the island, one finds another trail threading its way between pines and birches. This trail wanders the length of the island until, by following it, one comes to the cabin itself, snuggling low beneath the great trees; quiet and peaceful in sunshine and shadow with the waters of the lake sparkling through countless vistas in the low undergrowth.

Then, as one's attention becomes more completely focussed on the cabin, there arises the feeling that it has stood there a long, long time. Its low, rugged lines hint of the rambling pioneer dwelling. Its coloring, following that of Nature, is soft and blends in completely with the surroundings. The walls and trim are stained bark gray, while the roof and shutters are painted the subdued red brown of the pine needles which have blown to the ground near by. The deep grooves between each board of the novelty siding somehow suggest old clapboards. The galvanized iron double drain roofing, so necessary a protection against sparks and the weight of winter snows, seems very natural. Even the concrete chimney, properly roughed with wet bricks before it was completely hard, reminds one of the plaster covered chimneys still to be seen in some very old houses. In fact, the careful selection and treatment of these modern materials seems almost to have enhanced the sense of timeless growth in this weathered cabin in the woods.

Similarly, the interior of the cabin gives forth that sense of plain, unhurried living so associated with the habitations of our forebears. The big living room with its seventeenth century fireplace is reminiscent of the large kitchens of an earlier day, rooms in which the business of living largely took place. The V-groove sheathing, laid vertically on the walls in random widths, and the bare pine floors also contribute to this influence, as do the second-hand farmhouse furnishings, the hinges and andirons made by the local blacksmith, the old gun and the aged map on the wall. Even a casual glance reveals many small ways by which this illusion has been increased. Wherever possible hand whittled wooden buttons and pegs are used to hold doors and windows in place, the few modern pieces of furniture have been

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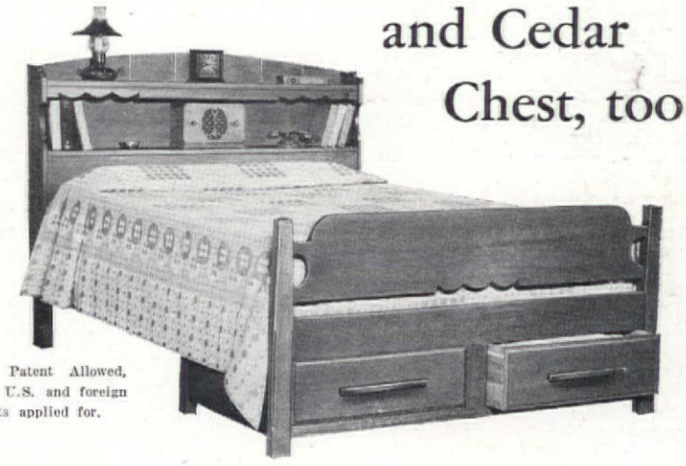

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stained antique maple, the blue willow ware on the kitchen shelf is an inexpensive reproduction of an old pattern. So, as one goes from room to room, noting the sparsity of furnishings, the gray stained walls and ceilings, the bright squash colored kitchen, the old-fashioned blue of the modern bathroom, there is little that is false to the notion of what an old settler might have done.

But, to borrow a phrase from our country neighbors, a "noticin' person" will see a number of features of plan and design which achieve those purposes of economy and ease of living which we had in mind. For instance, despite its sprawling appearance, the plan is very compact. The living room, kitchen, and bath are built around the chimney, thus saving in construction and plumbing costs. In the same way, instead of spending money on porches, the living room and two of the bedrooms are so designed that virtually one wall of each room is filled with large sliding windows hung on weights and dropping into slots especially built for them. Consequently each room is in effect a porch in fair weather. Again, the kitchen is very accessible to the living room but quite separate from the bedrooms, the latter having been placed in what amounts to two units. The guest bedroom is in a small wing at one end of the main portion of the house, while the family bedrooms with bath are in another wing at the opposite end of the house.

Also from the standpoint of care the house is an easy one to manage. There are no motors to get out of order, illumination being provided by lamps and candles, while water is pumped by hand from the well to a tank in the attic, a job surprisingly easy. Then, too, there are no rugs to pick up dirt and the whole place can be brushed out in ten or twelve minutes. There are no pictures or bric-a-brac to care for. The entrance doorways are sufficiently wide to allow passageway for our boat and canoes which are stored in the living room during the winter. There is a metal-lined box for winter storage of blankets and linen and there is plenty of closet space for orderly daily living. In such ways, by discarding the superfluous comforts and retaining only the essential ones, we have greatly reduced the burden of household chores.

Of course, this comfortable life in a harmonious environment was not accomplished without exercising the negative as well as the positive virtues. We had to learn to say *no*. There were many times during those busy months of planning and building when it was necessary to prevent unsuitable interpretations of the controlling motif. Indeed, if Settlers' Cabin is now free from many of the errors of impulse and emotion which so often mar a vacation ret is because we took the pa develop a definite, clear-cut standing of what we inten do. We did not add this feature to the cabin beca thought it charming, amus quaint of itself but because i into our well-reasoned s Such exact knowledge of th tations of our plan made it p for us to reject politely kindly but inappropriate tions. Since we knew why not placing either a Japan house or a Swiss chalet aga unreceptive New Hampshire ground, it became easier to offers of Italian pottery, a glass window, and other inco ties which were very gene urged upon us. By the same ing, our hasty enthusiasm old and the rustic was pr checked and we were spar disastrous results of the mag stinct latent in us all. By st herence to our preordained we avoided the inclusion mill stones, plush sofas, ol doors or any other bits of age lying loose in the fields we were saved from perpe another of those too co effronteries to a gracious lan for which there is no other than the Scavenger's Pride.

And now, in conclusion, it be explained that when we to build the cabin we had tively modest sum which w afford to spend and that w the cabin within that figure. our theory that it cost no m build something charmin architecturally satisfactory did to build a sort of hit o botch job. We found this true, for we know that our cost no more than others neighborhood of similar siz type. It is not a question of more expensive materials o elaborate plans but of sizi the situation in advance, of standing the requirements o taste and good usage and pr ing on a basic motif.

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IN HANDY SPOUT CANS AND BOTTLES

Old Norwegian farmhouses

[*Continued from page 25*]

ordinary life. In the kitche floor used to have a cellar fla a narrow ladder leading dow dark cellar beneath.

At last must be mentio special type of old Norw store-house—the so-called *st* —raised upon posts to prote supplies from rats, mice, a like. They are still in use farms—there being sometim or six on each farm. The mostly two-storied and nicel orated with carving, paintin large, artistically worked loc

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keys. Often they have outside galleries upstairs, and sometimes horns of reindeer or skulls of bears are hanging above the front door, where the date of the building is also to be seen. The most peculiar and picturesque *stabburs* are to be found in Gudbrandsdal, Hallingdal, and Setesdal.

At the bottom of the house the farmer has all sorts of food supplies, and upstairs is a sort of treasury, with beautifully carved and painted chests full of all sorts of marriage outfits, the bridal cornet of silver and other silver works, the national dresses, etc. On the walls and from the ceiling hang lots of beautiful home-made textile fabrics for beds, walls, and floors, and on tables are lying nicely decorated household furniture for festival occasions. In one of the rooms upstairs there used to be a bed for guests in summertime. And here the guest is supposed to admire the prosperity of the house. When building country houses for townspeople, our modern architects very often put up such a *stabbur* in order to improve the picturesque effect of the summer home.

In later years the state and private people have tried to gather and preserve the old things and buildings still left, and a great many of them are now brought together in big areas in different parts of the country. The biggest and most noted of these museums are The National Museum of Bygdog, in Oslo, and The Collections of Mr. Sandvig at Lillehammer. Every year thousands of tourists with great interest are studying these reproductions of old Norwegian peasant's farms, and a great many architects are finding ideas for their camps here.

A cabin in the west

[*Continued from page 26*]

Water was brought from a suburban main one half mile away, and a septic tank takes care of the waste.

In furnishing the house, an effort was made to select simple material in keeping with the cabin and its surroundings. For that reason as well as for reasons of economy, all of the standing furniture, except some hickory split bottom chairs, are of native maple made locally on "cottage furniture" lines. In the living room rag rugs, made up in a medley of colors, are also a local product. The hangings are of heavy cotton plaid homespun, with yellows, greens, and reds predominating. Lined and hung on wrought iron curtain rods, they may be drawn across the windows to serve the purpose of shades. The glass curtains here and throughout the house are of theatrical gauze, in natural color, to harmonize with the paneling.

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The two downstairs bedrooms, one a yellow room and the other a green, get their coloring from the small pattern calico used in the draw curtains at the windows and in the ruffled and corded bedspreads. Matching solid color is used for the linings of the curtains and bedspreads and in the cording of the latter. Harmonizing lamps and neutral tone rag rugs complete the furnishings.

Of course there are many ways of putting a log house together. In building this cabin, native fir logs, found on the place, were laid on a rubble stone foundation. The ends are notched and the lower side of each log is channeled and grooved so as to fit snugly and smoothly on the log beneath. Chinking is not used and tightness is obtained by good joiner work plus calking between the logs with oakum. Incidentally the oakum serves the added purpose of discouraging the entry of the bugs of all kinds that inhabit the woods.

This type of construction proved to be slow and hence costly. Consequently when the log garage was built near the dwelling, a simpler plan was followed. Here the fir logs were notched and fitted at the ends so as to rest as close together as possible. Before being placed in position a deep score was cut in the top and bottom of each log to control checking. When the walls were up the chinking was applied, a mixture of hard wall plaster, sand, and cement. It sets to a rock-like hardness and gives firmness and security to the building. In both buildings, long iron drift pins bind each adjoining log together. The finished garage with the sharp lines of white chinking between the logs gives so pleasing an effect, equally as satisfactory as that of the house, that the type of construction used in the garage is preferred in view of its lower cost.

The roofs are covered with cedar shakes thirty inches long and five to eight inches in width. These hand-made shingles are nailed to two by fours, which rest on a composition roofing paper laid on shiplap, which in turn is nailed to the log rafters. The eaves are very wide, to shelter the walls from all but hard, driving rains.

It will be noted that all logs used have been peeled. This was done for effect and equally as much as a precaution against borers and other small agents of destruction that nest under old bark. As a further safeguard against damage from this source, a mixture of paradiclora benzine and kerosene was applied with a spray gun. Two coats of boiled linseed oil and one coat of spar varnish were then given as a protection.

With the cabin thus built and equipped, landscaping efforts have been directed towards preserving the natural beauty of the setting in the woods.

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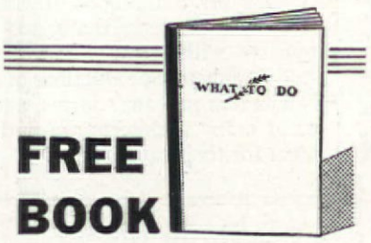

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Roses in the Sou

ED. FIELD

POPULAR fallacies con the difficulties and expe countered in growing Rose robbed the Southland of glory that should be hers t more extensive cultivation flower.

In those parts of the South zero weather is unknown, it ural for a Rose to grow and its beauty for all those wh stop and admire.

One of the greatest barr rose culture in Dixie has from the fact that few books are written by Soutl for the South. The most av flower guides tend to be to nical and too weighty for th son who merely wants to roses for cutting, and in mos cultural advice is based on tions not found in the true and treats with difficulties a pense rarely encountered in sections that enjoy ideal climate.

The true state of affairs South is that, given a good several varieties of roses will ish and produce truly go blooms despite semi-neglec ignorance on the finer poi culture.

For fifty cents and a little anybody in the South can roses from April until Octo Radiance bush and a dime's of stable manure will tur trick. A sturdy Radiance planted with common sense hold its own with weeds and and survive long arid spells out even a drink of wate burst indomitably into when the weather man final lents and sends a good show

The tedious processes of s ing, dusting, and pruning ar absolutely vital to producti blooms by a Radiant bus course, some of the blossom lost to black spot and insect even hit or miss care will ass least a vase full of blosso regular intervals throughou growing season. It must be u stood, however, that the p who elects to grow roses wi reasonable care must expect new the investment every years or so, for the arduous of existence without help qu drains the vitality of the bus

The first step in the produ of roses is the choice of the of planting. Any piece of gr that is well drained can be to produce roses, for avoidan "wet feet" is the chief difficul be encountered. Roses prefer soil that retains moisture wi becoming soggy. Where the is sandy, correct conditions be obtained by digging a hol feet across and three deep, f it with two parts clay and one

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well-rotted stable manure. In the event of heavy clay soil, the procedure should be reversed with a lighter soil placed over six inches of pea-size cinders to provide drainage. More elaborate beds are necessary for low, soggy areas. Here it is necessary to remove the soil to some depth, laying a bed of cinders for drainage with an outlet vent if possible. The soil to be placed over the cinders does not necessarily have to be rich, it can be made so by the liberal use of stable manure.

The beginner had best consult the nearest neighbor who had enjoyed success with roses before planting, for conditions are never alike at any two points far removed. The confirmed rose-grower is always willing to offer advice and sometimes is eager to furnish a start for the beginner.

Actual planting is very simple. The hole should be half filled with the soil mixture to be used and water poured in. When the dirt settles the rose should be adjusted in the hole, with the roots spread, so that the bud is just below the level of the ground. Dirt is then placed about the roots and settled with water until firmly fixed. Pressure is necessary to assure elimination of air pockets. Dry earth should be dusted over the wet soil to prevent cracking.

Roses may be planted at almost any time in the South, but the period between November first and April first offers the best results. The plants need no protection from Jack Frost in the true South if drainage is sufficient to keep water from standing around the roots, and the ground is always tillable except after heavy rainfall. Transplanting in mid-summer is possible during a lull between periods of excessive heat if shade and liberal moisture are provided.

Choice of varieties offers no difficulty. For the beginner who wants rose flowers without too much trouble, the Radiances and the so-called locally White American Beauty offer foolproof plants that will provide red pink, shell pink, and white blooms in profusion. [The real name of the fine white rose is Frau Karl Druschki, but down South only professional florists call it that way.] These roses bloom all summer long in the South, although the White American Beauty is known to most rosarians as a Hybrid Perpetual that blooms profusely in the spring and again lightly in the fall. In the South this rose blooms profusely on short stems in the spring, continues all summer, and then after a brief pause, bursts into its true glory in the fall, sometimes on stems that reach six feet in length. Kaiserin Augusta Viktoria, white; Sunburst and Lady Hillingdon, yellow; Etoile de Holland and E. G. Hill, red; and Luxembourg,

[Please turn to page 80]

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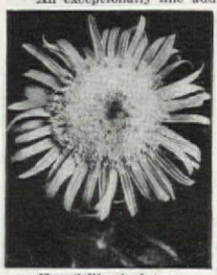

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Garden facts and fancies

Leonard Barron

CLIMATE and weather are two uncertain factors that are likely to appease or worry the gardener without apparent rhyme or reason. Two or three winters ago the Northern Atlantic region was devastated by unprecedented cold and the toll taken of ornamental plants in many gardens, almost all in fact, was beyond the experience and outside the memory of the very oldest inhabitant. Plants that had gained a record of hardiness for well over a hundred years gave lie to the record and gave the gardener plenty to talk about.

This current season, up to the time of writing in December, the East has been marked by extraordinary mildness of weather and tender plants kept blooming and growing almost up to Thanksgiving Day. Perhaps another record in the other extreme! Simultaneously, the Pacific Coast was experiencing unprecedented cold and in that region of "the perfect climate for the gardener" startling things happened: Chrysanthemums this fall were killed before they could open a bloom; grapes were frozen on the vines, and even the apples on the trees suffered alike.

Fall and early winter is a variable quantity with the gardener everywhere. These very vagaries of climate are, after all, the great allure and incentive of interest for the observing gardener who is ever the living embodiment of constant aspiring hope. The thing that happened last year is in fact not likely to happen again next year, and maybe not again in your lifetime; which, after all, is really encouraging and East or West, North or South, the gardener will continue to set out the plants of his choice and sow the seeds of his fancy, bidding defiance to dramatic challenges of weather and climate with the very well founded belief that ninety-nine per cent of his chances will win.

Pruning grapes for fruit

Pruning is just a means to an end. With a grapevine the end is getting grapes; therefore, the pruning must be done accordingly with that objective, unless you want the shade only. Pruning can be done any time between the fall of the leaf and the swelling of the buds in spring, provided always, that it isn't actually freezing at the time.

Remember these points—the grapes are borne on the canes that were grown the previous year. "The fruit is borne near the base of the shoots of the current season and the shoots are borne on the wood of the previous year's growth." That is how Professor Gladwin of the New York State Experiment Station expresses it.

A thrifty Concord grapevine should yield about fifteen pounds of grapes. Prune so as to have a sufficient number of branches to carry that yield. Each shoot will bear two or three bunches, weighing from a quarter to a half pound; ergo, fifteen to thirty shoots of last year's growth must be left and everything else pruned away. It is really quite simple.

All said and done, the grape is one of the best standbys for the home garden. It gives generous shade over trellises, it gives abundant fruit, and will grow almost anywhere. Remember also, that new grapes can be planted in the spring; but, if you do plant, get some of the newer, better varieties.

Air conditioning for house plants

The solution to the ailing house plant problem lies in the five and ten cent store in the shape of a little rubber ball with a spray nozzle on it. By spraying their tops every day—though not when the sun is on them or you burn the leaves—you create the much loved moist atmosphere of grandmother's kitchen in which all plants used to do so well!

This may not sound practical where floors and window sills will be ruined by water, and it is just one large nuisance to carry them to the bathroom for their shower. But we have the answer to everything! Get some flat tin baking dishes, paint them to match your woodwork and fill them with pebbles. Keep water in the dishes, and set the pots on the pebbles. Then you may spray their tops and all will be well. Besides this asset a perpetual evaporation will take place around the plants day and night which will create a great happiness among them! This system of moisture will prove quite the cure all to all ailing plants, and will be a positive inspiration to healthy ones. No telling what they will do in gratitude. And incidentally the family will benefit by the added moisture in the air too!

A little indoor forcing

Next warm day when you feel athletic go out into the garden with a shovel or an edger and see if you can pry up a little clump of Lily-of-the-Valley roots. Also if you can locate your Bleedingheart plant cut off a piece of that too. Pot these and keep them in a sunny window. Soon you'll have the scent

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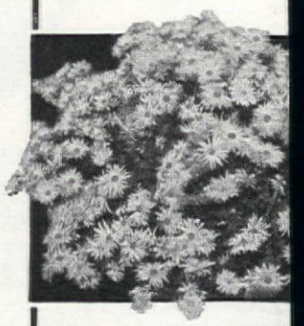

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Notes on Plants for 1936

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Jack's friend Bob Johnson says Wayside have a fine selection of kitchen herbs. Look them up in catalog and start a herb garden plot. Don't forget that new mint!

Get six plants Wayside new chamois yellow Gaillardia.

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Soon long panicles of delicately scented Wisteria will drip from boughs previously gray and dull. Apple blossoms will surround the breakfast toast. Your cosy living room will be more cozy because of soft sprays of Pussy Willow about. The scent of Lilacs will invade every room, and you will be held spellbound by a cluster of snow white pear blossoms—white as the snow outside. It is fun—this little pre-view of spring!

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Madame Caroline Testout has for many years been identified with Portland, Oregon, as the official flower of the Rose City. It has been a good Rose and planted along the sidewalks of Oregon it earned fame and favor for many years but it is significant, however, that Madame Caroline Testout is no longer considered good enough to continue as the emblem Rose of the city. This fact shows how real Rose progress has been. Times do move and Roses get better and better and as Roses, like other things, get better and better, we must be off with the old and on with the new.

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Sowing time indoors

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Linger a little over the Zinnia page in your catalogue. There are some grand new varieties. The Picotee Zinnias come in shades of salmon, biscuit, and apricot and are tipped with harmonious contrasting colors—and not a magenta among them! If you want an attractive little ten-inch Zinnia that has alternating yellow and brown petals get Gypsy Girl. Victory (Achievement) also is a beauty. It comes in all the autumn oranges and russets and has quilled petals. The lovely colored Scabiosa flowered Zinnias resemble their namesakes as a row of single petals surround their tufted centers. You can't have too many modern Zinnias! It's time now to sow indoors. The "ruffled" advances in Sweetpeas add a new luciousness to that lovely flower. Best to sow singly in pots indoors and transplant, but otherwise sow in rows in the open.

Naturalistic rock garden and waterfall

[*Continued from page 12*]

than a truck load of small ones.

Except at the sides of the ditch where the water would tend to wash out the banks no attempt was made to make a continuous row of stones. Plenty of space was left for planting and in grouping the stones two or three can often be placed close together and then a good space left without any stones. Stones scattered over the surface at an equidistant spacing do not produce the best effect. All rocks should be firmly imbedded in the soil so that they will not be dislodged if stepped on for weeding or cultivation or washed down by the first heavy storm. The broadest face of the rock should be turned down and no stones turned on edge or stuck on end. Nothing looks more unnatural than a rock garden with a series of rocks imbedded in the ground with the points upward like a miniature Stonehenge. For although in nature one sometimes finds rocks in awkward-looking positions it is the quieter and more common examples of Nature's handiwork which should be emulated. Stones in which the natural bed is kept more or less horizontal will as a rule be more effective.

In planting a rock garden of this type use if possible a few flowering trees and shrubs. Among those which will stand a shaded condition the common white Dogwood is one of the best of the smaller

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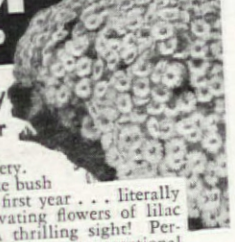

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flowering trees. It is beautiful at all seasons of the year. Most of the Viburnums do very well in a semi-shaded condition. Snowberry, Coralberry, and Regel Privet are useful shrubs and all have attractive berries in the fall. If evergreens are needed the Hemlock is a beautiful tree, and several kinds of native Rhododendron and the Mountain Laurel may be used if the soil is not limy.

Among the native wild flowers which were included in this garden the Bloodroot is one of the first to bloom. The beautiful white stars of this plant are so common that we are apt to disregard it. No excuse is needed for the inclusion of the lovely Quaker-ladies or Bluets in the sunnier positions. The Virginia Cowslips make a beautiful display in May with the pink buds turning to a lovely shade of blue when the bell-shaped blossoms open. The common Star of Bethlehem makes a bright show. Several varieties of Violets were not considered too common to be included. In the moister places by the stream side both the native Blue Flag and the European Yellow Iris as well as both the yellow and orange Daylily. The gay blooms of the Cardinal-flower are used to tempt the humming birds while quantities of Forget-me-not and Moneywort are planted at the edge of the water. Both Soloman's Seal and the similar leaved wild Spikenard, sometimes called Soloman's Plume, are used in large groups; the latter plant being particularly beautiful in the fall with its big bunches of bright red berries. Among the more uncommon wild flowers were Trilliums, Dutchman's-breeches, and Lady-slippers. The garden however, is not restricted to American plants entirely. Other plants which seem to fit well into the scheme are English Primroses and Cowslips and the yellow Globeflower. Daffodils and English Wood Hyacinths were the bulbs chiefly relied on. Excepting the bulbs, of course, all the plants mentioned you can plant this spring.

Novelties in the seed lists

[*Continued from page 31*]

of this type for use in the home.

Ranking almost equally, Phlox Gigantea Art Shades and a new Pansy strain marketed as Improved Swiss Giants are among the worth-while introductions for this year.

Either the remarkable new color range or the size of bloom would alone justify Phlox Gigantea as a novelty. The flowers run as large as one and a half inches in diameter, while the colors include sal-

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The new Super Giant Imperial type Stock is perhaps a shade more important than some of the remaining new offerings. It is full base branching, with 12-15 spikes to each plant, all equally long stemmed, which makes it very fine for cutting. The huge florets are very double, and 40-50 are open at once on each flower spike. The two varieties now available are Rose Charm, deep rose in color, and Roselight, lighter rose pink.

Originated in Continental Europe, but now generally available here, is a most striking Marigold, Harmony, low growing Dwarf French Double type, fine for border work. Harmony combines the coloring of Golden Ball and Robert Biest, the two most popular varieties of this type, the base color being the rich mahogany brown of Robert Biest and the center of the flower as orange as Golden Ball. The unique color combination makes Harmony a very stunning cut flower, and the fact that it is in the pompom or small-flowered group makes it useful for decoration in even the smallest home.

From England, are two more fine novelties, Cornflower Jubilee Gem and Godetia Kelvedon Glory. Neither will be sold generally in the United States this year, although available through English seedsmen and a few American firms. The Cornflower, which is dark, vivid blue in color, is unusual because of its dwarf habit. It grows only twelve inches tall, permitting its use in many new ways, such as borders, rock gardens, and even for bedding. Godetia Kelvedon Glory is the same type as the popular Sybil Sherwood, but in a new shade—orange salmon, and is quite robust in growth.

Cosmos has come in for much improvement. Orange Flare Cosmos introduced last year is now being backed up by Cosmos Sensation Mixed. If disbudded, this new Cosmos will produce blooms from four to six inches across! White and two shades of pink will be found in the mixture, and separate colors, including red, will we suppose be available in future seasons. Sensation Mixed Cosmos is of the early-blooming type that can be flowered ahead of even the earliest winter season.

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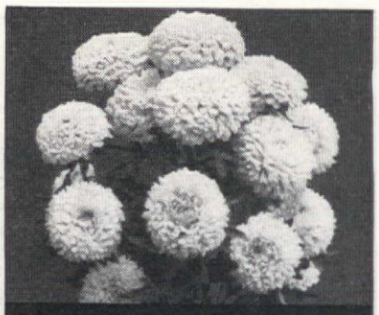

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Dixie Sunshine. The flowers are made up of tiny five-pointed petals that twist and curl, resembling the formation of a Chrysanthemum. The blooms, which are of deep yellow, vary from one to two inches in diameter. Dixie Sunshine is particularly effective in the garden, because its bushes, much larger than those of the ordinary Marigold, are literally covered with its bright blossoms.

Something outstanding in plants suitable for partially shaded spots is now available for those who like or can use, as in the California region, giant Cinerarias. A new strain not only includes a splendid range of colors, but will produce flowers over four inches in diameter.

In addition to the novelties offered for the first time this year, there are a number of fine annuals that are truly outstanding, but seldom grown. Three, in particular, probably owe their hold on oblivion to their awkward, misleading names. They are: Arctotis Hybrids, Calliopsis Dwarf Marmorata, and Leptosiphon French Hybrids.

Arctotis Hybrids are many times more valuable than the taller and older Arctotis grandis, but are often confused with the latter, and therefore ignored. The Hybrids grow as if they had been bred from a cross between the Transvaal Daisy and the Gazania. They were not, but the habit and flower are similar to the former, and the leaf and color range to the Gazania. The stems are not as long as those of the Transvaal Daisy, but are long enough for effective use as a cut flower.

Dwarf Marmorata Calliopsis with its compact growth and tiny richly colored blooms, outshone a dozen other annuals in a bed that included with its extreme floriferousness eliminates the "leggy" appearance that has handicapped the general run of Calliopsis, and its color range from maroon to mahogany is far richer than that of the typical generally known yellow and brown Calliopsis.

One of the largest seed firms has listed Leptosiphon French Hybrids in its catalog for several years, but it could not be located this year. Correspondence, however, revealed that a new name had been coined in the hopes of bettering sales and it has become Gilia Fairy Stars. These are really attractive enough running the full range of pastel colors, and the plants are not over six inches high. The blooms, which are a quarter of an inch in diameter, are made to order for use in "miniature" bouquets.

And now a few words in review of the introductions of last season. Rust-proof Snapdragons, proved to be life savers to many garden lovers although not as true to color as might have been expected. Most of the few complaints of Snapdragons apparently nated in the purchase of from questionable local di tors who undoubtedly dilute rust-proof strains with c non-resistent seeds. This yea colors in Rust-proof Snapd are being offered. Get your from a reputable seed house

Cosmos Early Orange which flowers in ninety day a complete success. Not only early growing habit bring bloom in sections of the c where orange Cosmos wer known, but it was much sh in the garden than other Cosm

Marigold Yellow Supreme Carnation-flowered or loos aled type, and the Dwarf Be Dahlias were among the mo isfactory and colorful be grown.

Speaking of Dahlias, thos have lots of garden space ca a maximum of bloom by pla large-flowering Dahlia seeds. bloom the first year just as w do the tubers. The best strai obtained from Dahlia speci and should be planted from uary to the middle of March

The new double Coreopsis burst or New Gold, the si variety of another source, pro something different in this perennial. The color is the deep yellow as the ordinary opsis, and the blooms large.

Columbine, or Aquilegia been developed to surprising fection. Several English strai very fine, but those who grown the special domestic st maintain they are equally w while.

Roses in the South

[*Continued from page 73*]

copper, are other reliable vari

For the person with a lim budget, the choice between se cheaper bushes and a few co ones is the most important dec to be made. The prospective rian gets just what is paid when plants are purchased. ten-cent rose is not a bad bu the flower lover willing to them the nursing they re until they have reached the ro stage presented by more exper plants at the time of purc Such plants are generally of stock, but naturally are sm and, as a product of mass prop tion, do not offer symmetry vigor. The writer has won fi show prizes with cheap roses, such bushes will not repeat wins two seasons. Excepting really expensive new intro tions, the worth of a rose bus creases in proportion to its Husky plants are to be desired these are not to be had for not

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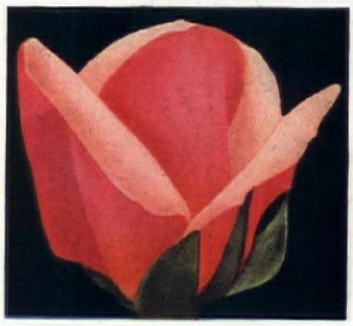

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