The AMERICAN HOME

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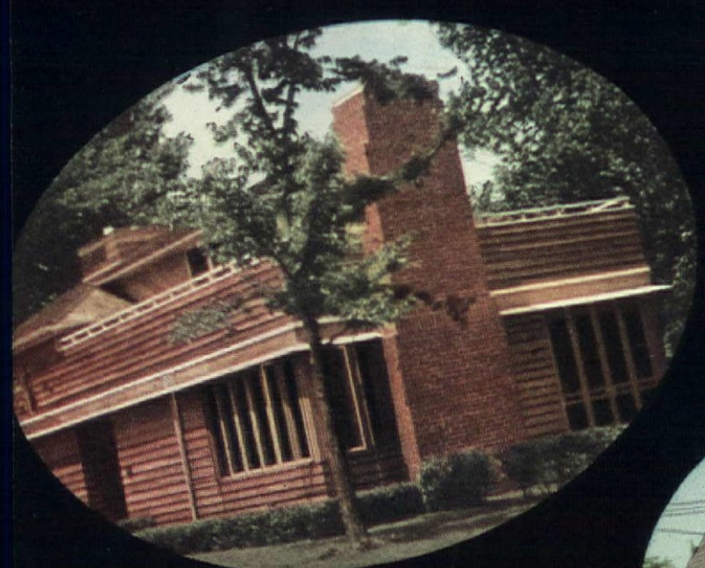
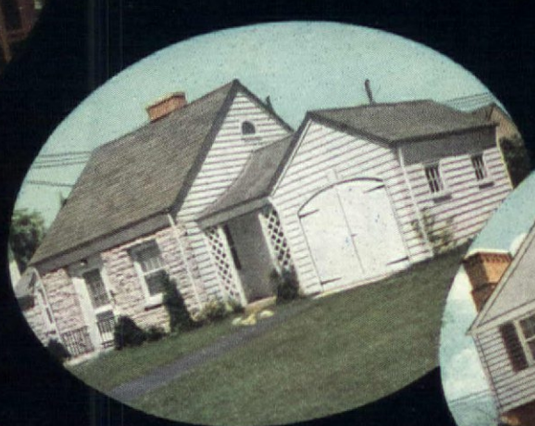
GOOD PLANTING

16 very Small Homes

COLLEGE ROOMS





September 1939

"Love at first sight!"

MEN GO FOR THIS NEW CHICKEN SALAD WITH *REAL* MAYONNAISE

- 4 cups diced chicken
- 3 cups diced celery
- 2 diced oranges
- 2 teaspoons salt
- ¼ teaspoon pepper
- 1½ cups Hellmann's or Best Foods *Real* Mayonnaise
- 5 cups finely shredded red cabbage
- Pimiento strips
- Watercress

Lightly toss together diced chicken, celery, oranges, seasonings and *Real* Mayonnaise. Arrange cabbage in salad bowl. Heap the chicken mixture in the center and top with additional *Real* Mayonnaise. Garnish with pimiento strips and watercress (as illustrated). Serves 8 to 10.

GLADYS GETS GOOD FOOD ADVICE ON HER WEDDING DAY

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Read why Real Mayonnaise tastes fresher even than home-made!

You, yourself, know that a dressing for salad can taste no fresher than the salad oil used to make it. Our *Real* Mayonnaise (Best Foods in the West; Hellmann's in the East) is made with "FRESH-PRESS" Salad Oil, which we ourselves prepare fresh each day, as it is needed. Then in our double-whipper it is mixed with eggs, added egg yolks, our own special blend of vinegars and choicest spices. Nothing else. *No starchy fillers.* It's *all* mayonnaise—*Real* Mayonnaise! That's why it tastes so rich, so creamy and so FRESH!

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Real Mayonnaise

IN THE W
IN THE E

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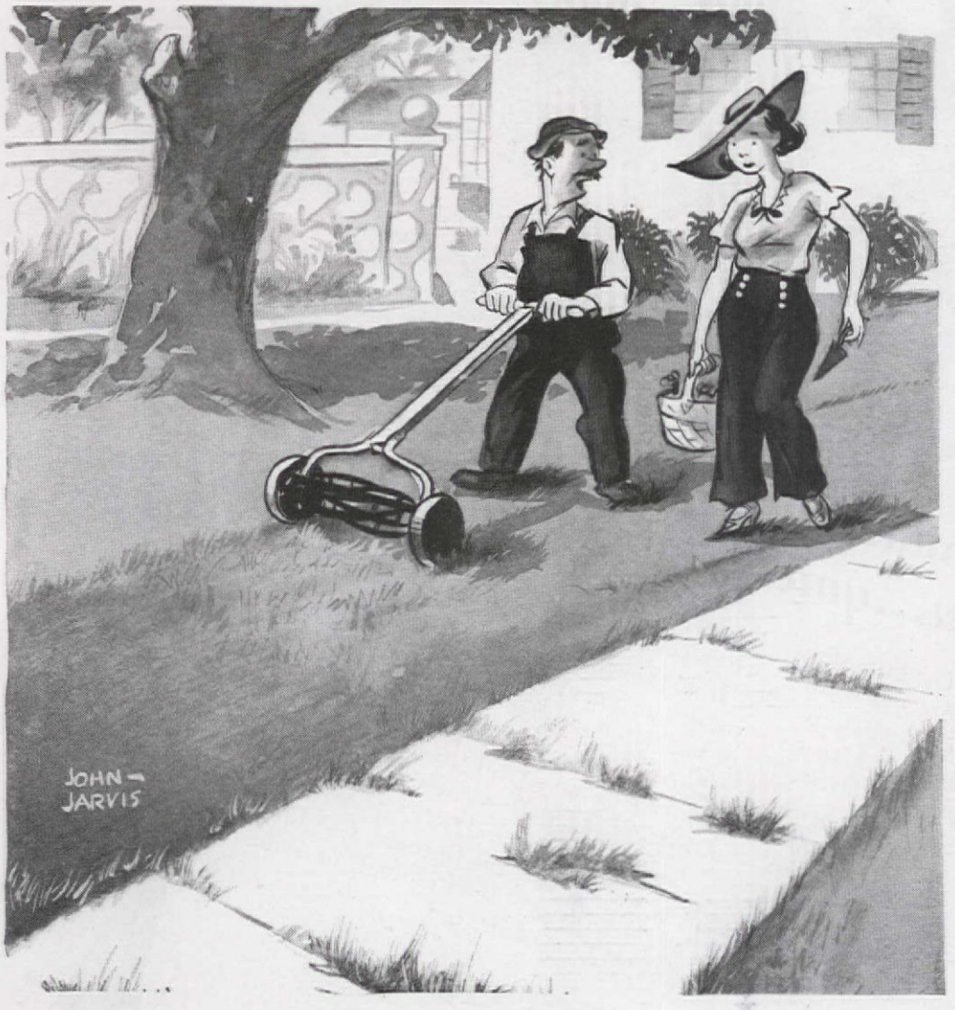
Why doesn't Somebody *Sell* me these things?

I. S. MATTINGLY



TERMITES are more popular among the local real estate boys and girls than I am, but I insist that it is strictly their fault and not mine. I want to buy a home and they won't sell me one. They insist that I make a "good investment." They insist that I should buy because owning a house is a better financial proposition than renting. They try to tell me that it is cheaper to own than to rent. That argument is strictly specious and all the speeches they make won't change my mind one iota.

I am fairly good at simple arithmetic. Even if I weren't, my landlord's bilious demeanor would be convincing evidence to the contrary. He bought the house I live in at a bargain through a complicated mortgage and foreclosure deal. In spite of his manipulations, the seventy-five dollars I pay him every month does not cover interest charges, much less taxes and the inevitable maintenance expense. Every time I ask for the simplest repairs, he howls like a banshee—which is quite a feat for a kindly old Hebrew gentleman. I don't blame him a bit, but I do blame some "person or persons unknown" for instigating and perpetuating this utterly appalling and prevalent viewpoint on home ownership.

My landlord's sufferings should be a warning to me. But they are not. I am still determined to own a home. But nobody will sell me one. No one will rationalize for me in terms of my own peculiar personal asininities what I really want to buy when I buy a home. No one will insist persuasively that financial extravagance may very well be spiritual thrift.

Here is my situation. I have a wife and three children. I endure periodic spates of in-laws. So, basically, I need four bedrooms and the usual cooking, eating, and living facilities. That sounds simple enough. Such a set-up is available in my community in many nice neighborhoods at a reasonable range of prices.

But the above simple specifications do not by any means describe my needs. The children are of an age at which they are still and quiet only when in the grip of an exceptionally virulent malady. At times, I can understand why the Chinese drown female infants. So one of the things I need is a playroom—rumpus room where on inclement days my son and error can whistle dismally to his heart's content and fall over things promiscuously; where the girls can sing off-key, practice their tap dancing, and discuss endlessly subjects which I have absolutely no desire to comprehend.

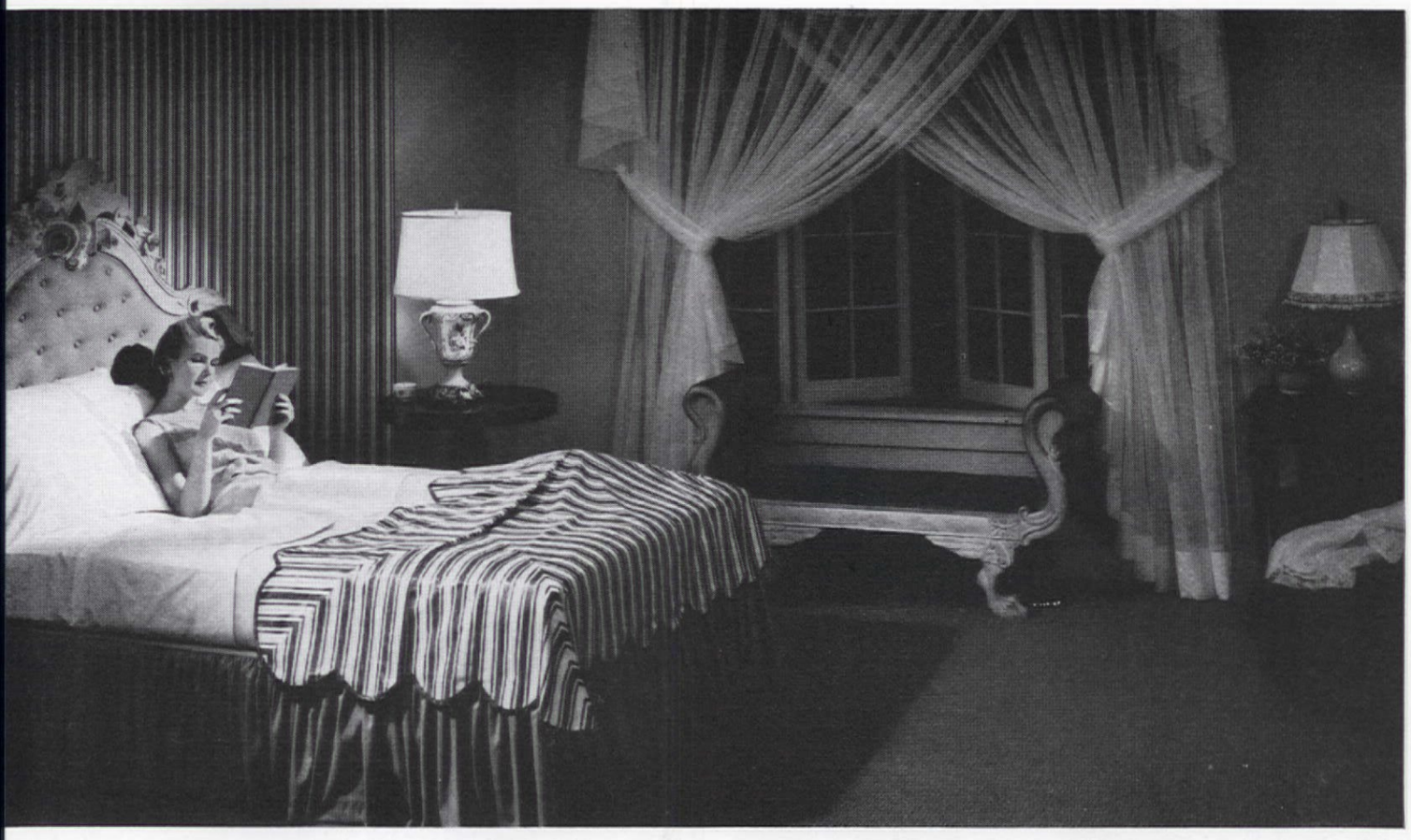
The basement of our current house could be treated with wallboard very nicely, at a cost of a few hundred dollars. But I won't do it because I instinctively recoil from improving property which is not my own. Besides, I have a suspicion that my landlord would use the improvement as an excuse to raise the rent.

I do a lot of work at home. Hence I need a library. Not just some bookshelves on a connecting sunporch, but a workroom which no female would dare try to clean up or rearrange. Several of the houses we have looked at have nice spaces in the attic which could be fixed up at small cost. With such a set-up, I would be isolated from vacuum cleaners and tradesmen's calls and no one would be annoyed by my piling books in convenient spots on the floor and tripping over them, missing the wastepaper basket eight times out of ten, burning cigarette holes in the furniture, scattering ashes about, or doing any of the many things which make for genuine comfort and peace.

HERE is another side of the story. Some fanciful but misguided soul built a tricky little picket fence along the driveway to our garage. It is a psychological rather than an actual hazard. I've been yearning for months to crash down that fence, but I don't dare. It is a thorn in my flesh, but I must let it fester. I can't destroy the fence. If I did, I can see my landlord paling. He would feel that its removal detracted from the beauty of the place. He may be right, but I still don't like it and I can't do anything about the matter except discuss the situation in those short but expressive and satisfying Anglo-Saxon monosyllables.

My annoyances are trivial compared with the suppressed desires which rage in my wife's otherwise placid bosom. The electrical appliance people keep her in a sustained frenzy most of the time with their seductive gadgets. But she doesn't dare plunge into such a major expense although she has fully justified it in her own mind. She knows that we are likely to move any [*Please turn to page 8*

THE AMERICAN HOME, September, 1939. Vol. XXII, No. 4. Published monthly by The American Home Magazine Corporation, 444 Madison Avenue, New York. Subscription price $1.00 a year—three years, $2.00; foreign postage $1.00 per year extra. Entered as second class matter December 31, 1935, at the post office at New York, N. Y., under act of Congress, March 3, 1879.



Once percale sheets just screamed "Expensive!"

BUT ANY HOME CAN AFFORD THEM NOW!

DID YOU EVER think enviously, "Oh, the lucky rich!"—when you visited a friend whose beds were spread with satin-smooth percale sheets? Remember the luxurious sensation of slipping in between them . . . their fineness . . . their delightful freshness?

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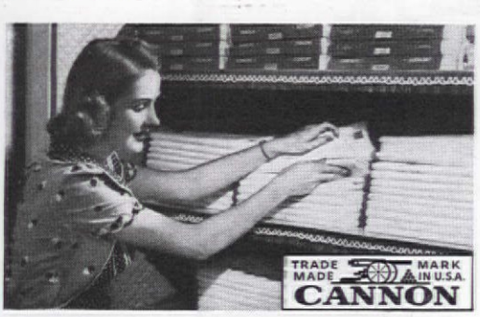
They help take backaches out of wash day! Because a Cannon Percale Sheet is a full half-pound lighter than a heavy muslin sheet, you'll find it much easier to handle in the tub. And if you send your laundry out at pound rates, you can save laundry costs of about $3.25 per year per bed!



Even folded, you can see their size. A convenient "size label" is sewed into the hem of each Cannon Percale Sheet. Just a glance tells you what sheet you want!

Yet...all this luxury for only $1.49! Yes—immaculate, packaged, ready for use . . . these Cannon Percale Sheets sell in most stores for only around $1.49! See them . . . feel them, today! (Also available at slightly higher prices in six soft, clear colors: peach, azure, maize, pink, jade, dusty rose. Pillowcases to match.)

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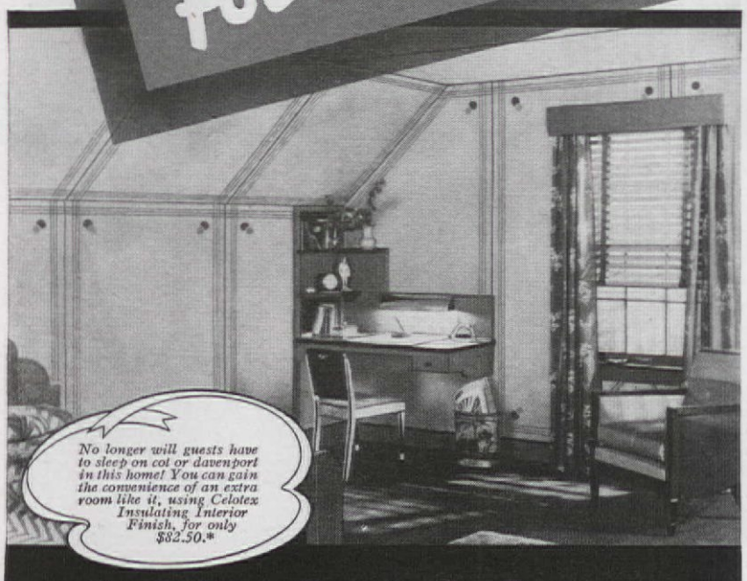

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ARE you searching for a room into which a growing family can expand? Are you often embarrassed by lack of a hospitable extra room for guests? Yet, have you ever stopped to think that a room as attractive and cozy as the one shown above can be *quickly* fashioned in waste attic space?

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J. R. Hetzler

Outdoor living room of Mr. Charles J. Fisher, St. Joseph, Mich., inspired by articles in The American Home

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- Front Halls
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Dinner for Eight Without a Dining Room

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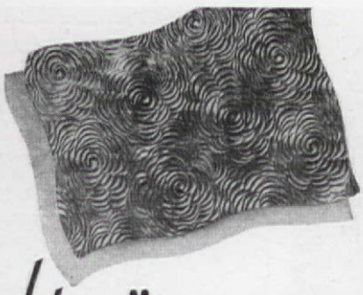
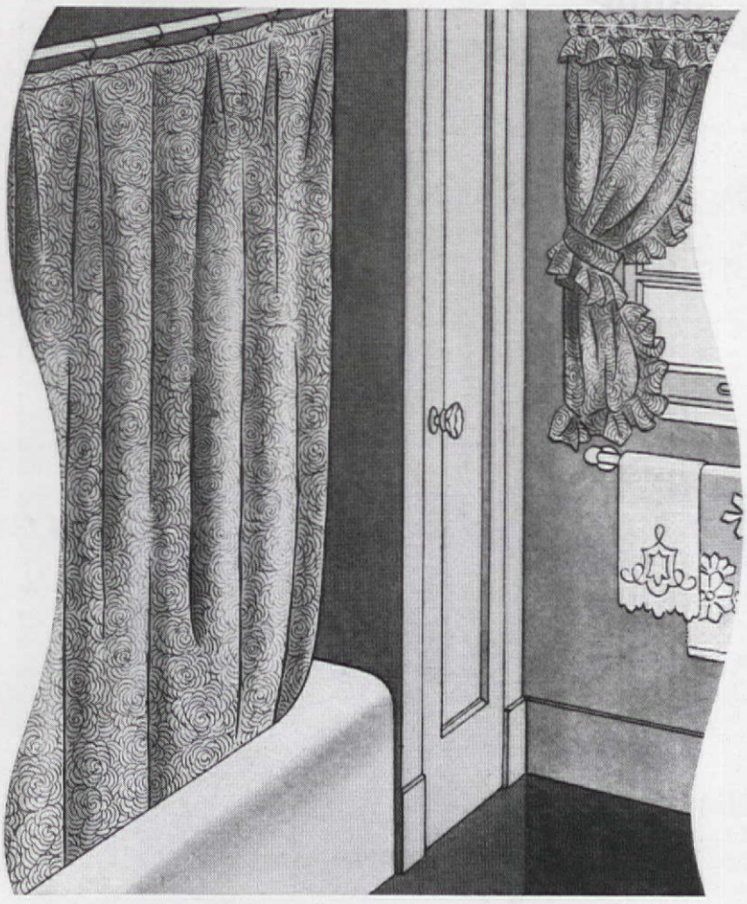


"Swirltex"—an exciting new texture for shower curtains and window drapes...



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Why doesn't somebody sell me these things?

[*Continued from page 4*]

day and many of the things she wants most are permanent installations, such as an incredible kitchen sink, of which she is incurably smitten. The darn thing does practically everything under the sun but give milk.

The same is true of carpets, curtains and such items. What fits one house looks like Chaplin's pants in another. So we coast along, buying only when shame compels us, repairing old furniture which will soon be valuable as antiques, turning and mending old carpets which we have learned to loathe cordially, putting up with various and sundry irritations and inconveniences and spending our money elsewhere, because we do not dare spend it on our home.

And so we sit among the ruins, Cinderella-like, hoping some day the prince will come whose song will be the argument that the validity of an investment from an arithmetical standpoint has nothing whatsoever to do with its actual validity.

We are waiting eagerly for some passionate Savonarola to fix us with his hypnotic eye and force us to answer such pointed questions as: Is a wife a profitable investment? Are children profitable investments? Is a dog a profitable investment? What are you talking about when you say "profitable"?

This evangelist will have to overcome the fact that for $75 a month we can get a very comfortable home in a very desirable neighborhood, with all the customary conveniences which we require. So if we are approached on an arithmetical basis, there will be no sale. In order to persuade us to buy, the seducer must keep away from the practical angle because we have learned long ago that practical things are often necessary but notoriously unsatisfying.

HERE are some of the things we want to be sold: we want to be sold that our home will be a never-ending balm for *my* ego—and though commercial circumstances often force me into doing things which are unpleasant, at the end of the day or the end of the week, I can escape and resume my cherished position as the rooster who is king on his own dunghill. The English like to say that "a man's home is his castle." That isn't my idea at all. My idea is that every man's home is his opportunity to do just exactly as he pleases.

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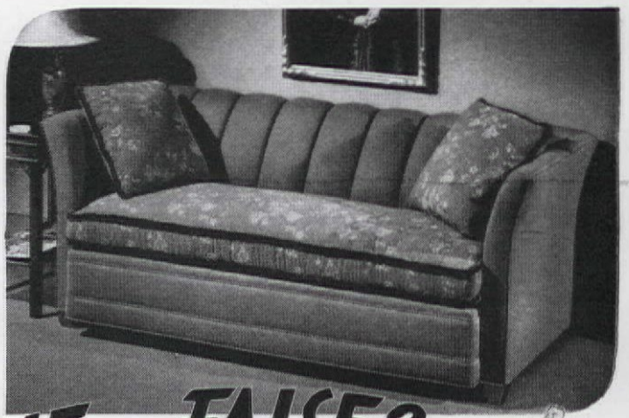
The comfort lasts—you do not sleep on the upholstery or cushions, or sit on the mattress.

Sofas, love seats, chairs, even chests that become innerspring-mattress beds. Correct period styles for fine homes.



TRUE OR FALSE?

—IT IS NOT A STUDIO COUCH
—IT CONTAINS A FULL-SIZE BED
—WITH INNERSPRING MATTRESS

TRUE ✓ FALSE ✓

YOUR guests will certainly answer "true" to the first statement and "false" to the next two statements. How *could* a period sofa so perfectly proportioned, truly comfortable, and correctly styled by makers of finest living room furniture, contain a real bed? But it's TRUE that it's not a studio couch, TRUE that it opens into a full-size, full-height bed with removable sanitary innerspring mattress! Full size, correct bed height (no feeling of sleeping on the floor) and completely restful. See it in your furniture or department store. See how the complete comfort of two separate pieces of furniture have been combined in one.

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PULLMAN Sleeper

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So I want to be assured that if I do not like anything in my house very well, I can change it without any good reason. That if I want to tear out a partition or build a pigeon roost or add another room, or give vent to some mad or impractical impulse, it is my own responsibility and nobody else's but mine. If I want to garden, I can have a garden. If I want to pave the back yard with beer bottles, I can do that, too—just as my fancy dictates.

We can't do any of these things in a rented house. We must consult the landlord. If the arrangement of the bedrooms is inconvenient, the landlord will immediately think of the next tenant and ignore our personal taste. You can't blame the landlord a bit, but it is certainly most annoying to us.

The house we are now living in has many defects. I would like to fix them. Some of these defects I could fix myself. Some I would have to hire done. There is a radiator in the bathroom which catches me every time I bend over. (Photo on request) There is a cold draft in the shower which I do not dare try to locate because I know to my sorrow, I could do nothing about it.

We would like some inspired person to come around and persuade us that the simple way out of this dilemma is "to own your own home." Then if you make a mess out of it, that's your business, but if on the other hand, you create a masterpiece, that is also your business.

We would like real-estate agents and builders to stop treating us as though we were benighted arithmeticians, and really get down to the point of the case, which is that there is a strong affinity between owning your own home and owing your own soul—that no man can be free in the most ennobling sense of the word while he is a renter—that mortgages and interest payments are not half so tyrannical as the inability to express one's own simple desires without getting an outsider's permission.

Most salesmen are as futile as a radio announcer apologizing for a station failure. They do not talk about the things we want to hear about. They fail to realize that man does not live by bread and boards alone. Some day, we hope some smart outfit will appreciate this viewpoint—that thousands of people like us want to buy but no one will supply that little "umph" which is necessary to start us going. The first one that does will undoubtedly put on a private building boom all its very own. Then, perhaps, somebody will SELL me these things!

The gentle art of carving knows no finer woods than the WESTERN PINES*

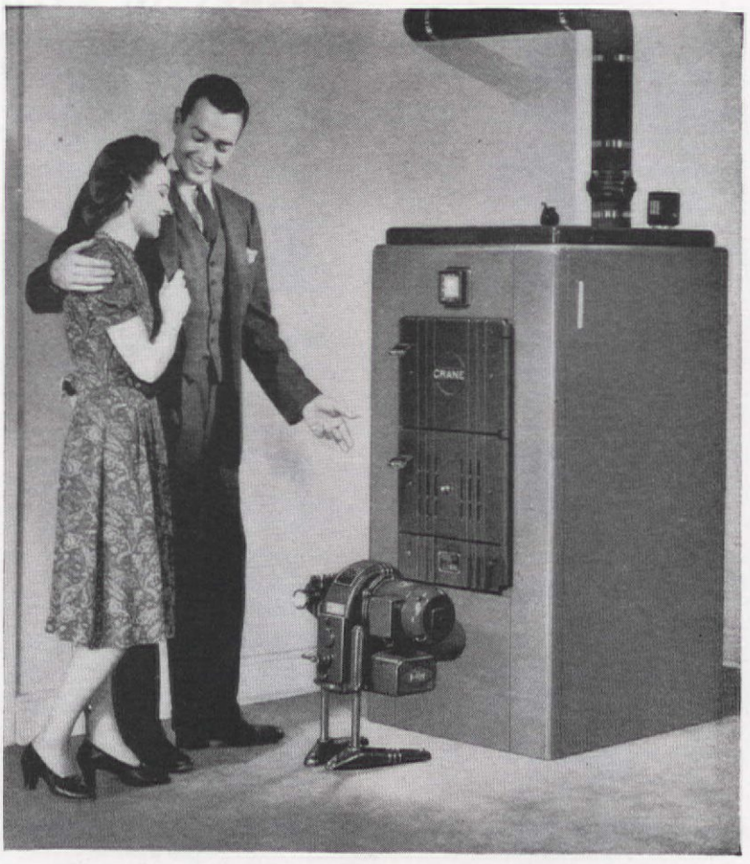
It would be hard to even imagine more exquisite work than the carvings on this stately cornice and mantelpiece fashioned from Western Pines.

Master carvers are in their element with these clear-grained, soft-textured woods. Whether waxed to a soft, dull glow, stained to a mellow old age, enameled and rubbed to an eggshell finish, their richness is beyond compare.

If you own your own home, or intend some day to build, write for a free copy of "Western Pine Camera Views," photographic case stories of the charming effects obtainable with the Western Pines. Western Pine Association, Dept. 115-F, Yeon Bldg., Portland, Oregon.

Idaho White Pine* Ponderosa Pine* Sugar Pine*

THESE ARE THE WESTERN PINES



We bought Comfort too...

WHEN WE BOUGHT CRANE COMPLETE HEATING

IN OUR new home we wanted comfort, so we installed a complete Crane Heating system. The boiler, of course, is by Crane and so is the oil burner—the radiators, the circulator—yes the valves and fittings, too. And ECONOMY! I never have to worry about fuel bills with my efficient Crane Boiler and penny pinching oil burner on the job.

Perhaps your heating troubles could be ended by this new boiler—perhaps you want to make your present system an automatic one. It makes no difference, the Crane line is complete and your Crane Heating Contractor will gladly advise you on how your home can be made more comfortable—how you can stop shoveling coal next winter—how you can save money on fuel, too.

All these conveniences can be yours on the Crane Budget Plan. Whatever you want in the line of heating equipment, check the coupon below and mail it for complete information.

YOUR CRANE HEATING CONTRACTOR GIVES YOU THIS

1. Make a thermal survey of your home.
2. Plan and install a system to suit your needs.
3. Guarantee the installation for your satisfaction.
4. Stand by to render you further service.

4 WAY HEATING SERVICE

CRANE

CRANE CO., GENERAL OFFICES: 836 S. MICHIGAN AVENUE, CHICAGO

VALVES • FITTINGS • PIPE • PLUMBING • HEATING • PUMPS

CRANE CO., 836 S. Michigan Ave., Chicago, Illinois A.H.9-39

Gentlemen: Please send me full information on the heating equipment checked below:

BOILERS: ☐ OIL ☐ COAL ☐ GAS ☐ OIL BURNERS ☐ CONTROLS FOR AUTOMATIC HEATING ☐ STOKERS

Name..... *Address*.....

Town..... *State*.....

AUTOMATIC HEATING SYSTEMS FOR EVERY FUEL

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September, 1939

It is the definite policy of THE AMERICAN HOME *to make its advertising pages trustworthy and reliable.*

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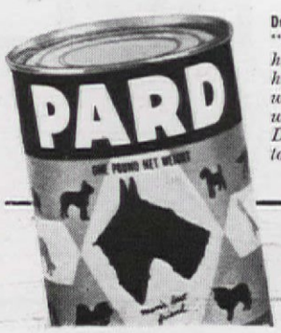
IS YOUR DOG A "Jitterbug"?

Not a sign of nervous ailments, excess shedding, listlessness, or other common troubles among 250 dogs raised by Swift on an exclusive diet of Pard and water.

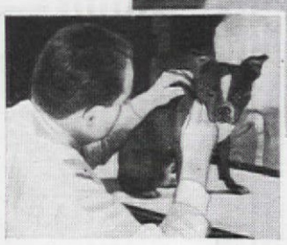
● "Dogs need not be troubled by common ailments"—indicates 5-year canine study! Listlessness, loss of appetite, diarrhea, and other common ills, attributed by leading veterinarians to faulty feeding, *never occurred* among the 250 pedigreed dogs raised exclusively on Pard in Swift's Research Kennels!

And, too, these thoroughbreds—representing 4 consecutive generations—have shown above-normal growth . . . unusually fine conformation to breed. Facts like these indicate the additional benefits your dog would get through a steady diet of Pard.

Veterinarians in growing numbers are recommending Pard for all breeds. For the sake of your dog's health and happiness—start him on Pard now!

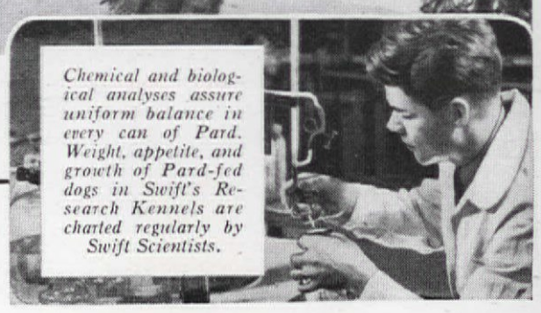


Dr. W. J. McK., of Illinois, says: "30 years of experience have convinced me that hit-or-miss feeding is the worst enemy of canine health we have to contend with." Dr. McK. recommends Pard to correct and ward off many common ailments.



A SWIFT & COMPANY PRODUCT

Chemical and biological analyses assure uniform balance in every can of Pard. Weight, appetite, and growth of Pard-fed dogs in Swift's Research Kennels are charted regularly by Swift Scientists.



PARD . . SWIFT'S NUTRITIONALLY BALANCED DOG FOOD

Hear them CRACKLE!

And see them FLOAT!

DELICIOUS... Lastingly Crisp!

● Want to put a real spark of enthusiasm into breakfast? Want to be a hero to your family? Sh-h-h! Kellogg's Rice Krispies are the answer!

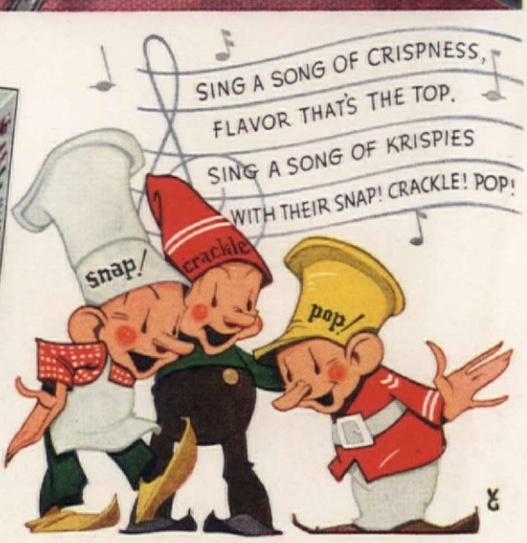
In just two bites you'll realize how completely different they are . . . you'll know why they're such a sensational favorite in millions of homes.

Every spoonful, first to last, is so crunchy-crisp. Brimming over with the rich, fine flavor that only Kellogg's patented process can give. Rice Krispies are "oven-popped," you know, then toasted in a special way.

Make breakfast an "occasion" at your house. Order Kellogg's Rice Krispies now. They come to you with their crisp freshness protected by Kellogg's new and exclusive inner-wrap, which is completely "Waxtite" heat-sealed at both top and bottom.

"OVEN-POPPED" BY KELLOGG'S PATENTED PROCESS! Rice Krispies are absolutely unique in form. They'll float for hours in milk or cream. Product and process are protected by United States Letters PATENT NOS. 1,925,267; 1,832,813.

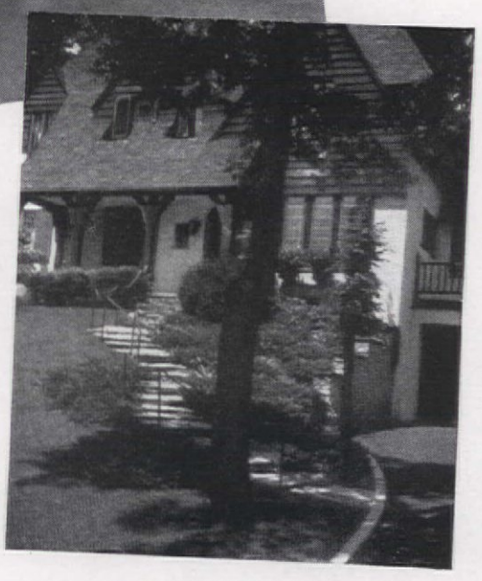
Copr. 1939 by Kellogg Company



Sensational offer! Large, colorful nursery-rhyme pictures by Vernon Grant, artist who created the characters "Snap!" "Crackle!" and "Pop!" See back of Rice Krispies package.

Who's to blame for foundation plantings like these—home owners, builders, or nurserymen?

W. P. Woodcock



Here are five entirely different types of foundation planting—yet each pleasing and well suited to the house it adorns. Why cannot there be more like these?

The GOOD *And* the BAD of it

E. L. D. SEYMOUR

WHAT is the matter with foundation plantings in America? Why is it that, wherever you go—East, West, North, or South—you can find so much mediocre use and so much atrocious misuse of plant materials around homes? Right in the most prominent of places, too, where it hides or offsets the attractive lines of a good house and accentuates the shortcomings of a poor one; where it literally flies in the face of everyone who approaches or even passes by!

The examples on the opposite page are characteristic of things seen this spring while driving some 5,500 miles through the far Western, East Central, and North Atlantic sections of the country; they can be duplicated almost anywhere that a community has grown up and new homes have been built within the last quarter century or so.

Perhaps you have never noticed how many families have to brave a forest gloom in reaching their front doors and then have to play peek-a-boo to get a view from their first floor windows. Probably many of them no longer realize it. For one can in time get used to anything. Let Robert Taylor wear a thick growth of bushy whiskers for a few years and even his most fervid fans would begin to take them for granted and forget the classic features behind them and the shock of the original desecration.

On the other hand, why don't we find more lovely, individualistic foundation plantings like those pictured here, which prove how possible and practicable it is to give a house—any kind of house—a real setting that will make it more attractive and stimulating to live in, more inviting to look at, more distinctive and, incidentally, more valuable? Probably the blame can be split several ways. One basic reason may be what Frank Lloyd Wright, the iconoclastic architect, recently described over the radio as "America's lack of indigenous culture"; our tendency to keep our eyes and attentions on the past and its traditions, to travel in ruts instead of on the crown of the highway. That (if it really exists) indicates a need for more independence of thought, more intelligent discrimina-

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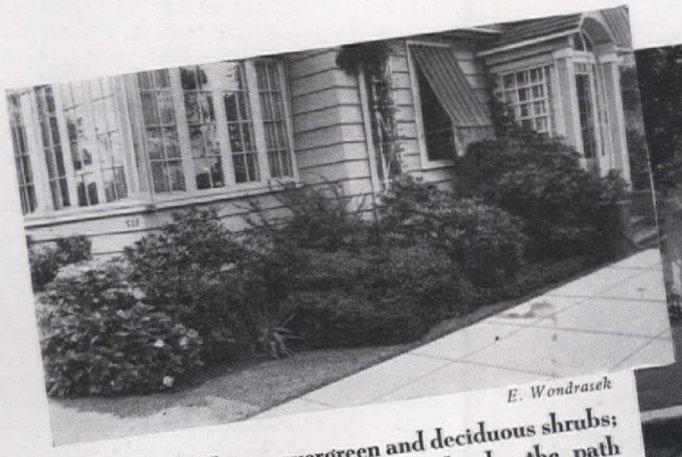
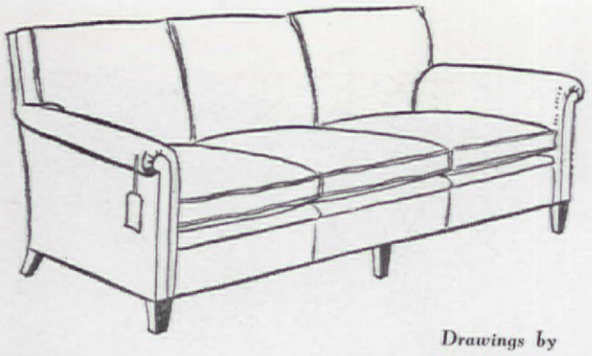


E. Wondrasek

OPPOSITE: Some typical results of overplanting and of the faulty use of fast-growing evergreens as foundation planting material—two of the commonest errors in home landscaping

Photographs by the author

Above, well chosen evergreen and deciduous shrubs; right, colorful herbaceous plants border the path



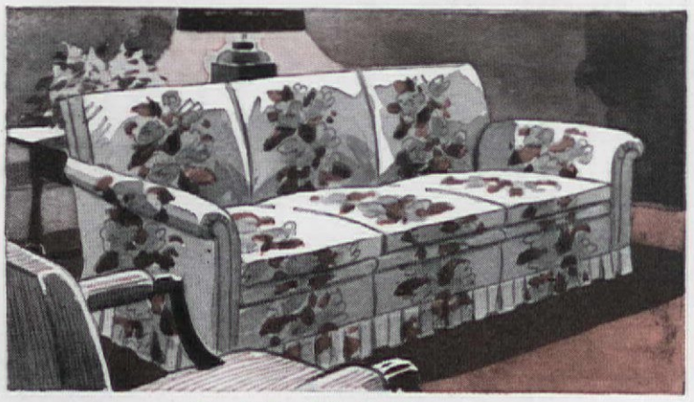
Drawings by
HARRIE WOOD

Take 1 Good Lawson Sofa

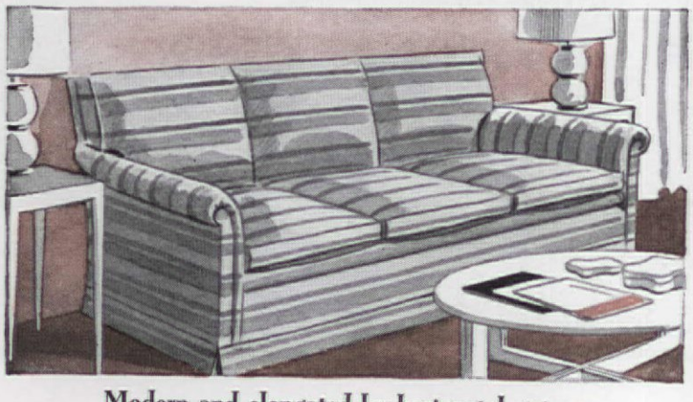
GREATEST diplomat among upholstered furniture, the Lawson sofa is completely adaptable. Though equally at home in a large eighteenth century room or a small Early American and ruffled curtains type, it can be as dismal as yesterday's bread pudding unless thoughtful imagination is used with it. The magic is the upholstery or slip cover. At the top is one in muslin, as you might see it displayed in a furniture department, priced from seventy to a hundred and seventy dollars. The other six drawings are tracings to show what material, pattern, and surroundings will do.

Practically a disappearing act

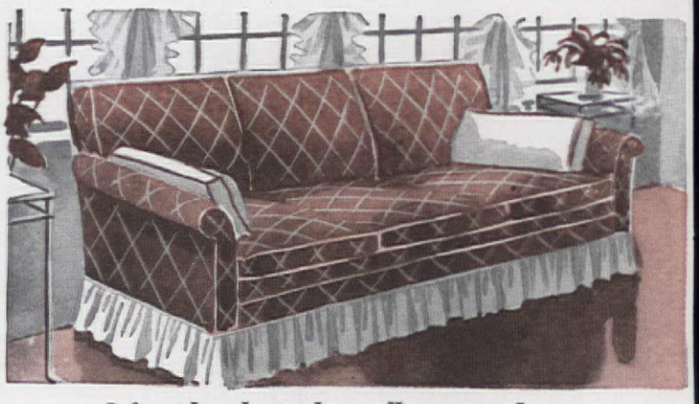
Large as two and twice as handsome



Spotlighted by bold pattern



Modern and elongated by horizontal stripes



Informal and gay, but still smart and crisp

Distinguished, with shining satin stripes

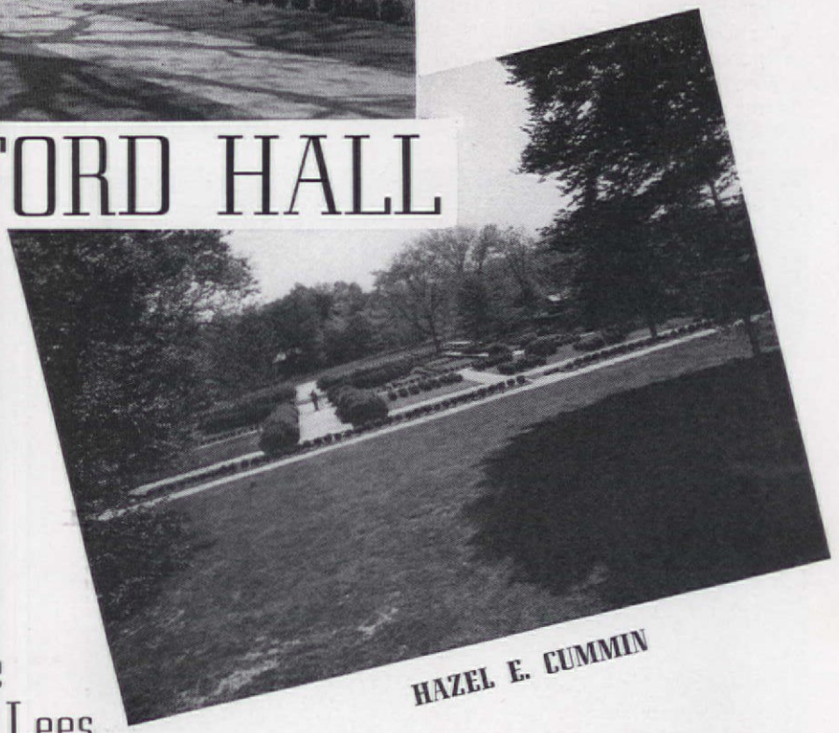
For a tiny room, upholster your Lawson in a washable cotton, the same color as the walls, and use self welting to make it seem smaller and in better scale. Hang a row of unframed mirrors above it, for though it isn't all done with mirrors, they do increase your horizon. For an enormous room and a speck of furniture, your Lawson, laid away in a luxurious looking dark fabric like cotton velveteen, welted in fat moss fringe, is as filling as two.

A floral chintz slip cover will give your sofa a new face for an eighteenth century or Colonial room. The bold pattern with the sofa at right angles to the wall supplies a focal point to the room. If you can't afford to go modern all at once, your Lawson is a natural, upholstered in horizontal stripes of harmonizing colors. Combine it with one or two blond wood pieces, and your oh-what-will-we-do-with-it room has contemporary dash. Because it can relax completely if it has a cotton slip cover with pillows and a ruffled flounce, the Lawson is grand for a sunroom. For an eighteenth century room, the Lawson in bold contrasting striped cotton-backed satin does really more than its share towards a distinctive effect.

STRATFORD HALL

An American Home Restored for Future Generations

Seat of the Westmoreland Lees



HAZEL E. CUMMIN

When John Adams wrote in 1779, "The family of Lee has more men of merit in it than any other family," he was thinking of the Stratford Lees, and more particularly of the five stalwart sons of Stratford under whose leadership Virginia was joined with Massachusetts and the Adamses in a patriotic coalition which was to win independence for the American colonies and bind them in a union that has stood for a hundred and fifty years. "The Lee-Adams Junto," scoffers called it. And certainly no other political combination in the history of America has so entirely engaged the attention of the country, or achieved the influence which was the portion of this first great alliance of two powerful commonwealths in the cause of American freedom.

For the Stratford Lees it meant the final flowering of the plans of the first Richard Lee, the "Emigrant" who had come to America in 1641 with but one ambition, to found his own line, and had forthwith established for it traditions of family pride and social and political leadership that persisted through six generations and produced some of the ablest statesmen America has known in her entire history.

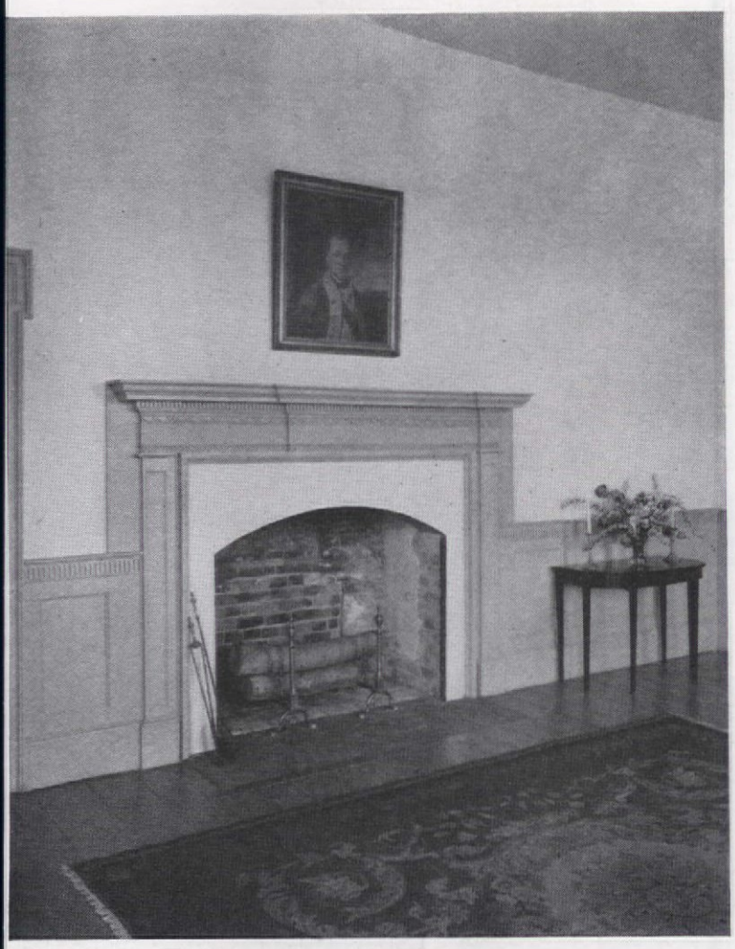
Thomas Lee, the builder of Stratford and father of the five "Revolutionary Lees," was himself one of the ablest public men of his time. "President of Virginia" he had signed himself in presentations to the British Lords of Trade and might have added "President of America" without question being raised. For in those days America was Virginia in the minds of those whose only interest in her lay in the cargoes of

The great hall at Stratford, one of the finest rooms of its period surviving in America today

Lower left: birth chamber where each generation of Stratford Lees was born. Right: "blew room" with family pieces

tobacco shipped regularly from Virginia landings. The ignorance that was expressed by Spenser when he dedicated "The Faerie Queene" to the "Empress Elizabeth by the grace of God Queene of England, France, and Ireland and of Virginia," died hard.

Thus President of Virginia or President of the Council of Virginia, was a title to command respect even in England. And in America it meant not only the political but the social and material leadership as well, of the most important colony of the continent. With the Stratford Lees it became almost an hereditary office. For a hundred years, from the time of the second Richard until the Council was abolished in 1776, there was no period when the family was not represented at its green baize table, scarcely a time when its head did not occupy the chair. And all the while younger sons acted for their state and country through membership in the Burgesses. The name of Lee swarms in the Williamsburg records. And among the



services thus recorded, those of Thomas Lee stand forth as among the most forward-looking measures of their day. His interest in the development of the Northwest; his clear vision of the future of America and the part Virginia was destined to play in it; his love of the soil; and his work for the development of the resources of the Virginia Tide-water indicate a new national outlook responsible for many of the finer aspects of Virginia's "Golden Age."

Nor should we overlook the part played by his wife. Hannah Ludwell Lee has a record equalled by that of no other American woman as the mother of famous sons. During the period of 1757-1776, the most critical in the history of the American colonies, there were seven Lees in the government at Williamsburg, and of these, four were Hannah's sons. Two of them, Richard Henry and Francis Lightfoot Lee, became with the Adamses of Massachusetts, the chief leaders of the cause for American independence, and both signed the Declaration. As a member of the first Continental Congress, Richard Henry Lee had moved the Resolution for Independence which would have set the birthday of the nation on July 2 instead of 4, had not the eloquence of Jefferson focussed the attention of the country on the instrument issued two days later to explain "to a candid world" the reasons why the Resolution had been passed. Throughout the period Thomas Ludwell Lee worked faithfully with his brothers in the cause. And while these three played their chosen parts at home, two younger sons of Hannah Lee in London, William and Arthur Lee, kept their brothers in constant touch with happenings abroad and with the state of opinion in the British Government. John Adams said afterwards that the letters Arthur Lee wrote at this time had "constituted the most constant and certain intelligence which was received from any individual." In 1775 Arthur Lee was appointed the official London Representative of the Colonies, and was thus the first diplomatic representative of the American nation. The following year he was appointed a member under Franklin of the American Commission to Paris, and became one of the men most actively responsible for the continuous stream of money and

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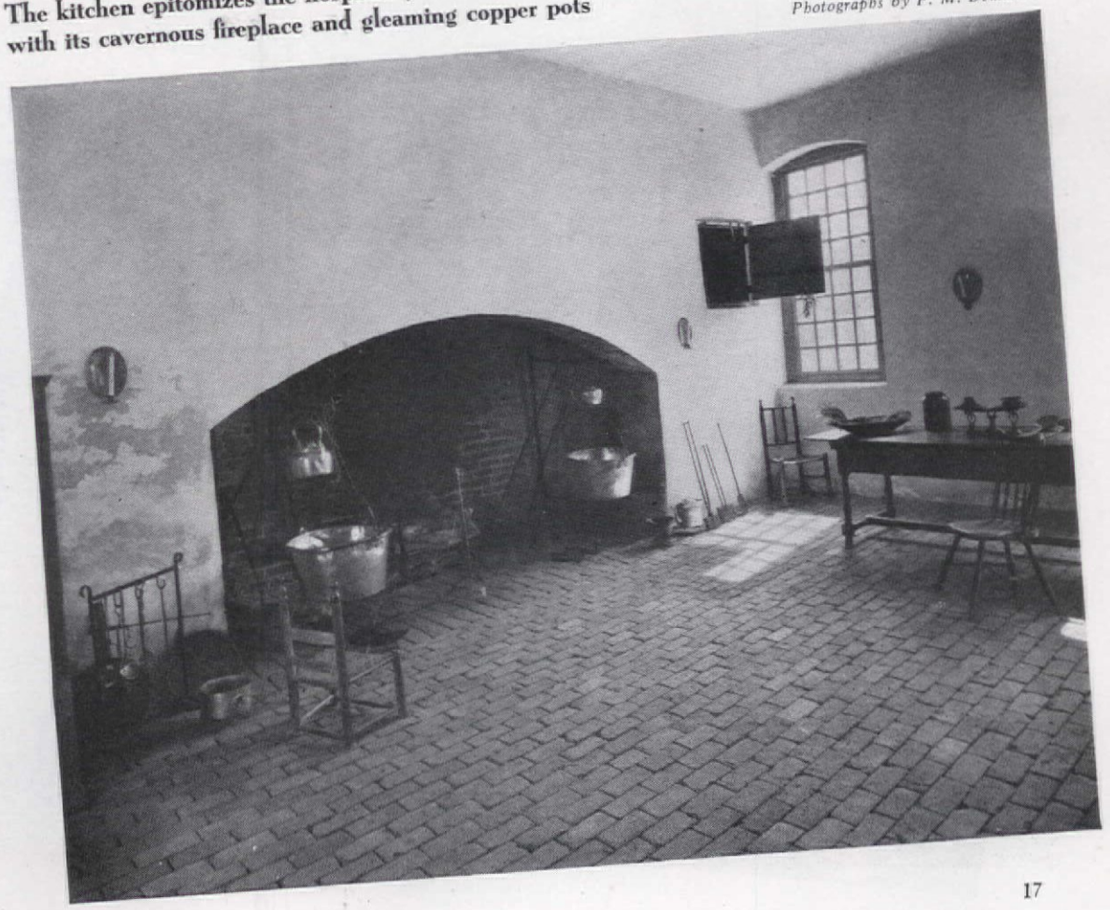
The kitchen epitomizes the hospitality of bygone days with its cavernous fireplace and gleaming copper pots

Photographs by F. M. Demarest



American Glass *from* The Henry Ford Collection . . .

Helen Fitzmaurice Wendell

How old is Early American glass? What is its history? These are the questions most often asked by recent and willing victims of the "glass bug's bite." To answer them briefly and serve as a basis for further study of the absorbing subject, this outline of the history of Early American glass has been written. Though the fine art of glassmaking was old when America was yet new, we find its development in our own country the most interesting phase.

In 1606, and again in 1608, ships sailed from England to America carrying members of the London Company who were to start our first glassworks in Jamestown in the spring of 1609. Little is known of this first attempt, but it is said that the London Company manufactured beads to trade with the Indians for pelts, food, and other articles. Some of these early beads are now in the Art Museum of Toledo, Ohio.

This colony is supposed to have perished in the massacre of 1622. At this time England passed laws forbidding the colonists to erect glass-houses or iron furnaces. Other countries passed laws forbidding their own glassmakers to leave.

In June 1684 Col. William Byrd, of Virginia, instructed his London agent to send out 400 feet of glass with lead and solder, to be used for windows. Toward the end of the 18th century the colonists passed a law of their own concerning glass. It was a law requiring at least one window in every cabin!

In connection with Early American glass we hear something now and then about Wistarberg glass. That less than thirty pieces of genuine Wistarberg glass have been authenticated is true. To be sure, other glassworks coming after this one employed the same workers, who made the same types of glass, but the actual Wistarberg pieces—beautiful, thin, blown glass, with superimposed decorations such as lily pads or threads of glass swirled fancifully on the outside of the pieces—are exceedingly rare.

Caspar Wistar, a Bavarian, arrived in Philadelphia in September, 1717, coming to America directly from a district wnere glassmaking was the principal industry. Although he had been a buttonmaker, in 1738 he purchased 100 acres of wooded land. This was followed by other purchases, bringing his hold-

[*Please turn to page 73*]

CHRYSANTHEMUMS *Perform New Tricks*

—AND ANY AMATEUR GARDENER CAN CRACK THE WHIP

POLLY DOUTHITT MERRIMAN

SOME of the most spectacular of today's chrysanthemums are those that grow "in reverse"—downward, not up. Called cascade chrysanthemums and generally grown as graceful, trailing plants, they develop streamers of blossoms four to nine feet in length and two to three feet in width, so abundantly flowered that they form real cascades of color. They look like exotic greenhouse products, but in reality they are simply a race of hardy chrysanthemums that takes kindly to training. A little tying, persistent pinching back of the lateral branches until the buds begin to form, and even the amateur can grow them and enjoy a variety of lovely effects.

Trailing chrysanthemums are not new in the sense that they have recently been discovered by botanists or created by hybridists. They have long been known and cultivated in the Orient, and certain species have become familiar coolhouse plants in this country and abroad. But recent improvements in the type, making it hardier and more diversified in flower forms and colors, have given us a more spectacular plant for a leading role at chrysanthemum shows. And, what is more important, the new increased hardiness and simplified cultural methods have placed a new toy in the hands of the amateur gardener who wants something really different.

Cascades generally are grown in pots, baskets, or boxes, because, to give the best effects, the flowering plants should be suspended. However, they may also be espaliered against a fence or wall, or used on a hillside or as a ground cover—in each case with delightful results.

Cascades are started just as any other hardy chrysanthemum is started: either from seed sown as soon as obtainable, usually between December and March; from soft wood cut-

Modern hardy chrysanthemums are both versatile and docile—as witness the pictures on these pages

tings, which are three-inch shoots taken from the base of plants, usually in December and January; or from tip cuttings, three or four inches in length, taken from fresh growth in spring and early summer.

When the chrysanthemums are well rooted, plant them separately in two-and-one-half inch pots. When they are large enough to need re-potting (usually in about four weeks) place three of them in a nine- or ten-inch pot, or four of them in a twelve-inch pot. Then the real fun begins with the training of the cascade. The general idea is to let the main stem grow into a long runner which will be heavy with blossoms. Consequently, all side growths are pinched back when they have developed about three joints or nodes, and then kept pinched back until the buds begin to form.

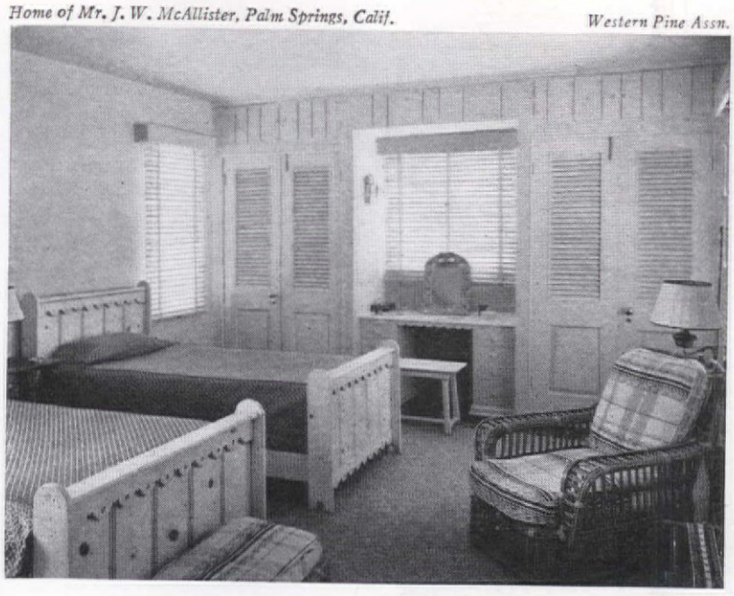
When the plants are placed in the larger pots, it is time to attach stiff wires or bamboo stakes five to seven feet in length, one for each runner and each pointed north and slanting upward from the ground at a 45-degree angle. Place the plant so that the sun strikes all parts equally and as side shoots develop, pinch them back as already noted so as to develop bushy side growth. Every two or three weeks, drop the upper end of the wires or bamboo stakes a few inches nearer the ground. Every time a growing shoot raises its head toward the sun, tie it back. Thus, by the time the buds begin to show, the wires or stakes supporting the runners should be about horizontal, that is level with the edge of the pots.

At this point, if the pots have been standing on the ground, they must be elevated so that the ends of the runners may continue to be lowered further toward the earth, below the horizontal. When the buds are well formed, the wires or bamboo stakes should be removed so that the runners will hang by their own weight, and the entire plant turned to face the sun. Before long the flowers

[*Please turn to page 89*]

George D. Ha

Home of Mr. J. W. McAllister, Palm Springs, Calif. Western Pine Assn.



Home of J. N. Thille, Santa Paula, Calif. Fred R. Dapprich

My husband is a "ripper upper"!

Home of Dr. Stanley Cobb, Milton, Mass. Paul J. Weber

In Bucks County, Pa. Robert W. Tebbs

The pictures on this and the following page have nothing whatsoever to do with Dorothy Herman's husband. It's merely that we too are campaigning for bigger and better home comforts and have assembled all these built-in ideas because a place to put things is a mania with us and we're hoping that Mr. Herman's energy and our ideas will get you started, too!

DOROTHY HERMAN

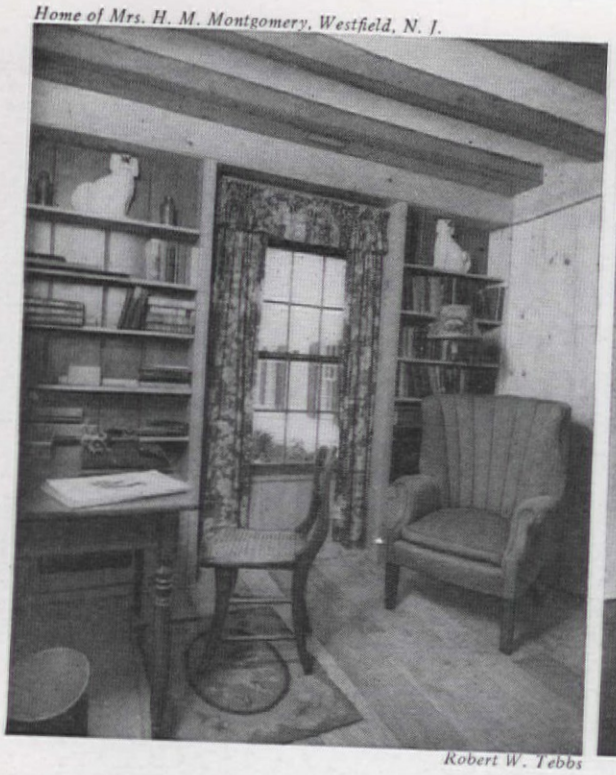
WHEN we started building our home I was eager and impatient for it to be finished so that we could move in and get settled. It amuses me now to think how naive I was to believe that we should ever be settled, for I have a husband whose chief delight is to tear down and rebuild some part of the house. He calls this recreation; I have another name for it. The famous old Winchester place near San Jose, California, has nothing on this home, sweet home, of ours. Mrs. Winchester, you will remember, believed that as long as she kept adding to her home she would not die, and construction thereon proceeded uninterruptedly for thirty-six years. However, I am sure this superstition is not the motivating force which makes my husband assume the role of perpetual motion. We have lived in our home for seventeen years and we still are not settled, and I am now thoroughly convinced that we never shall be.

Some husbands have stamp-collecting as a hobby; some fancy cooking and take great pride in concocting provocative dishes; others play golf or tennis; still others go fishing or hunting. But nothing so run-of-the-mill for my husband! His spare time is devoted to tearing out walls and changing stairways or adding a bay-window here and there. The only thing which has remained unchanged of our original house is the address, and any day I expect him to decide to move the house to some other, larger piece of ground. He has been complaining lately that there isn't any more room on the premises for further additions which he would like to make.

My friends console me by saying, "At least, you know where he is." I do, indeed. He is in my hair and under my feet and I am constantly falling over sawhorses, ladders, and other impedimenta. It isn't at all unusual for him to announce calmly between bites at the supper table that he thinks he will tear out the bookcases in the living room and replace them with a breakfront bookcase he intends to make. Or he will say, "Those three French doors in the dining room have no character.

Home of Mr. J. L. Birrall Daniel Reynolds Merrill

Home of Mrs. H. M. Montgomery, Westfield, N. J.



Robert W. Tebbs

For a too long room

Above and below, Chicago Architectural Photographing Co.

Home of Professor John G. Hart, Cambridge, Mass.

Paul J. Weber

Antoinette Perrett

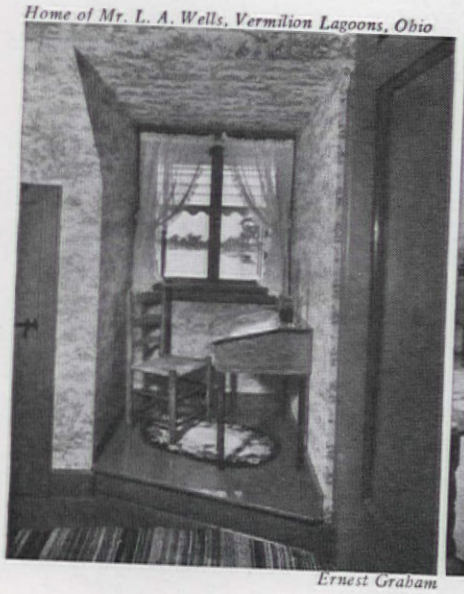
For a hall too narrow to take furniture

Set for "The Women," M-G-M

I think a bay-window with leaded glass panes and a leaded glass door will be much more pleasing." A short while ago he became annoyed with having to eat his breakfast from the kneading board in the kitchen which I pulled out and used in lieu of a breakfast nook. Almost immediately he began knocking out the east wall in the kitchen preparatory to building on a bay-window breakfast nook which has become the most cheerful spot in the house as well as a great convenience. He thinks no more of removing the side of the house, exposing the interior to the elements, than he would of opening or closing a door. Nothing is too much work if the result adds to the general comfort or attractiveness of the place. Several years ago I was thoughtless enough to contract a bad case of flu and had to go to bed. At this particular time our bedroom was in the throes of giving birth to a remodeled dressing-room-closet with my husband acting as midwife during the event. When the doctor arrived to take my temperature he had to make a wide detour to get to the bed because of the chaotic array of ham-

[Please turn to page 85]

Home of Mr. L. A. Wells, Vermilion Lagoons, Ohio

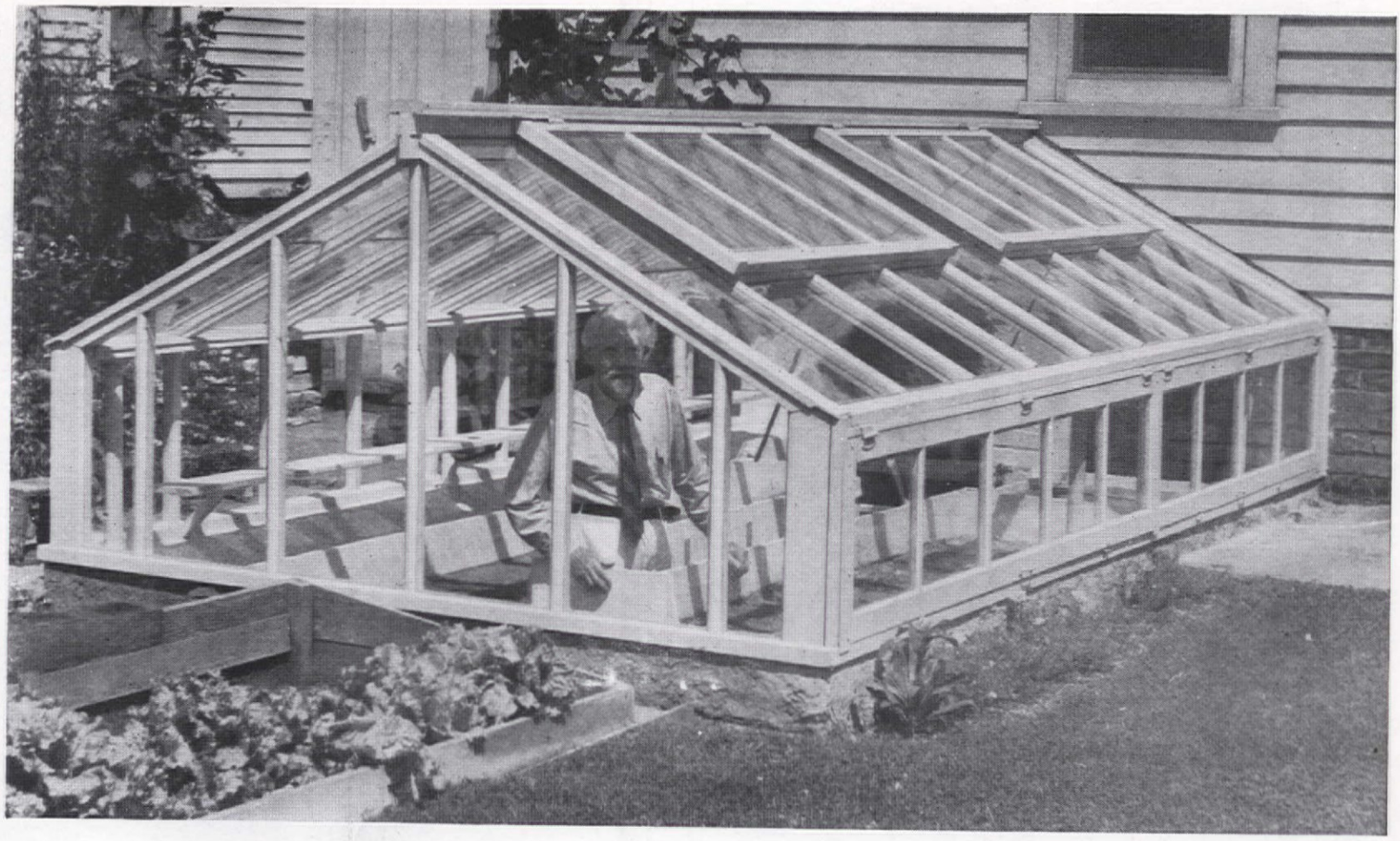


Ernest Graham

Home of J. Courtney Dodge, Chappaqua, N. Y.

Home of Mr. W. A. Sleght, Syracuse, N. Y.

Gene Logan



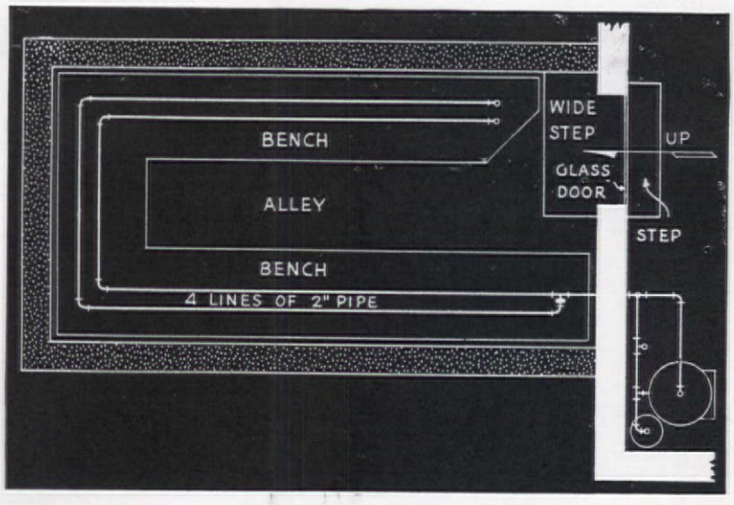
Blooms in Spite of Blizzards

W. L. FARMER

WINTER is a disconsolate season for the flower lover. Each year as the devotee of floral beauty sees the early frosts change the laboriously achieved glories about his home into a scene of death and devastation, his emotions are indescribable. "Oh shucks!" he says, at first. Then, as he realizes how many dreary months will pass before a new garden will pleasure him, his remarks are likely to become unprintable.

As a denizen of northern Illinois, I have experienced this annual menace to my eternal salvation. The only remedy or relief that I could think of was a greenhouse. But—"Was not the cost prohibitive? Had I a suitable location for one?" Time and again I scrutinized my home from all angles in search of possibilities. But, being in a neighborhood of large houses on narrow lots, I could find no site that seemed fitting. The proximity of adjacent houses prevented winter sunshine from reaching the lower rooms of my house, so I attempted to "carry over" bedding plants in an upstairs room. Then came my first experience with white flies which, seemingly immune to lethal sprays, thrived, multiplied, and soon devoured my treasures, as well as seedling annuals started in flats in early spring. The pests decided the issue. I *must* have a greenhouse. This is the story of how I got one.

My house faces east and as the back yard

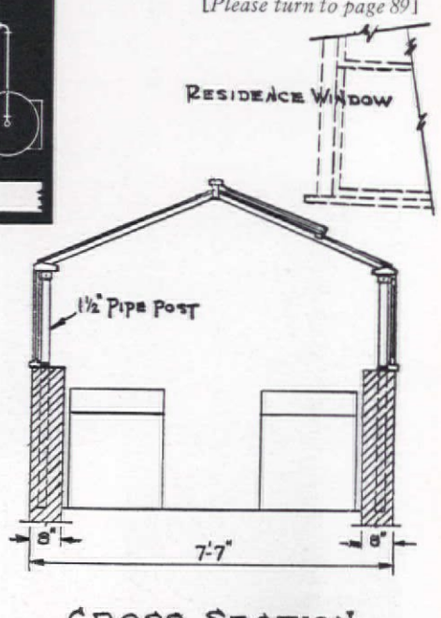


—mostly garden—has no trees, it gets the full benefit of the afternoon sunshine. The rear room of the basement is a laundry and from it two windows faced west across a narrow concrete area. My hopes revived as I decided to knock out the west wall of that window area, excavate to its depth, and extend its north and south walls westward as far as my cold frame. This plan provided space for a greenhouse seven feet, seven inches wide by thirteen feet, two inches long.

Wanting to avoid the laborious task of fashioning sash bars by hand, I wrote to a near-by greenhouse firm for a catalogue. The following day as, with T-square and drawing board, I struggled with a design of the contemplated improvement, the doorbell rang. The visitor extended the missive I had written his firm, and said: "I thought perhaps I could help you."

"I think you can. I'm trying to draft the building right now," I responded and led him to my desk. After scanning my crude architectural attempt and offer-

[*Please turn to page 89*]



F. M. Demarest

1

Working your way
Through Colleg

IT IS not all that it's cracked up to be, what with the problem of clothes all the time and the furniture you are going to have to live with for four years. There is always the little matter of the budget, never very funny, unless you are ahead of the game. Which is a pretty fancy thought, for who ever heard of a college girl who wasn't broke! With an allowance that must cover clothes and furnishings for her room, it is usually the room that suffers badly.

2

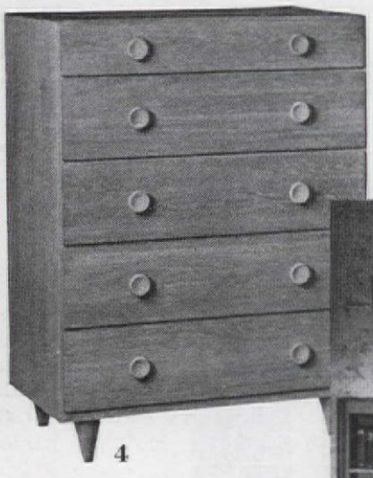
ting that is modern in feeling and has the comfortable thoroughly lived-in atmosphere which is typical of a pleasant family home.

The new dormitories all over the country are making a definite effort to furnish rooms tastefully and appropriately. But even those dating back to the time of "the founder" can be made attractive with a few well-chosen pieces of furniture. It must be sturdy, if it is to stand the buffeting of the owner and her crowd, to say nothing of the 'ndifference of the average college cleaning woman. It should provide plenty of storage space and, above all, include a good, workmanlike desk. Naturally it cannot be too expensive, but we urge that it be expensive enough to

3

These pieces can take a terrific beating but they are majoring in economy. Well designed and well made, they're all good stars on the budget

HELEN BELL GRADY



4

Richard Garrison

5

6

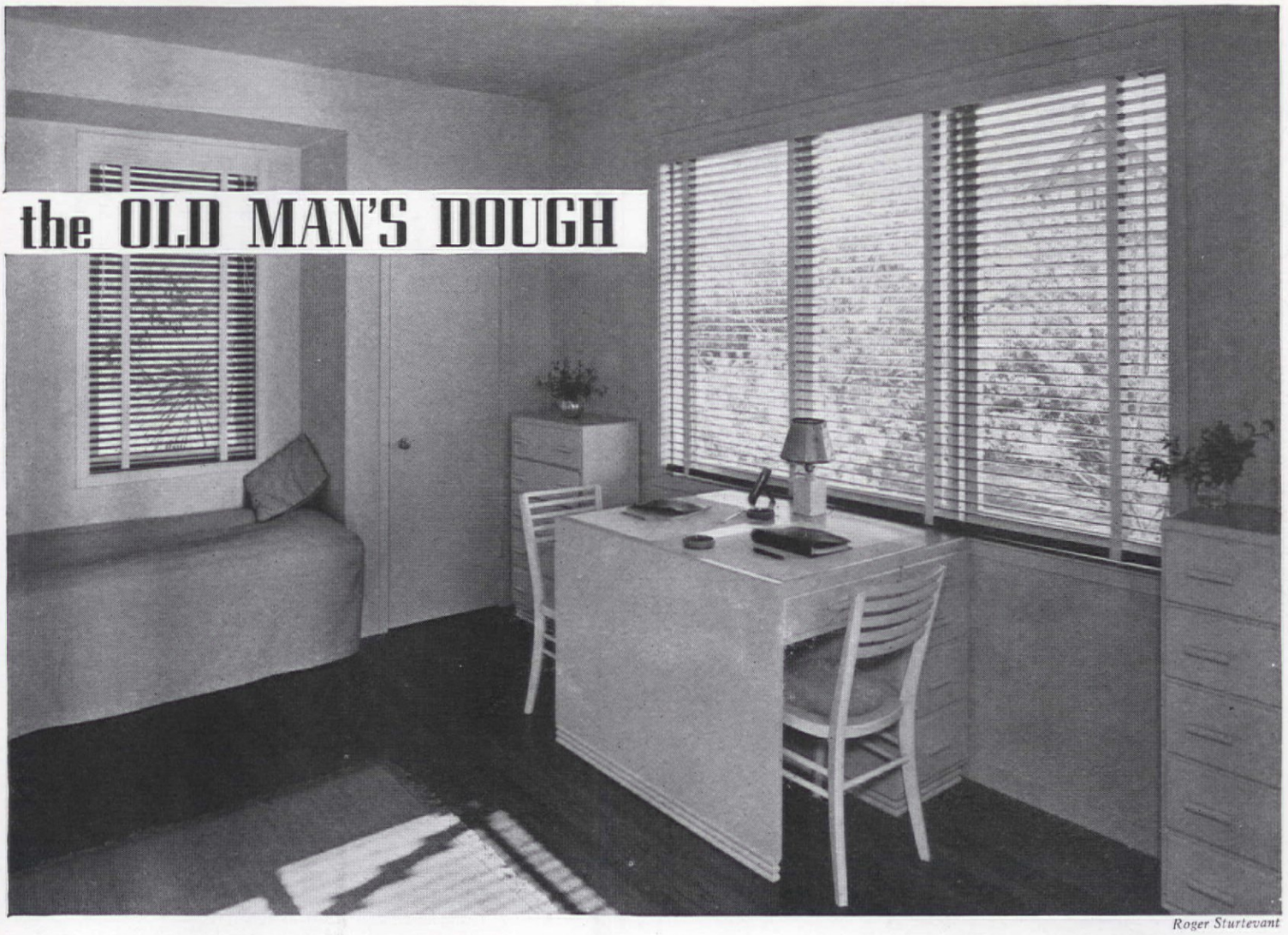
7

But here is good news for girls who are about to go away to school and who must face the problem of what to do to make their rooms attractive. For that matter it's good news for teen-age girls, working girls, in fact all girls who want the most pleasing surroundings at minimum expense. Go modern, as the girls in the Kappa Alpha Theta sorority house have at the University of California in Berkeley. In their new house, designed by Gardner A. Dailey, they have a set-

inspire confidence in its sound construction. And we see no reason why it should not be the start of a sort of "hope chest" for the first home after graduation, whether that be headquarters for the bachelor girl starting a career in business or the arts or for the class bride.

The new Theta house has used a modern decorative scheme and modern furniture throughout because the girls found that by

the OLD MAN'S DOUGH



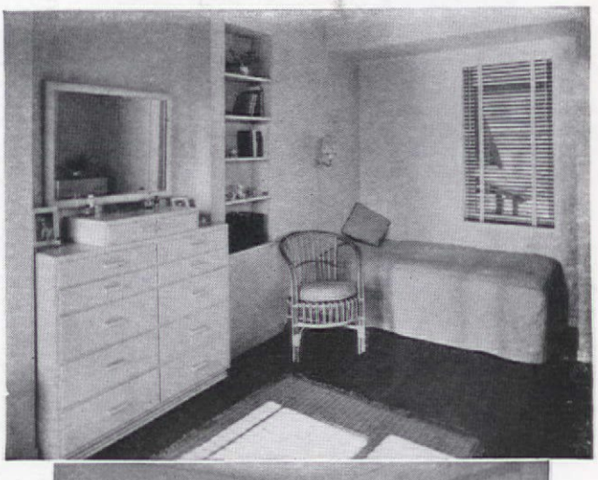
Roger Sturtevant

this plan they got the most for their money and the results were more satisfactory. They discovered that with modern furnishings they could have simplicity of line and softness of color in addition to the durability of fabrics and finishes that counts so much when the ever-present budget keeps rearing its head.

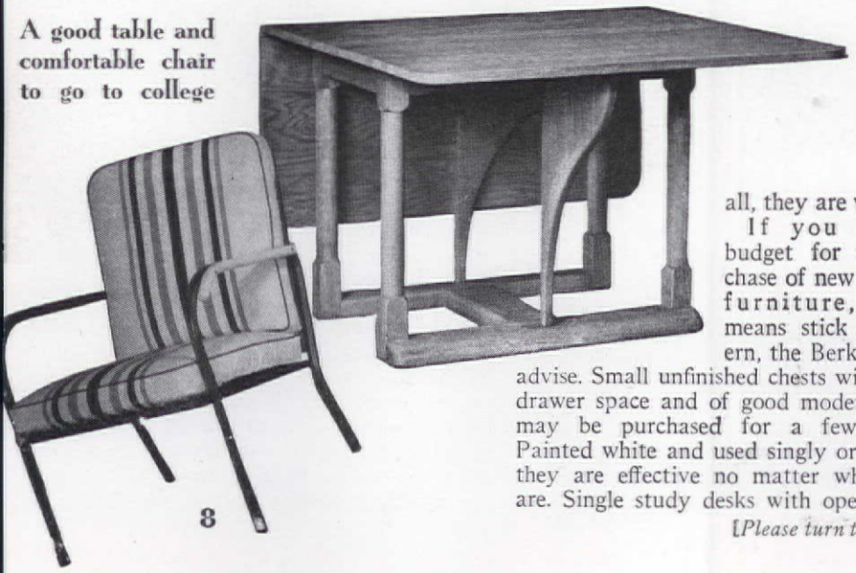
The bedrooms which provide a perfect setting for modern furnishings are simple, plain white rooms with plastered walls, white wood trim, hardwood floors stained a deep brown, and brown Venetian blinds at the casement windows. There are no fussy touches, no furbelows to serve as dust-catchers, nothing to detract from the simple straightforward rooms. The only built-in features are shelves which are recessed in the wall and are ideal for books, radios, and other gadgets which are inevitably dear to every college girl's heart.

In some of the rooms alcoves are provided for the beds. In these, cots with box springs and mattresses are used. In others, box couches with special headboards of wood painted white are placed in the corners. The headboard protects the wall from being soiled and from being gouged out by the cots, as so often happens. All beds have tailored covers of sunproof, Sanforized cotton material. They are inexpensive, good looking and best of all, they are washable.

White walls and dark floors with all the color kept to the rugs and accessories. Simple modern chests and desks are effective painted white



A good table and comfortable chair to go to college



If you have a budget for the purchase of new pieces of furniture, by all means stick to modern, the Berkeley girls advise. Small unfinished chests with ample drawer space and of good modern design may be purchased for a few dollars. Painted white and used singly or in pairs, they are effective no matter where they are. Single study desks with open shelves

[*Please turn to page 72*]

LOOK...

Before You Weep!

"WHY, yes, Mr. Home Builder, we can still get a fan in that kitchen wall but of course it will cost an extra $20 to put it in now. And that new ash dump for the fireplace will cost extra. If you had only decided on these things before we started building. . . ."

Many of us who have built a home have gone through this unhappy and costly experience, and have kicked ourselves around the block or cried in our soup.

The smart ones who were on their toes included the gadgets and the new building products in their original estimates and got them in ready made stock sizes wherever possible. They found out what is available in the markets today beforehand and discussed the pros and cons of everything which interested them. Their list was absolutely closed when building began. This is the only way to stay inside the cost estimate of a house.

Thinking of *everything* before you build is hard work of course, involving visits to building materials exhibits, studying catalogues, reading about new houses etc., etc. But it's *your* money you lose if you add extras which involve changes or additions after construction has begun. Sometimes home builders are disappointed when their houses near completion because they don't look like some model home and they rush orders through for extra, sometimes inappropriate, "finishing" touches. But the chief trouble is a failure to consider ahead of time, all of the things you might want in your home, particularly small items which may be overlooked by some builders or architects if not called to their attention.

Here is a partial check list made up of some small and some large items, some things which can be obtained in stock, ready made, others which are just building ideas. Twenty-one of these are shown here and on pages 52 and 55.

Fireplace aids: It's no fun to reach back into a dirty fireplace flue in order to close or open the damper. Keep your hands and knees clean by installing a damper control on the face of the fireplace. It is a convenient little device that gets the job done without any stooping. And don't forget an ash drop with a basement clean-out; they are available ready made.

Weatherstripping: Wind will never hiss at you through cracks around windows and doors if they are weatherstripped. If you want this protection decide *before* the house is painted. Afterward the job will be harder and more expensive.

Fences: No feature can add more charm to your property but have your contractor put yours up *after* the house is finished because builders' trucks might ruin it before you ever moved in.

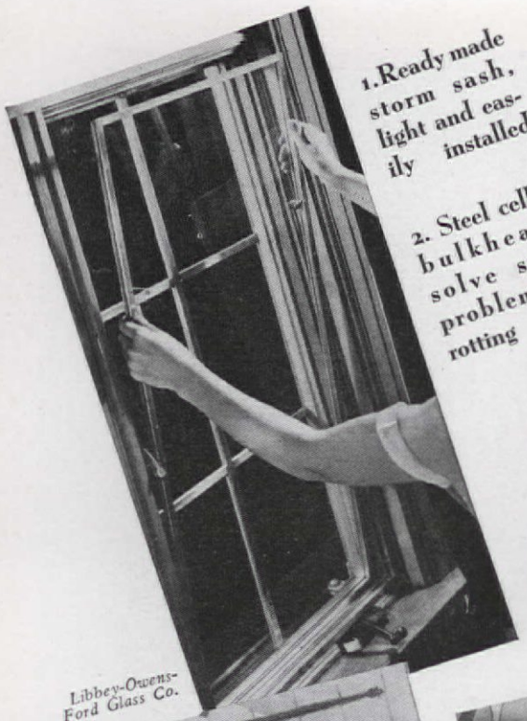
Exhaust fans: When the biscuits burn and you can scarcely see across the room for smoke is rather a late time to remember a kitchen fan. They have other uses too such as taking cooking

[*Please turn to page 52*]

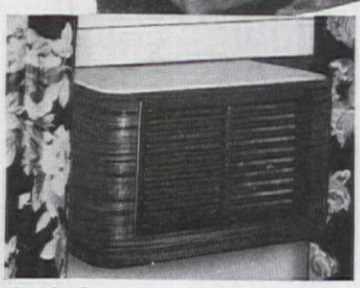
1. Ready made storm sash, light and easily installed

2. Steel cellar bulkheads solve such problems as rotting doors

Bilco Manufacturing Co.

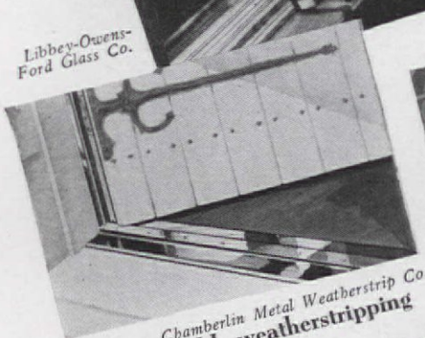


Libbey-Owens-Ford Glass Co.



Chrysler Co.

4. Air conditioner for one room



Chamberlin Metal Weatherstrip Co.

3. Threshold weatherstripping

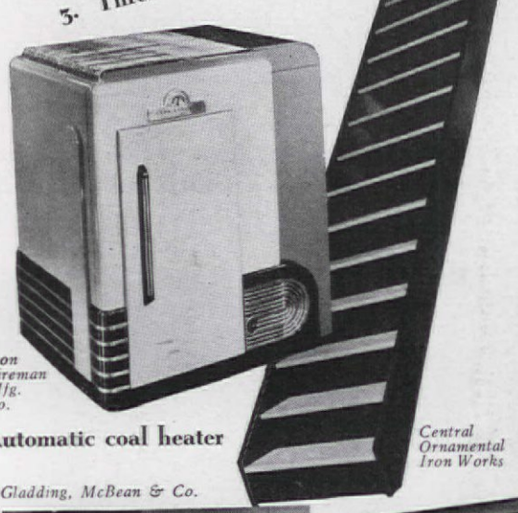
Vent-O-Lite Corp.

5. Kitchen ventilator and light combined

6. Indestructible steel stairs for the home

8. Ready made colored roof flooring

Celotex Corporation

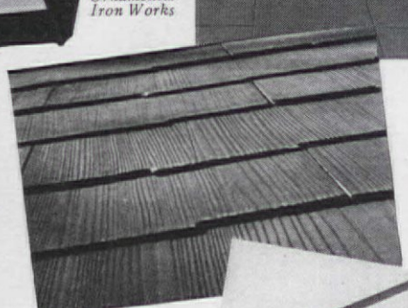


Iron Fireman Mfg. Co.

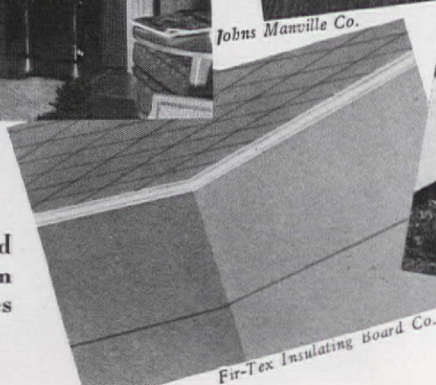
7. Automatic coal heater

Central Ornamental Iron Works

Gladding, McBean & Co.



Johns Manville Co.



9. Fireplace tiling in stock sizes

10. Colored wallboard in wheat tones

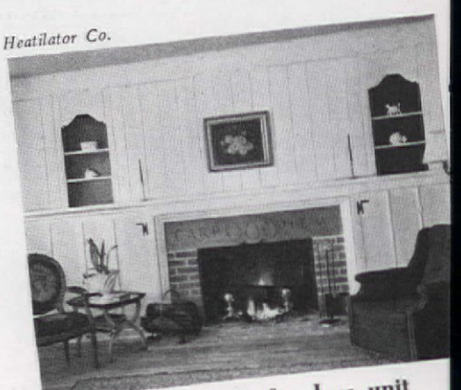
Fir-Tex Insulating Board Co.

11. Asbestos shingles

12. Glass bricks light the cellar

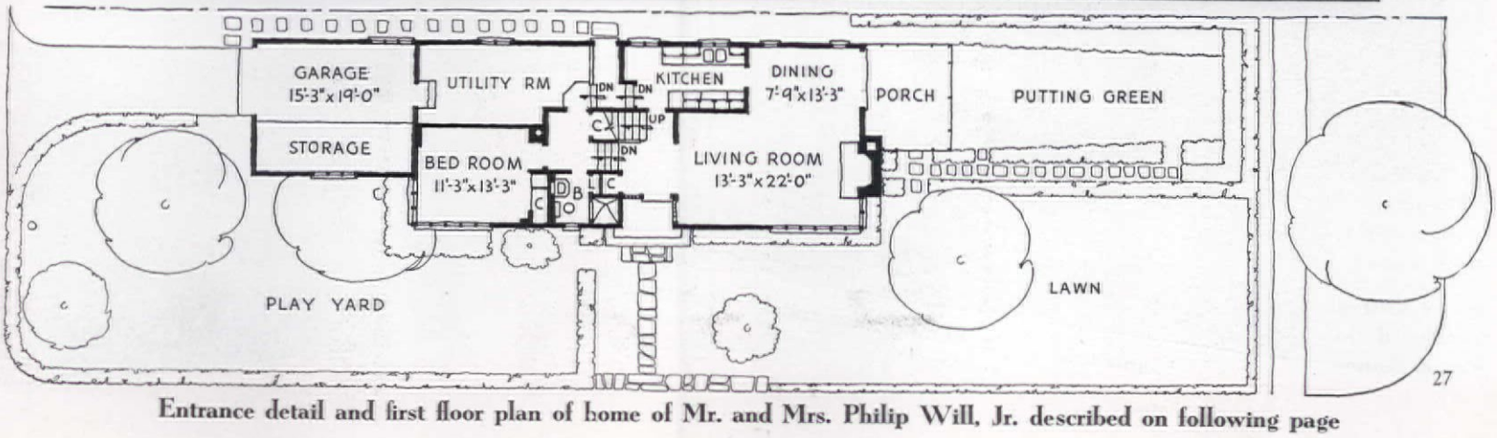
Owens-Illinois Co.

Heatilator Co.



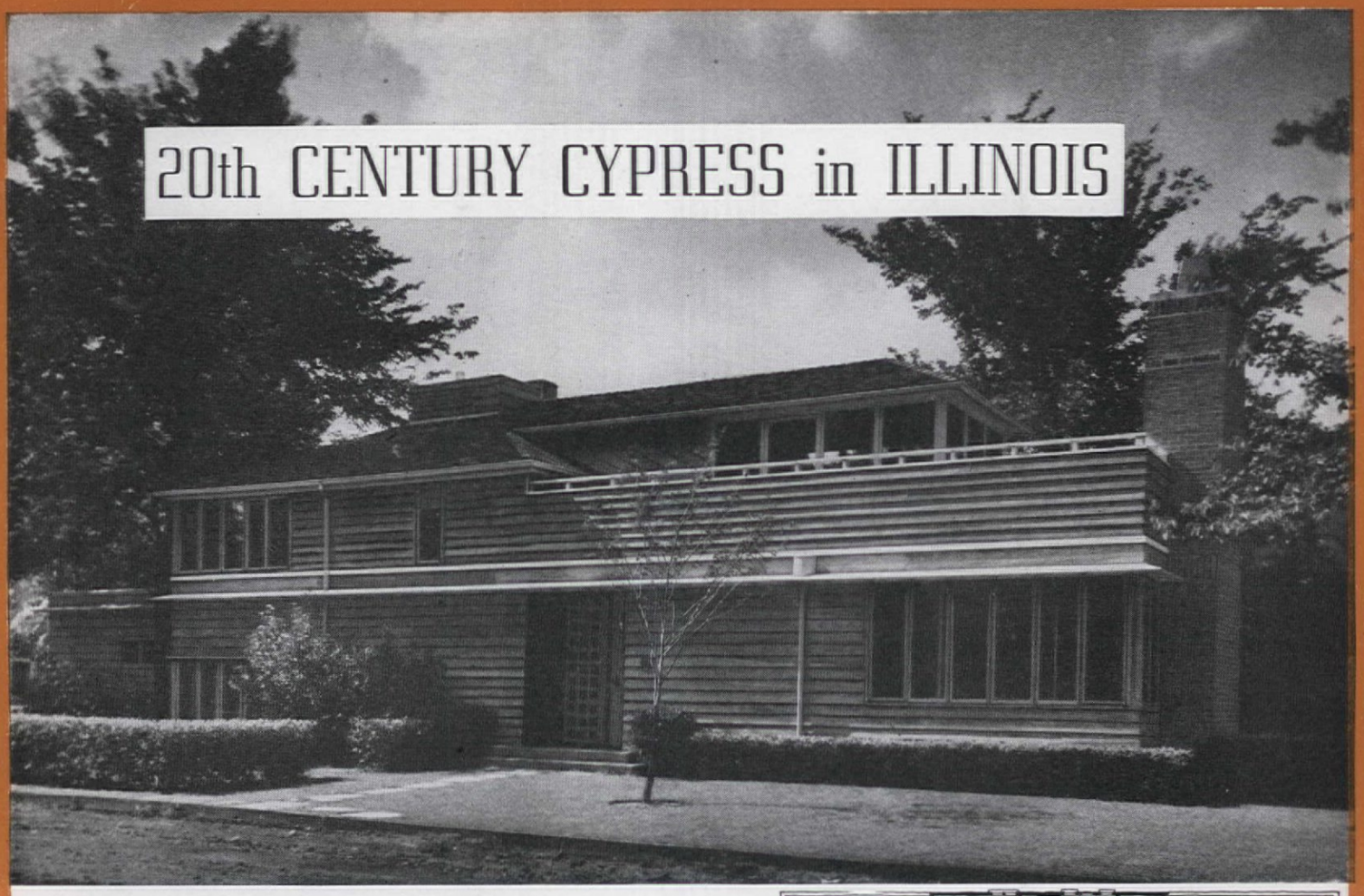
13. Ready made fireplace unit

21 SMALL HOUSES in the U.S.A.



Entrance detail and first floor plan of home of Mr. and Mrs. Philip Will, Jr. described on following page

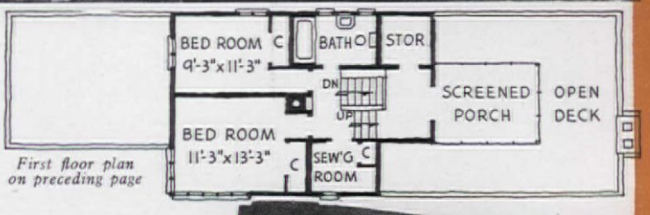
20th CENTURY CYPRESS in ILLINOIS



Home of Mr. and Mrs. Philip Will, Jr. in Evanston

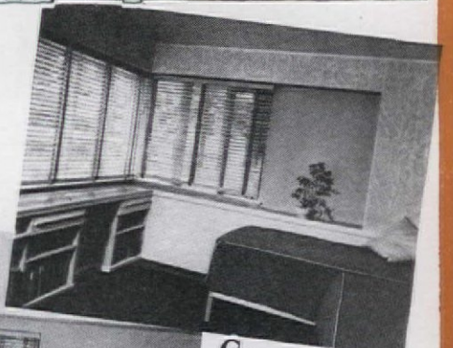
ALONG with the carpenters, masons, plumbers, and craftsmen who built this home there were other forces at work: imagination, ingenuity, and intelligence. The house is brimming with young and stimulating ideas, which is as it should be since it is a young architect's own home. Modern in scheme, it uses cedar siding and shingles, materials which can be accurately, if tritely, called "tried and true." On Page 37 similar materials enclose a traditional style home titled, "17th Century Cedar." Those who call Modern houses distorted cracker boxes, unprecedented in materials or form, would find a comparison of these two homes instructive. The Modern house is low and horizontal where the "Salt Box" type is high and steep. The older style house is concentrated around a central chimney for warmth while the new type stretches out in decks and porches for the close relationship with outdoors prevalent today, but the exterior walls of both houses are pretty much the same. So why should the cracker box be rejected and the salt box alone be accepted merely because it is a more familiar shape? The materials of the houses are the same and the designs have related roots; no one who loves Colonial clapboard houses should dislike good

[*Please turn to page 58*]

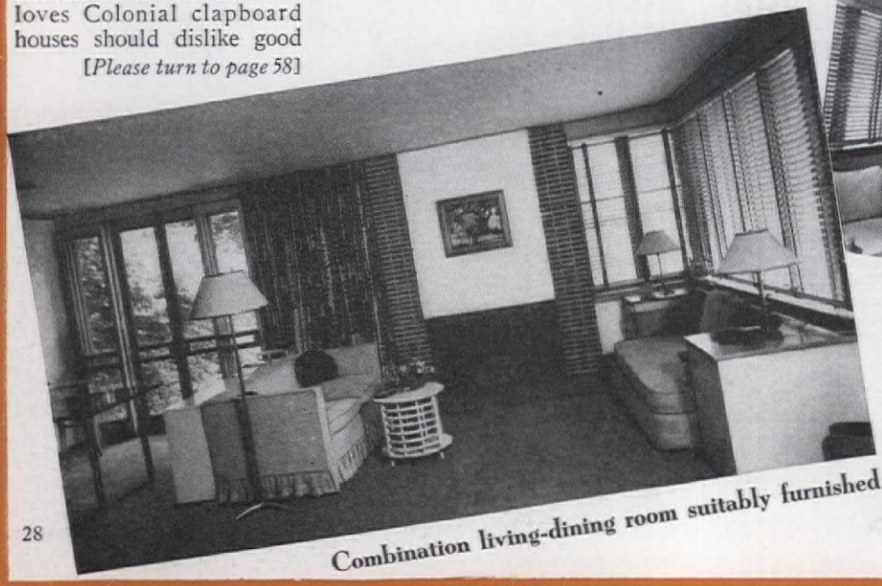


First floor plan on preceding page

Architects:
PERKINS, WHEELER and WILL



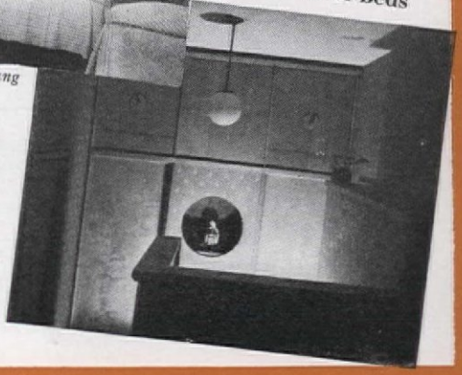
Compact bedrooms, built-in equipment and space-saving arrangement of beds



Combination living-dining room suitably furnished

Gerald Young

Shown in color on the cover



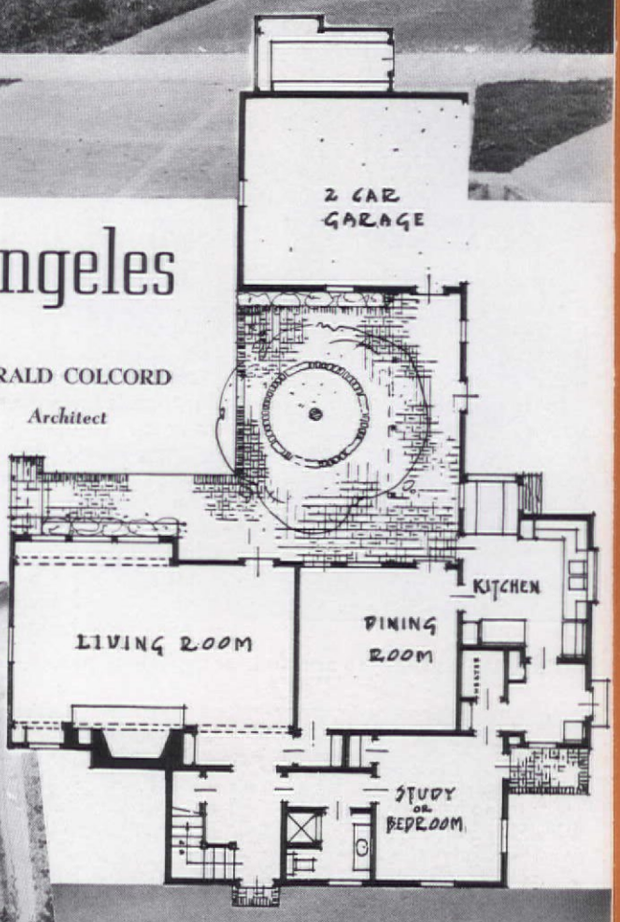
Cape Ann Brought to Los Angeles

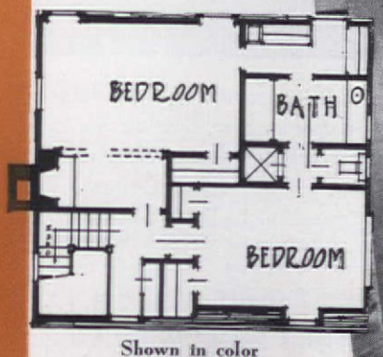
CAPE ANN is north of Gloucester and Salem on the Massachusetts North Shore. As a spot chiefly associated with New England's seafaring and whaling days, it would seem to have little in common with present-day California. But the charming, serene little houses built there in the eighteenth century are the prototypes of this heart-warming home in Westwood Village, Los Angeles. It is a true New England type of house in both sinew and spirit because it follows the same tradition of building: simple materials, simple design, usefulness, charm of composition, and true grace of detail. Its appearance radiates the sort of lively and friendly qualities which the original

GERALD COLCORD
Architect

Description by MARTHA DARBYSHIRE

Home of Mr. and Mrs. John D. Boggs





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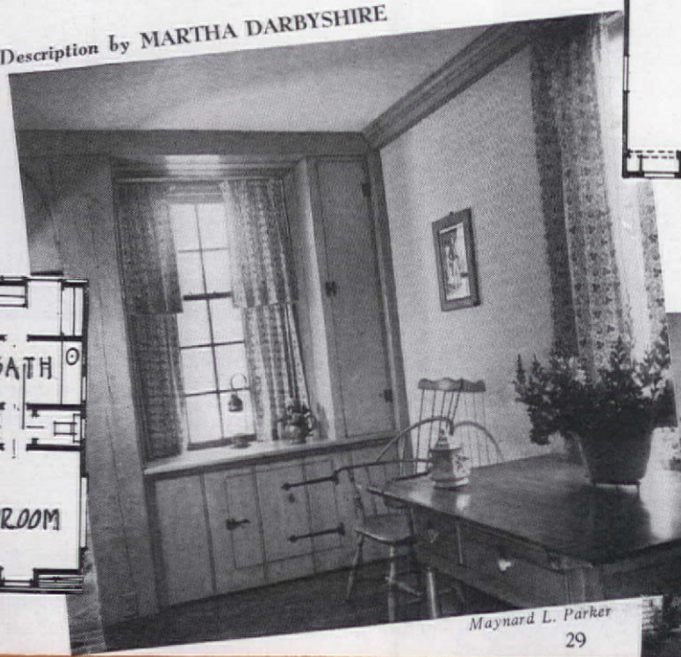
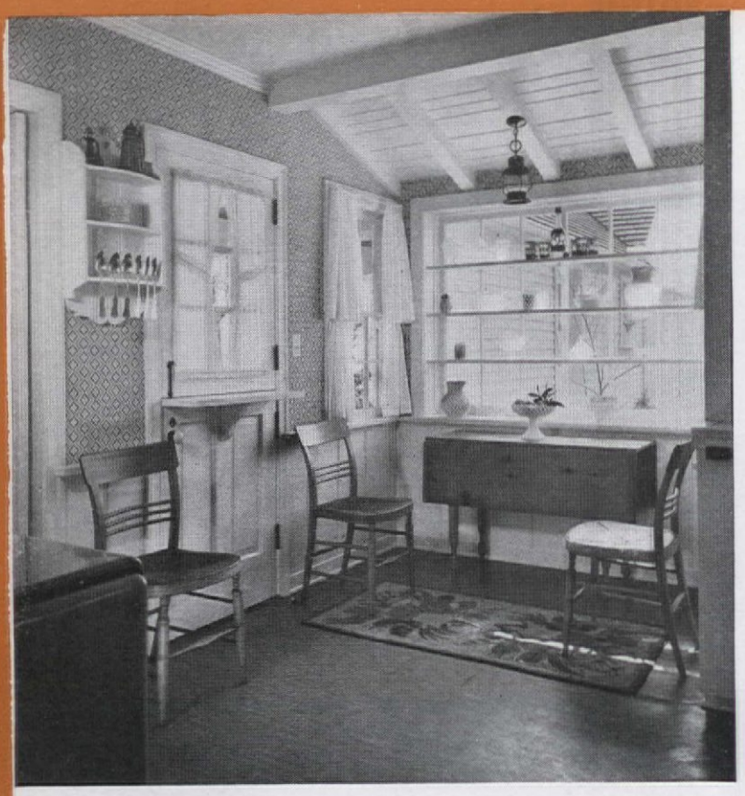
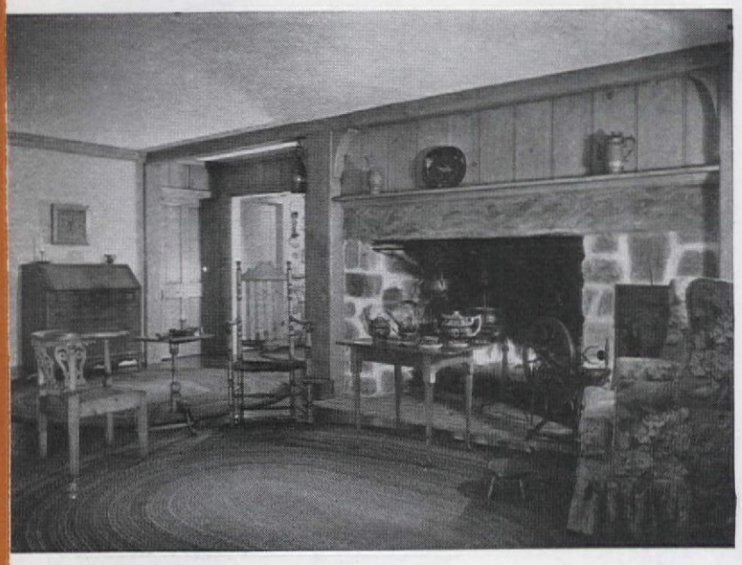


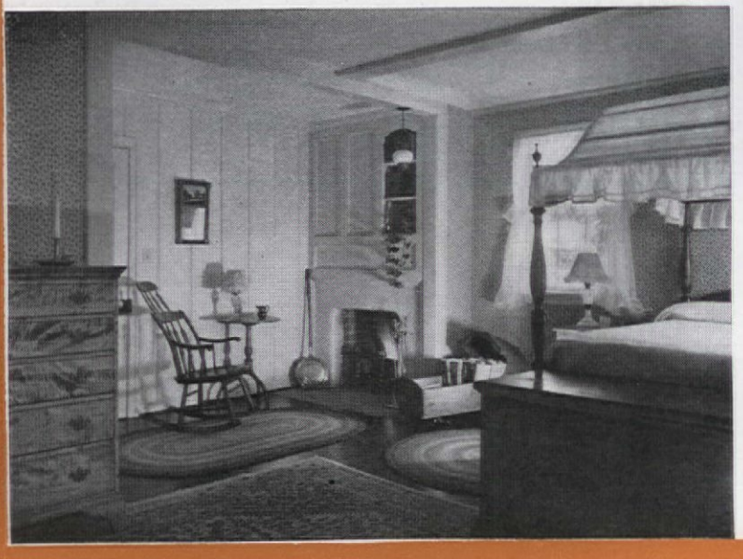
Maynard L. Parker



Red and white paper; maple chairs; milk, opal, ruby glass in kitchen



Porridge table and 1710 armchair at capacious pine-paneled hearth



"cottages" had and which are just as effective today. The plain but inviting entrance doorway, the wide windows with their well-proportioned panes, the way the house snuggles down to the ground (helped by picketed front flower garden), the low-lying roof line which comes down over the front door and windows, the "lean to" living room wing, and the service wing with the tiny front porch—all these features and many more give the house its irresistible appeal.

It is the home of Mr. and Mrs. John Dean Boggs and was designed for them by Architect Gerald Colcord whose main inspiration came from a cottage built about 1750 at Sandy Bay (now Rockport), Cape Ann. From several other Cape Ann houses he borrowed additional detail especially for the interior and he found that reproducing the old houses was not such a difficult task. It was merely a matter of getting on to the knack of certain structural tricks of our forefathers. Their low ceiling heights were reflected even in the exterior. Their close grouped windows make the small, yet ample, interiors cosy and homelike. The windows are set farther away from the house corners than would at first seem pleasing or necessary. But there is something familiar in this suggestion of clustering windows. Certainly, it gives better wall space backing for customary furniture, and isn't that the modern sales talk for clustered corner windows? Perhaps the early settlers were quite a bit ahead of the times after all.

All of these architectural points Mr. Colcord embodied in the Boggs house, even to the effect of the small, almost minute scale. Inside the house, Mr. Colcord shows us the moldings of the old houses

Chintz paper; beige, blue, rose rugs; comb-back rocker; tiger-striped maple chest with original brasses in bedroom. Fireplace alcove and dormer walls have vertical white board paneling like stair hall above

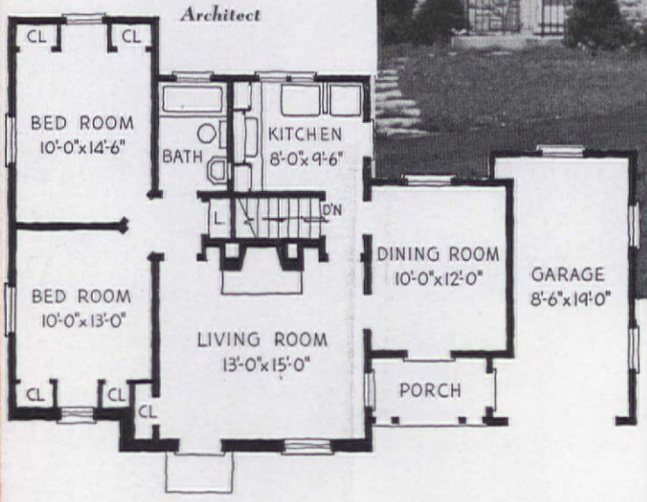
are never small or petty. Their sections are full bodied, sturdy, and mannish. No one can visit these old Cape dwellings without believing that many must have been built by ship carpenters. They reflect the compactness and detail of the brigs and barks that were built and outfitted at that time. To be quite certain of this one has only to notice the careful workmanship and expert joining found in the paneling and dado sections, the doors and mantels of any of these

[*Please turn to page 84*]

Pint Size with Personality

Bexley home of Dr. Mary Eagle near Columbus, Ohio

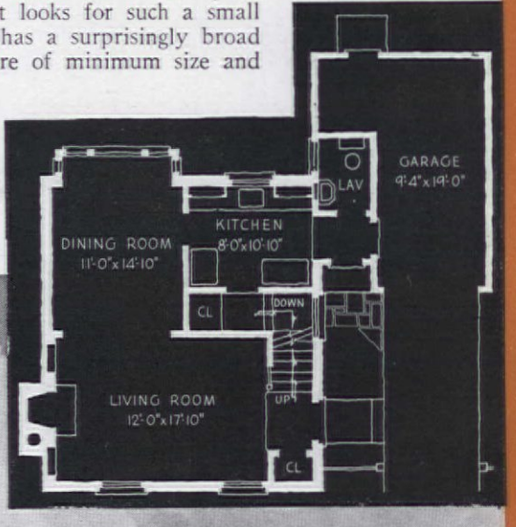
TODD TIBBALS
Architect



SEEN from the street, Dr. Mary Eagle's home at Bexley, in suburban Columbus, Ohio, has a delightful pint-size appearance. It looks tiny from the outside because of the way in which it is divided up; the dining room, bedrooms, and garage are small, one-story wings adjoining the story and a half living room section. But inside the house anyone would exclaim "How large it looks for such a small house!" because the interior has a surprisingly broad effect. Although the rooms are of minimum size and compactly arranged, the plan stretches out a bit so that they aren't all right on top of each other.

It took skillful planning to build the entire house—

[*Please turn to page 78*]

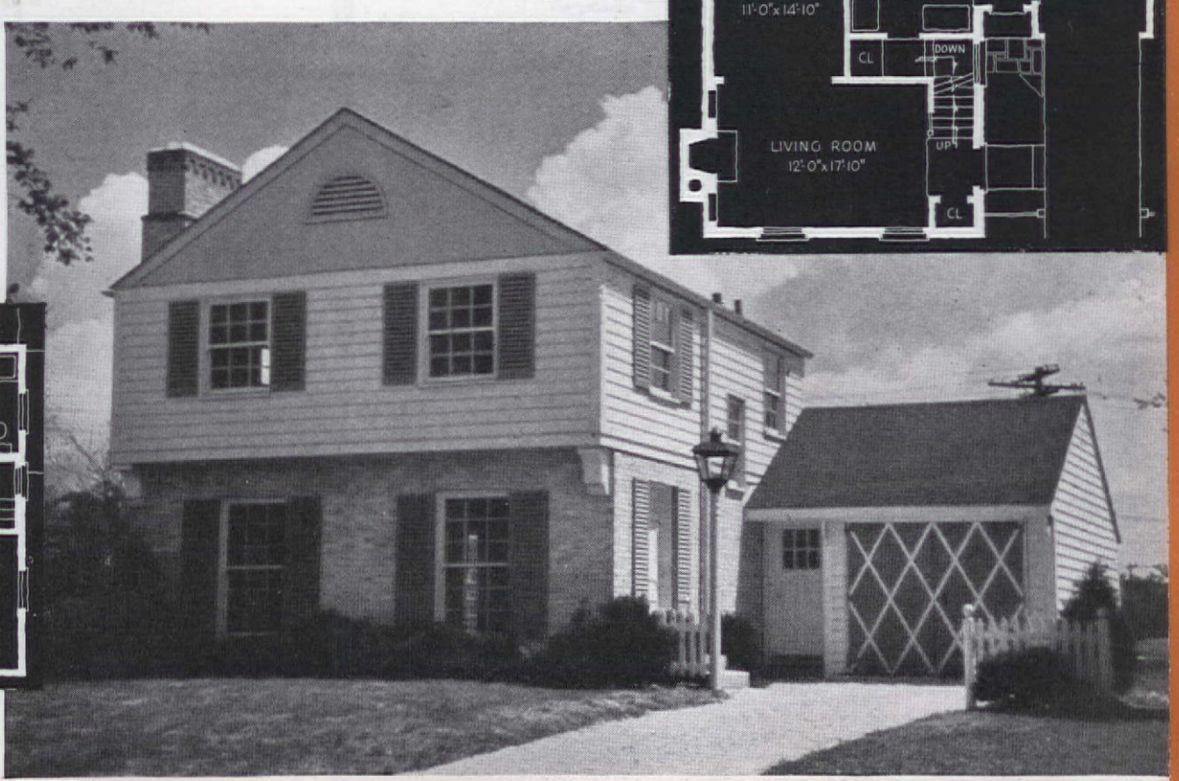


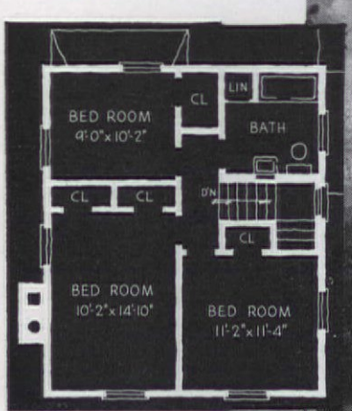
GEORGIAN GRACE on a Small Lot

House: $8,500 in Wilmette, Ill.

IRVIN A. BLIETZ
Designer and Builder

Description on page 76

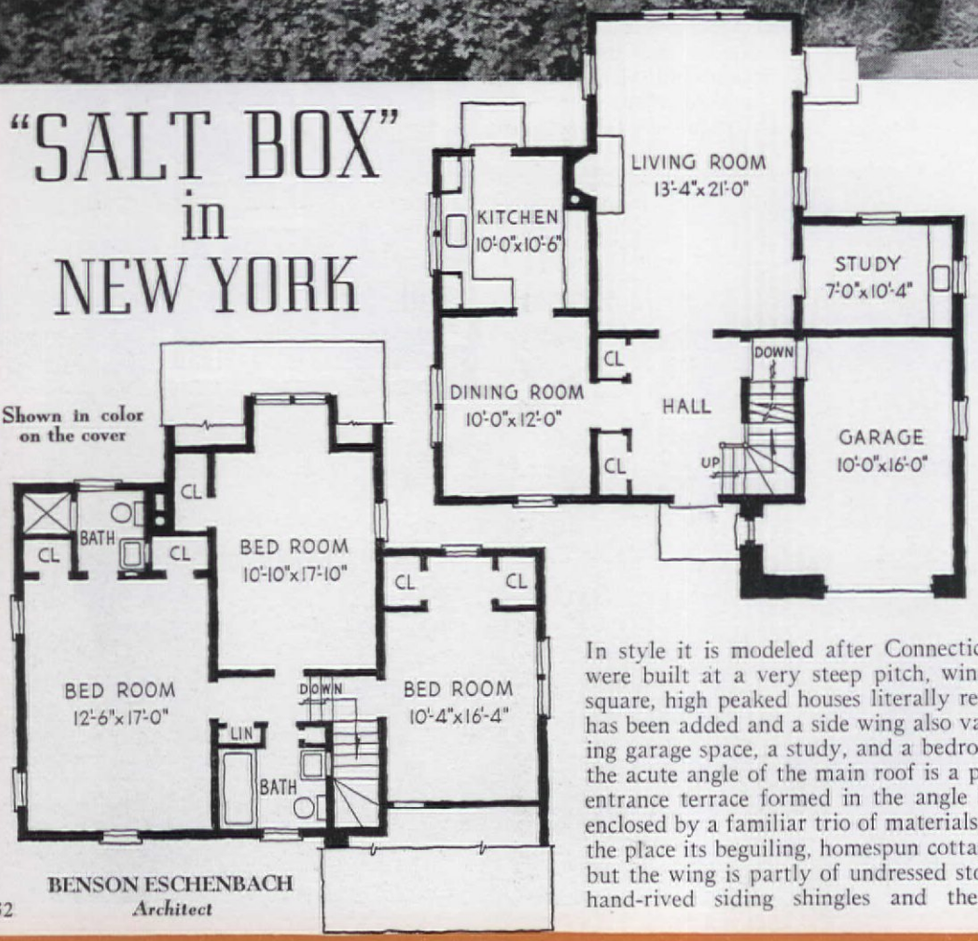




Both houses shown in color on the cover

Rudolph Edward Leppert, Jr.

"SALT BOX" in NEW YORK



Shown in color on the cover

BENSON ESCHENBACH
Architect

The Home of MR. and MRS. R. E. LEPPERT

SOME homes of an earlier day seemed to have the special quality of identifying themselves completely with their environment. Built of the stones quarried from the earth near by, or of wood split from trees at hand, they assumed or complemented the colors, tones, and textures around them. The Cotswold houses of the English countryside are like that; so are the old stone farmhouses of Pennsylvania, the Cape Cod cottages and salt box houses of New England.

The shingle and stone Leppert home at Scarsdale, New York, of recent construction captures this same sort of flavor and charm. In style it is modeled after Connecticut houses of the Colonial period when roofs were built at a very steep pitch, windows were small, dormers were few, and the square, high peaked houses literally resembled the old kitchen salt box. A rear wing has been added and a side wing also varies the traditional scheme a bit while providing garage space, a study, and a bedroom. The slope of the adjoining roof, repeating the acute angle of the main roof is a pleasant effect and so is the small, stone walled entrance terrace formed in the angle between house and wing. Walls and roof are enclosed by a familiar trio of materials, stone, slate, and siding shingles, and they give the place its beguiling, homespun cottage look. The construction of the house is frame but the wing is partly of undressed stone, whitewashed in agreement with the white, hand-rived siding shingles and the flush wall boarding. [*Please turn to page 69*]

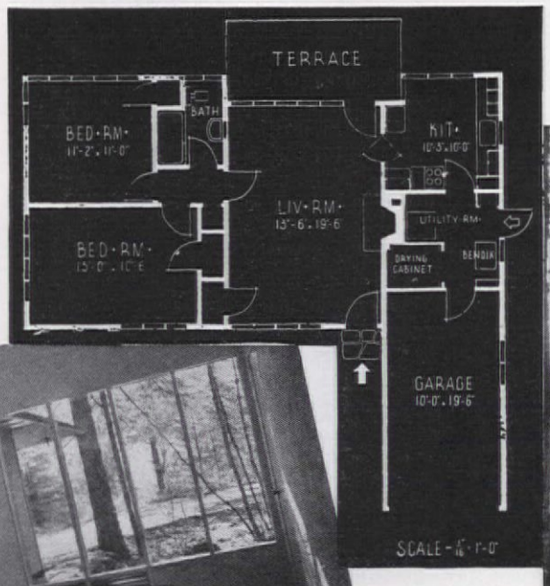
W. Boychuk

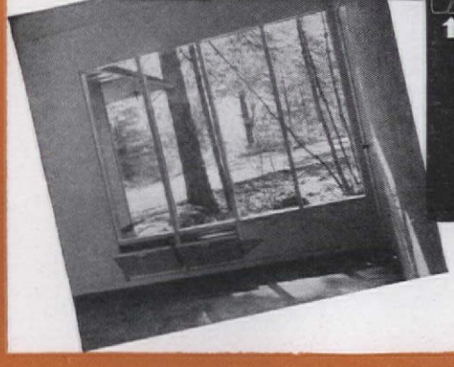
PLYWOOD in OREGON—with no window sash!

WHAT is the ideal home? Probably it's something different for everybody, made up of their special needs, pet ideas, fancies and whimsies with a few delusions of grandeur thrown in. But everybody would agree on the following requirements: 1. It must be a home where the windows would never stick. 2. Where screens wouldn't have to be put up in the spring and taken down in the fall. 3. Where the family wouldn't get into heated arguments because someone wants the windows open and someone else wants them closed. 4. Where you wouldn't have to worry about whether or not you had left the windows open if there was a rainstorm while you were away. 5. Where you wouldn't be infuriated by open windows exposing you to a drafty gale and closed windows smothering you.

The ideal home may never be achieved but here is a house which solves such particular window problems by a surprising device—the windows can't be opened at all! It is a single story house, located on the hillside around Lake Oswego, just outside of Portland, Oregon. Adjoining it is another house, different in plan but similar in construction and design, built by the same firm. Both houses use modern, low-cost structural materials, they include such novel features as rigid glass panels which light the house but

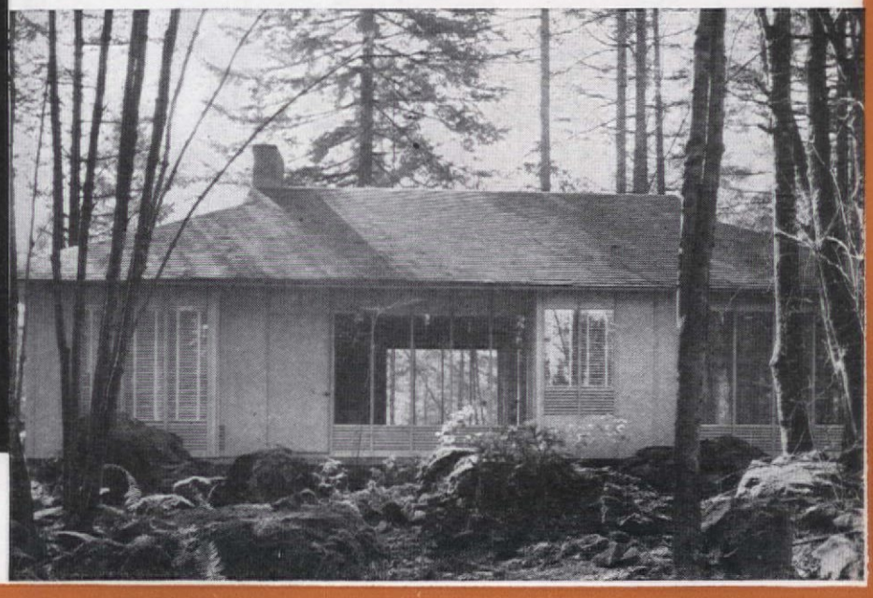
[*Please turn to page 81*]





Designer
JOHN YEON

Built near Portland, for $3,280



For Country Recruits

ERNEST BOGERT

It's wonderfully romantic to buy some lovely old place and use a small pond or the aged well with its picturesque oaken buckets as a supplement to the regular water supply. But romantic though these may be, convenient though they may seem, you are likely to be flirting with something as deadly as a rattlesnake.

This is an article about the most important, and often the most expensive item in "moving to the country." It is about those things you should know if the place you bought means providing your own water supply. It is easy to have your own private water supply as safe and pure as if it were delivered from a municipal system, and just as inconspicuous, too. But in order to be sure you have it, there are a few simple things that you ought to know about wells, supply tanks, and the other details that go to make up your system, whether it be intended for only summer use or for all-year-round purposes. Knowing these, you can assure yourself of a safe and continuous supply of pure water.

The most important thing is, of course, your source of water. The old-fashioned dug well that presents so romantic an appearance does not have the factors of safety present in modern systems. It is often subject to contamination because the top is left open except for a roof, or is covered with boards supporting a hand pump. Every time the romantic old bucket is tipped to empty its contents, it is handled—and contaminating germs from one's hands are left to be deposited in the well when the bucket is lowered. And if the water is brought up by a hand pump placed on a wooden platform, dirty feet leave germs and such-like to seep down through even very tiny cracks—obviously most unsanitary.

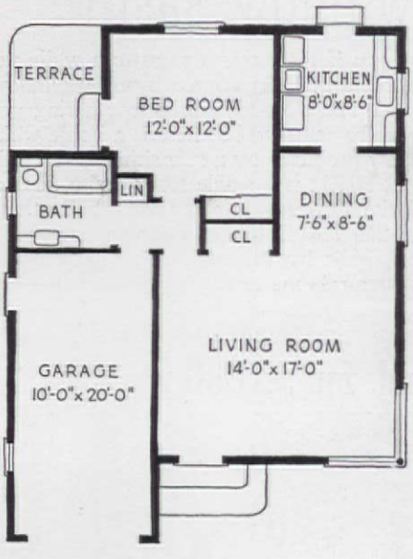
Knowing that, it becomes obvious as to what we must do to make a dug well safe. First, it should be lined with concrete, sewer pipe or other impervious material to a depth of say eight feet below the surface so that surface water will not seep through. Why only eight feet? Because water will generally purify itself as it seeps through the ground; also, there is little chance of contamination getting through that distance, as most if not all of the surface water will be absorbed before it gets down that far. The lower part of the well is lined with stones laid without mortar so that a certain amount of sub-surface water can seep into the well.

The second thing to do is to seal the top of the well against surface contamination. To do this requires that the curbing or lining of the well be carried a foot or so above ground and the top covering of the well sealed against rain, dirt, or anything else which might get in. A further precaution is to locate the well on a slight elevation if practicable, rather than in a depression, so that surface waters drain away from it rather than towards it.

What we have done with our construction is to put a watertight hat on our dug well. In effect, it is like going out in a rain storm wearing a rain coat and carrying an umbrella, and walking through a shallow stream. The upper part of us stays dry, but the lower part of us is unprotected and gets plenty wet.

Now we can install a hand pump, or one driven by a motor, and use the water supply safely. But at this point I can hear somebody say, "What about a cistern that receives its supply from rain?" The same objections apply to a cistern as to an open well. The rain water may be pure, but it is collected from a roof exposed to dust and dirt. Too, the cistern is generally open to birds and insects of various kinds.

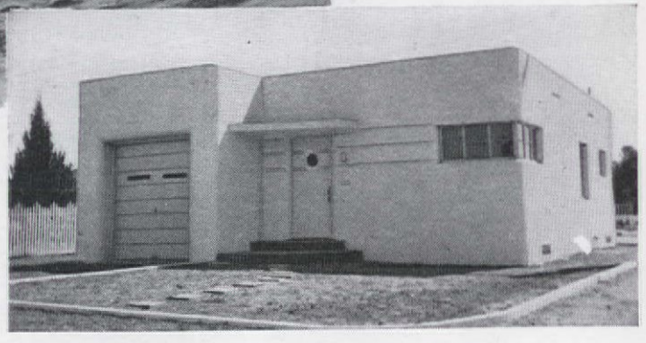
"But what of the mountain spring mentioned before. Can't I use that?" And the answer is, "Of course you can, provided you cover it tightly and protect it against surface contamination, just as you would if it were a dug well." A small pond? Generally very dangerous to use. [*Please turn to page 70*]



$3,000 including lot

Courtesy, Concrete Products Inc.

LOW COST ARIZONA HOUSES



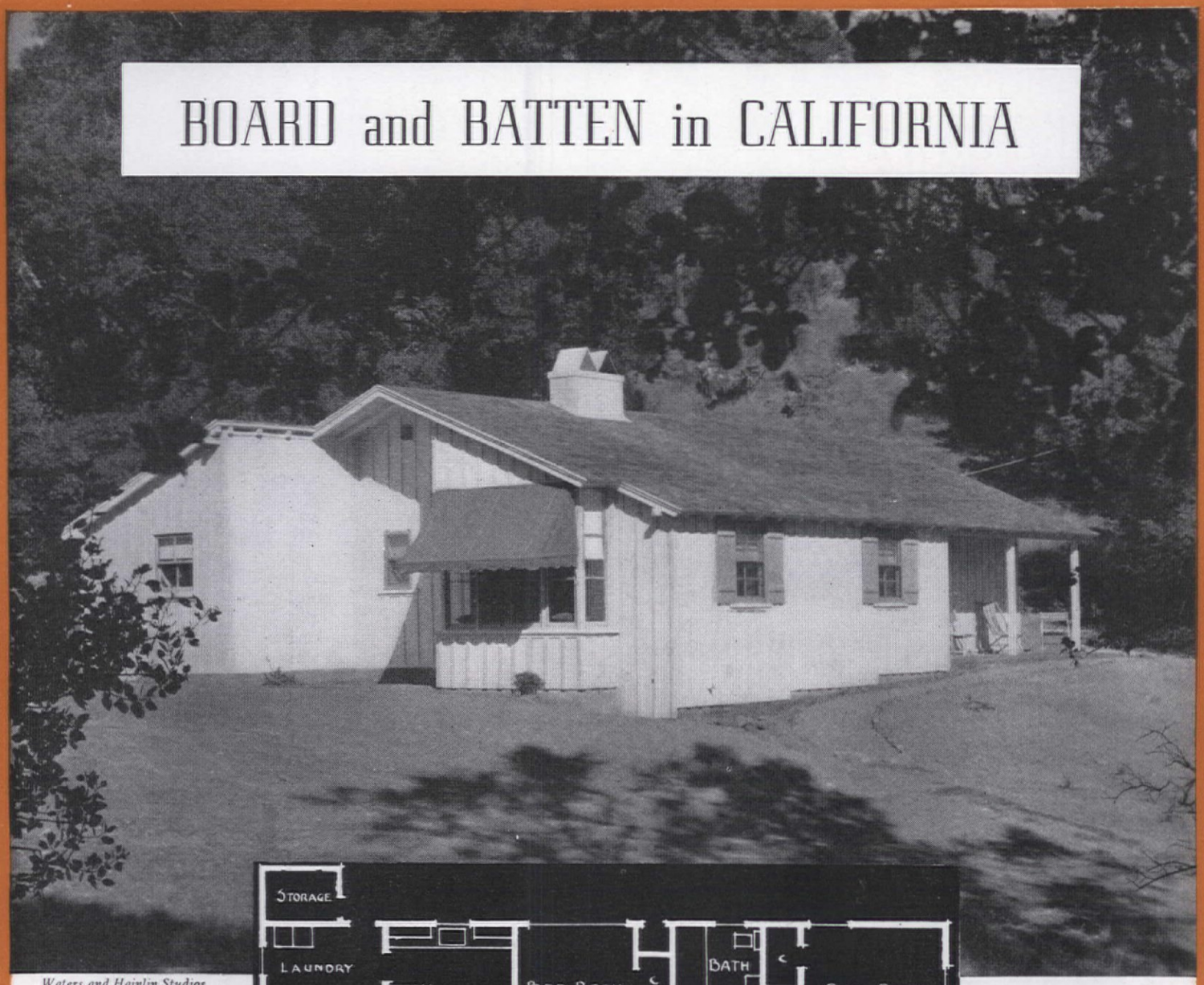
Cost $2,750 Lot $500

BECAUSE the average yearly income of 70% of us is below $2,000 today, there is an enormous interest in small, inexpensive homes. Sound, substantial construction is essential for such houses because they are a permanent investment and because repairs must be kept to a minimum. In the Southwest, concrete block houses are providing one answer to this nation-wide riddle. We show two, located at Tucson, Arizona, quite similar in plan except that one house has a garage while the other has an additional bedroom and different windows. Both are in the $3,000 price range.

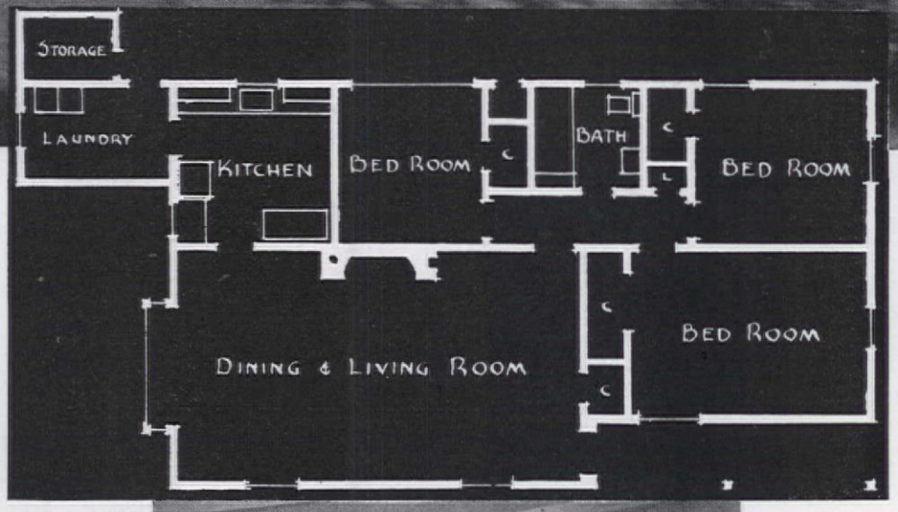
In this hot region, solid walls are mandatory to keep out the penetrating rays of the sun, and windows are small for the same reason. These outside walls are covered by a white mixture of cement applied over the concrete blocks, and half round and quarter round concrete blocks are used at the corners and top of the buildings to create the rounded effects of adobe construction. Ventilating louvers are casement sash and the entrances have modern doors of flush wood and overhanging marquees which give some protection to the doorway and fit very neatly in the angle between two walls.

The floor plan is comfortably arranged to save housekeeping energies in a climate where heavy work is something to be avoided.

BOARD and BATTEN in CALIFORNIA



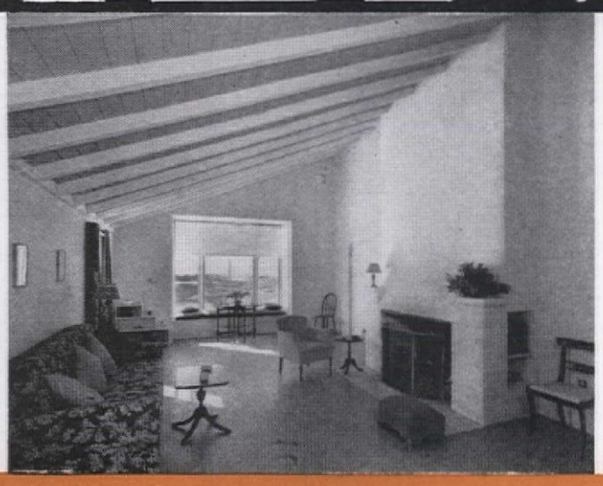
Waters and Hainlin Studios



Cost: $4,500

THE board and batten house, often seen in California and now in many other parts of the country, is equally at home at the seashore, in the high mountains, or on the sloping hillsides and flat areas of the warm inland valleys.

Planned as a week-end and vacation cottage, this example is the home of Mr. and Mrs. A. A. Calkins and is one of the newest of the type. It was designed by Harry A. Bruno, of Oakland, California, and it is located sixty miles from the Bay Region in the foothills of the beautiful Napa Valley near Yountville. The owners, and their three children are so enthusiastic about their new home, and it fits their needs so well that they are now very seriously considering making it their year-round residence.



HARRY A. BRUNO
Architect

Because of the distance from town, Mr. Bruno planned the construction to eliminate as many sub-contractors on the job as possible. The house, built at a cost of $4,500, gives the maximum amount of floor space at minimum cost. It provides a large living room, 15 by 26 feet, with a dining alcove at one end, a kitchen, bath, laundry, storage room, three bedrooms, and plenty of closet space. There is no tile or plaster in the house, and no heat except the fireplace. Tank gas is used in the kitchen for cooking.

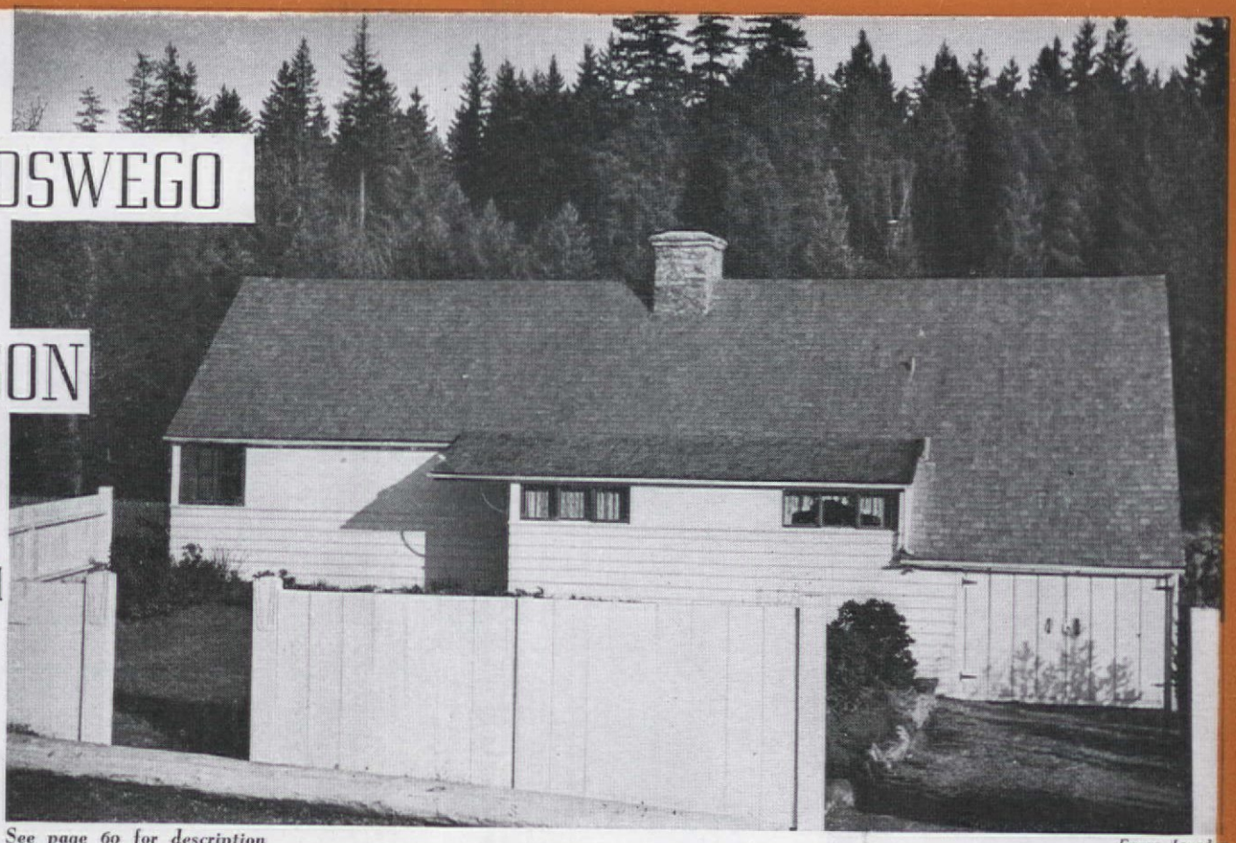
The exterior construction of board and batten, painted white, makes an attractive appearance set off by the blue shutters at the windows. It is so placed on its hillside location that it faces south, in order to get sun during the colder winter months.

[*Please turn to page 82*]

In the LAKE OSWEGO section of OREGON

$3,395 total cost of house and land

HAROLD DOTY
Architect



See page 60 for description

Erven Jourdan

$3,772 in ORELAND, PA. Cost of house and land

RICHARD C. MARTIN, *Architect*

See page 62 for description *Whipps Studio*

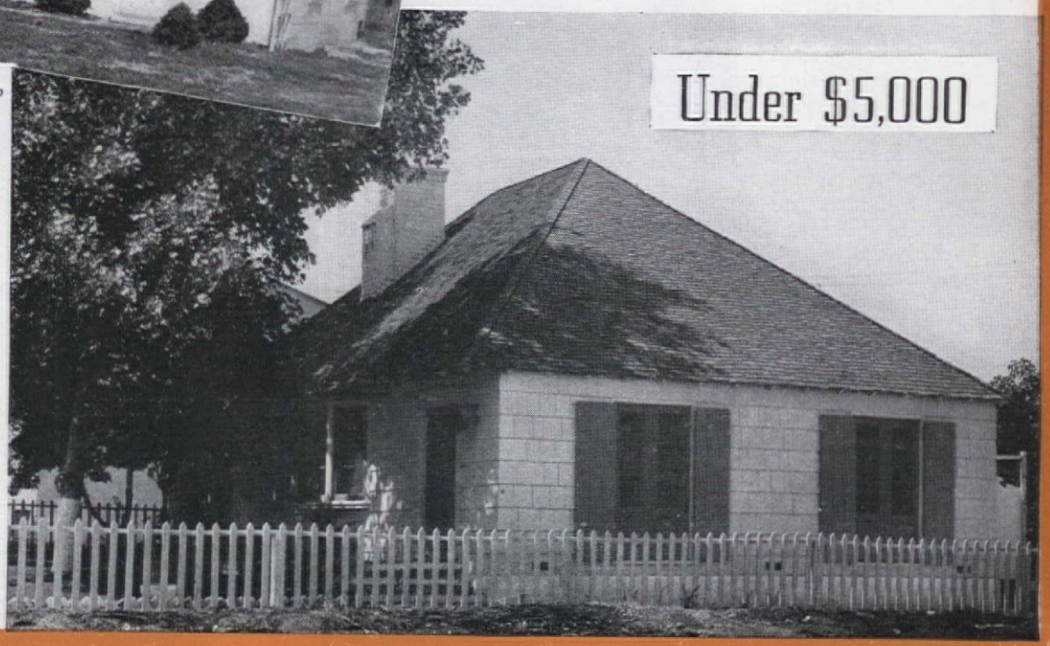
Colonial, it achieves a completely satisfying effect seldom found in an average small, low cost home.

Built on a fifty foot by one hundred and fifty-two foot lot, the plot plan was designed to utilize every foot of land to the best advantage just as the house was designed to give the maximum of living with the minimum of space. The house itself has a frontage of thirty-eight feet and an over-all depth of forty-two feet; it includes a 14′-0″ x 21′-6″ living room, an 8′-0″ x 9′-3″ dining room, an 8′-0″ x 11′-0″ kitchen, a 12′-0″ x 12′-0″ bedroom, and a 12′-0″ x 14′-0″ bedroom, a service porch, bath, and plenty of closets—the result of careful planning. The simplicity of the design and its color scheme

[*Please turn to page 57*]

Plans on page 57

Under $5,000



Architect's Own Cottage

J. M. FULLER, *Architect*

THE J. M Fuller cottage, designed and built by an architect for his own family, is an answer to the recurrent question: "Why don't architects do something about the $5,000 home?" It is built on rising ground at the edge of Santa Monica, California, far enough from the ocean to escape winter's fog but close enough to benefit by summer's ocean breezes, and is sheltered by two tall poplar trees. With a heritage of English and French architecture, plus a dash of

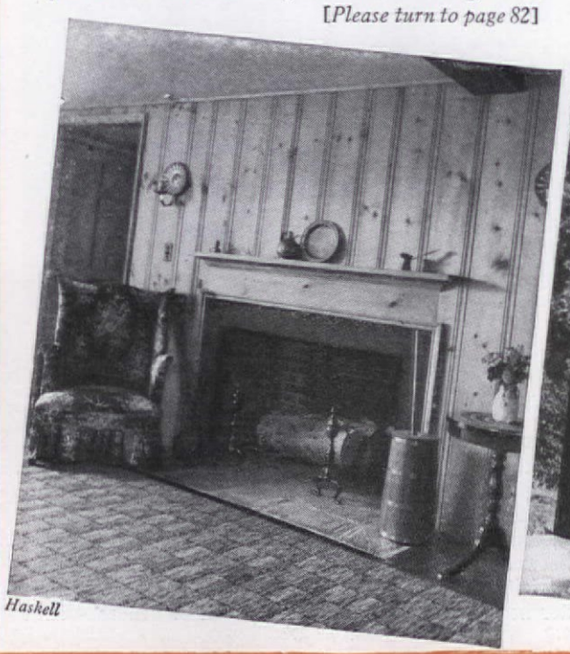
17th CENTURY CEDAR

ROYAL BARRY WILLS, *Architect*

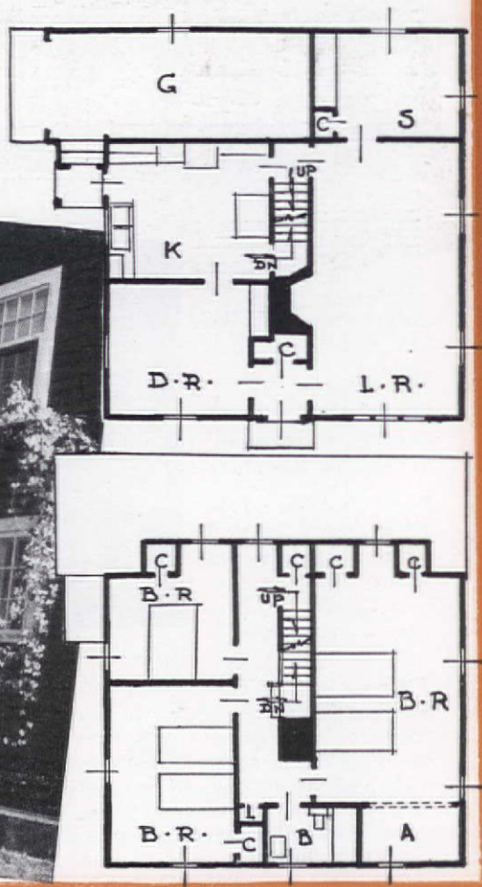
for Mr. and Mrs. Edward A. Feck of Melrose, Mass.

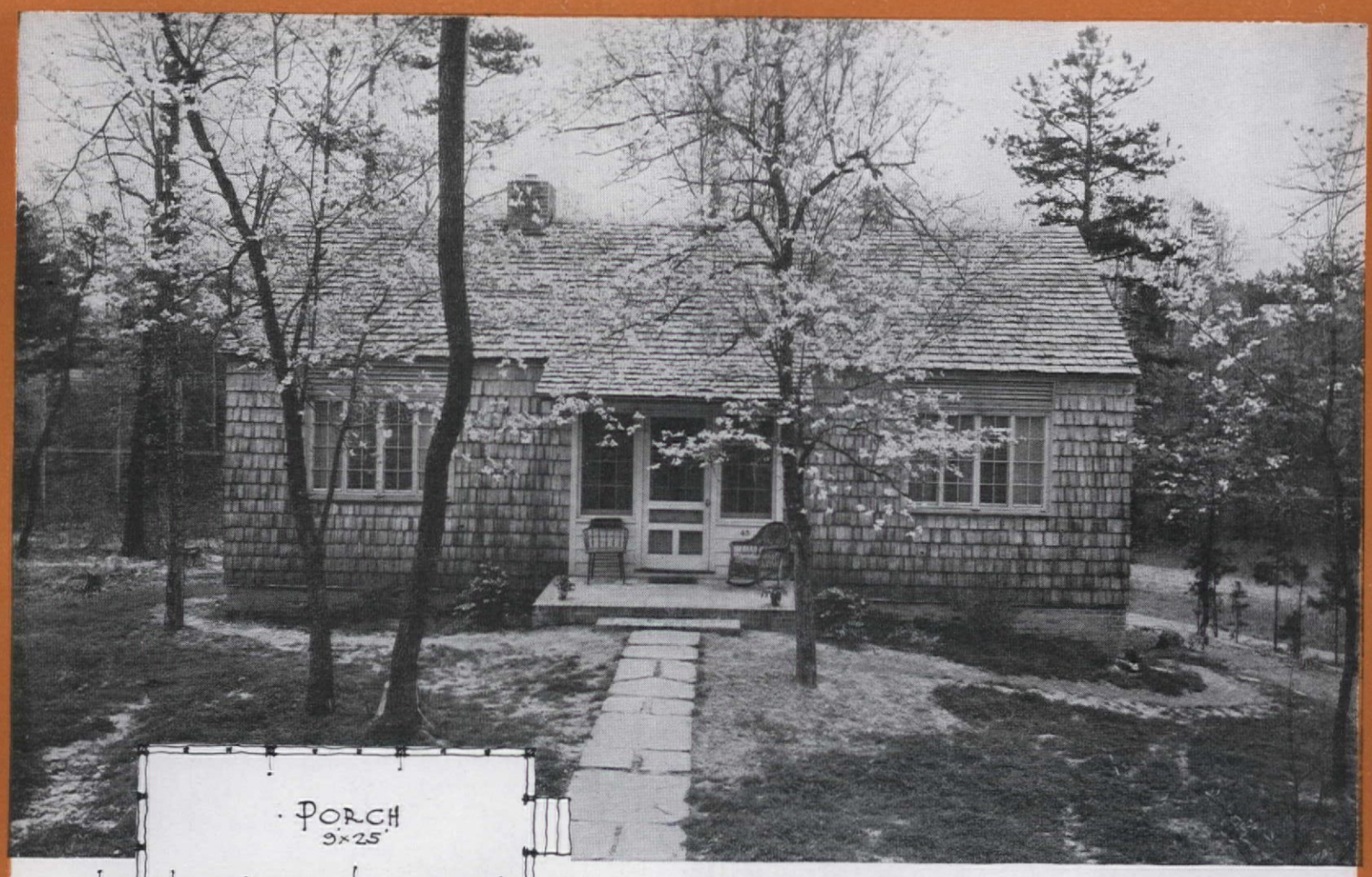
HOBBIES and housework were prime factors in planning this home. To simplify housework the owners, Mr. and Mrs. Edward A. Feck, asked for a kitchen large enough for family meals, for a dining room that would need only chairs and a table as furniture, and for an extra bedroom. For the pursuit of hobbies they wanted a living room

[*Please turn to page 82*]



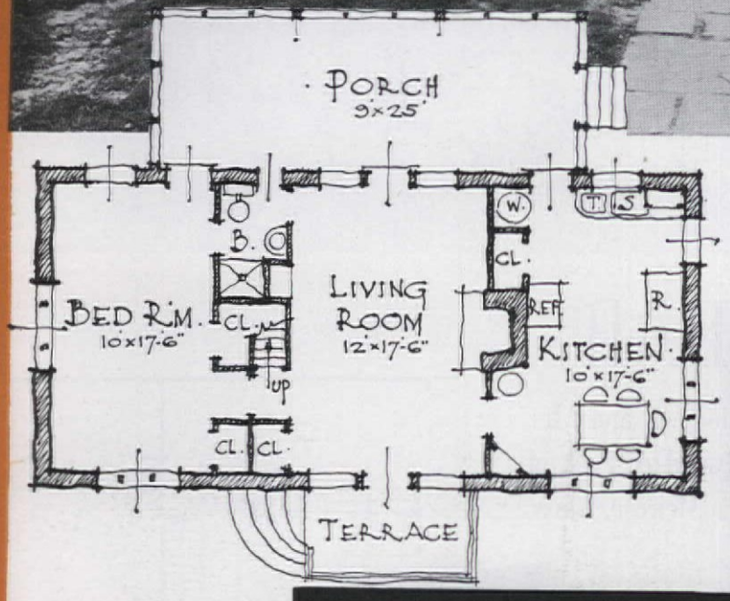
Haskell

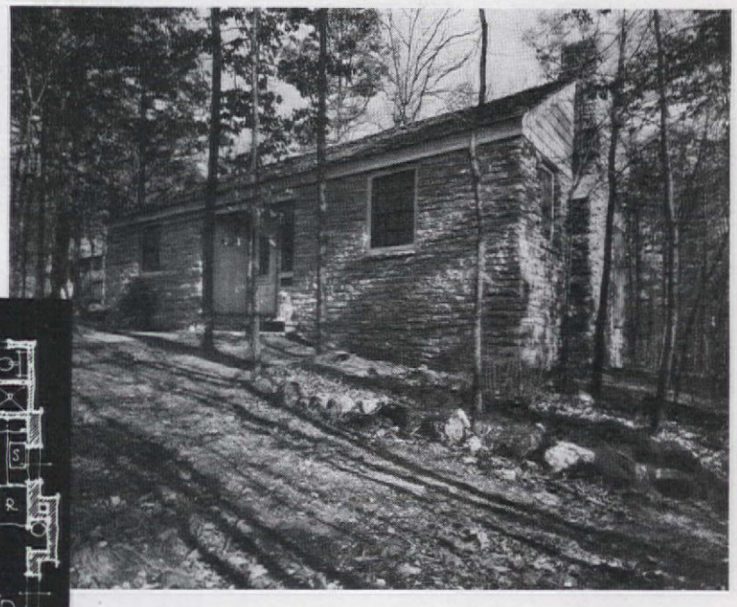


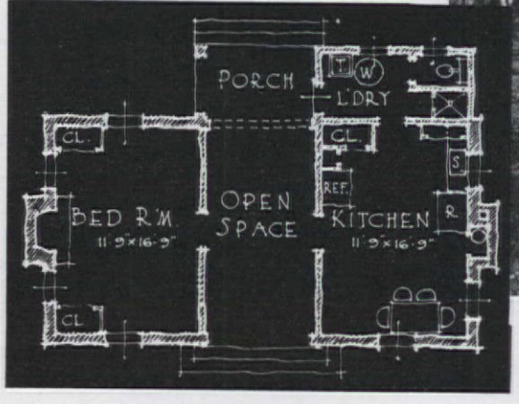


"DOG TROT" HOUSES

in T. V. A.'s Norris, Tennessee

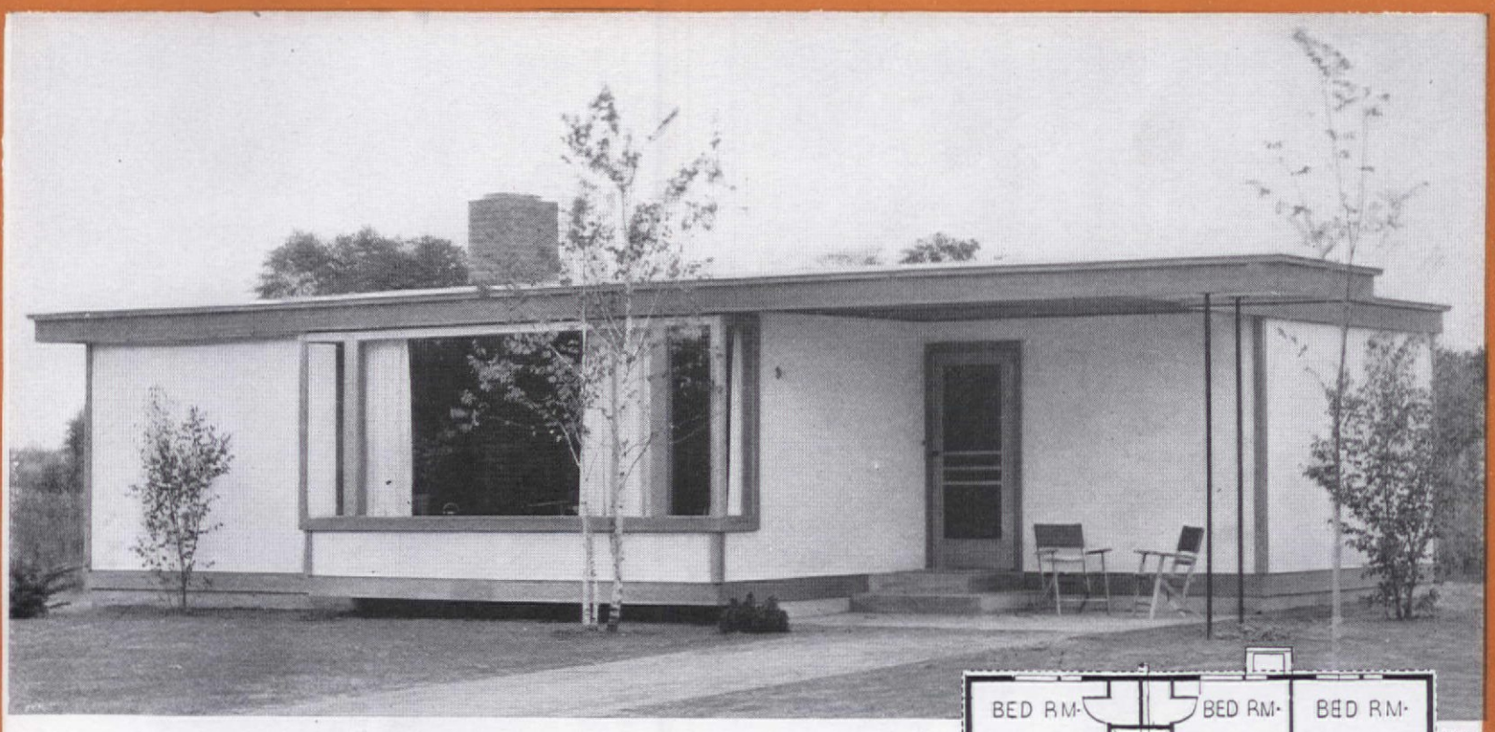






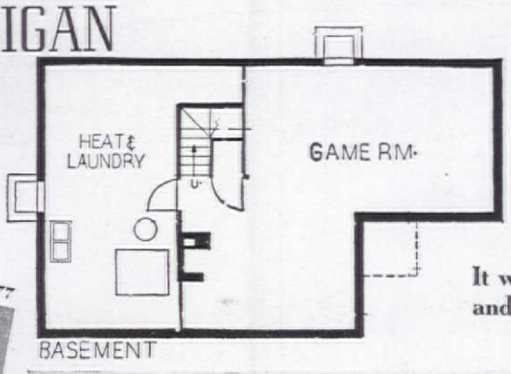
Adaptations of the old Southern "dog trot" or open passageway plans in two interesting small houses. In the stone house, the "dog alley" was enclosed as a living room

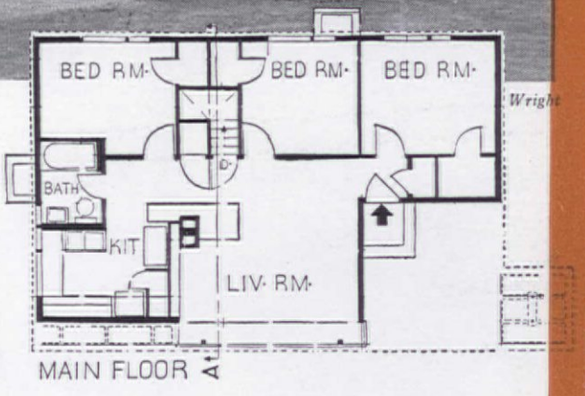
Down in the Tennessee Valley Authority's town of Norris, new small homes are being built incorporating old traditions. The "dog trot" type of house was a traditional design which originated years ago in the southern Appalachian Mountain region. It had an open passageway, covered by the same roof as the house, but open clear across the width of the house. This feature was something like the "breezeway" of old New England houses but it acquired the name of a "dog trot." Whether it was a name humorously applied or whether it was actually a place where you let your dog run, only our Southern readers can tell us. The inviting small shingle house at top, modeled after the plan of the early "dog trot" type is not only attractive but is laid out for comfortable living as well. Opposite exposures make the living room bright and cheerful, while the bedroom and kitchen have three exposures. Notice, too, that the large kitchen easily accommodates a dining table between the front and side windows. The house is heated by electricity and is equipped with refrigerator, electric range, and water heater. It also has a brick porch of generous size.



$4,552 Total cost of house and land
MIDLAND, MICHIGAN

ALDEN B. DOW
Architect





Wright

It was designed for livability, comfort, and usefulness and for low first cost and inexpensive maintenance

Description on page 56

$2,724

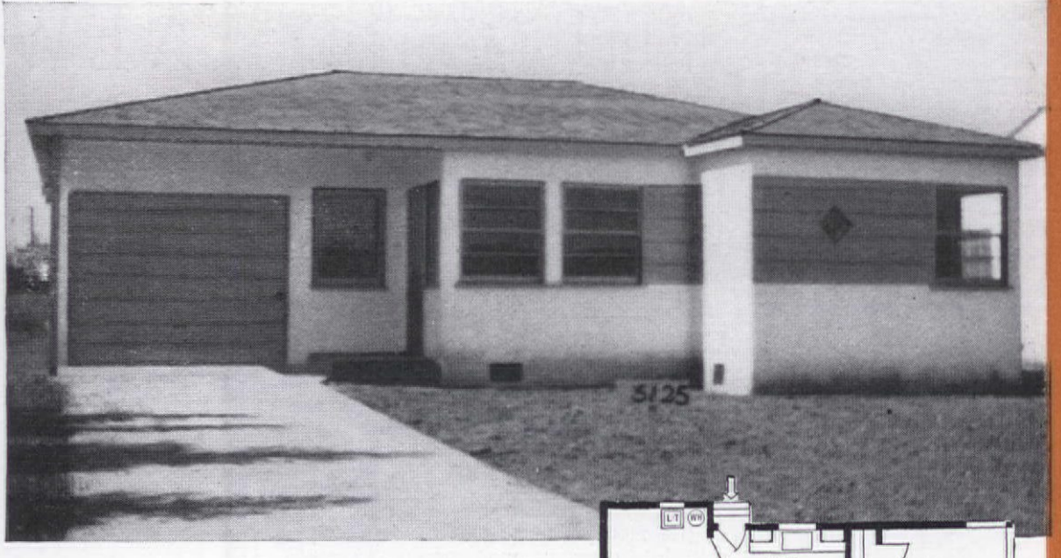
See page 77

See page 79

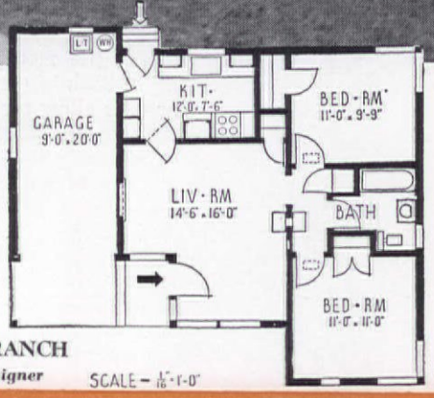
ONLY a few years ago it was practically impossible to find an attractive new five-room house. But today home builders and architects everywhere are interested in them, and smart looking, compact, cheerful little houses of this size are going up all over the country. In California especially the trick has been well turned. There, convenient, well-finished, well-equipped interiors are matched to bright small homes of distinctive design.

This California house was built at a very low figure by Mr. Hugh Marshall, a developer. Its plan shows

[*Please turn to page 58*]

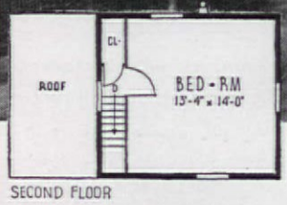


$2,950 Total cost of house and land
Balboa Island, California

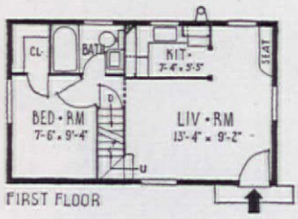


G. BRANCH
Designer

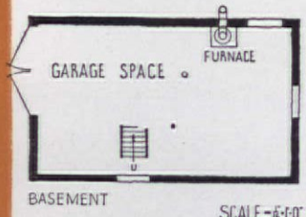
SCALE – $\frac{1}{16}$"-1'-0"



SECOND FLOOR

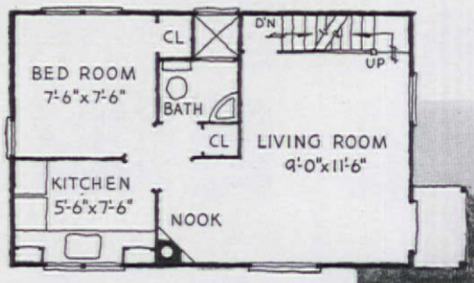


FIRST FLOOR



BASEMENT

SCALE - 1/8"-1'-0"



EDWIN R. CLOSS
Architect

$2,660 Total cost house and land

NEW JERSEY

$2,625 Total cost house and land

SUCH a lot of house for so little money! These small houses hug the land and settle into their surroundings with great charm. Irregular sites allow for garages underneath them, and, by breaking up the general bulk with a sloping roof or a low front window on the second floor, the height is minimized cleverly and at the same time every available quarter inch of space is saved and used to advantage. Although the plans are compact and as efficient as a ship's galley, with closets and cross ventilation and many things that so often are expensive, the really amazing thing is that they are truly minimum houses but they don't look miserly or pinched—or worse, like doll houses. They are both capable places standing firmly on their own garages.

KEEP THE INSTRUMENTS OF LARNIN' HANDY!

SARA LISTON LONG

"A book's a magic sort of thing,
That makes you sailor, chief, or king;
When I am old and own a shelf,
I think I'll have a book myself."
—Mary Carolyn Davies

Two kinds of people live in the world: those who eye a bound volume as we are admonished to approach matrimony—reverently, advisedly, and with a lump in the throat; and those who open a book in the casual spirit in which they take a drink of water. For the first class I have great respect and admiration, but I am a little nervous when they are around, because they generally belong, both male and female, to the noble sisterhood of dust haters. It isn't just that their floors are invariably shining and their table tops mirror-like, but their books (generally in sets—sets and sets and sets) are shut up behind frigidly correct panes of glass, chastely secure from the slightest trace of polluting dust and grime.

Now I have a notion that if my children are to grow up feeling at home in the world of literature, art, and science, it is a good idea to keep the instruments of learning handy. So at our house the piano stays open, the globe is on a low table, and the books are in open shelves. (I said it was all because of the children, but some shadowy Puritan forefather points a dead finger at me and wrings out the confession that I myself like the piano open and the books easily accessible, too.) The fact is that I want no glass doors between my books and me. A book is a friendly thing, something that comes easily to the hand if you let it; not an object of veneration to be approached only after due deliberation and when you have thought it all over and decided that the time has now come to read a book. Of course if I had a Gutenberg Bible or a first folio, I should think it belonged behind glass doors and maybe a Yale lock, too, where it could be gazed at with mingled admiration and awe but never, never touched. A book, though—just a common or garden book—I like to have where I can put my hand on it when I want to, like an ash tray or a salt shaker.

Some years ago my door bell rang. I was pretty busy, but I ran to open it and there stood a lady agent who wanted to sell me the world's best literature complete in nine volumes. Behind me, one baby was fretting to be taken down from his breakfast high chair and another was yelling lustily for his bath and bottle. I glared at the agent and told her that on my wedding day I had sworn a solemn oath that, when I had a house of my own, no bound volume should ever come into it. The agent gasped and begged me to consider the cultural value of books in the home; whereupon, I regret to say, I slammed the door in her face.

Gentle reader, do not censure me too harshly for this hasty piece of rudeness. My plea is that I was brought up in a household where the printed page was a vice. We had Plato for breakfast and Christina Rossetti for supper, with Matthew Arnold and The Luck of Roaring Camp sandwiched in between. You couldn't even get the dishes washed if the kitchen table were covered with a newspaper.

As I grew older, I came to loathe the sight of one or another of my near and dear ones bent double over the antics of Benvenuto Cellini or Miss Minerva and William Green Hill, when there were worlds to be conquered and kindling to be split. It was then that I registered the vow that my future home—at that time years and years in the future—should never be contaminated by the cloying vice of reading; this in the face of the fact that I knew myself tarred with the same stick as the rest of the family. I abjured literature and all that went with it. I found myself a niche in the great bustling world, and the more breathless I grew with pointless scurrying to and fro, the better I liked it. In my father's household I am, to this day, considered slightly unhinged on the subject of doing things and getting somewhere, as opposed to the pleasant normalcy of burying one's nose in a book and letting the world slide past.

But what was it Solomon said about "training up a child so that in his second childhood he will return to the ways of his first?" The old boy must have known what he was talking about, for it is not only in the realm of morals but in every other department that we are dogged by early training. This is a rule that ought to give comfort —or terror—to parents. If you want your child to like onions or Lamartine, begin feeding them to him along with his spinach. When the restless days of adolescence come along, such is the inborn cantankerousness of human nature that he will kick over the traces and yell for gardenias and Gertrude Stein. But, cheer up! When he settles down to the business of raising his own sons he will inevitably teach them that garlic and French romantic poetry are vital parts of right living. I know, because it happened that way to me. In my peppery youth I suddenly sickened of the academicism with which I had been spoon-fed, and longed to give all books and people who liked them one swift kick. Don't you suppose that any one of Parson Primrose's girls would have leaped at a proposal from George H. Babbitt? I did. I married Mr. Babbitt's first cousin.

Both of us were delighted. It was not until we began buying furniture that the Primrose in me reared its ugly head. We were drawing house plans, and I made some little lines across one end of the living room and said, "Dear, this is where we'll have the bookshelves." "Well, er," came the reply, "but we'll have to buy just a few sections at first." It came to me, after a minute, that he meant those things with glass doors that push back so I told him we wouldn't need any of those, as we were going to have open shelves built in. It was his turn to count ten before speaking. Finally he said, in the patient tone you would use to a backward first-grade pupil, "Why, the books would get *dusty!*" Well, I suppose they do, though I hadn't thought much about it at that time. I was able to beguile him into my plans and it is well that I did, because I'm sure I couldn't do it now, since even the grade-A husband is more indulgent to wifely whims early in the game.

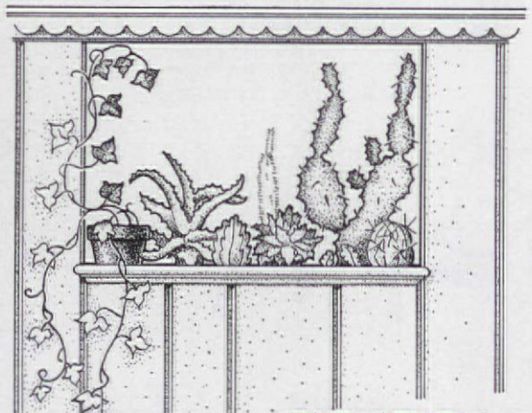
Right then I was afraid that was the beginning of the end of the honeymoon. Now, after ten years, I am sure it was. Nowadays when, once in a blue moon, my husband turns off the radio and takes down a volume of Woodrow Wilson, he doesn't say anything, being the nice person he is. I know, though, from the vigorous twist of his arm as he flicks the top of the book with his handkerchief that he could be jailed for his thoughts.

The years have been a long struggle for me, to effect a compromise between the academic sloth of childhood, which drags harder and harder at my heels as I push forty (just as Solomon said it would); and the go-getting hustle and bustle of the Man I Love, whose literary hungers are filled to surfeit by the daily papers and the printed lore of his profession. What shall I do? I know what model housekeepers do—keep the books safely behind glass doors. And I know what we used to do at home—read the books and let sleeping dust lie. But what I want to know is how to manage when Darby, the better housewife of the two, likes glass bookcases, and Joan, the sloven, likes books. The answer is I'd better spend more time dusting—tomorrow.

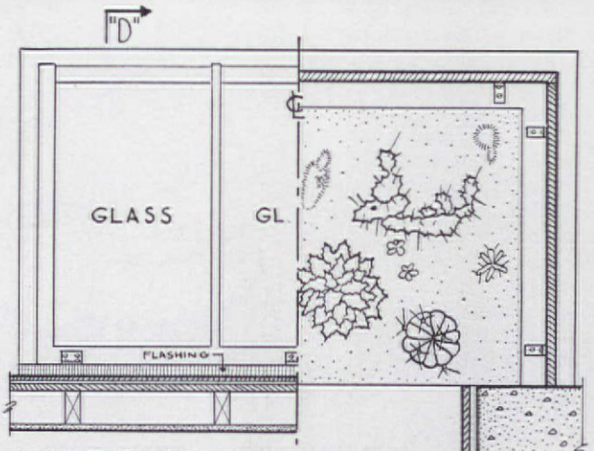
CRAFTY REMZROOF

CHARLES C. PORTER
ARCHITECT

SCALE
FEET~PLAN·SECTION·ELEVATIONS
INCHES~DETAILS

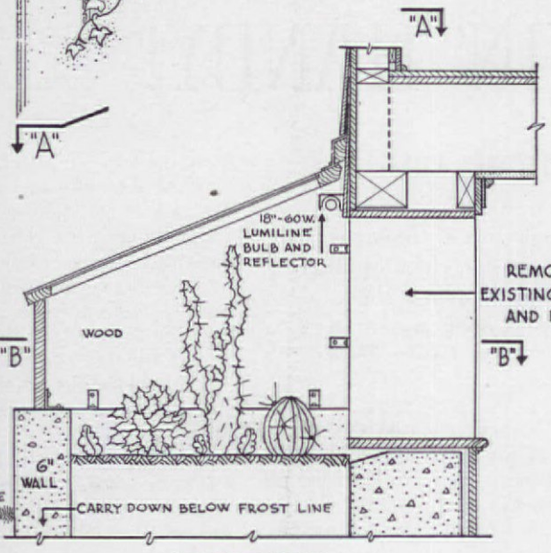


ELEVATION



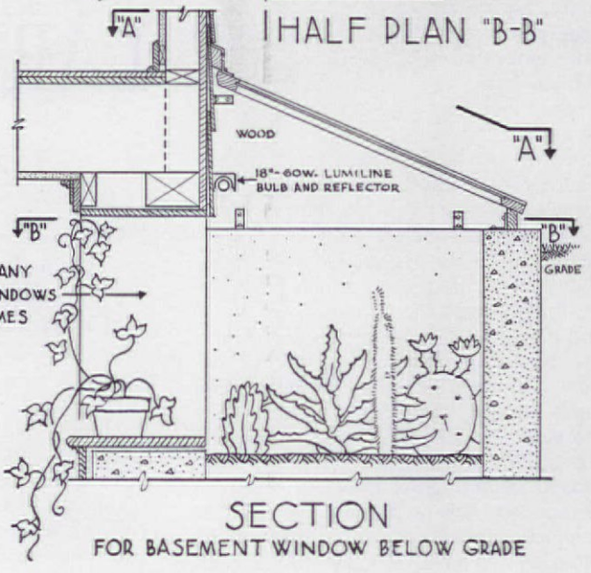
HALF PLAN "A-A"

HALF PLAN "B-B"

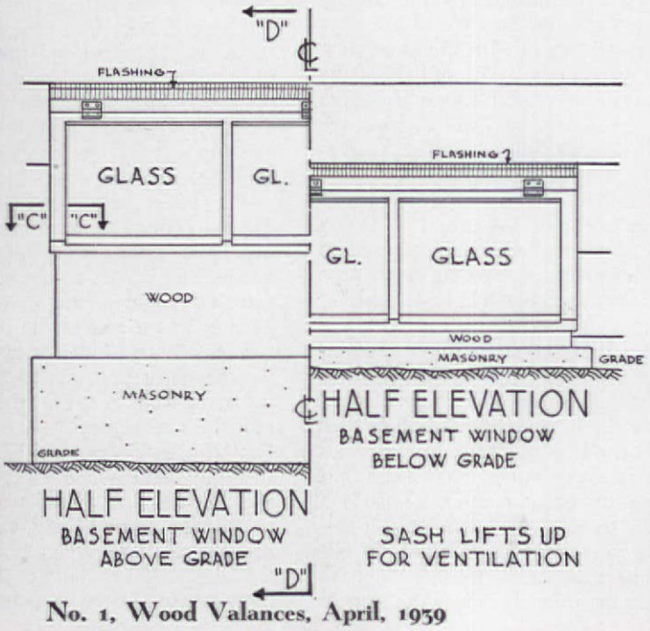


SECTION
FOR BASEMENT WINDOW ABOVE GRADE

REMOVE ANY EXISTING WINDOWS AND FRAMES



SECTION
FOR BASEMENT WINDOW BELOW GRADE

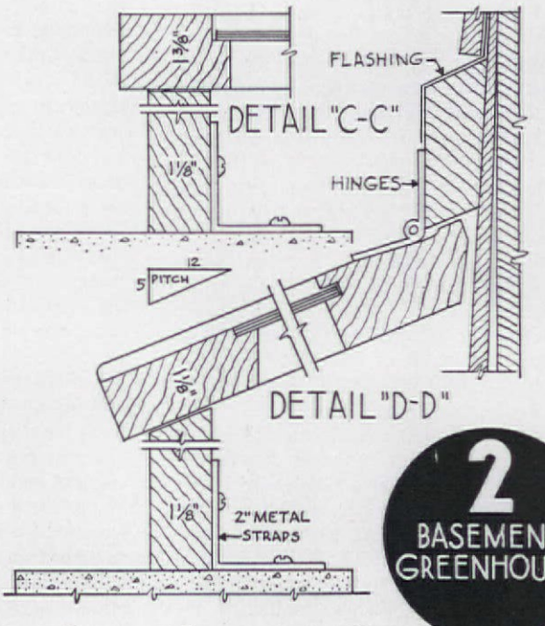


HALF ELEVATION
BASEMENT WINDOW
BELOW GRADE

HALF ELEVATION
BASEMENT WINDOW
ABOVE GRADE

"D"

SASH LIFTS UP
FOR VENTILATION



2 BASEMENT GREENHOUSE

No. 1, Wood Valances, April, 1939

See page 90 for construction outline

Leslie E. Bowman

New Ways *with* Old Walls

FLORENCE THOMPSON HOWE

WE NEVER realized how personal an apartment can be until we moved into ours and, with a forward-looking landlord, began to make out of what had been the bride's pride thirty years ago an interior functional for our way of living today. We had never realized either how few structural changes would be necessary, nor how utterly different identical apartments can be, until we had seen three of our friends create completely different interiors out of other apartments in the same building which are in construction exactly like ours.

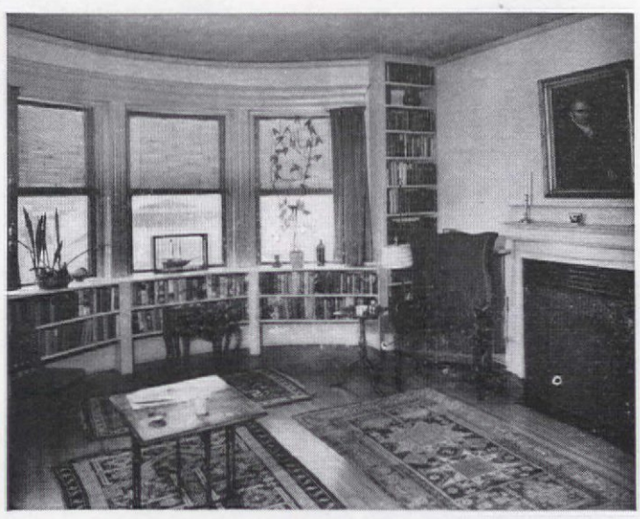
Before the depression we had dreamed of buying an old New England house, an unspoiled salt-box with original chimneys and paneling. But after the debacle we found ourselves flirting quite happily with a "For Rent" sign on an outmoded apartment building of the 1900's. After some bad moments with the self-service elevator we rose to the top floor and there we found our apartment—with high ceilings, plate glass windows, and good cornices with dentil trim more reminiscent of a Georgian house than a "flat." It had "possibilities," and the accompanying photographs, showing a glimpse of windows, fireplace, and dividing wall between front and back parlors, as originally handled, together with the pictures of the same rooms with dividing walls removed and fireplace and window treatments varied, suggest how excitingly personal even an apartment may become.

The largest photograph shows you what there was to work with in the front and back parlors not omitting the folding doors. The picture does not tell you that the window you see is the first of three circular ones in fine old French plate glass. Glass curtains, fortunately, are not necessary since there is no lack of privacy up so high.

Impressed by our box seat location for catching all parades, storms, four-alarm fires, and summer flora and fauna, we featured these circular windows framing them in books, the shelves giving the added advantage of creating depth for the windows. We chose natural bamboo shades as being less expensive than Venetian blinds. The old lighting fixtures were removed and plenty of outlets for lamps added at various locations. The overmantel was discarded in favor of wall space for a portrait. The trim was painted a warm rose gray and the walls a lighter tone.

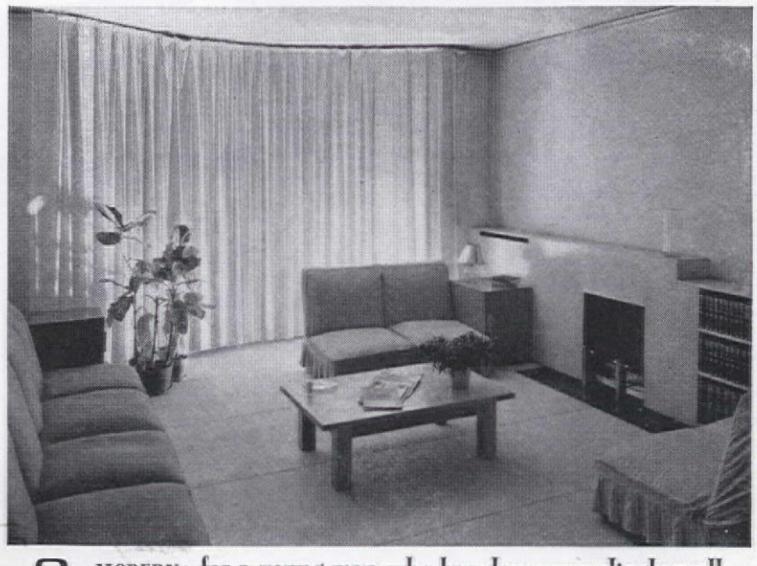
[*Please turn to page 70*]

IN THE BEGINNING: the old front and back parlors, with their pompous folding doors, depressing lighting fixtures, and grim radiators so very naked and unashamed



1. ON THE TRADITIONAL SHOESTRING: good taste and the removal of the above-mentioned horrors give the room a very definite air of quiet charm, an alive personality

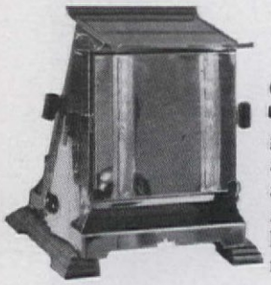
2. COUNTRY HOME: as though done for people who prefer the freedom of country living, the same room seems suddenly very spacious when given the above treatment



3. MODERN: for a young man who has done exceedingly well in creating the feeling of a modern house with all the simplicity and spaciousness we think of as excellent modern

ELIZABETH SHAFFER

Give a Hot Brea



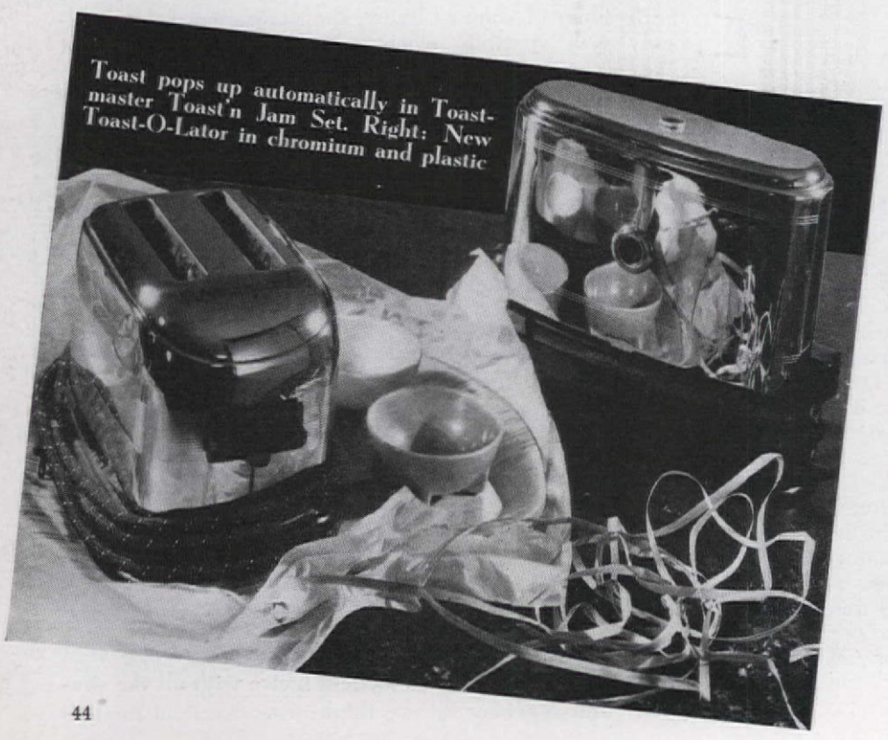
SINCE hot breads rank high as aids in keeping a husband good humored, what friendlier gesture could be offered the bride-to-be than a hot bread shower? Don't take me too literally. I'm not suggesting that actual biscuits and muffins be showered upon the party's honoree, but simply that the equipment for making hot breads be the gifts decided upon.

The success of any shower depends on planning the gifts in advance. Consult your guests and decide whether everyone will contribute money for the purchase of one sizable gift or whether each girl will select an individual one. In the latter case, the wise policy is for each guest to report to the hostess before she makes a purchase so that there will be no duplicates. This holds true particularly for a hot bread shower, for though twelve guest towels at a linen shower may be no great strain on the bride's sense of gratitude, twelve sets of muffin tins are another matter.

If the bride's home is to be equipped with electricity, an electric toaster—for if toast isn't hot bread what is it—makes a fine gift for guests to buy together. Toasters, of course, vary a good deal in price. Fully automatic ones, which pop up the toast browned to just the degree indicated on the heat regulator, make perfect gifts for absent-minded girls. Other toasters, even though not fully automatic, will toast the slice of bread on both sides at once. However, if you are choosing a toaster which browns only one side at a time, do at least be sure that the sides do not flop down so easily as to be hazardous. If the bride intends to bake her own bread, that is a fact which should be taken into consideration in choosing the toaster—for many toasters will accommodate only bakery-size bread.

An electric waffle iron may not find such frequent use as a toaster—but what a gala occasion it will make of Sunday breakfast or informal supper parties! There's really nothing more sociable than waffles baked at the table. Fully automatic electric waffle irons have a heat control to gauge the degree of brownness desired, as well as to show when the iron is hot enough for the waffle and when the waffle is done. You can't go wrong with one of these!

If the bride's home will not have electricity, a toaster and waffle iron suitable for whatever form of heat she will use for cooking are still possibilities for the hot bread shower. Smaller hot bread accessories will be in order if the guests are bringing individual gifts.



Toast pops up automatically in Toastmaster Toast'n Jam Set. Right: New Toast-O-Lator in chromium and plastic

Muffin tins you won't forget—but do remember the ones that have those funny little corrugations that help prevent sticking—they prevent many tense moments.

Where biscuits are concerned, it is well to remember that cooky sheets are best for biscuits as well as for rolls, cookies, and cream puffs. That is because the sides of a pan act as a baffle and the effect is that the biscuit bottoms tend to become too brown before the tops achieve the right complexion. But pans have a place in the hot bread scheme of things. You can't bake cornbread or gingerbread on a cooky sheet! For cornbread you may prefer to present pans which bake cornbread in intriguing ear shapes.

For popovers some people prefer heavy iron pans, while others go modern by baking popovers in deep oven-glass custard cups. If the latter are chosen, be sure to get one of the inexpensive wire racks in which six custard cups can sit while in the oven. It's no fun to haul custard cups out of the oven one by one. Smaller custard cups may be used instead of the conventional pans for muffins, and the same rack will be useful for them.

A griddle wins entrance to the hot bread shower gift list—not only for pancakes but for French toast. A baking dish might be added on the strength of spoon bread and a steamer, equipped with one or two one-pound baking powder cans (for how is a bride going to acquire them in a hurry?) is equipment for Boston brown bread. It is likely that for as expensive a gift as a steamer or a fine griddle, a number of the bride-to-be's friends will wish to club together, financially speaking.

Miscellaneous accessories appropriate for hot breads make up a longer list than you might suppose. How about

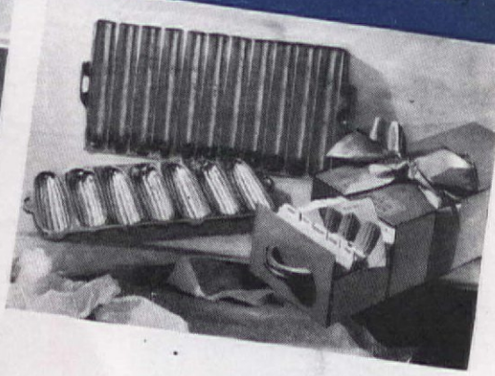
SHOWER!

An attractive luncheon table for the bride-to-be. Gilded straw hat filled with fruit on a pale apricot organdy cloth having appliqued fruit designs. A gay bluebird is perched on one side of the hat. Set for "The Women," M-G-M

Photographs by F. M. DEMAREST

Will she have her waffles round, square, or triangular? From left to right, above: Knapp Monarch, General Electric. Below: Westinghouse and Manning Bowman

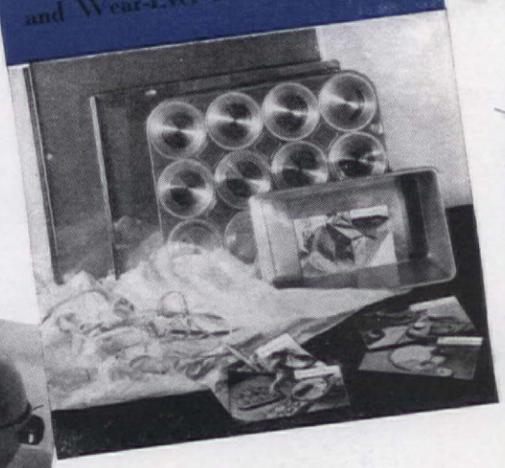
Corn bread and bread sticks are very special when made in these heavy iron pans from R. H. Macy



a pitcher for the waffle batter—and a syrup pitcher? If you serve melted butter with pancakes or waffles—and it's a good idea—a pitcher for melting and serving it is a considerate addition. Have it of sturdy, colorful pottery that can sit in a shallow pan of simmering water while the butter is melting. A jam jar, a jar for honey, and a jelly dish—surely these are suitable accessories for hot bread service!

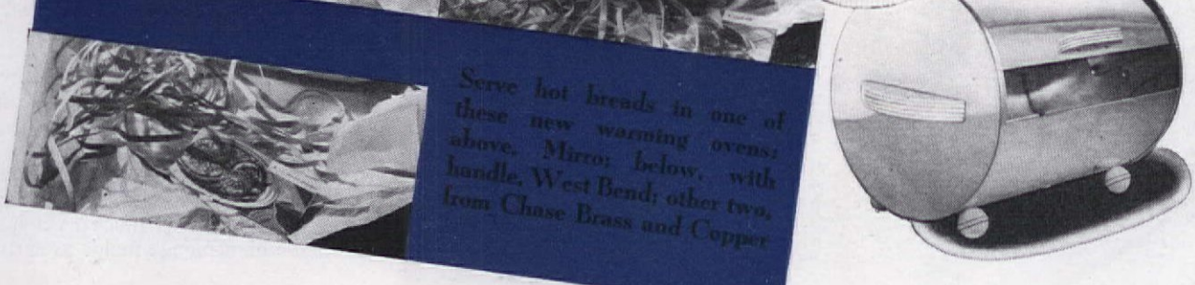
Last but not least, don't forget recipes. The bride may know how to make plain muffins and waffles, but not all the variations you think she might like to have. The recipes you see photographed with the equipment on these two pages are from The American Home basic file of recipes. Any bride would appreciate such thoughtfulness and they will make her gifts twice as useful. The recipes shown (all with their appropriate baking pans) are: corn sticks, angel rolls, hot sausage biscuits, molasses waffles, very superior pancakes, New York coffee cake, popovers, Vienna breakfast rolls, standard muffins, hot cheese biscuits, old-fashioned cinnamon buns, baking powder biscuits, and sundry useful pointers on storing bread.

For her kitchen trousseau: above, Pyrex baking dishes; below, Mirro cooky sheet, bread and muffin pans, and Wear-Ever small cooky sheet



Griddles: Wear-Ever, and small Swedish from Lewis and Conger

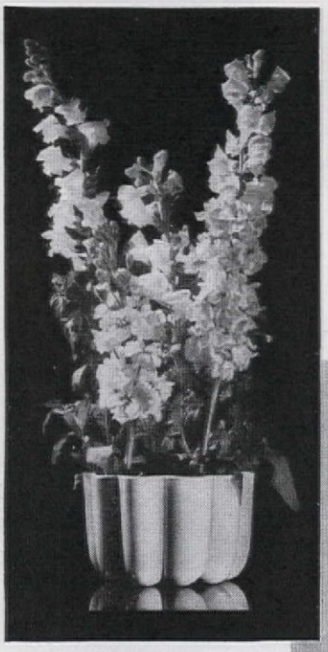
All recipes shown in these photographs are from The American Home basic recipe file



Serve hot breads in one of these new warming ovens: above, Mirro; below, with handle, West Bend; other two, from Chase Brass and Copper

COMBINING YOUR HOBBIES

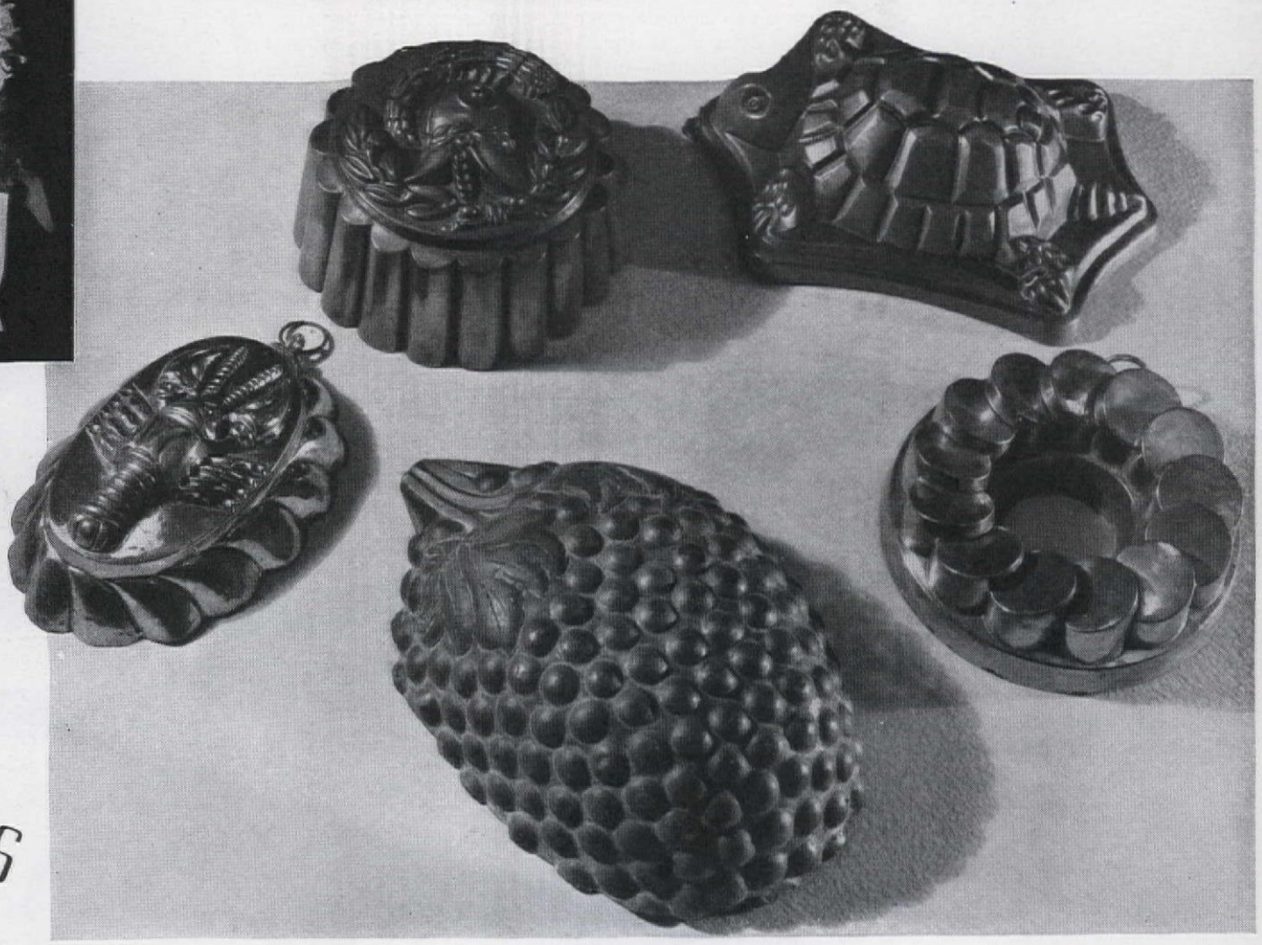
Flower Arrangements



Photographs by
F. M. DEMAREST

LAURA LEE CLEMENTS

Good Food

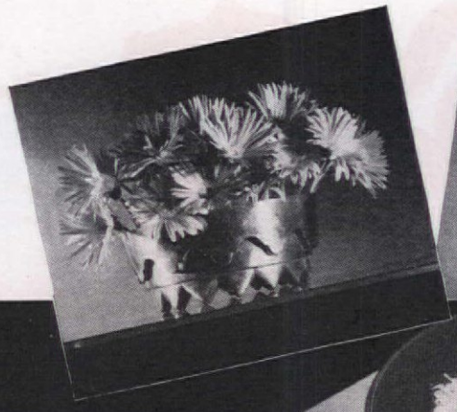


ANTIQUES

ARE your food pictures in a rut? Do you everlastingly make your gelatin desserts and salads in the same mold? Are you, like the rest of us, prone to prepare the same foods in the same manner until they become hackneyed and the family loses interest? Then, why not try a new shape for your cottage cheese, cranberry jelly, or gelatin dish?

For some time it was very difficult to buy molds of sufficient interest to warrant much variety, but now you can find a nice assortment of them in tin, copper, aluminum, and earthenware. The greatest variety, however, is to be had by searching through the antique shops. Perhaps you will be as surprised as I was to learn that these molds are available and are classed as antiques, but a search through old cook books will tell you that they were used as much as a hundred and fifty years ago. Wedgwood made blancmange molds as early as the late eighteenth cen-

Used as odd containers for flowers, hung in the kitchen or over a child's bed, there are many decorative ways lovely old molds, such as these, may be well used



Aristocratic ice cream hen, golden ear-of-corn butter, and the food on the buffet table below were all made in antique molds from the author's own collection

Table accessories, R. H. Macy

tury, I have discovered, as did both Minton and John Alcock. The cake forms were as interesting as the pudding forms and were so varied in pattern that each one compels your attention. Most of these were of the tube variety and made beautiful fruit cakes, sponge cakes, and coffee cakes.

Among the old forms, the most colorful and widely collected are those made of copper, lined with pewter. These range in variety from simple conventional designs to the fantastic. The old copper molds were hand-hammered and the pattern is deeper than in the modern spun-copper molds. These are very decorative items in any kitchen, so hang them up, don't tuck them away. There are many that would grace other rooms than the kitchen: a large sun mold over a child's bed in a peasant room; a money ring mold as a decorative piece in a sunroom; copper or earthenware molds for plants or flowers. The blue and white or brown and cream-colored molds from Germany have holes in the rim of the base, which make it possible to hang them in the kitchen where you'll find they provide a pleasant color note. The modern copper molds come from Europe, usually Sweden; the

[*Please turn to page 62*]

Cake, rice, gelatin, aspics, Bavarians, sponges, and mousses are exciting to young eyes when fashioned from turtle, elephant, rabbit, sun, moon, armadillo, rose, lobster, and lion molds

Give an Herb Tea

"He who would live for aye,
must eat sage in May"

DORIS KLINDT

How will you have your sage? As a tea, steeped in hot water? No, I'm not a Colonial grandmother, prescribing for a cold. I have found that Herb Teas are fun —real afternoon teas, with cookies, and guests, and gay conversation. The herbs, of course, add spice to the latter. Old Man tea, (southernwood, or Lad's Love, you know,) is a favorite at such events, in spite of its bitterness, for it was once an ingredient in love potions. And horehound. How could we get along without horehound, which, drunk hot from the fire, was believed, according to ancient lore, to cure anyone so unfortunate as to be poisoned by his stepmother?

The sweet herbs are the pleasantest. Lavender tea is delightful, and so are thyme and balm teas. Balm leaves need a little boiling to bring out their lemony flavor, but mint leaves need no boiling. Peppermint, spearmint, whatever kind of mint you choose for your jellies, or perhaps sprinkle over your cooked peas and carrots, will give a good, stout, refreshing cup of tea in the shortest possible time. In fact you have to watch it, for it gets too stout in a hurry, and a little oily. No wonder Baucis (Philemon's wife, back in ancient Greece), who rubbed her table with mint leaves, won a reward from the gods. Her table undoubtedly shone with a beautiful luster, lending distinction to the simplest repast. Mint has an abundance of oil and incidentally a long history as a furniture polish. Tansy tea is particularly refreshing, though many are afraid of it. A tansy pudding in the spring was said to keep one healthy all summer. Costmary, which grows in many gardens under the name of Sweet Mary, and is called spearmint by many people because of its chewing gum fragrance, also makes a tea, though it gets bitter if steeped too long. Costmary was produced and exported all over the world once for its sweetness of scent alone. It was made into tea "to comfort both stomach and heart," and its leaves, bitter though they are, were used in salads by the hardy English. Rosemary, beloved through the ages, makes a fragrant tea; and perhaps you did not know that those who carry rosemary flowers will be "merry, glad, gracious, and well-beloved." Balm had the same wonderful properties, making the wearer of it happy and beloved. "Bawme drunk in wine is good against the bitings of venomous beasts, comforts the heart, and driveth away all melancholy and sadness," said Gerard in his "Herball." There is room for reflection here, for some leave out the "bawme" and consider the wine alone, efficacious. Catnip tea, with a little milk, is a pleasant drink. Says Gerard, "It is a present helpe for them that be bursten inwardly of some fall from a high place, and that are very much bruised, if the juice be given with wine or meade." And again one may pause for reflection on this bit of sage advice.

If it is a hot afternoon, even in your garden, you will be acclaimed as a hostess if you serve mint cordial. I can't give you a recipe, for the best I ever drank was just "made." A little fruit juice, a little sugar, a little mint, a few oranges and lemons. One tasted it and tested it, and added to it—and it was finally a drink for the gods, with the mint flavor strong, refreshing, and tantalizing.

One thing about an Herb Tea is that it stays in the memory. The conversation is apt to be much more lively than usual, due to the herbs and the dash of history and legend that is served with them. Too, the fragrance and the flavor persist. There are always pioneering

[Please turn to page 56]

HERBS for Accent!

ALICE W. HANTKE

Herbs are playing a return engagement in American kitchens this year. Though great-grandmother found these flavorings indispensable for cooking, somehow, in the hustle and bustle of living, the women of later generations nearly forgot about them. However, homemakers are again using these plants for flavoring, and the results are highly pleasing to lovers of good food.

If you feel that cooking is more of an adventure than a daily job, consider yourself well qualified to experiment with these new-old seasonings. At first, you'll need a little guidance, but in a short time your own imagination will lead the way.

Herbs are friendly things that become more interesting when they're well blended with other foods and with one another. Fresh herbs are probably the most delicious, but you can also get excellent results from good quality dried ones. Be sure to have several varieties on hand so that you can try them out in subtle mixtures as well as separately. Some of the favorite stronger herbs are sage, rosemary, and winter-

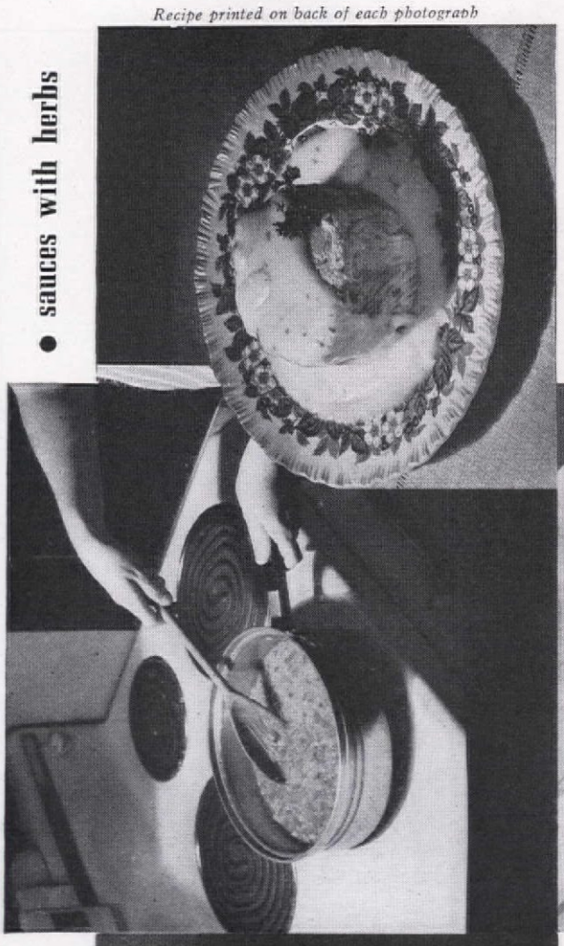
[Please turn to page 59]

What to Do with Herbs

Herbs are friendly things that become more interesting when they're blended with other foods and with one another. Fresh herbs or dried herbs—basic directions for using both are given below. Let your own resourcefulness carry you still further into culinary adventures with herbs

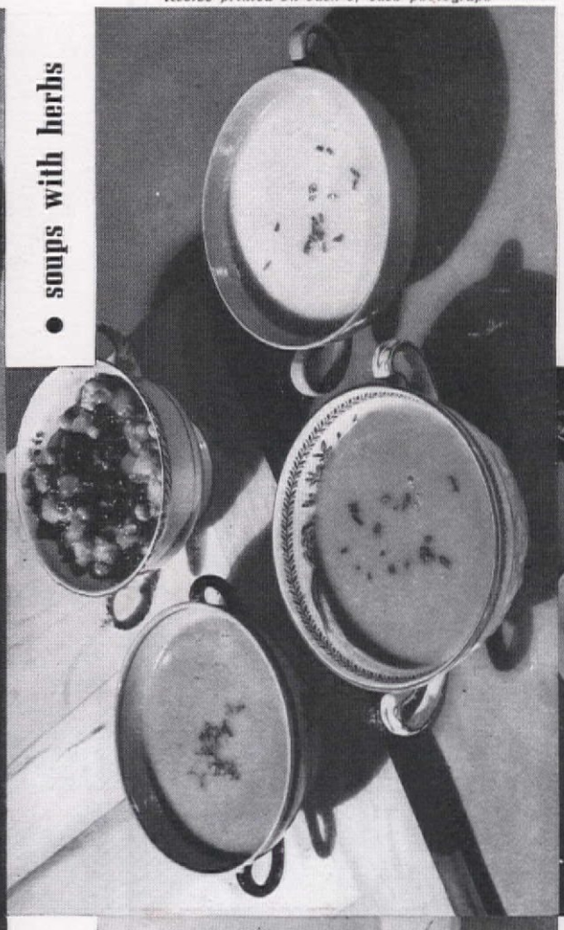
Recipe printed on back of each photograph

• sauces with herbs



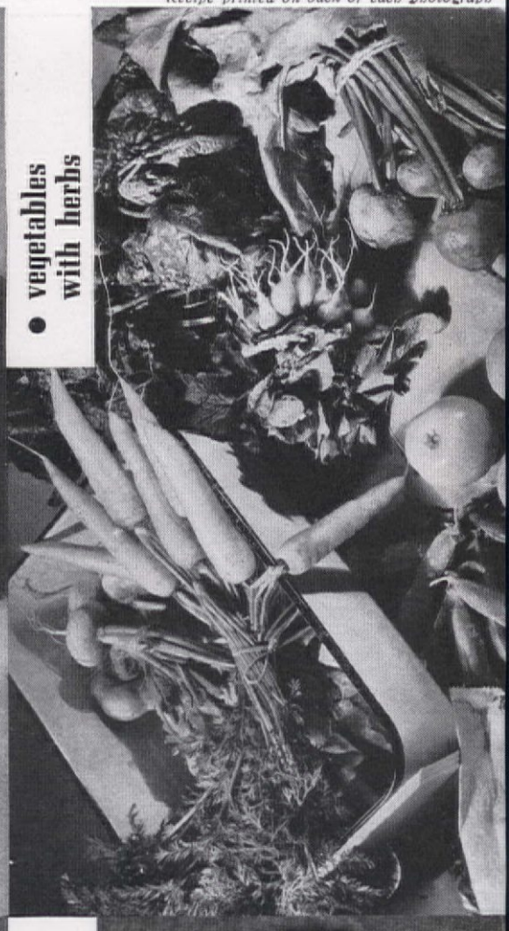
Recipe printed on back of each photograph

• soups with herbs



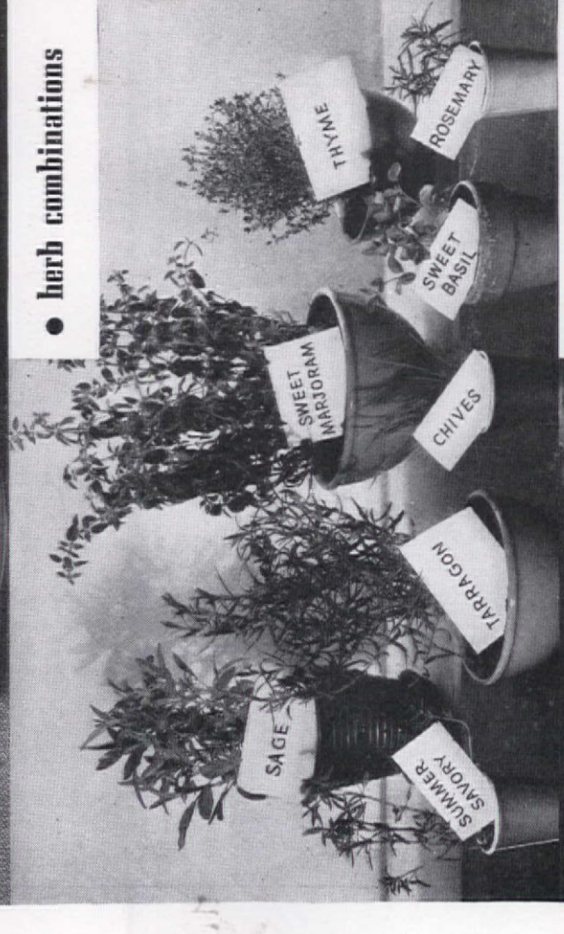
Recipe printed on back of each photograph

• vegetables with herbs

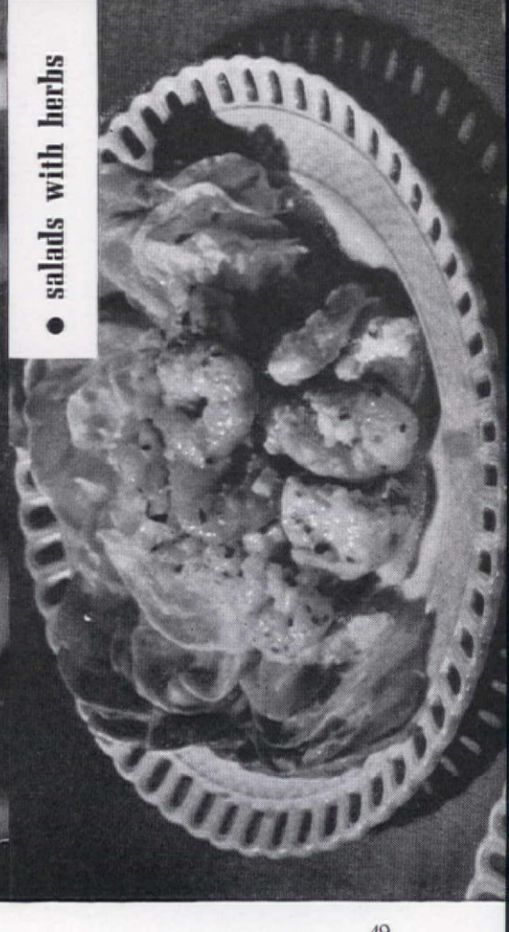


• tomato scramble with fresh herbs

• herb combinations



• salads with herbs



F. M. Demarest

What to Do with Herbs

Most herbs have certain foods with which they go well, and one of the first rules of herb cookery is to keep these affinities firmly in mind. The article, "Herbs for Accent," page 48, gives helpful suggestions, as do the recipes below

• salads with herbs

Shrimp and celery: Toss all together with mayonnaise or salad dressing to moisten; 2 cups (2 5¾ oz. cans) shrimps, ⅔ cup finely diced celery, 1 teaspoon minced parsley, 1 teaspoon finely cut chives, ½ teaspoon minced sweet basil and salt to taste. Serve on crisp lettuce. Serves 4.

Cabbage salad: Chop fine ⅓ medium head cabbage, 4 hard cooked eggs and toss together. Combine 1 tablespoon sugar, ¾ teaspoon salt, ¾ teaspoon prepared mustard, 1½ teaspoons melted butter, and the following minced herbs: 1 teaspoon parsley, 2 sage leaves, and ½ teaspoon each fennel and dill, if available, with ⅓ cup cider vinegar. Add to cabbage and egg and blend lightly.

Lettuce salad: Toss 1 head lettuce, broken in pieces, lightly with the following: mash 2 hard cooked egg yolks with 4 tablespoons cream, add salt and pepper to taste, 2 tablespoons lemon juice, ½ teaspoon minced tarragon leaves and 1 teaspoon finely cut chives.

Cottage cheese: To 2 cups cottage cheese add 1 teaspoon cut chives, ⅛ teaspoon minced thyme and ⅛ teaspoon minced sweet marjoram. Let stand 30 minutes.

Tested by THE AMERICAN HOME

• herb combinations

Fresh herb combination No. 1: 2 sprigs summer savory, 2 sprigs parsley, 2 sprigs thyme, 2 fresh bay leaves, 2 tarragon leaves, 2 sage leaves. Tie the herbs together with white thread. Place in soup or stew for not more than an hour, toward the end of cooking. Remove when flavor pleases you.

Fresh herb combination No. 2: 2 sprigs summer savory, 2 sprigs thyme, 2 rosemary leaves, 2 sprigs sweet basil, 2 leaves chervil (parsley may be used instead). Prepare and use in same way as combination No. 1.

Dried herb mixture: ¼ teaspoon bay leaves, ¼ teaspoon sage leaves and flowers, ½ teaspoon savory leaves and flowers, 1 teaspoon thyme leaves and stems, 1 teaspoon parsley leaves and stems, 1 teaspoon marjoram leaves and stems, 2 teaspoons celery leaves, stems and tips or grated celery root. Combine the herbs and place equal amounts of mixture in three 2-inch square cheesecloth bags. Each bag contains enough for seasoning about 8 cups soup.

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• tomato scramble with fresh herbs

1 tablespoon salad oil
1 tablespoon minced onion
1 medium sized tomato
⅛ teaspoon minced sage
⅛ teaspoon minced thyme
¼ teaspoon minced sweet marjoram
⅛ teaspoon summer savory
½ teaspoon salt
⅛ teaspoon pepper
4 eggs
¼ cup light cream

HEAT salad oil, add minced onion and cook until tender and brown. Add tomato and herbs and continue cooking about 10 minutes longer. Beat eggs slightly, add cream gradually, and pour over tomato mixture. Cook slowly, frequently stirring the cooked portion from bottom of pan. Be careful not to overcook. Serves 4.

Tested by THE AMERICAN HOME

• vegetables with herbs

Braised radishes: Clean 2 bunches radishes but do not pare; slice and cook in small amount water 10 minutes. Drain. Melt 2 tablespoons butter, add ¼ teaspoon finely chopped fresh thyme and radishes; cook slowly 5 minutes and add ⅓ cup light cream. Heat thoroughly but do not boil. Serves 6.

Canned tomatoes: season with salt and pepper, sugar, if desired, and butter and heat with 1 sprig sweet basil. Remove sweet basil.

Fresh carrots: add a pinch dried thyme. or good-sized sprig fresh thyme.

Fresh green peas: cook with a sprig mint or summer savory.

Pickled beets: heat a sprig dill with vinegar and pour over cooked beets.

Turnips and carrots: Cook a good sized sprig rosemary with equal parts of these vegetables, diced. Remove rosemary. and mash vegetables if desired. Season with salt, pepper, and butter.

Fresh spinach: Add about ¼ teaspoon minced fresh sweet marjoram to butter when melting and pour over 1 lb. spinach, cooked.

Tested by THE AMERICAN HOME

• soups with herbs

Carrot-potato soup: Cook 4 medium-sized potatoes and 3 large carrots until tender. Rub through a fine sieve. Blend 2 tablespoons butter and 1 tablespoon flour, add 3½ cups milk and the potato-carrot mixture. Tie Fresh Herb Combination No. 1 in bunch with piece white string and place in soup. Season with 1 teaspoon salt and ⅛ teaspoon pepper and heat slowly; cook 5 minutes and remove herb bouquet. Serve at once. Serves 6.

Jellied tomato aspic with vegetables: Heat 1 can (15 oz.) tomato aspic with 1 teaspoon chopped Fresh Herb Combination No. 1 until just comes to boil. Strain out the herbs, cool until partially congealed and then add 1 cup finely diced mixed vegetables (carrots, peas, lima beans, etc.). Turn into bowl and chill until ready to serve. Serves 5.

Canned cream of pea soup: Heat with a sprig summer savory. Remove and serve.

Canned cream of tomato soup: Heat with a sprig sweet basil. Remove and serve.

Tested by THE AMERICAN HOME

• sauces with herbs

Cream sauce: Melt 2 tablespoons butter with ¼ teaspoon minced Fresh Herb Combination #2 and blend in 2 tablespoons flour. Add 1 cup milk gradually, season with ½ teaspoon salt and f.g. pepper and cook until thickened. Serve over salmon or other bland fish.

Celery tomato sauce: Sauté 3 tablespoons minced onion in 2 tablespoons butter until tender but not brown. Add 1 cup celery, cut fine, 2 cups (#2 can) solid pack tomatoes, 1½ teaspoons minced parsley, a good sized sprig (6 leaves) sweet basil, minced. Bring to boil, sprinkle on 1 tablespoon yellow cornmeal and season with ¾ teaspoon salt and ⅛ teaspoon pepper. Cook slowly 10 minutes. Serve with fish, egg, or cheese dishes.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

Photograph printed on back of each recipe

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by Crawford Heath

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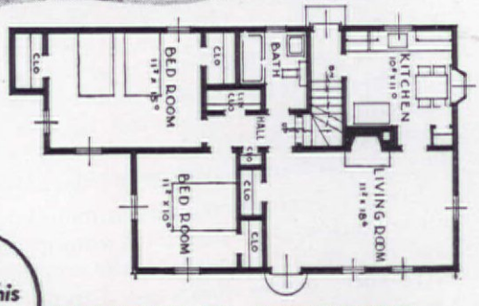

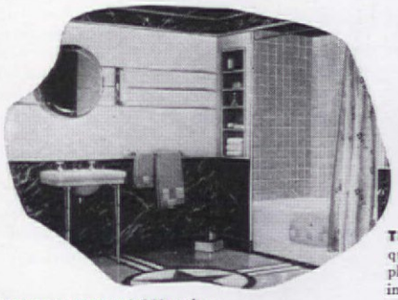

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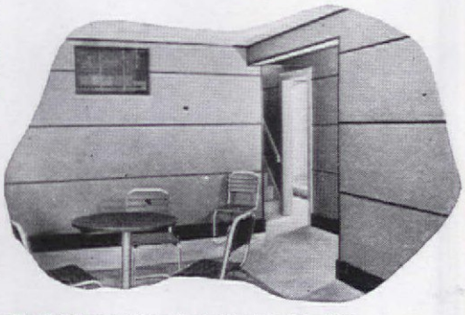

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AND GREATER ABSORBENCY YOU NEED

Look before you weep!

[*Continued from page 26*]

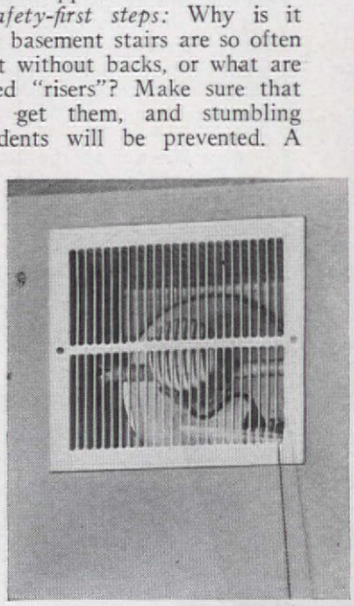
odors out of the house and lowering the kitchen temperature on hot summer days. Don't forget an attic fan is also of great help in cooling off the house at night.

Storm sash: Double windows and weatherstripping can reduce the fuel bill of a house by 30%. What Grandfather used to call 'storm sash' has been brought up to date. No more bulky, unwieldy sash put up outside the regular windows with backbreaking effort. The new "insulating windows" are light, they fit into regular window sash frames and open with them.

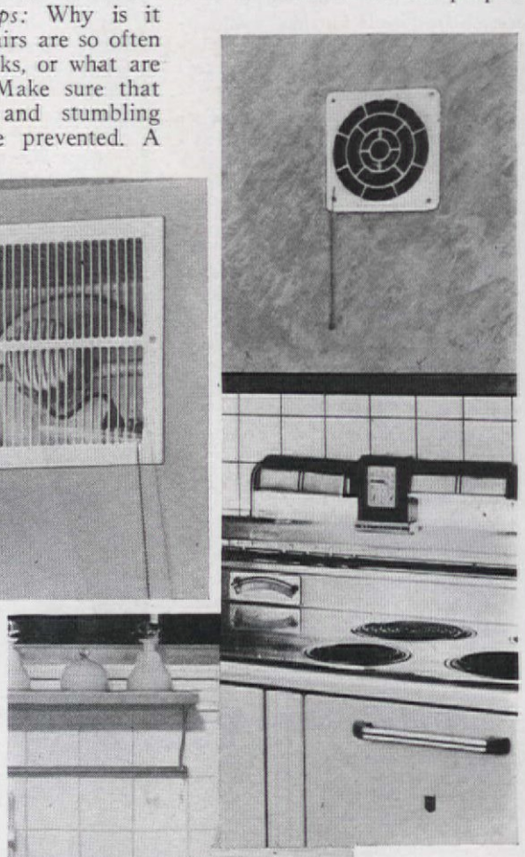
Automatic heaters: A great variety of good heating equipment for the home is available today. Be sure that you get an automatically fired heater, for excellent ones are on the market. After all, playing fireman to a furnace isn't very sensible if you can do otherwise.

Silent soil pipes: You can deaden the sound of soil pipes by having them wrapped in hair felt or some similar material for the purpose.

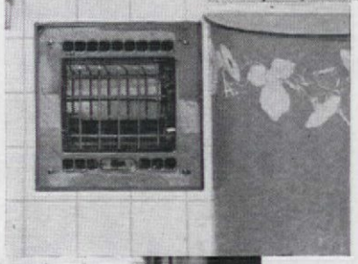
Safety-first steps: Why is it that basement stairs are so often built without backs, or what are called "risers"? Make sure that you get them, and stumbling accidents will be prevented. A handrail is good insurance too. Whole flights of steel stairs, squeak-proof and fire-safe, are made in stock sizes today for any location in the home. "Disappearing" attic stairways which swing up into second floor hall ceilings are still another available type.



14. Circulating kitchen fan



15. Ventilating kitchen fan over the kitchen range easily operated by a pull chain



16. Wall heater to take the chill off the bathroom

17. A neatly enclosed room air conditioner

Clog-proof spouting: Once the leaves fall, you are going to have trouble with stopped-up gutters and down spouts. You can prevent all this by means of a new wire screen, a screen that keeps all leaves and twigs out of the danger zone. Neatly fits over any type gutter. Permanently ends a fire hazard due to dry

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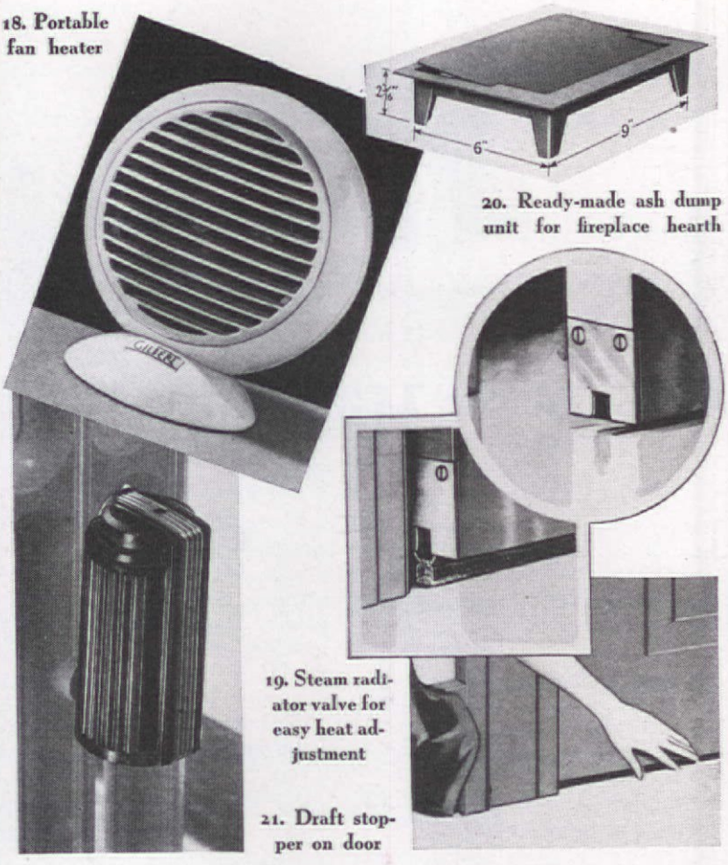


leaves. Can be obtained in either galvanized steel or solid copper.

Room air conditioner units: If complete cooling or summer air conditioning equipment is too expensive for your whole house, consider the improved individual units for rooms. Neatly designed, they can be located at a window where they will condition the air in a whole room at moderate cost.

For deck roofs and terraces: A new surfacing material can be used as the flooring for your open-air sun deck. It is resilient, colorful, and attractive.

Ceramic veneer: An interesting tile is used as a facing material around fireplace openings. Its tone, texture, and modeling are as rich looking as fine stone.

Roof shingles: Remarkable reproductions of old, hand-rived shingles are being manufactured as stock by several large companies. They are of fireproof asbestos, but have the textured effect of wood.

Glass blocks: Glass bricks and blocks are capable of infinite use; one excellent adaptation is shown in our illustration on Page 26 where they are used for lighting the cellar.

Drafty doors: Felt strip devices are obtainable for shutting off the draft which comes in under doors. It is a gadget which can be raised or lowered.

Architectural details: Many interior and exterior details of houses which used to require special construction are made by national manufacturers today. Such features as steel cellar bulkheads, welded in one piece, save construction costs on your house. Why have such features built on the job when they can be had from the factory complete? Stock doorways, fireplace mantels, and kitchen cabinets are typical, ready-made details too.

Wallboard: No more plaster cracks on walls if you use composition wallboards for your interior partitions. They are economical to install, come in many types, and are now available in soft tones of color.

Chilly bathrooms: Extra heat is always desirable on occasion in the bathroom, nursery, or some similar spot. Be prepared; a small wall fixture or portable heater will take care of this need.

Fireplace units: Ready-made metal fireplace units (fire chamber, damper, throat, smoke dome, etc.) provide the "insides" for a fireplace guaranteed to work. Correctly related proportions end such puzzles as how wide the fireplace opening should be, how deep, etc. Hidden grilles distribute the fireplace heat throughout the room.

Adjustable radiator valves: Valves to control the flow of heat in your radiators are invaluable. A new type makes it possible to distribute heat evenly through the house so that all the heat isn't on the first floor and none in third floor rooms.—JAMES D. PARKER

Products illustrated: 14. ILG Electric Ventilating Co. 15 and 16. F. W. Shepler Stove Co. 17. Carrier Corp. 18. A. C. Gilbert Co. 19. Detroit Lubricator Co. 20. Bennett Fireplace Corp. 21. Chamberlin Weatherstrip Co.

JUST SPRAY ON WINDEX

No more lugging water . . . no soaking wet rags . . . no mess to clean up! Windex sprays on with a touch of your finger. Contains nothing to hurt hands or spot woodwork or drapes.

AND WIPE IT OFF

You "go over" the window just *once* . . . not twice! Nothing to do but wipe off Windex with a clean, dry cloth! *No other cleaner* is made by the secret Windex formula.

WINDOWS SPARKLE . . . AND STAY CLEAN LONGER!

That's because Windex—unlike some cleaners—leaves no dirt-catching film! Approved by Good Housekeeping . . . Windex is *thoroughly* reliable. So be *sure* of what you're getting. Insist on *genuine* Windex at your neighborhood store today!

WINDEX

Ask for it at the

NEW LOW PRICE!

NEW 20-OUNCE ECONOMY SIZE REFILL BOTTLE

refills your Sprayer Bottle more than 3 times . . . at ⅓ less cost per ounce. Makes Windex even more economical.

Copr. 1939, The Drackett Co.

"My neighbors used to razz me—*behind my back!*

"It used to make me wild—all that eyebrow-raising and chatter. But I don't wonder they whispered about me. The baby's clothes, my clothes, everything that came out of my wash screamed tattle-tale gray. Goodness knows, I rubbed till my arms ached, but no use! My things looked foggier than a storm cloud and I couldn't imagine why, until . . .

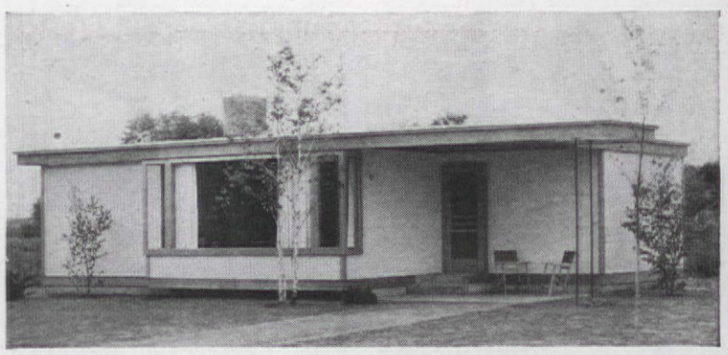
"Now they say nice things —*to my face!*

"I found out I was using the wrong kind of soap. It just didn't have pep enough to wash out *all* the dirt. So, quick as scat, I got some Fels-Naptha Soap at the grocer's, and glory, what a difference! There's so much honest washing energy in this richer *golden* soap and active *naptha* that dirt has to let go—every last speck of it! My clothes are so white, they shine like snow. Take it from me, I don't get the razz any more—it's compliments I'm hearing."

COPR. 1939, FELS & CO.

Banish "Tattle-Tale Gray" with Fels-Naptha Soap!

TUNE IN HOBBY LOBBY every Wednesday night. See local paper for time and station.



$4,552 in Midland, Mich.

[*See page 39*]

LIVABILITY, comfort, and low cost are the qualities we all seek in a small home whether we are "Modern-minded" or prefer 18th century Colonial styles. This plan could be used for a Colonial cottage just as well as for a Modern design. But if the house were Colonial the interior and exterior trim, hardware, light fixtures, window frames, sash, and shutters, and a gabled roof would complicate its cost considerably. So its Modern form makes sense from the standpoint of cost as well as design. And its design has excellent qualities: the wide bay window, made up of fixed and movable sash is an especially attractive feature and so are the flat, overhanging roof, the wide wall spaces of wallboard, and the recessed porch.

Building Data

Foundation: Concrete block, waterproofed
Walls: Wallboard
Roof: Built-up roofing over boarding
Insulation: Balsam wool blanket, weatherstripping
Windows: Wood casement sash
Woodwork and Interior Finish: Wood, varnished fir. Walls, natural wallboard
Heating: Forced air system. Hot water heater

Cost Breakdown

Construction	*Materials*	*Labor*	*Materials and Labor*
Foundation ..	$225.78	$363.71	
First floor....	147.34	103.60	
Exterior walls.	270.88	118.40	
Partition walls	54.71	22.60	
Roof	260.49	36.80	
Interior finish.	170.17	87.10	
Millwork and trim	252.96	352.35	
Painting			189.83
Plumbing			473.65
Chimney	32.06	26.38	
Heating			311.21
Sheet metal and electrical work			120.20
Kitchen and bathroom cabinets, etc.	35.01	44.49	
	$1,449.40	$1,155.43	$1,094.89
Total Construction Cost.....			$3,699.72
Land and Improvements.....			432.17
Profit, Overhead and Architect's Fee			419.57
Total Cost of House and Land....			$4,551.46

Give an herb tea

[*Continued from page 48*]

souls who mix the herbs in their teacups and often produce astonishing "bouquets," which they are eager to repeat and to press on their more cautious friends. There is something about herbs. For thousands of years they have "comforted the heart," and they haven't lost the quality of comfort to this day.

For a large afternoon Herb Tea, with many guests coming and going, one must forget the rules set down in the herb books, to "take a handful of herb leaves and let them steep ten minutes in a teapot." Such rules are for the individual tea drinker who has already determined his favorite drink. If you want to give your guests something to talk about, let them do their own experimenting. Place on a table a dozen bowls, more or less (and the more the merrier) all heaped with fresh, washed herb leaves and have every bowl labeled with the name of the herb. On another long table, have a supply of cups and saucers, spoons, lemon, cream, and sugar. The herbalists' directions say that only lemon is permissible in herb teas, but your guests are apt to think otherwise. At any rate, let them try cream and sugar if they want to. At each end of the table there should be boiling water, and it must be kept boiling. Electric urns are excellent for this. Probably three assistant hostesses will be necessary to keep some sort of order amidst the experimenting. First, one who is versed in herb lore should preside at the herb table, and, directing each guest first to procure her cup, she may provide a bit of romance by telling the ancient properties of the herbs confronting the experimenter. Each urn should have some one presiding, also, to pour the hot water into the individual cups as they are brought by the guests, with their chosen herbs in them. The guests will appreciate being

reminded that some herbs can be steeped the regulation ten minutes, but that it is wise to test their brew before then. With an abundance of small cookies, and cream, sugar, and lemon, the guests will then take care of themselves as will the conversation. This sort of entertaining is particularly pleasant in a garden setting with many comfortable seats about.

Some of the tea herbs are lavender, sage, catnip, any of the thymes, any of the mints, rosemary, costmary, feverfew, tansy, bergamot, balm, yerba buena, southernwood, and horehound. Some are bitter, and some are sweet, and, strangely enough, the bitter teas are preferred by many people. "A tonic dose of bitters" was the choice of our ancestors, who took it to insure continued good health. If a sassafras tree grows in your neighborhood, you may be able to use for tea some of the root which is excellent in flavor. Do you want to be remembered as a hostess? Then read up on herb lore and give an Herb Tea as soon as you can.

pitched hip roof and a large bay makes a good looking feature along the front of the house and admits an abundance of light to the living room. The entrance is a Dutch door, opening in two sections; it is located on this same side upon a low, brick terrace extending along the front of the living room and edged by flower pots. A special feature of the small dining room is the deep built-in cupboards which eliminate the necessity of a buffet or serving table. The compactly arranged laundry also provides a rear entrance to the kitchen and to the bath and bedroom area of the house.

A barbecue pergola is an outdoor feature and beyond it a small formal garden has been created which connects the house with Mr. Fuller's studio building which he uses as a drafting room and for his two hobbies, etching and photography. The studio, which is 14'-0" x 25'-0" in size, would make a fine recreation room; however, its construction is not included in the estimated total $5,000 cost of the house.

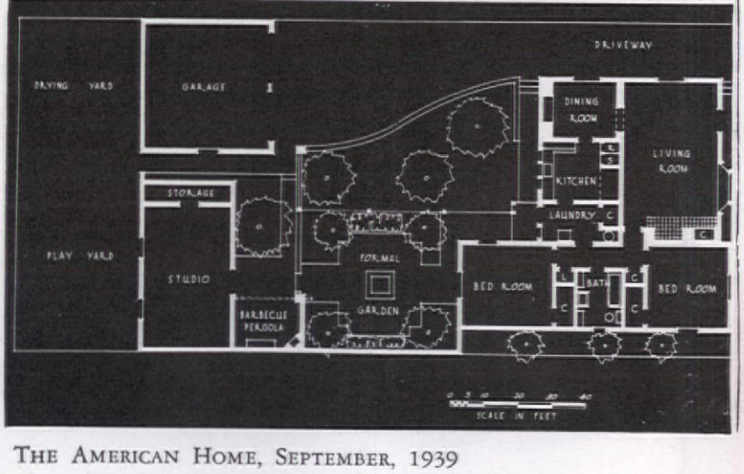
—R. L. Capell

Architect's own cottage

[*Continued from page 36*]

are especially pleasant. The exterior of the house is finished in gray-white stained shingles with mustard yellow and apple-green trim and shutters. A white brick chimney rises above the steep

A gay little house that provides maximum living in minimum space



Summer Sunshine Captured

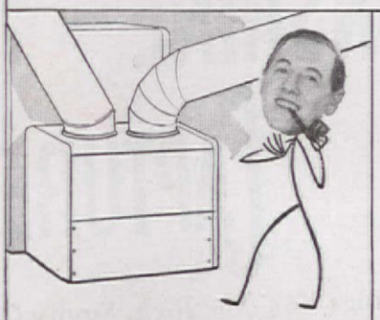
Heinz Tomato Juice Brings You The Rich, Sunny Goodness Of Heinz Specially Raised "Aristocrat" Tomatoes!

THERE'S a world of sunny flavor, an enticing crimson color to Heinz Tomato Juice that make it unmistakably—*the best!* For here is captured all the natural goodness of Heinz "aristocrat" tomatoes—specially bred, raised on selected farms, picked and pressed at exact flavor peak! Your family will enjoy Heinz Tomato Juice. It's grand drinking—all around the clock!

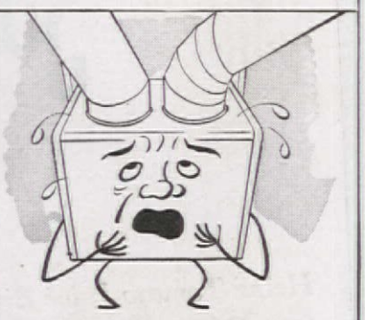
COME AND SEE the gigantic Heinz dome with its vast display walls and sampling booths at the New York World's Fair! And when you're in San Francisco for the Golden Gate International Exposition, be sure to visit Heinz period kitchens!

Heinz
Tomato Juice

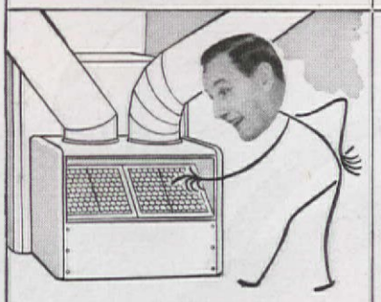
CAN YOUR FURNACE GET ITS BREATH?



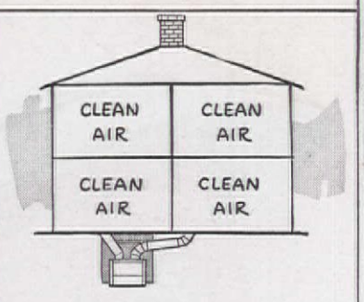
1. You're lucky if you have a modern, forced warm-air furnace. It gives you comfortable, economical, wonderfully clean heat.



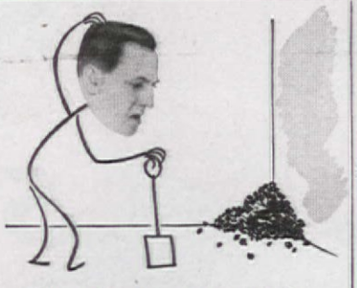
2. But to get the most out of it, make sure that it can get its breath.



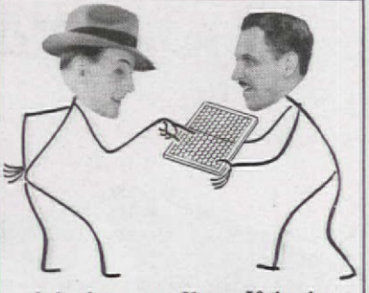
3. Almost all of these furnaces breathe through very important little devices called air filters.



4. These filters strain the air before it is heated, clean it, make it more healthful and free from annoying dust. In doing this . . .

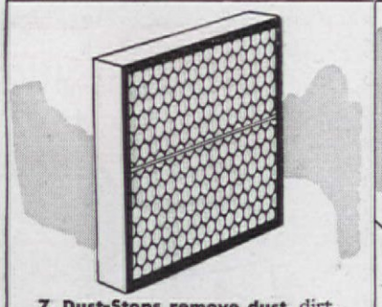


5. They absorb so much dirt that they eventually become clogged up—can't let enough clean, warm air through to heat your house—*waste* fuel.



6. Look at your filters. If they're too choked up to breathe, go to your furnace dealer and get new Fiberglas* Dust-Stop* filters.

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



7. Dust-Stops remove dust, dirt, and pollen from circulated air. Made with pure glass fibers, they are safe, efficient—cut down house cleaning.

8. Save fuel. Always have *clean*, healthful heat. Put new Dust-Stops in now. They're a cinch to put in and cost only $1.50 each.

P.S. If you're not already enjoying the comfort of clean, *filtered* air from your warm-air furnace, get in touch with your furnace man and find how inexpensively an air-filtering attachment can be installed. Write for Booklet A—It's free!

FIBERGLAS* DUSTOP* AIR FILTERS

*T. M. REG. U. S. PAT. OFF.

Manufactured by Owens-Corning Fiberglas Corporation, Toledo, Ohio

See Fiberglas at the Fairs—New York and San Francisco

Balboa Island, California

[*Continued from page 39*]

careful organization. The two bedrooms and well related bath take over one whole side of the house for themselves. The living room is laid out so that the front door opens into it from the side instead of directly from the front. The kitchen has the efficient plan of a ship's galley. The garage is as much a part of the house as the kitchen and is a good looking feature of the front of the house. All parts of the house form a closely knit plan which is covered by one simple hip roof, the least expensive construction possible. At the same time the front of the house has a recessed entrance porch and a projecting bay which save it from what might be a monotonous flat appearance.

An interesting feature of this home is the fact that the plans were inspected by a Home Makers Guild of fifty suburban women, a group which regularly passes on the work of this developer. They bring the householder's point of view to the builder and have suggested many practical details; the elimination of plaster cracks in walls and ceilings by tongue and grooved sub-flooring, for example.

Building Data

Foundation: Concrete
Walls: Stucco
Roof: Cedar shingles
Insulation: Floor insulation and weatherstripping
Windows: Double hung, wood sash
Flooring: Hardwood. Linoleum in bath and kitchen
Heating: Floor furnace, dual wall type. Forced air ventilator with ducts to living room and bedrooms. Hot water heater

Cost Breakdown

Construction	$2,325.00
Land	350.00
Profit, overhead, miscellaneous	275.00
	$2,950.00

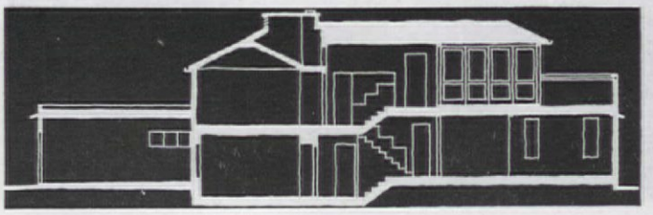
20th century cypress in Illinois

[*Continued from page 28*]

Modern wood homes, because actually they have a great many points in common.

The Will home is alertly planned to present-day needs and concepts of living and wisely tailored to its site. It has a lengthy, shallow lot, facing a street on both a long and a short side, and the long shape of the house was dictated by the shape of the lot. At the back, the house is almost on the building line while its left end is given over to a garage wing. (Incidentally the adjoining property on this end is the Mullen home shown on Page 20 of our July, 1939 issue.) Locating the main rooms directly on the two streets in this exposed spot was unavoidable. But the inhabitants are spared the horrors of a goldfish existence. The living room windows are grouped in a corner battery affording privacy for the rest of this room, and the first floor bedroom is on a lower level than the street; the sunken arrangement is delightful from the inside of the bedroom because the low planting outside the grouped windows has the effect of a sort of window box. It was impossible to locate the kind of generous size living porch which was wanted at the front or back of the house so one was located at the top of it, on the roof of the living room, a wide, open deck and a covered, screened porch in an ideal, secluded place.

The plan of the house is on several levels as shown in our small, sectional drawing which is shown below; the entrance hall, living room, dining room, and kitchen are at ground level while the bedrooms are on two floors in the adjoining two-story section. One of these floors is four steps below the entrance hall, the other, nine steps above it. The scheme has several advantages. It creates a much more interesting interior than the hackneyed sort of layout where you can tell the whole plan of the house and the arrangement of every room the moment you step in the front door. The stairways, arranged in this way, save steps rather than add them. No one minds going up or down a few steps, but long flights do "get you." Here, any floor level is only a few steps up or down stairs and as a result, of course, the whole house is in much closer relationship.



The interior has a quality always characteristic of fine houses; it is so well equipped and finished that "decorating effects" aren't necessary. Its interior decoration is an integral and useful part of its whole structure not something applied temporarily to the walls. Built-in cabinets, flush ceiling lighting fixtures, lumiline wall lights, practical equipment for everyday use are all freshly designed and are handsomely decorative. The bedrooms, in fact, are so thoroughly equipped that only beds and chairs are added to furnish the rooms. Numerous little smart ideas are evident everywhere such as the long towel rack in a bathroom, which does double duty as the door handle for a linen closet.

The little luxuries the house affords, its dining porch and putting green for example, are exceptional in a house of this size. All together it is an unusually imaginative design, from its wide, natural cedar exterior to its neat fireplace detail. When an architect designs a house for himself he has a better opportunity than usual to do exactly what he wants. Judging by the success of this house, this architect should always be allowed to design homes exactly as he wishes.

Building Data

Foundation: Concrete walls. No basement. Concrete slab in utility room and garage.

Walls: Beveled, cypress siding, left to weather.

Roof: Shingles on sheathing, left to weather.

Insulation: Insulating board in walls, glass wool in attic floor and roof, weatherstripping.

Flooring: Fir and oak, linoleum covering in kitchen and bathrooms.

Woodwork and trim: White maple.

Heating: Forced warm air, filtered. Thermostatic control. Hot water heater.

Size of lot and orientation: 30'-0" x 145'-0". House faces south.

Cubage and cost: 24,500 cubic feet. $12,000.

Herbs for accent!

[*Continued from page 48*]

savory, while the popular delicate ones include summer savory, chives, parsley, and chervil. Of those that are called "fairly strong" you might choose spearmint, marjoram, thyme, sweet basil, dill, fennel, and tarragon. Remember anise, caraway, and coriander, too.

Most of these herbs have certain foods with which they go well, and one of the first rules of herb cookery is to keep these affinities firmly in mind. The dried tender young tips and leaves of summer savory, for instance, are excellent with soups, salads, string beans, egg dishes, and in stuffings and sauces for veal and poultry. They can also be used, while fresh, for soups, stuffings, and with meat.

The fresh leaves of chives have a delicate onionlike flavor that blends well with almost any herb mixture. Used alone, they're practically essential for green salads, scrambled eggs, omelets, and cottage cheese.

Parsley holds the unique honor of being one of the best herbs for garnishing. Remember, too, that it can be eaten and need not be left on the plate. The leaves give a special flavor to stews, soups, and creamed vegetables, especially potatoes. A new fashion in scrambled eggs is made by adding finely chopped parsley and grated cheese to the eggs.

The main ingredient in what the French call *fines herbes* is chervil. The leaves give a new air to soups, omelets, salads, and salad dressings. Spearmint is always in demand for flavoring tea and fruit drinks—to say nothing of jellies and mint sauce for lamb. Besides this, it is good with whole peas and pea soup. Try cooking small new potatoes with several sprigs of fresh mint and remove the mint when serving. You'll notice that the flavor of the sprigs will remain.

One of great-grandmother's favorite herbs was sweet marjoram, or knotted marjoram, if you wish. Today, we're using it to give a delicate aromatic flavor to green salads, soups, meat pies, cold meat sandwiches, and meat and poultry stuffings and gravies. The "pot marjoram" has a stronger flavor but it's used with the same foods.

Thyme leaves give an unusual accent to meat and poultry stuffings, gravies, soups, and egg dishes. While the clovelike, spicy flavor of sweet basil is "tops" for flavoring tomatoes in practically any form. This herb is also prized for seasoning meats, green salads soups, eggs, cucumbers, and broiled or fried fish.

Of course, we're all familiar with cucumber pickles that are flavored with dill seeds. However, the foliage of dill can also be used for seasoning as it blends well with creamed shrimp, fish sauces, chicken gravy, and broiled or fried meats and fish. Cooking a sprig or two of dill with your cream of tomato soup will give this food an added tang. Broiled lamb or fried fish are excellent with a generous pinch of chopped dill leaves on each piece. Pour a little hot butter or fat over the herb to bring out the flavor and then allow the food to stand for

[*Please turn to page 61*]

It's easy to keep lovely surfaces smooth and gleaming with Old Dutch Cleanser. For its ONE-TWO CLEANING ACTION —1, *cuts grease quickly;* 2, *makes your cleaning so much easier.* Greasy film disappears, and with it dirt and stains. Surfaces cleaned with Old Dutch are not only easier to clean, but easier to keep clean. For this modern cleanser, made with Seismotite, leaves no scratches to roughen surfaces and hold dirt and make cleaning harder. Old Dutch Cleanser is kind to hands, economical to use. Order a supply from your grocer today.

TO THE WOMEN WHO APPRECIATE GOOD SEWING SHEARS!

Here's Your Chance To Get

CLAUSS STEEL INLAID SEWING SHEARS

$1.50 VALUE *only* 75¢ and 3 Old Dutch labels

Overall size, 7 inches
Just right to give a long clean stroke!

A joy and a delight to use throughout the years! These splendid quality full nickel plated shears stay sharp longer because the welded steel blade permits higher carbon content which provides a durable fine cutting edge. Made by Clauss, master cutlers. For your own use, or gifts. Order today.

Order as many "Steel Inlaid" Sewing Shears as you wish. Remember, each one requires 75c and the windmill pictures from 3 Old Dutch labels.

OLD DUTCH CLEANSER, Dept. SS-644
221 North La Salle Street, Chicago, Illinois

I am enclosing_____Windmill Pictures from Old Dutch labels [or complete labels] and $_____for which please send me_____Clauss Steel Inlaid Sewing Shears.

*Name*_____ *Address*_____

*City*_____ *State*_____

This offer good only in the United States and is limited to present supply.

♪ GOOD-BYE FOREVER! ♪

And aren't we glad . . . should've got rid of those old pots and pans long ago.*

Your kitchen deserves modern ALUMINUM COOKING UTENSILS

A few minutes with the check list*, printed for your convenience, is all you need to find out whether you haven't really been putting up with a lot of rheumatic old pots and pans that should have been retired long ago. Remember, a thousand meals a year depend upon your cooking utensils. Modern Wear-Ever utensils save money, food values, flavor. Ask your husband to help you check your present equipment. Right now, tonight, is the time to do it.

FOOD TASTES BETTER
Aluminum keeps food flavors natural. Foods look better, taste better because they cook evenly.

ALL FOOD VALUES
The natural goodness—the minerals, the vitamins, the purity, are preserved in Aluminum.

ACTUALLY SAVES MONEY
Aluminum conducts heat faster. Cooks evenly, enables you to use less fuel. No food spoiled.

HANDY POT 'N' PAN CHECK LIST!

Sizes: ☐ Too few ☐ Too small ☐ Too large.
How they heat: ☐ Too slow, waste fuel ☐ Too fast, burn food.
General condition: ☐ Worn ☐ Battered ☐ Broken.
Bottoms: ☐ Bulged, wobbly.
Handles and Knobs: ☐ Loose ☐ Broken ☐ Get too hot.
Lids: ☐ Too few ☐ Out of shape.

WHAT TO DO NEXT—Bring your kitchen up-to-date with Wear-Ever Aluminum Cooking Utensils. When you buy look for the Wear-Ever trade-mark. For 39 years it has guided housewives to "Aluminum at its best." If you do not know where to buy Wear-Ever, write The Aluminum Cooking Utensil Co., 1607 Wear-Ever Bldg., New Kensington, Pa.

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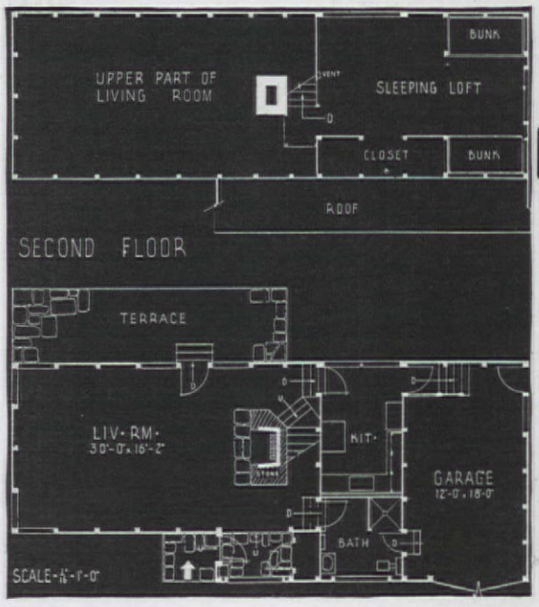
"Wear-Ever"

Aluminum at its Best

In the Lake Oswego section of Oregon



Illustrated also on page 36

Well constructed at a cost of about $1600 this house proves that costly materials are not essentials of small comfortable homes

HERE'S an unusual combination; a house which is low in cost and large in size. It has the flexible, open arrangements of a summer home and consists mainly of one enormous, two-story living room and a sleeping quarter reached by a stairway from the living room. Bath, kitchen, and garage supply service facilities. Built at an approximate cost of $1,600, the house is naturally limited to the simplest decorative treatment and construction possible. The walls are of single thickness, made up of horizontal boards nailed to studding. But the materials are used attractively and the details and proportions, inside and out, are so well designed that the house proves fussy details and costly materials are not essentials of small homes. Heavier construction and additional rooms could be included in this type of house for year-round living in more rigorous climates than Portland. The upper part of the living room could be floored over for additional bedrooms and a bathroom as well could be included on this floor.

Building Data

Lot: 100'-0" x 120'-0"
Walls: Wood siding
Roof: Cedar shingles
Windows: Sliding
Flooring: Linoleum in bath and kitchen
Woodwork: Cabinets and all doors made on job
Painting: Cement paint on outside, cold water paint inside.
Heating: Fireplace with 2½" pipe coil, hot water heating system, hot water heater

Cost Breakdown

Construction	*Materials and Labor*
Excavation	$ 117.00
Masonry	173.00
Lumber, shingles, millwork	370.00
Carpentry labor	382.00
Sheet metal work	28.00
Rough hardware	21.00
Finish hardware	15.00
Electric wiring	50.00
Fixtures	50.00
Plumbing	170.00
Heating	125.00
Painting	94.00
Total Construction Cost	$1,595.00
Land and Improvements	$1,650.00
Architect's Fee	150.00
	$3,395.00

Easier starching quicker ironing

Gloss starch in handy cubes gives exact measure every time. No guess or waste. Staley's Starch Cubes dissolve quickly. No lumps to cause sticking, scorching. Ironing is quicker; clothes look better. A. E. Staley Mfg. Co., Decatur, Illinois.

COSTS NO MORE THAN OLD-TYPE STARCH

STALEY
Gloss Starch
CUBES
(ACTUAL SIZE)

Herbs for accent!

[Continued from page 59]

a moment in a hot oven before serving it. Be sure to try this.

Both the leaves and stems of fennel will add variety to your meals. The leaves give distinction to salads and fish, while the blanched stems of Florence fennel can be eaten raw like celery, added to salads, or braised in meat stocks.

Fresh and dried tarragon leaves have a flavor that reminds one of anise. While this herb is used mainly for seasoning pickles, vinegar, mustard, and salads, it is also good in salad dressings, egg dishes, fish sauces, and as the leading accent in green salads.

We're all familiar with anise cookies and candy, which are made from anise seeds, but using the leaves of this herb is less common. However, they're good in salads, especially apple salad. Caraway has never been entirely forgotten at any time since great-grandmother used it for her caraway bread, cake, and cookies, but there are even more uses for the seeds of this herb. Try them in potato salad or cream or cottage cheese and boil them with potatoes in the jackets.

Coriander seeds are rather strong smelling and disagreeable tasting when they're fresh but after being dried they become quite pleasant. They're used to give a "different" flavor to French dressing, cookies, bread, etc.

If you choose to blend several herbs, remember to have one main flavor and add to this two, three, or more less-pronounced flavors. Make the blend so subtle that it's hard to detect just which herbs have been used. If you're using dried herbs, try soaking them in water or lemon juice for 10 or 15 minutes before using. This helps to bring out their distinct flavor.

To "make up" mixed herbs for soups and gravies, tie sprigs of fresh herbs in tiny bunches, or, if you're using ground herbs, put the mixture in cheesecloth bags. Add them a short time before your food is finished, as herbs that are left in soups or gravies too long may develop a strong flavor. Of course, it's up to you to remove them when your food has just the right degree of flavor.

No black, greasy cloths to scrub out afterwards

YOU save work when you wipe off black, sooty pans with a neat ScotTowel. You use a ScotTowel once and throw it away. There's no grimy cloth to scrub out—no black, greasy sink to be scoured!

In dozens of ways ScotTowels can lighten your housework every day. Use them for spills. To scoop scraps out of your sink. Scrape plates with one and cut down dishwashing time.

Let the whole family dry their hands on fresh, Sealed-in ScotTowels and save washing and ironing. You'll save money, too. *3 dozen* sanitary ScotTowels cost less than having *one* linen towel laundered! At grocery, drug and department stores. Or mail coupon.

Wipe your stove with a ScotTowel; use once, throw away!

No greasy sink when you use a ScotTowel for frying pans.

LOOK FOR THE SEAL

Copr., 1939, Scott Paper Co.

SCOTTIE WASTEBASKET 2 BIG ROLLS AND RACK 50¢

Scott Paper Co., Chester, Pa. Special Introductory Offer to new users. Send us 50¢ (money or stamps) and you will receive postage paid: 2 rolls of Sealed-ScotTowels and 1 enameled fixture, plus an attractive BLUE Scottie Wastebasket absolutely FREE. Check color of fixture desired:

☐ Ivory fixture ☐ Pale green fixture

Name_____

Address_____

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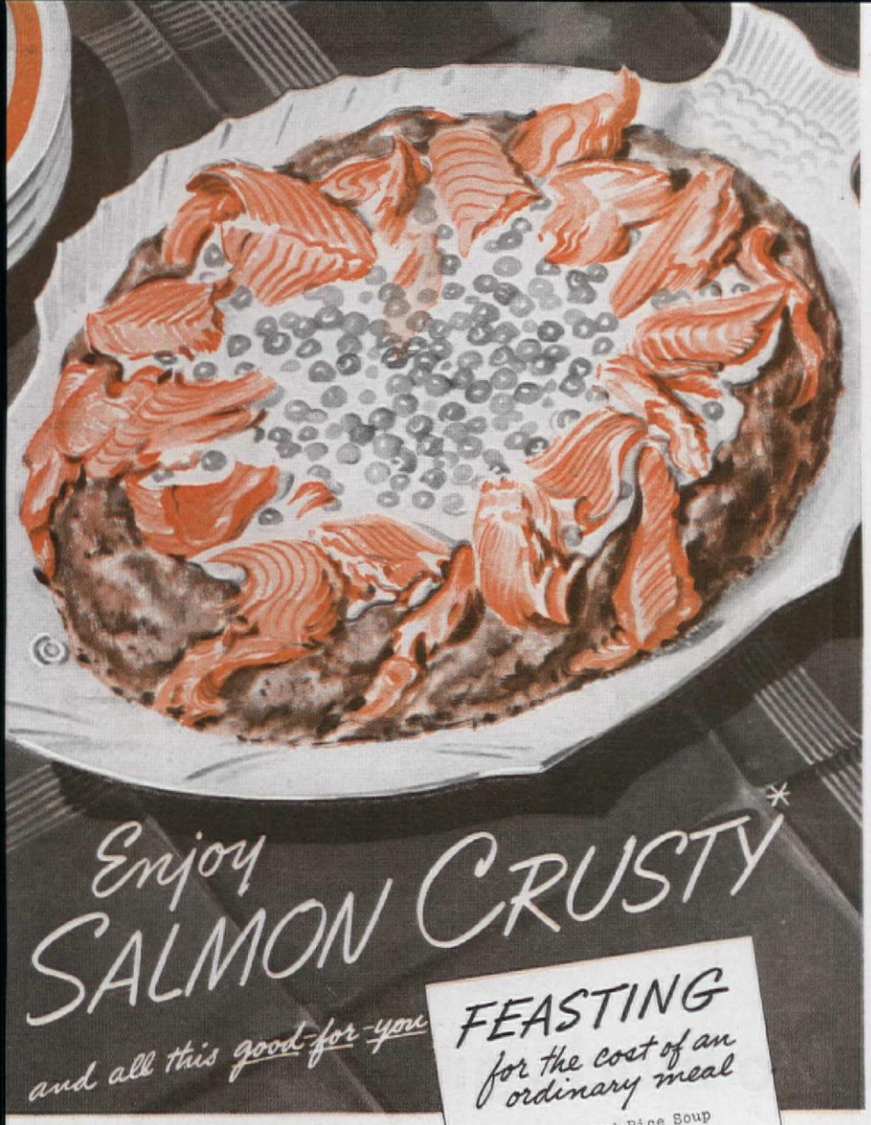
This offer applies only to the U. S. and its insular possessions



Enjoy SALMON CRUSTY*

and all this good-for-you

MM-m! How the forks fly once your family tastes mouth-pleasing Salmon Crusty! Yet it's so thrifty you've money to spare for a more sumptuous meal, a better-balanced one.

And mind you, Salmon Crusty itself is simply *loaded* with health values. The main job of an entree is to supply *protein* . . . the food element we must have for the repair of body tissues. Canned Salmon provides this protein in greater abundance than almost any other commonly served food. Plus all the other important nutritive advantages shown at your right.

You'll want to treat your family to Salmon Crusty right away. So next time you go to your food store, take advantage of the special Canned Salmon prices now being featured . . . and lay in a good supply! And for a FREE booklet of 43 tested Canned Salmon recipes, plus grand menu ideas, write Canned Salmon Industry, Department K-12, 1440 Exchange Building, Seattle, Washington.

FEASTING for the cost of an ordinary meal

Chicken and Rice Soup
Toasted Crackers

Salmon Crusty
Creamed Peas Baked Tomatoes
Rye Bread and Butter

Molded Vegetable Salad in
Lettuce Cups with Mayonnaise

Fresh Bartlett Pears Cookies

Milk for All
Coffee for Adults

All this nourishment in a can of salmon

LIKE SUNSHINE Canned Salmon is an outstanding source of vitamin D. Also gives you vitamins A and G

LIKE MEAT Canned Salmon is one of the "foundation foods" essential for growth and health

LIKE MILK Canned Salmon is rich in calcium and phosphorus, builders of strong bones, sound teeth

LIKE ALL SEA FOODS Canned Salmon gives you iodine, a vital aid in the prevention of goitre

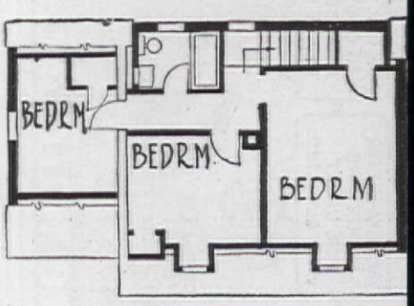
*SALMON CRUSTY (a CANNED SALMON tested recipe)

4 cups (2 lbs.) Canned Salmon
½ cup medium white sauce, cold
1tsp. chopped onion
1 tsp. chopped parsley
½ tsp. salt
Dash pepper
Your own biscuit recipe (using 2 cups flour)
2 lbs. peas (or 1 #2 can), creamed

Flake salmon, reserving 6 large pieces. Add rest of salmon flakes to white sauce, with seasonings. Roll biscuit dough in long strip about 6 inches wide and ¼ inch thick. Distribute salmon mixture down center of strip, then fold one side over to meet the other and pinch edges together. Gather up salmon-filled roll and quickly lift onto greased baking sheet, then form into large circle, pressing ends together. Cut 6 slits in top of biscuit ring and insert large piece of salmon in each for decoration. Brush surface with melted butter and bake in hot oven (450° F.) 25 minutes. Loosen from pan immediately, slide onto large serving plate, and fill center with hot creamed peas. Serve with mixed pickles. Serves 6.

$3,772 in Oreland, Pa.

[See page 36]



BRIGHT and neat as a new pin, and just as efficient, this little cinder block house is located in a development outside of Philadelphia, Pa. Although minimum in size and low in cost, it has achieved a pleasant, good-looking exterior.

Building Data

Foundation: Solid cinder concrete block
Walls: Hollow cinder concrete block, finished with cement paint
Roof: Cedar shingles
Insulation: Insulating board
Windows: Wood, double hung sash
Flooring: Hardwood, linoleum
Heating: Warm air system

Cost Breakdown

Construction	*Materials and Labor*
Permits	$ 11.00
Excavate and grade	25.00
Concrete masonry	491.00
Cesspool	55.00
Carpentry	903.00
Flashing	18.00
Hardware, medicine cabinet	60.00
Sand and shellac floors	80.00
Painting	157.00
Electric wiring and fixtures	75.00
Plumbing—water and gas	307.00
Heating (hot air)	150.00
Copper gutter, drainspout	30.00
Rock lath and plaster	99.00
Paper	30.00
Miscellaneous and insurance	45.00
Total construction cost	$2,536.00
Profit	282.00
Land, improvements, service connections, equipment, fees	954.00
Total cost house and land	$3,772.00

Combining your hobbies

[Continued from page 47]

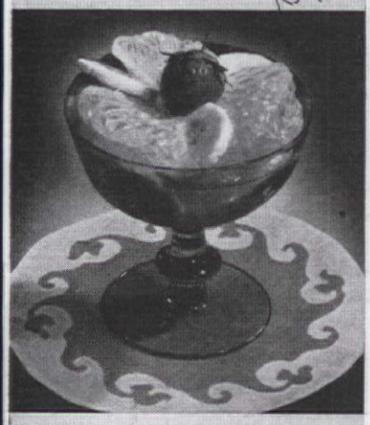
old ones come from Europe, too, mostly France, England and Germany. The English designs are most often conventional, though sometimes special registered patterns are found which are out of the ordinary. The French who produce food with an eye to its appearance as well as taste show great ingenuity in designing molds.

The copper ring molds offer a nice variety and produce dishes which catch all the color of the gelatin. If the detail of the mold is very intricate, avoid large bits of food in the gelatin, unless they float to the top, which leaves the pattern of the mold clear when turned out. The first time I used my little lion on a rock mold, I wanted to set it in the center of a dish of sliced peaches. I made a clear gelatin and put some of the sliced peaches in it. But the fruit was so visible that the tiny detail of the mold was lost. The next time I used it for cranberry jelly and had a lovely bit of red statuary. Once you use the earthenware variety you will never try to keep house without them.

The best results are obtained

You'll hardly believe the calendar!

—when this grapefruit comes on the table



Do you like tangy Florida grapefruit? Then you're sure to enjoy these fine firm sections—put up for you in Florida last winter when grapefruit was at its best.

And *this* grapefruit is so easy to get at—just a few zips with the can opener and you're all set to dish up those hurry-up summer salads, refreshing fruit cups or dainty desserts that let you forget the heat.

And there are other varieties of Florida citrus delicacies that now come in cans. For instance, grapefruit juice for breakfast, or *real* orange juice—and a perfectly grand citrus salad of ready-prepared sections of grapefruit *and* oranges. Your grocer has them all for you.

FLORIDA CITRUS COMMISSION, LAKELAND, FLORIDA

Look for the word "FLORIDA" on the can if you want the best

by carefully oiling the mold with a tasteless vegetable oil—I like to use a piece of cheesecloth for this. Then let the mold stand in the room a bit before turning it out. Dipping in hot water is all very well with plain molds, but you are likely to dissolve part of your pattern when you're working with these more elaborate forms.

The ring mold has become a tradition with modern housekeepers and we probably thought the idea was new. The old ones are so much more beautiful than the new that I am amazed, that while they were being revived they came in such uninteresting detail. The crown mold is very lovely and is usually deep with a roomy center. There are not many variations of this pattern and it is rather rare. Another interesting pattern is the artichoke which is excellent for plain gelatin. It molds beautifully and recommends itself to all who use it. The coin or money molds offer a wide selection. Mine, chosen for its decorative value, is the most shallow, the simplest, and has the largest coins that I have seen. Many have fluted sides and many small coins with a rope, or similar treatment, winding around the coins.

The birthday candle mold is probably the most common, yet there seem to be no two alike. These lend themselves to steamed puddings, especially plum puddings, for the little candles are not so deep as to make trouble and the results are very effective. These, however, are usually too deep for gelatin dishes. There are other simple designs found among the ring molds; some resemble hearts and others loops of one kind or another. Unique in this group are the asparagus mold and the lovely one with clusters of grapes around the top.

Every cook should have a fish mold of some sort, especially a lobster mold if she prepares this food often. There is a great assortment to be had from crude pottery to beautiful copper. The buffet meal takes on a new interest when such tempting and eye-filling dishes are offered. Other forms of animal life are found pictured in molds of various sorts. Included among them

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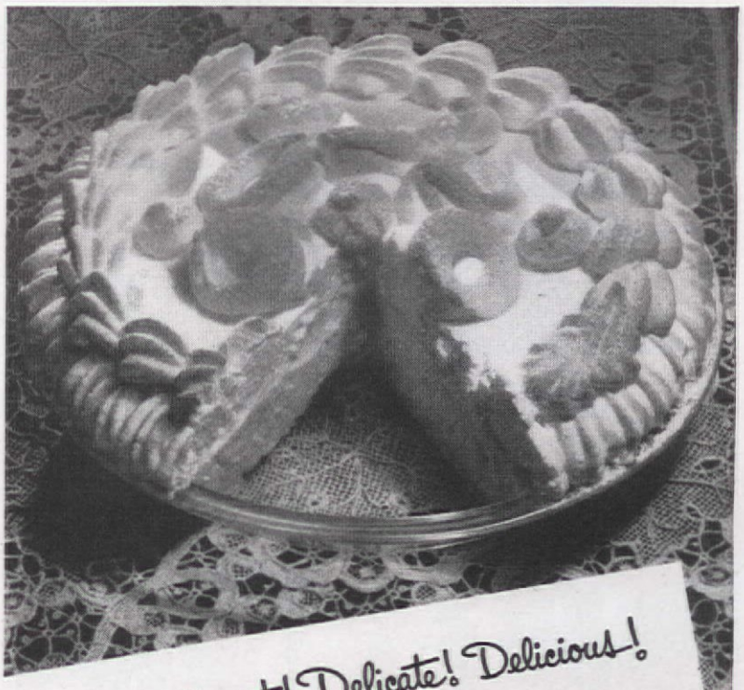
THE AMERICAN HOME

PIE—ON YOUR DIET!



It's Different! Delicate! Delicious!

MRS. KNOX'S

LEMON CHIFFON PIE

(6 servings)

(Filling for one 9" pie) • 1 envelope Knox Gelatine • ¼ cup cold water • ½ cup lemon juice • ½ teaspoonful salt • ⅔ cup granulated sugar • 4 eggs • 1 teaspoonful grated lemon rind

Add one-half cup sugar, lemon juice and salt to beaten egg yolks and cook over boiling water until of custard consistency. Soften gelatine in cold water, add to hot custard and stir until dissolved. Add grated lemon rind and cool. When mixture begins to thicken, fold in stiffly beaten egg whites to which the remaining sugar has been added. Pour into cold baked pie shell or crumb crust and chill. (If desired, a thin layer of whipped cream or meringue may be spread over pie before serving, but if this is done it will, of course, add to the calories.)

NOTE: Don't confuse Knox Gelatine with factory-flavored gelatine desserts which are about 85% sugar. Be sure to use pure Knox Gelatine.

CALORIES CUT NEARLY IN HALF

Only 284 calories per serving in this Knox Lemon Chiffon Pie. Compare that with 502 calories per serving in ordinary lemon pie. You can make many other favorite desserts this new Knox way, and avoid pounds. These recipes give all the thrill and deliciousness, but cut the calories by about ½ to ⅔. Delicious desserts and salads—even non-fattening butter and mayonnaise—are included in these unique recipes. Try them. Send today for the eye-opening booklet described below.

BE FIT—NOT FAT

1 envelope (¼ package) Knox Gelatine jells 1 pint liquid, yet contains only 28 calories.

KNOX GELATINE

IS PLAIN UNFLAVORED GELATINE—NO SUGAR

Special FREE Offer Discover how to keep fit—and avoid fat—with this new diet principle. It is fully described in a booklet which has been printed in a limited edition. Contains 30 new streamlined recipes. Get a copy absolutely free by sending coupon today. Knox Gelatine Company, Box 79, Johnstown, N. Y.

Name _____

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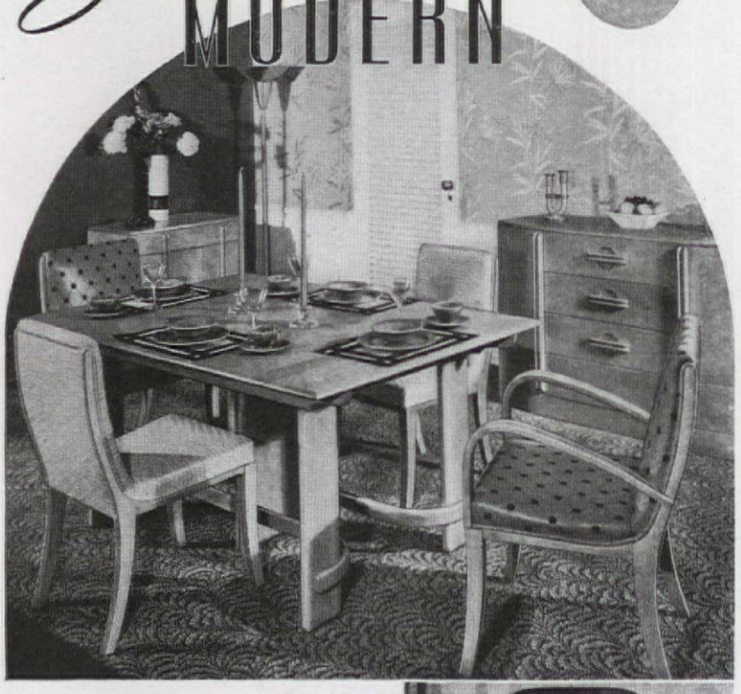
Streamline MODERN



THE CHOICE OF TODAY FOR THE HOME OF TOMORROW

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New! . . . the latest edition of our 24-page booklet on Heywood *Streamline* Modern . . . and how to make the most of it. Simply send 10 cents (coin preferred) to Dept. Z-109, Heywood-Wakefield, Gardner, Mass.

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GARDNER, MASSACHUSETTS
FINE FURNITURE SINCE 1826

are rabbits, ducks, quail, elephants, frogs, lions, eagles, turtles, and armadillos. I have even heard of one in a deer shape.

Fruits are favored motifs for molds. You may find apples, pears, peaches, grapes, and clusters of fruit. Among the grains, corn and wheat patterns predominate. Roses, thistles, tulips, dahlias, and bouquets of flowers are to be had. The star is a prominent design. Sometimes it is a six-sided Star of David and frequently the birthday candle mold has a star design blended in. The chain, the shell, and the anchor are among the conventional patterns used by the English makers. The sun mold, to which I previously referred, is a much sought after one. However most persons call it the "man in the moon."

The old tin molds of the late nineteenth century are very different in that the side walls are tin while the base is made of copper tinned on both sides. Most of the patterns found in the other media are found among these. These take a sheen like satin when well scoured. The tin is often worn off so that the copper glistens through. I have found some of these that have been silver plated, but apparently the tin does not take the plating well and I prefer them in their natural state. These had many uses in their day, among them the molding of mush and scrapple, as well as Charlotte Russe and blancmange.

If you like antiques, look for some of these old molds for your food varieties. If you prefer things modern, then try out some of the lovely things you can find in the shops, but by all means revive the interest of your family by varying the food picture.

Stratford Hall

[*Continued from page 171*]

supplies sent to the Colonies from France and Spain during the Revolution.

During the period, 1778-1780, Stratford Lees dominated all five American embassies to Europe except the one at Paris, and there were two of the line in the Continental Congress: Richard Henry Lee, then master of Stratford, and his brother Francis Lightfoot Lee, both dominant with the Adamses in the legislation that made of thirteen rival colonies a free united nation.

Meanwhile a future master of Stratford was fighting for the cause in Washington's army. Light Horse Harry Lee, son of Henry of Leesylvania and Lucy Grymes, the famous "Lowland beauty" whom Washington had courted at fifteen, was a soldier born, a military genius responsible for some of the best work done by the American forces during the Revolution. In the end it was said that the strategy that caught Cornwallis in Virginia, penned in between Washington's army and the French fleet, was Light Horse Harry's plan. There is no doubt that Robert E. Lee owed much of his military genius to that of his father.

After the Revolution Harry Lee became a member of the Virginia Burgesses and an active member of the Federalist group working for the ratification of the new Federal constitution. In his brilliant opposition to Richard Henry Lee at the Richmond Constitutional Convention, he performed what was perhaps his greatest service to America. The question at issue had become, not whether Virginia would ratify the Constitution, but whether there would be any Constitution at all. The eloquence of Harry Lee had a large share in bringing about the success of the Federalists and ultimate ratification by the remaining states. Soon after this he became master of Stratford through his marriage to Matilda, daughter of Philip Ludwell Lee, and lived at Stratford until several years after the birth of his youngest son Robert.

Thus through the entire formative period of the nation, Stratford was associated almost continuously with its most important affairs. Can any other house now standing claim so large a share in the nation's history, or point to so many sons distinguished by their services to the country? It is indeed fitting that on the eve of our celebration of the 150th anniversary of the birth of the United States, Stratford should emerge as a national memorial commemorating the services of the men who have called it home.

The Robert E. Lee Memorial Foundation was organized ten years ago for the purpose of acquiring and restoring the Stratford estate, and presenting it to the nation as a museum. It has taken ten years of research and of hard devoted groundwork to bring the old place to the point where those not intimately concerned might be expected to appreciate its austere beauty and its full architectural and historical significance. Today Stratford presents to the visitor the inspiring spectacle of an old Virginia plantation come to life, its economic usefulness restored, its old hall standing serene and beautiful in the midst of smiling acres, secure in the dignity of an illustrious past and of a long and well-assured future.

The story of the reclaiming of the Stratford acres, exhausted by years of one-crop planting and of subsequent neglect, is in itself a tale of thrilling interest, too long

to admit of more than a brief outline here. Enough to say that under the skillful management of the director, a retired major general in the United States Army, the wasteland that was Stratford in 1929, has become in 1939 a living, working, plantation, which is typical of the very best the Old Dominion knew and of all that the new Virginia may become. More than an antiquarian, a good farmer and a capable executive besides, the General has not been content merely to revive at Stratford a semblance of what the old plantation may have been. Instead, he has made the place a center of farming interest and experiment and an active influence throughout the farming neighborhood. His methods of rotating crops and of bringing back the land are being imitated throughout the entire countryside, and his fine wheat and barley crops are things his neighbors find worth driving miles to see. Too the price he gets for them as seed crops is the best argument he could present in favor of his methods. His hams, cured on the place, are becoming famous even in Virginia, and are shipped to nearly every state in the Union. His beef brings the best price on the market.

With all this, the antiquarian interest has not been neglected. The details of farm construction which the General supervises, are all correct 18th century reproductions. His fences with their hand-hewn posts and hand-split rails are a delight to the eye. The interiors of the old barns restored under his supervision by hand workers from the neighborhood, are based on a set of 18th century plans drawn by Thomas Jefferson for a Mr. Morris.

And now again the old stalls resound to the stamping of spirited thoroughbreds as in the days of Philip Ludwell Lee, who introduced English thoroughbreds into Westmoreland County, and made his plantation the best-known stud farm in the Colonies. His famous Dotterel stood at Stratford for ten years, until his master's death, an important factor in the high rating of the neighborhood in the "reigning and raging sport of the Colony." An even more famous stallion, the renowned Man o' War, was the grandsire of a colt and filly sold this year at Stratford. If present indications can be trusted, these modern thoroughbreds are destined to focus the attention of horse lovers once again upon Westmoreland and the justly famous Stratford stables.

Another interesting feature of the plantation is the old gristmill near the Landing. The old mill dam has been rebuilt and an 18th century mill with the original wooden machinery has just been erected on the old mill site. It is expected that by the coming year water-ground wholewheat, buckwheat, and cornmeal will be added to the marketable produce of the farm.

But, for all the importance of such projects, the center of interest at Stratford is the old hall itself, forming with its dependencies and other out-buildings, what is conceded to be the finest plantation group of its period still standing in America.

When in 1717 Thomas Lee received his "handful of earth and a twig," in ancient token of his purchase of the Westmoreland "Clifts," he felt that he had chosen the site of his future home with wisdom and discrimination. And this not only because of the fertility of a new well-watered country, or for the wild beauty of the cliffs themselves rising a sheer 150 feet above the Potomac at a point where it spreads eight miles wide; but more particularly because the remoteness of the spot surrounded by almost impenatrable woodland offered the best protection possible against Indian raids. No doubt it was this same remoteness that saved Stratford in a later day from the vicissitudes which resulted from the war between the states.

It stands today, one of the two or three really fine houses of its period left in America, marking the architectural transition from Jacobean to Georgian styles that occurred in the Tide-water country almost simultaneously with the transition of Virginia from a dependent royal colony to a powerful and aggressive commonwealth. Thus it is not difficult to see in the solid permanence of its construction, in the serene balance of its design, and the crowning dignity of its magnificent chimney-stacks, the symbol of the new America which in the early 18th century was emerging under the leadership of Thomas Lee and his contemporaries.

No doubt that Lee's work at Williamsburg had some perhaps unconscious influence on the manner of his building. The new Governor's palace was completed in 1720, and Lee must have had ample opportunity during his winters at the capital to observe and admire the features of the new style it inaugurated. Whether he based the H-plan of his house on that of the old capitol is a matter of conjecture. The plan was a common one for great houses of the early 18th century both in England and America. But from whatever sources they were drawn, the particular combination of Jacobean and Georgian features which Thomas Lee built into his house, was as individual as the man himself. Thus the plan of treating the first floor architecturally as a

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basement, with the main rooms on the second floor reached by a great flight of stone steps was not unusual in England in mansions carrying the classic orders. But for a plantation house in the Colonies without orders or exterior adornment other than the simplest dressings, the plan stands unique. Similarly, the grouping of the great chimney-stacks, easily the most striking feature of the house, while not unknown, has no exact prototype in either England or America. No other example of a stone balustrade with square stone balusters is known here.

THE actual date of the building of Stratford is not certain. It must have been begun at least by 1729, when Thomas Lee's earlier dwelling at Mount Pleasant burned. Architectural evidence indicates that the two southern dependencies were the first to be constructed, and it is not improbable that Lee and his family lived in the southwest building while the others were being completed.

The buildings are all of brick made from Potomac clay, probably baked on the premises, and laid in the Flemish bond characteristic of the Virginia Tide-water in the 18th century, with glazed headers for some surfaces and plain for others, and with dressings of rubbed brick. This construction gives a variety of color and texture scarcely to be imagined by those who have only seen photographs of Stratford. Certainly those critics who have sometimes spoken of the mansion as a "stern pile" have not seen it in the light of a May morning sun, framed by a group of the most magnificent beeches in Virginia, the soft tones of its walls shading from pink to purple and a flashing red, and its magnificent chimneys towering against a deep blue sky. Simple, dignified, and colorful, the picture is one which not even the best photographer can adequately reproduce.

In planning necessary restorations, the architect has been at much pains to preserve every scrap of old masonry or woodwork found intact. These have been matched so skillfully that no casual observer could distinguish new from old. The original finish of all woodwork has been preserved wherever possible, and where restoration has been necessary, this has been done only after careful study of all available evidence. Inventories left by Thomas Lee and by his successor, Philip Ludwell Lee, in which the chambers are referred to as the "blew room," the "green room," etc., have been valuable guides in selecting colors for interior paint, and in the choice of the various furnishings.

Two periods of building are evident in the mansion; that of Thomas Lee, ending with his death in 1750, and that of Light Horse Harry Lee, ending about 1805, when certain changes were made in keeping with the new Adam fashions of the time. Two rooms, the parlor in the northwest wing, and the "birth chamber" in the southeast wing, are in this later style, interesting memorials to the last Revolutionary Lee and to his son, Virginia's beloved Robert E. Lee, the last famous member of the family born in the old birth chamber. Certain exterior changes made at the same time had fallen into complete disrepair by the time the restoration was begun, and were removed in favor of the exterior plan as conceived by Thomas Lee.

Owing to the vicissitudes through which the family fortunes passed in the last years of Lee occupancy, most of the original Stratford furniture has been scattered beyond hope of bringing it to light. A few precious heirlooms have been donated to the restoration, and will no doubt be added to as the furnishing proceeds. Meanwhile a careful plan of furnishing is being developed, based upon study of old family letters and inventories, and upon the evidence offered by Tidewater history, and the furnishings of other old plantation houses in the neighborhood. All such evidence seems to show that Virginia planters of the "Golden Age" bought most of their furnishings in England. This was but natural, since the planter's one cash crop was usually shipped to England and sold for credit on the London exchange.

IT IS planned therefore to furnish rooms of the early period with English furniture of the first half of the 18th century, admitting American pieces only when these are authentically of a type familiar in the neighborhood and in scale with the architectural style of the rooms.

For the two later rooms, English and American furniture of the early 19th century will be used, chosen always with regard for appropriateness in quality and scale, and with reference to the types most usual in these parts.

A happy combination of American Hepplewhite and Sheraton has been chosen for the furnishings of the birth chamber, because of its associations one of the first rooms to be completed. The room is hung with rare old toile of two famous Oberkampf designs; at the windows, "The Four Quarters of the Globe," and on the bed "America's Homage to France." Appropriate designs indeed for a house which had sent representatives to every European capital, and had played so active

a part in the establishment of friendly relations between France and this country! The bed is, of course, the dominating feature of the room, the pink and red tones of its hangings repeating those at the windows and contrasting pleasantly with the Adam gray of the walls. A high note is provided by a fine old filigree mirror between the windows, the whole combining with the rose and brown of an 18th century Wilton rug to give an effect both dignified and restful and in keeping with the rare quality of the lady for whom Harry Lee designed it—Ann Carter Lee, the tragic mistress of Stratford's last drear days, of whom a contemporary wrote: "there is no company—none on earth—of which she would not be an ornament. She commenced life as a spoiled child—a beauty and fortune—but Heaven has used her as its purest gold & all that died under the torture were her imperfections." One needs but to read the story of this woman to understand the qualities which made her son the beloved hero of the entire South.

A chamber of less poignant associations shown on page 16 is the old "blew room" of Thomas Lee's inventory. The bed and bureau in the room as restored are among the few Lee pieces now in the house, having belonged to Richard Bland Lee, brother of Light Horse Harry. Both, however, date from a previous generation. The bed is a fine example of the Chippendale style four-poster, having claw and ball feet, and acanthus carved knees. The hangings are of blue damask of the same rich color as the wood trim, and the spread is a rare old India painted cotton. The blue of the bed hangings is repeated in the rug and in the coloring of an old cotton print, probably of English origin, which hangs at the windows. The commode once belonged to Richard Henry Lee.

Both chambers have been planned with remarkable skill to express the simplicity and lack of ostentation which distinguished the Lee standards of living from those of many of their neighbors. Even in the great hall, one of the most distinguished rooms still surviving in the South, the impression given is of dignity and comfort rather than of any effort at display. Of this room Thomas Lee Shippen wrote: "What a delightful occupation did it afford me, sitting on one of the sofas of the great Hall, to trace the family resemblance in the portraits of all my dear mother's forefathers." Copies of the original portraits of Thomas and Hannah Lee now hang in the panels built for them over each passage door, and it is hoped that others will be added as the restoration progresses.

In the architecture of the hall the individuality of Thomas Lee is again apparent. It was not uncommon for an entirely paneled room in Virginia to be enriched with pilasters. But these were usually confined to the important side of the room either side of the fireplace. At Stratford, however, the pilasters appear at regular intervals entirely round the room, forming spaces in which bookcases have been inserted behind paneled doors. The arrangement combines with a vaulted ceiling to produce an effect of dignity and spaciousness surpassed by no other American room of the period. The almost crude character of the carved Corinthian capitals indicate a date not later than 1740 and suggest that this room may have been the first one completed after the southwest dependency.

THE committee has furnished it with the quiet stateliness suggested by such a setting. The walls are painted the blue-gray described by Peter Kahn on his visit to America in 1748 as the color most frequently seen in Colonial houses. The window hangings are of 18th century crimson damask draped in the fashion of the period beneath shaped pelmets cut to a design taken from an 18th century English house. Between the windows on each side of the hall, and on both sides of the main entrance doors, are carved and caned walnut chairs of the William and Mary period, while flanking the north door with its magnificent vista to the Potomac, are two rarely beautiful Queen Ann sofas as described by Thomas Shippen. The harmony of coloring produced by their covering of fine old gray-blue leather picked out in gold, against the crimson damask; the mellow colors of the old Turkey carpet, and the soft gleam of gold leaf reflected from the great chandelier and from a pair of rare old Queen Ann mirrors is such as Thomas Lee himself might never have achieved, but which his lady must certainly have approved. Balancing the sofas across the room are a Queen Ann dropleaf table, and a rare little *espinette* made by Johannes Hitchcock of London in the first years of the 18th century. This was the instrument that the redoubtable Pepys considered buying for his own hall, relinquishing it finally for one of newer and less careful make.

Thus furnished, well but not lavishly, with the generousness of the old South, but with the restraint evident in every line of the old house itself, the hall becomes a convincing setting for such evenings as Fithian described at Stratford. "When the candles were lighted, we all repaired, for the last time, into the dancing-

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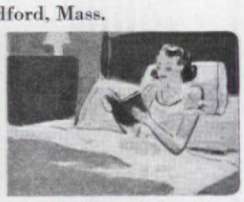
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room; first each couple danced a Minuet; then all joined as before in the country Dances, these continued till half after Seven when Mr. Christian retired;—Half after eight we were rung in to Supper; The room looked luminous and splendid; four very large candles burning on the table where we supped; three others in different parts of the Room; a gay sociable Assembly, and four well instructed waiters!"

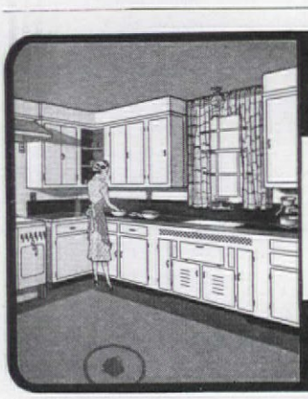
The dining room today is not completely furnished. But its fine paneling and proportions are enough to suggest the hospitality that must have characterized it in Philip's day. A keynote of the proposed plan of furnishing is afforded by an imposing portrait of Queen Caroline, Regent of England in Thomas' day, which was bought in England and presented to Stratford in memory of the Queen's grant to Thomas Lee of compensation for the burning of Mt. Pleasant. It was this grant which formed the nucleus of the money needed to build Stratford.

IT WOULD be outside the scope of this article to discuss in any detail the construction of the dependencies at Stratford. But one must not slight the kitchen in the southeast building, the first restoration undertaken by the Foundation, and one of the most successful. Nowhere else is the generousness of life in the old days more apparent. The cavernous fireplace with its gleaming copper and brass, its great iron cranes and spit, and delicate wrought-iron utensils; the floor of old bricks scrubbed to a mellow pink; the sturdy maple chairs and tables; the capacious paneled cupboard; and the herb closet, with its bunches of mint, rosemary, and thyme, all speak of a time when hospitality was generous and the days leisurely; when dozens of willing hands and feet contributed to the rhythm and comfort of life and there was concern for the amenities all too rare today. If the restoration of Stratford should achieve no other end than to present to a restless generation this picture of gracious and unhurried living, it will have justified itself.

Outside the east door of the kitchen is a walled space round an old cistern where grow the three kinds of herbs our forebears used, for physic, pot, and for distilling. Even as late as 1800 the herb garden at Stratford continued to be the special care of the mistress, where she grew the plants used for the simple remedies the Negroes trusted, and for the balms, sweet waters, and "sweete bagges," the flavorings and savories that had been a tradition in the family since before anyone could remember. Nor was it unknown for a Negro to spirit away a spray of rosemary to be hung at the cabin door as an amulet against "ha'nts." And if the mistress herself sometimes gathered rosemary in order to follow the old advice, "boyle the leaves in white wine and washe thy face therwith and thy browes and thou shalt have a faire face," who but herself was the wiser?

From the herb garden, redolent with ancient odors and rife with memories of old wives' tales, one may pass by the old smokehouse with its charred timbers and pointed roof, between two sentinel box trees, to the great box-scented terraces.

Little enough was left of these old gardens in 1929 to serve as clews for their restoration. The grand old English beeches and the hickories still held their places; a fine crape myrtle stood near the kitchen where old inhabitants could remember syringas, figs, and roses. But these and the weeping willow which they said had drooped beside the smokehouse, were long since gone; and there was not a spray or root of box where the old box-bordered paths had been. Three almost imperceptible "falls" in the tangled open space beyond the beeches suggested that terraces had once been laid there, and at the foot of these were the ruins of the old family burying vault, one brick scarcely standing upon another. It was only after much careful study and excavation that the plan of the old garden was revealed, and the work of bringing it to life could be begun. Two ha-ha walls were unearthed and restored, one on the south protecting the lawns before the main entrance, and one at the



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eastern end of the terraces. Traces of the old defining garden walls were found and rebuilt as described by Carter Lee:

I think there was a mile of solid wall
Surrounding offices, garden, stables, and all;
And on the eastern side of the garden one,
Pomgranates ripened in the morning sun;
And farther off, yet sheltered by it, grew
Figs, such as those Alcinous' garden knew.—

Along the eastern side of the wall figs and pomegranates grow once more, and on the west side is a garden of old roses. Three terraces east of the house showed traces of a formal "falling garden" in the grand manner of England's golden age of gardening, the style most favored in Virginia throughout the 18th century. Old paths and beds were remade and hedged with box to form a characteristic series of parterres about an oval center. The beds were filled with periwinkle, "ye Juy of Grounde," beloved of 17th century gardeners. In one section of the middle terrace the quarterings of the Lee coat of arms were laid out in box according to a fashion as old as gardening itself. Brick steps lead from one terrace to another, and gravel walks define a border along each garden wall in which grow the old perennials our forebears loved. Wooden gates guarded by holly trees and lilac bushes lead through the walls to the vegetable gardens on the south, and on the north to an orchard laid out after a 17th century plan, with rows of apples divided by a pear walk down the center and cherries growing in profusion nearest the surrounding path.

One of the chief interests of each Stratford master, as indeed of every American colonist, was his orchard. Seed sent from England was treasured beyond all other luxuries, and the precious seedlings were nursed carefully until they grew to bearing size.

No feature of the Stratford restoration is more interesting than this, the first effort in modern times to reproduce an English 17th century orchard in America.

And so the old place comes to life step by step, under expert supervision made available by the hard work and devotion of a group of women whose love for Stratford has in the past ten years become an intimate part of their lives. That they have been able to push to near completion an undertaking of the magnitude of the Stratford restoration through a period of financial insecurity, is due in large part to the efforts of one woman embodying in herself those qualities of leadership which were the finest contribution of the old plantation system. The rare spirit of volunteer co-operation which she has created among her associates, seems in itself a reflowering of much of the best that the old South had to offer.

"Salt Box" in New York

[Continued from page 32]

The slates of the roof are black and glossy while the louvered blinds at the windows are glossy and dark green.

It isn't just a house with a picturesque exterior, however; that type is one from which it is wise to run for your life. It is a practical and capacious little home which manages to include an astonishing amount of space inside, twenty thousand cubic feet in fact: three bedrooms, two baths, nine closets, living room, study, dining room, kitchen, a large front stair hall, basement, and garage. The floor plan functions around the square entrance hall on both first and second stories. The hall is notable among small house hallways because it has *two* clothes closets. Both living and dining rooms open on to it. The living room, partly in the body of the house, partly in a rear wing, is a long rectangle with windows on three sides. The study is a small adjoining room reached by stepping down one step to a lower floor level and it has a built-in desk across one whole wall. The bedrooms, opening onto the upstairs hall, are each about seventeen feet long, an enviable dimension in a small house.

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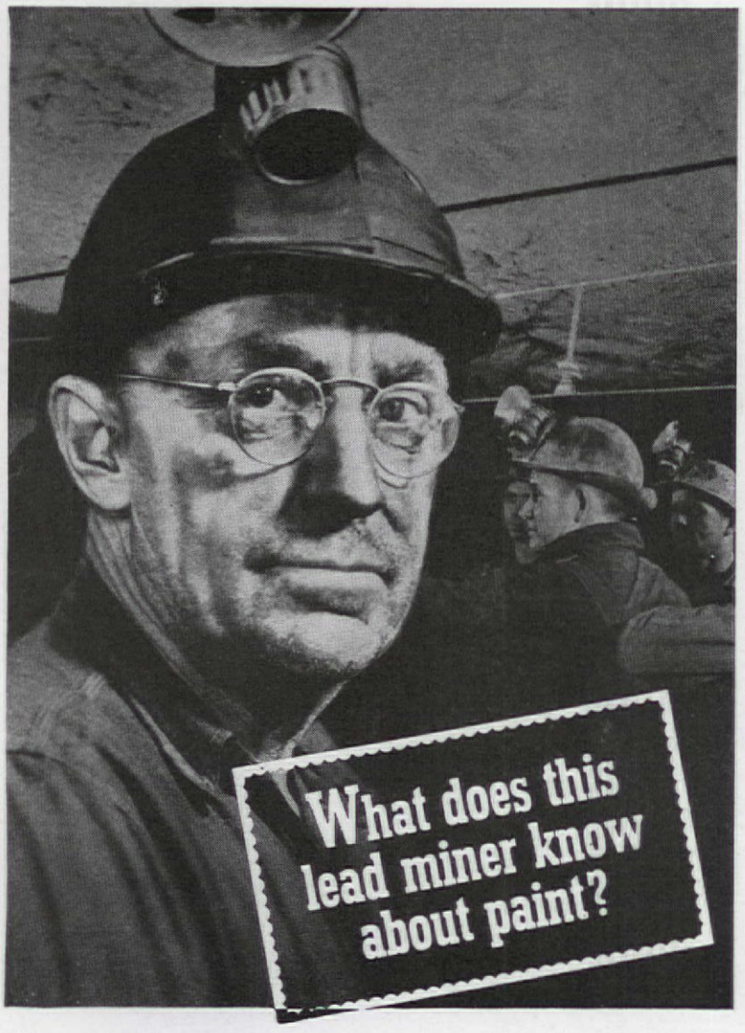

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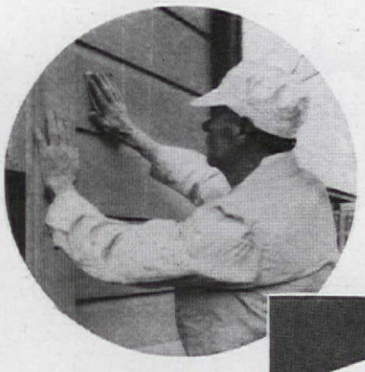

Getting ready to paint is almost as important as the kind of paint you use—and a good painter knows how and when to use sandpaper to make sure that new paint will lie smooth and flat. Hiring a real painter is always an economy in the end.

For country recruits

[*Continued from page 34*]

"But can't I buy something that will purify my water supply before I use it?" You can, by chlorination, but generally this is impractical for small installations. It would probably cost you nearly as much as to drill a new well, and possibly more, and might not be satisfactory because of lack of attention.

After you get your water supply, from whatever source, it is always a good idea to play safe and have a sample tested by the local or state board of health. If more convenient, your local druggist can generally have a sample tested for you. The sample should be in a clean gallon jug, tightly sealed as soon as drawn.

Let us now consider the modern systems of water supply which have proved themselves so thoroughly satisfactory even in comparatively congested areas. The well may either be drilled or bored, but generally is drilled. Construction follows the same principle as a properly protected dug well, but on an elongated and narrower scale. It consists of a casing which is sunk to a distance depending on the character of the soil and the depth necessary to get water. What we do is to pull our water up through a pipe so that it is safe and pure, and thoroughly protected against contamination. Once a supply so provided is tested, there is ever little, if any, need for it to be tested again.

On the average you can tap water at several levels. The first level may be just a few feet below the surface and may in part consist of surface drainage. A second level may vary between a few feet and several hundred feet further down. In some cases, it is possible to tap an underground supply which is so strong that it will flow out of the well under pressure, in which case it is known as an artesian well.

The cost of sinking a well depends on two factors. First, character of soil. Obviously it is cheaper to sink a well through a light soil than through rocky ground. Second, on the depth to which it is necessary to drill before water is struck. Consequently, it is usual for contracts to be taken at so much per foot or so much per day.

It's just as difficult to estimate the cost of a well as it would be to answer the question, "I'm going to make an automobile trip. How much will it cost me?" Without knowing the make of car, which might be likened to character of soil, and the distance it was planned to drive, which might be likened to the amount of drilling necessary to strike water, nobody could estimate gasoline consumption though they could say, "if you drive a Rolls, it will average you so much a mile, and so much if you drive a Ford."

I ran into one well driller, however, who was willing to quote a firm price, but don't laugh at his conditions. He'll quote if you hire a water finder he knows to go around with a divining rod and locate the spot to drill. And this within thirty miles of New York City! All I know is that the system seems to work, possibly because the water finder is thoroughly familiar with the terrain and subconsciously can make an educated guess. One case where he was used, water was struck at twenty-five feet. A thousand feet away a contractor went down three hundred feet without striking water and had to start a new hole as he lost his drill. In the one case the well cost about $100; in the other, the owner spent close to $2,000 before he finally got a good supply.

That emphasizes a most important point when you buy property out in the country. It may be far cheaper to pay $2,000 for two or three acres where water is already available or is likely to be secured at a reasonable cost, rather than to pay $1,000 for five acres where your water supply may cost twice as much as the land. Before you buy, it is always wise to check water probabilities and to let that be one of your deciding factors.

I might say here that for a family of five, a flow of six gallons a minute is entirely adequate. But let me caution you that what seems like an adequate supply may not be enough—it all depends on the season when the test is made. If it is during a wet spell when the water table is high, the supply may be more than sufficient at that time. But in dry weather the water table may sink so far that you will have little or no water. Make sure that your supply will be ample under adverse conditions, and always allow a good margin of safety

Now that we have drilled our well, and have an ample and safe supply of water, our next problem is to put it to practical use. This will be explained in Part II in the October issue.

New ways with old walls

[*Continued from page 43*]

The hangings are plain Celanese of a color deeper than cedar and more wine than terra cotta, and are lined with natural linen. In all but the book windows they are made traverse, floor length, so that they may be drawn against the sunlight when needed. Since

the furniture and rugs represent some years of impecunious collecting and run the gamut from early Georgian and Federal to late Victorian, we say, rather limply, when period is mentioned—"traditional."

This same fireplace wall and window when treated by our neighbor on the third floor became exceedingly good modern, as you will note by the lowest picture on the page. Living on the third floor, the view is not so important, so the entire window wall is covered from ceiling to floor with pale peach Celanese which matches exactly the washable wallpaper. The floor is carpeted to the baseboard with natural Chinese matting. The trim in this apartment has been removed and walls plastered and papered flush with doors and windows, the latter being fitted with Venetian blinds. Doors are covered with plain panels, and with all built-in furniture, have been painted a soft, gray beige. Coffee table and other pieces of occasional furniture are made of California redwood, rubbed down with white deck paint. The slip covers on the couches are white and a light leaf green in the fireplace end of the room, and terra cotta rough fabric with raised ivory stripe in the other. The unusually spacious living room achieved by the removal of the "back parlor" wall and folding doors is one of the desirable features of these apartments.

ANOTHER view of the front and back parlor without wall and folding doors shows the apartment across the hall from our own. Here the fireplace has been removed and the wall plastered solid. The trim and Venetian blinds are in ivory; wall covering is a mat green stripe on ivory-back paper; floor covering is a plain carpet in the same soft mat green, and hangings yellow glazed chintz with floral pattern in lipstick red, green, and fruit tones. The Victorian sofa covered in lipstick red velvet, the mat green arm chair, and the side chairs with yellow satin seats pick up the colors in the chintz curtains. The room is spacious enough to take this high key decoration and the result is a gay, cheerful interior with much more of a house than an apartment feel about it. The large living rooms which result when the old front and back parlors are thrown together, lend themselves well to entertaining.

Bathrooms have been modernized, tiled throughout and fitted with modern appointments including showers. The apartment is disconcertingly clean, sunshiny, and countrified. Which brings us, somewhat circuitously, to the kitchen. The kitchen was, correctly enough, at the rear of the apartment, orginally. But being on the edge of a hill, the apartment house lifts a defiant *derrierè* out over the downtown district where, come evening, business blocks are nursery blocks, pin-pricked with light. So the kitchen of the early 1900's with one window northwest, two windows west, and a door southwest, was the choice room of the apartment and entirely separated from it except for the door into the butler's pantry, which led into the dining room.

SURELY the cook got all the south breeze in summer. We wanted some for the rest of the apartment. So a door was cut between kitchen and dining room, letting in a flood of sunlight and fresh air. And all kitchen business was moved bodily into a kitchenette made by removing a wall between butler's pantry and the china or storage room. This room with a window to the west was now done in spotless white with bright red accents. It was fitted with modern electric stove, refrigerator, double porcelain sinks, and built-in cabinets; given convenient outlets for electrical appliances and brilliantly lighted. The door between the old pantry and kitchen was blocked to afford space for open shelves in the new kitchenette. Backing it a clothes closet was provided for the study. In this room the walls and trim were painted green, about the shade of the back of a sage leaf, with bamboo shades at the windows and door, painted same color. So much sunshine needed to be sopped up by a low key scheme if eyestrain were to be avoided in this work room. The floor we painted black and had waxed! the ceiling a pale blue.

Since the apartment boasts only one bedroom, the study had to be convertible, for a possible overnight guest. Where the kitchen range had stood we placed a wooden frame about six inches deep, with cleats inside to hold box spring and the inner-spring mattress. This brought the bed, or couch, lengthwise against the back wall, opposite the windows, with room for shelves at either end. Three pillows, rolled and placed end to end along the wall, made a bolster and the whole was covered with great-grandmother's blue and white coverlet, hand-woven in "sunrise" pattern probably three hundred years ago. The geometrical design is as modern as a Hollywood set.

Back of the bolster we cemented to the wall a twenty-seven inch bed-length strip of a new stainless steel sheeting rolled very thin and mounted on fabric. This pulls bed and end-shelves into a unit and protects the wall when people flop down with heads on bolster to smoke an after-dinner

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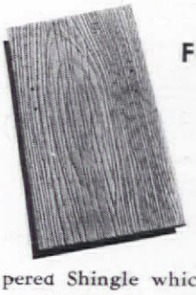

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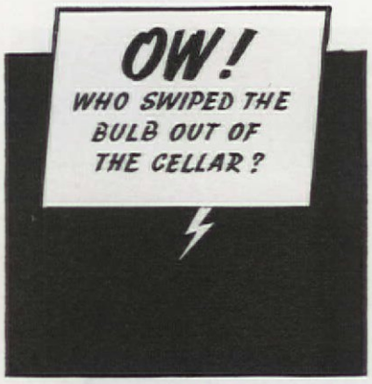

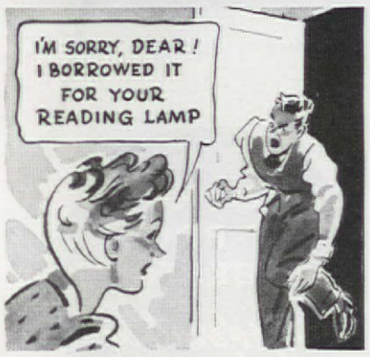

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cigarette and settle the world's problems. It also repeats the silvery tone of the mirror which flanks the desk opposite. The desk was built the entire length of the space between the two windows where once the kitchen sink functioned. Above the desk and connecting the west windows, the wall was completely covered by a mirror, framed at top by a trough which carries the bulbs for indirect lighting, wired from the old wall light over the sink. The two windows are treated as right and left halves of a single unit, with lined traverse floor-length curtains of an inexpensive, colorfast cotton in a rough weave. The colors are the coverlet blue, gray, and white. The same indigo blue of the coverlet is repeated in glass balls holding ivy and lily plants. All built-in furniture, including the filing cabinet placed against the corner-post for a second vertical are the green of the trim. On top of the filing cabinet, grandmother's tapioca pudding dish of white ironstone holds a sansevieria plant.

You will have guessed that this room is keyed to cold colors, with only the "coverlet blue" and dead white as accent in the accessories. A work-table on rubber wheels is painted the green of the wood trim and covered with the same magic stainless steel which needs only to be wiped off with alcohol on a damp cloth. When we feel clubby at our house we often breakfast here. An armchair in blue cane pattern metal with white frame and an aluminum side-chair with black pigskin seat and back, air-cushioned, complete the furniture.

We haven't said much about the dining room and the bed room because no important structural changes were made here. The dining room is done in a warm rose gray, with self-striped wallpaper in exact matching tone. Natural bamboo shades at the double windows which are treated as one, being pulled together by a mirror between. Blue-green Scotch damask overdraperies, with smoke-amethyst tie-backs of Sandwich glass on pewter rods, and an old gray Bennington jar of pussy willows on a low pewter-top iron table in front of the mirror complete the window treatment. The rug is prune brown, the table a heavy Victorian black walnut; an antique cherry chest of drawers with old clock and candlesticks, balances the windows. The china closet (built-in) has leaded glass doors and is lined with a brilliant yellow with repeats of blue green glass. The chairs are early Empire mahogany with blue-green velvet seats, and the homely forms of old silver, pewter, and copper on the serving table are repeated in a still-life painting which has the same blue-greens and copper tones. This is most effective

The bedroom is papered in Colonial yellow self-plaid, wit wood trim same tone, natura bamboo shades at the windows and English traverse curtains o a prune background glazed chint with a motif of Toby jugs an Staffordshire figures. The furni ture, a cherry four-poster, tw antique mahogany chests o drawers, and dressing glass, is little on the masculine side Hooked rugs are used on the floo and a silhouette collection is th only wall decoration.

Not having a tapestry for th hall, the effect was obtained b buying an inexpensive Englis hunting paper of which the paper hanger made a panel, using th border to hold the design to gether. This was placed in th center of the ivory wall and she lacked, then the forest greens an the reds of the hunting coats re peated in carpet and accessories.

The entire apartment has bee done on the proverbial "shoe string," but we have had fu doing it. From this perch a snow storm is magic, and in the sprin the robins sing in the old elm tree's branches on eye level wit the living room windows.

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**Price slightly higher at distant points*

IMPERIAL FURNITURE CO.
GRAND RAPIDS, MICHIGAN

Working your way through college on the old man's dough

[*Continued from page 25*]

on one side and drawers on th other with accompanying moder chairs make attractive groups un der casement windows. These, too may be purchased unfinished, an with one priming coat and tw finishing coats are made to loo like pieces from expensive decora ing shops.

The Thetas like the idea o double dressers and desks an have used them wherever possib because they conserve space an are good looking besides. Thes dressers, especially designed fo the house, were made at a loca cabinet shop and placed to fit ex actly in alcoves in some of th larger rooms. Much space wa saved in this way, since one piec of furniture with two separate se of drawers serves two girls. Doub study desks are important to kno about if two girls are to share th expense of fixing up their room. piece of furniture of this type wide enough so that each girl ha plenty of desk space; on her ow side are drawers for books an papers. Well-designed moder chairs fit neatly under the desk o either side.

We have assembled some piece that should guarantee comfortab and pleasant surroundings fo those important years of colleg

life, form the nucleus of a real home afterwards, and stay well within the budget all the time. **(1)** A good business-like dresser, with five drawers, it measures 43" x 20", and if you use it with the mirror it is fine in a bedroom and without for a study, about $60. Cushman's maple, adapted from Brittany originals, it is so good in style that it would suit almost any informal room. The chair with its comfortable high back is as sturdy as anybody could ask, and the little table has a convenient drawer. **(2)** If a girl shows a liking for Early American things she will be as happy as a clam at high tide with this Whitney maple chair. The upholstery is so like an old coverlet, too, that it will go perfectly with Colonial or modern, about $39. **(3)** A drop-leaf table is a very handy thing for a college room. Use it to spread out all those notes when putting the finishing touches on that over-due theme and afterwards celebrate with a party served from that same table opened out. Whitney, maple, about $28. **(4)** British oak will stand a lot of punishment, and hold a lot of clothes. The dresser is a nice simple piece and others come to match. Jamestown Lounge. **(5)** Maple is modern and very practical too. The bookcases are $17.50 for each unit and of course you can have as many as you want. The chair with its leather arm rests about $50 and the two-tiered table about $15 with plenty of space for books and magazines. All are from Sikes. **(6)** Those extra books, or a favorite hobby can find a home on the top of a roomy maple chest with wonderful little drawers for necessary "junk," Davis Cabinet Co. **(7)** A flat top desk that is really big enough, 40" x 26", with accommodations for a portable typewriter, will be much appreciated, now and forever after. In maple from Charles R. Sligh & Co., about $35. **(8)** A fine table in maple that adapts it self to its surroundings and various occasions from Jamestown Lounge, and a grand chromium chair that is as comfortable as it is tailored, from Howell.

American glass from the Henry Ford collection

[*Continued from page 18*]

ings up to 2,000 acres. Ground was cleared for a general store and for houses for the workmen; in the spring of 1739 four Belgian glass blowers arrived, and the glassworks started. In 1748 several more glassworkers were brought from Europe. The elder Wistar died in 1752 leaving the flourishing glassworks and the button business to his son Richard.

Then came the War of the Revolution to put a stop to the Wistars' prosperity. The workmen took up arms, and in 1780 the property was offered for sale.

Richard Wistar died in 1781 before the works were sold, and his wife and son attempted to run the business after his death. They were not successful and were unable to sell out, so the fires were drawn, thus ending the Wistarberg Glass Works.

"Baron" Heinrich Wilhelm Stiegel is the most romantic figure in the history of Early American glass. He was a German who, like Wistar, came from the old country to Philadelphia, arriving in August, 1750. Stiegel launched forth into glassmaking in 1762 when his first ovens were built at the Elizabeth Furnace (named for his wife) in Lancaster. After experiments had demonstrated to his satisfaction that the glassmaking venture was a practical one, he bought 400 acres of wooded land close by.

Shortly after this he journeyed to Bristol, England, and to London, to study the art of glassmaking there. He engaged Venetian glass blowers, also, on this trip, and upon his return he began the erection of his famous Manheim plant. This was in the year 1764. The new plant employed 130 hands at the outset, as against the 10 who had worked for Stiegel at Lancaster.

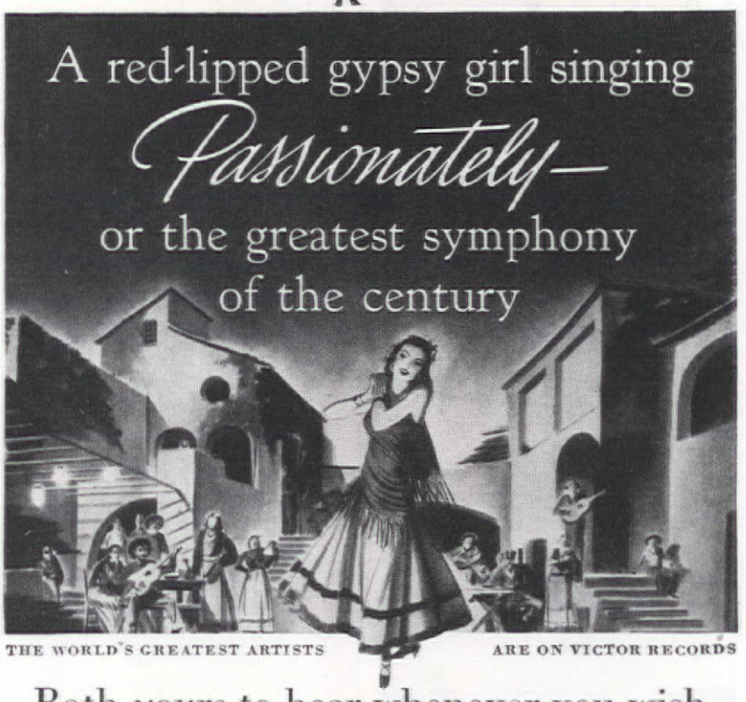
NOVEMBER 11th, 1765, work really began in earnest, and Stiegel eventually had shops in various important trade centers where his output could be readily wholesaled.

Business flourished. Stiegel grew rich. He had magnificent homes—a mansion at Manheim, and two castles elsewhere. On the towers of the latter were mounted cannons from which were fired salutes whenever he approached or departed. He traveled about in a fine coach, drawn by handsome white horses, with outriders going before to announce his coming. He had his own band of musicians, supplemented by imported talent on special occasions.

Because of the magnificence and pomp with which he surrounded himself the title of "Baron" was bestowed upon him by his admirers. No records have come to light either in this country or abroad actually to verify its authenticity.

Business continued briskly until 1767, when a cloud of depression swept over the country. In 1769 the Manheim works were offered for sale, but presently the demand for glass revived, and by 1772 Stiegel's prosperity was briefly restored. This prosperity was short-lived, unfortunately, and by 1774 he had come to the end of his resources. On February

A red-lipped gypsy girl singing *Passionately*— or the greatest symphony of the century



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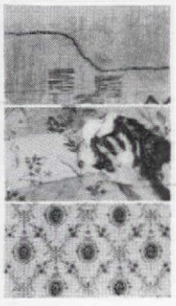

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3d, 1774, we are told, the Manheim property was sold under the sheriff's hammer. All that then remained was the heavily mortgaged Elizabeth Furnace, located at Lancaster.

In November of 1774 poor Stiegel was thrown into debtor's prison, his spirit completely broken, his pride crushed. After forty days the General Assembly of Pennsylvania passed a relief act freeing him, but he was compelled to turn over all his personal belongings to satisfy his creditors. His tapestries, porcelains, works of art, together with his coaches, horses and dogs were confiscated. He was permitted to keep but ten pounds of clothing and bedding.

Stiegel was found dead in his bed on January 10th, 1785, and it is not certain were he was buried. Sad to relate, no stone marks his last resting place.

The story of Robert Hewes who established one of the country's first commercial glass enterprises at Temple, New Hampshire, furnishes another striking example of our early industrial pioneers.

One day, reading a copy of Chambers' Encyclopaedia, he became interested in the chemical analysis of glass, its manufacture and history. On the death of his father he had come into a fortune, so he decided to invest it in a glassworks. Just about this time the British embargo on manufacturing was being keenly felt in the Colonies, but this did not deter young Hewes!

In May, 1780, he arrived at Temple and selected his site with careful regard to fuel and suitable sand. His workers consisted mainly of a band of ragged deserters from the British army. They were a rough, hard-drinking lot, and their actions soon aroused and disgusted the townspeople. Hewes worried over the situation, and with good cause, for it was not long before the fireman got drunk, and as a result the glasshouse was consumed by flames.

Hewes at once rebuilt, but frost weakened the new furnace to such an extent that the entire structure gave way the first time a fire was built in it.

All of his own money gone, Hewes made several futile attempts to raise capital for other glassmaking ventures. During the short life of the first factory at Temple the quantity of glass produced was so small that there are but very few authentic examples.

IN 1815 the New England Glass Company, Cambridge, Massachusetts, was organized and in 1817 sold to Deming Jarves, Amos Binney, and Daniel Hastings. They capitalized at $40,000 and with a crew of forty men began operations. Jarves had ability and an artistic temperament, was a good organizer and thoroughly understood glassmaking. Under his leadership the plant flourished, and glass fine enough to compete with the best of the English and French imports was made. Before long the capital was increased to the sum of $80,000.

Glass cutters were brought from Ireland. One of these men who had been a leading cutter in a Waterford factory produced pieces so beautiful that experts were unable to distinguish them from those brought from abroad. By 1823 an enormous output was being marketed, the annual production being in the neighborhood of $65,000. The New England factory continued to prosper, and by 1832 was sending huge shipments to foreign ports.

(The machine for making pressed glass had been invented in 1827 by Enoch Robinson.)

In 1870 the works were leased to William L. Libbey. In 1874 Edwin D. Libbey entered his father's office to learn the business. He was taken into partnership in 1883. William Libbey died in 1883 and five years later, in 1888, his son moved the factory to Toledo, Ohio. The New England Glass Company surrendered its charter as such in 1890 and the business became the W. L. Libbey & Sons Glass Company. This name was shortened in 1892 to the Libbey Glass Company.

In 1825 Deming Jarves had left the New England organization to found the Boston & Sandwich Glass Company. Jarves chose a delightful location for his new enterprise, the site of the Sandwich Company being at the foot of Cape Cod, between Buzzard's Bay and Cape Cod Bay. Here there was an abundance of timber for fuel. In all, the company owned 22,000 acres of forest.

Ground for the buildings was broken in April, 1825. The glasshouse was built as close as possible to the water's edge, for later on boats were to dock there to load barrels of glassware and to unload coal and other essential materials with great convenience. Artisans were brought from Europe. Attractive cottages with flower gardens were built for the workers, and the shaded streets were nicely laid out. Larger and more pretentious houses were built for the officials. Soon a model town had developed. As had been the case with the New England factory, Jarves' new project was a great success. In 1848 the Old Colony or the Boston & Sandwich Railroad was completed, and furnished the first freight transportation of this description in America. (Just think—less than 100 years ago!)

At first most of the workmen were English, but these were quickly followed by expert mold makers and blowers from both France and Belgium. The output

Sam
was in a jam

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became enormous, and so powerful was this company that when trade depressions occurred, the work went right on, the output simply being stored until the return of better times.

In 1858 Deming Jarves, who had been the guiding genius of the Sandwich company, left it to establish the Cape Cod Glassworks. This firm never became very important and did not continue long after the death of Jarves in 1869.

Upon the departure of Jarves a man by the name of George Washington Lafayette Fessenden took the helm. He was a splendid character, greatly liked by the workmen, and he managed the works fully as successfully as had Jarves. His reign lasted until the year 1882.

The Civil War came and went during Fessenden's management, and naturally production slowed down. It was during this period that the young apprentices had their chance, while the older, experienced glassworkers fought in the war. It is comforting to know that upon their return, these veterans were all reinstated. Even if they were crippled and unable to perform their original tasks, they were given some sort of work to do and kept on the payroll. It is said that Fessenden never discharged or turned away any employee except for some very excellent reason.

After Fessenden's time things ran less smoothly at the Sandwich factory. Pittsburgh and Ohio had been rapidly forging ahead and were now offering the keenest kind of competition. Labor troubles broke out and in 1887 and 1888 there were glassworkers' strikes. At Sandwich, in the midst of a very important order for glass lamps the Glassworkers' Union ordered the men to strike. The lamp order meant thousands of dollars. The management tried to hold the workers but the men, influenced by their striking friends, turned a deaf ear to reason. Finally they were told by the management that if the fires were allowed to die out they would never be rekindled. The workers, not believing this threat would be carried out, went on strike. The fires did die and the directors kept their word. Operations were never resumed at the Sandwich Glass Works.

Scores and scores of patterns were originated by the Sandwich factory, and the best work was turned out during the first twenty or thirty years of its existence. Among other very beautiful and desirable things were the Dolphin candlesticks. Gracefully designed, (by a Venetian worker, no doubt) they were produced in many lovely colors and combinations of colors. Said to be the rarest and most valuable were those in amber. These Dolphin candlesticks, believe it or not, were sold at the incredible wholesale price of less than $1 a dozen!

Molds played a very important and necessary part in the glassmaking industry.

The earliest ones were made of clay and are very rare. Many stronger and more practical molds were made of cast iron or brass. Less frequently steel or wood was used. The master mold was always of wood. The design was hand-carved upon the wooden mold, and this hand-carved mold was the model for its counterpart.

They were made in two, three, or even four sections, and hinged together. Seams in the molds were responsible for the fine raised lines on glass where sections of the molds joined. These seamlike lines are called "mold marks."

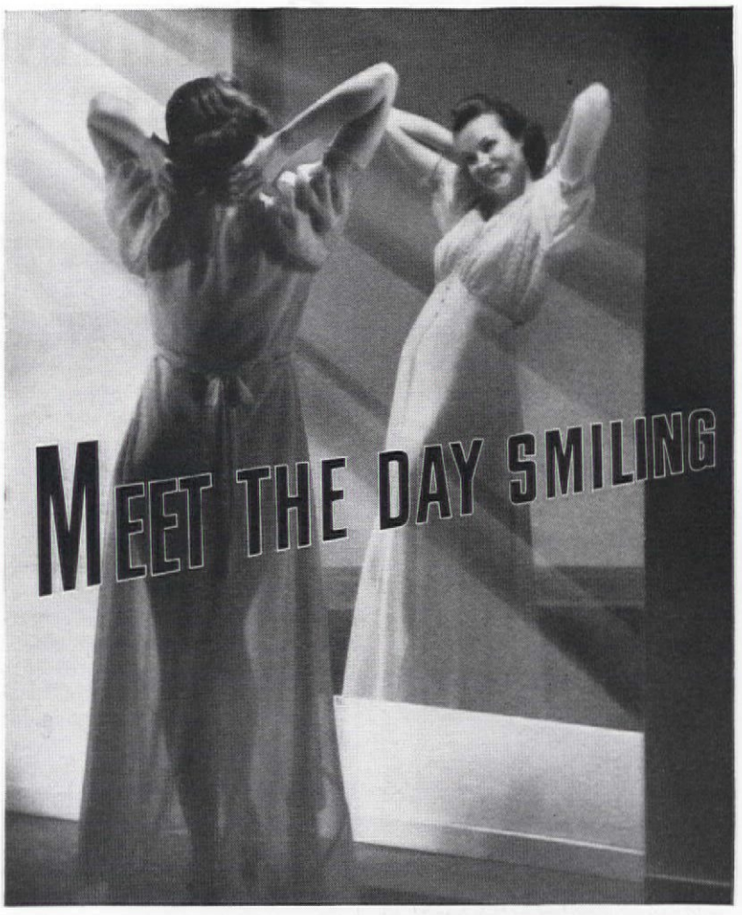
Many 17th and 18th century glassmakers employed their own mold makers, but there were also many mold making establishments. In 1860 there were five of these establishments in Pittsburgh alone. Their combined capital was $285,000 and in these five places there were employed 334 mold makers. A census of New York State for the year 1835 disclosed a total of thirteen glass-houses in that state alone, producing various kinds of glass. In the year 1850 there were more than 100 glass-houses operating in the United States.

In the reading and research necessary to compile the material for this article, the writer found an answer to a question that had bothered her for years: why did the old advertisements list so many different kinds of drinking glasses, decanters, and the like, and why in old inventories and wills did this always hold true?

This seems to be the answer: a visitor in Philadelphia records in his diary, in 1744, that he was given "cider and punch for lunch; rum and brandy before dinner; punch, port, Madeira, and sherry for dinner; punch and liquers with the ladies, and wine, spirit and punch until bedtime; all in punch bowls big enough for a goose to swim in."

Mrs. Alice Morse Earle, in her book "Stage Coach and Tavern Days" tells of a social gathering at which there were eighty guests. They drank thirty bowls of punch before going to meeting and sixty-eight guests returned for dinner, when another forty-four bowls of punch were consumed, together with eight bowls of brandy and a "quantity" of cherry rum.

So it is quite obvious now that a great many glasses, decanters, punch bowls, and so on really were necessary to every well regulated household—when Early American glass was new!



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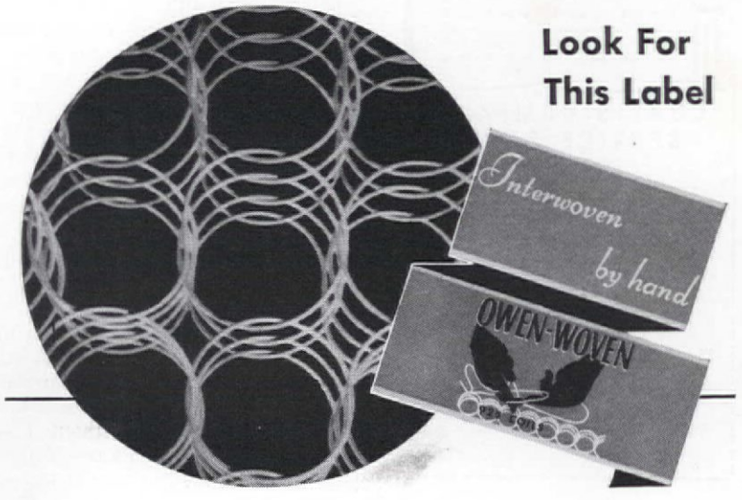

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GEORGIAN GRACE

[*Illustrated on page 31*]

A BIT of hat tossing is in order for the designer of this small house because it is such an all-around good job. Rectangular in shape and only about 24'-0" wide by 28'-0" deep (excluding the garage), it has an excellently arranged plan, an exterior of fine character, and details which are eye-taking, simple, and suitable.

A two-story rectangle is a compact, economical form for a small house. It can be covered by a plain gabled roof unbroken by cost-raising dormers. Plumbing and heating pipes can be concentrated in one section of it, and it can be attractively treated, just as it is here, with walls of brick and clapboard, an over-hanging second story (affording extra space), well-shaped windows, and an interesting front gable end. But planning a small rectangular house for smooth circulation, so you can get in and out and from room to room with the greatest convenience, and laying out six well-proportioned, well-related rooms and a bath inside the walls isn't as easy as it seems. So the finesse with which this house was planned is notable.

First of all, space is at a premium in any small house so the most direct, uncomplicated floor plan, one as free as possible of hallways and turns is the most serviceable. The first floor here has an open arrangement of living and dining room, which creates a generous, sizeable living area with through ventilation; there is just enough partition so that the rooms could be completely separated by curtains or folding doors. The kitchen is a self sufficient, well equipped, 8'-0" x 10'-0" corner room. The entrance to the cellar stairs is located here and is so arranged that, unlike many others, you aren't inclined to fall half way down the steps when you open the door. There is a landing first and a useful closet on it.

One difficulty however with an open type of plan in many small houses is a failure to provide any privacy or ways to preserve the little amenities of living. Here, the entrance door and second floor stairway are adroitly located at one side so that the whole living room is living space and not partly an entrance hall or a stair hall. A clothes closet is tucked in beside the front door too in its best possible location. Anyone living here can come in the house and scoot upstairs without disturbing the living room—a feat rarely possible in a six-room house. It is also possible to get into the garage without going outside. A neat little space off the kitchen provides an entrance to it and also a vestibule for the kitchen. This vestibule affords privacy for the kitchen when tradesmen come to the kitchen door and it also forms a windbreak so that icy drafts don't sweep in as they do in winter when an outside door opens directly into the kitchen. Right next to the kitchen is a lavatory, which is a godsend to both kitchen and garage because it keeps the kids out of the kitchen sink and gives the man of the house a place to wash up when he comes from an oily session in the garage. Notice the workshop corner at the back of the garage too. The excellence of the plan is that it provides so many of these small advantages while retaining a simple layout which isn't in the least cut up. Upstairs, there are three nice bedrooms with useful wall space, cross ventilation, good closets, a decent size bathroom, and minimum hall space throughout.

The exterior of the house is equally well done. In its nice proportions, gable treatment, and tasteful details it has both a dignified solidity and a lighthearted grace. This quality is seldom achieved in small houses which try to be formal because they usually succeed in looking merely boxlike. The details of garage door, lamp post, and the large windows and chimney contribute to the success of the house, as does the fact that it is attractive on all four sides.

It doesn't have a fancy front and cheap-looking, ugly back elevation. The rear is left free for a garden spot because the front, garage, and service entrances are skillfully combined in a tiny front courtyard.

Building Data

Foundations: 12 inch concrete walls, 2 foot x 12 inch concrete footings with drain tile.

Walls: First story, brick veneer; second story, cypress clapboard.

Roof: Asphalt shingles.

Insulation: Side walls, balsam wool; second floor ceiling, rock wool bats.

Woodwork and Trim: Birch, back primed.

Painting: Oil, three coats.

Bathroom: Tiled walls.

Kitchen: Mill-made cabinets, linoleum counter tops and flooring.

Special Features: Living room fireplace wall paneled in vertical birch boarding with recessed bookcases. Marble faced wood burning fireplace.

Heating: Conditioning equipment with double ducts from principal rooms. Heating unit with circulating fan, filters, and humidification.

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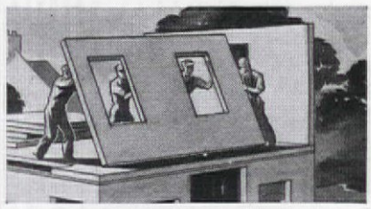

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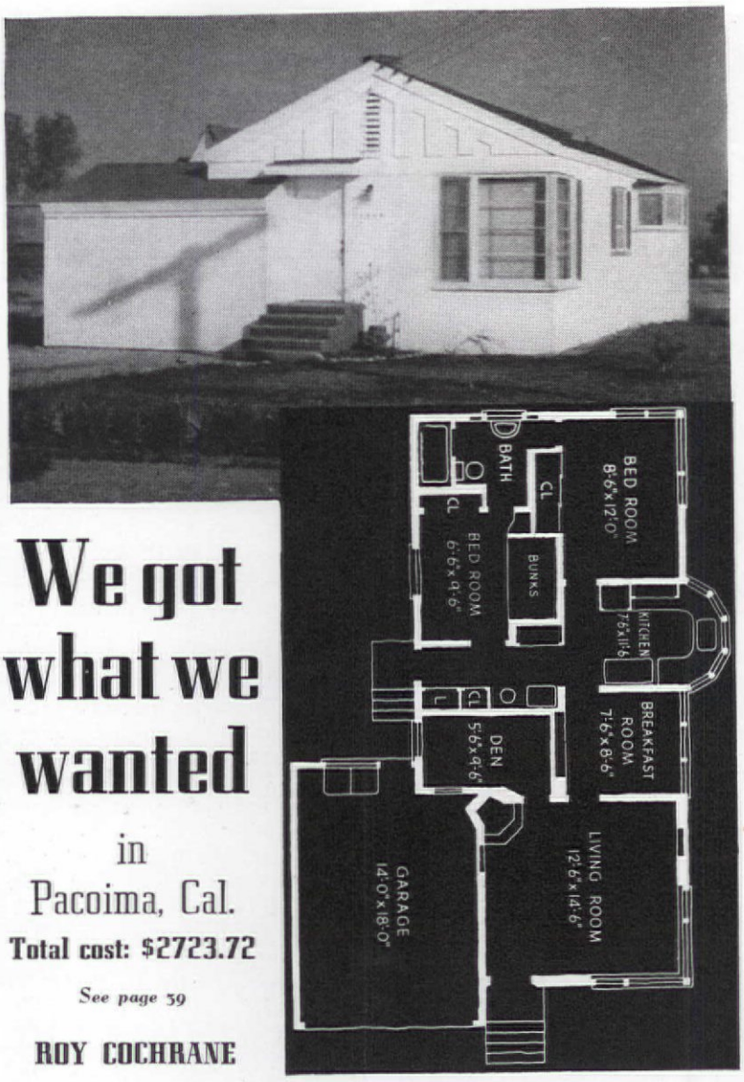

We got what we wanted

in

Pacoima, Cal.

Total cost: $2723.72

See page 59

ROY COCHRANE

NO MATTER how small a house you build, see that you get the things you specially want. Don't be talked out of them just because they are "not the standard practice" or have "never been heard of."

First, we decided on no closets. The idea of going through a door and back again every time we wanted a garment, we set down as useless. Instead, each bedroom has a wardrobe. Besides these, there are a total of sixteen cupboards throughout the house and twenty-five built-in drawers.

The kitchen was to be something extra special, so we started with a semi-circle of windows toward the San Gabriel Mountain Range. In the center of this we put the sink; at the right we put a shallow cupboard for spices and recipe books, next to the stove. Going the other way, the usual tin-lined flour bins, and then a full length cupboard for pots and pans. The heck with stooping and reaching under the drainboard for cooking equipment!

Our darling little breakfast (not to mention dinner and supper) room is just around the corner from the stove. The china cabinet was built around an antique Willowware platter we bought to match three English egg cups that started us off on this pattern when we began housekeeping.

Besides icebox space we treated ourselves to an antproof cooler. Can ants get in it? Not without swimming through oil cups where the shelves are supported. The water-heater is raised two feet to provide room for a clothes hamper underneath. This is beside the broom cabinet and the linen shelves and drawers.

One of the things we wanted most was a private little office, a den where we could "get away from it all" for quiet reading, study, or office work. Not only for budgeting and all that, but for creative work on the typewriter or drawing board. It is not a room for guests, but strictly for us, one at a time. And if the children ever come in, they are not allowed to speak there.

But the children have other attractions. Their upper and lower bunks make two dandy play houses, besides their real play house, slide and sand box outdoors. And no banging in and out either, for the back door is the kind that has a sliding window on the screen part and is equipped with a pneumatic closer.

The back porch shelter is continuous to the garage. Besides space for two cars, the laundry

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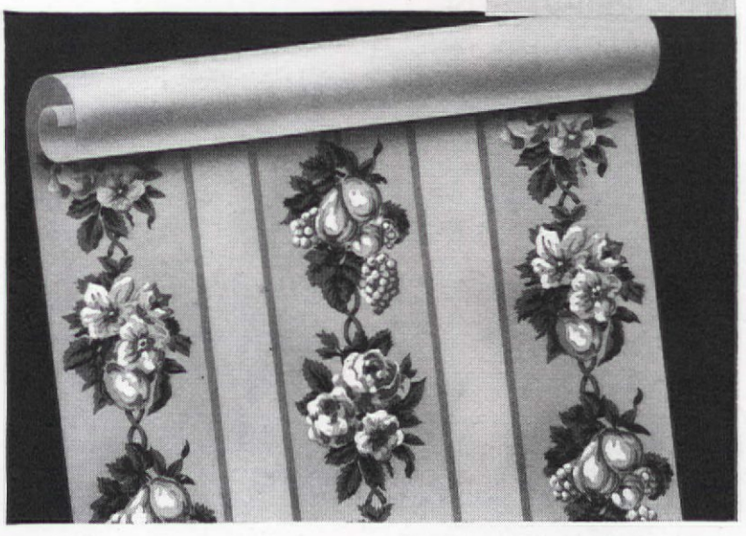

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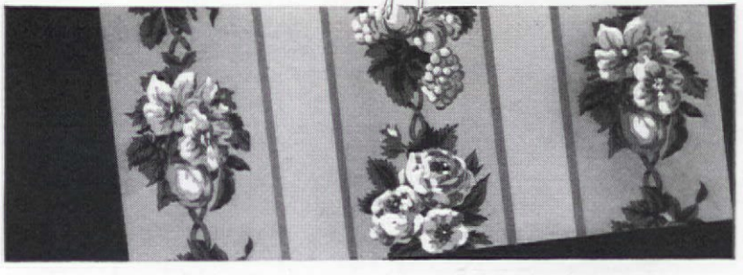

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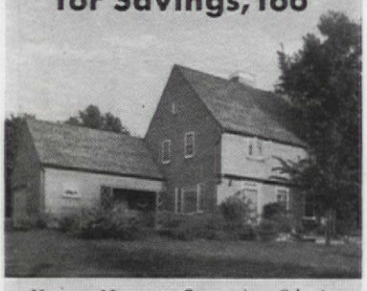

House at Newtown, Connecticut. Cabot's Creosote Stains on roof and walls. Architect, Willis Mills, New York City

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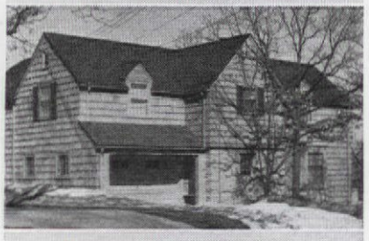
House at Westfield, New Jersey. Cabot's Creosote Stains on shingles. Architect, Richard Boring Snow, New York City



House at Minneapolis. Cabot's Creosote Stain on roof and walls. Architect, Hans C. Larson

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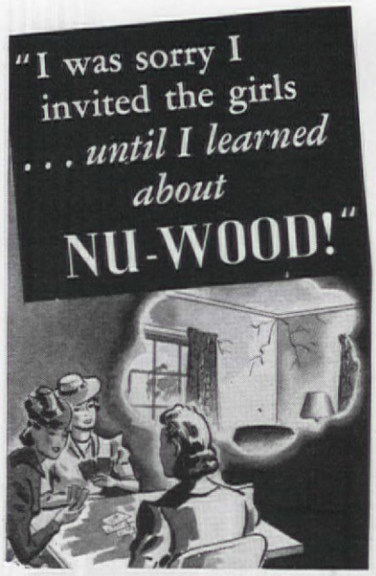
Creosote **Heavy-Bodied**

trays are here, down on the same level as the clotheslines. The ironing board—and here is the beauty of having a breakfast room instead of a formal dining room—folds into the breakfast room wall. The view of the mountains is an ever-changing delight, which makes ironing a much more pleasant job.

The living room is lighted by one corner window six feet high and twelve feet around the corner. This one window brings in all outdoors and gives a spacious feeling to the room. We even squeezed in a tiny fireplace, which is nevertheless the center of the room on chilly nights.

Value of house	$3,224.93
What we saved: Realtor's selling cost. 5%	
Contractor's profit. 10%	
Interest on money for 2½ months of building and a conjectural 3½ months before selling 3%	
18% or	$599.21
What we spent: Title and financing charges on a $2,250 loan	$125.57
Architectural work and building permit	80.90
Cesspool	15.00
Foundation	64.00
Lumber	436.65
Chimney and fireplace	75.00
Plumbing	255.00
Wiring	83.25
Heating (5 ventilated gas wall heaters	45.32
Plastering	343.80
Sash and doors	82.75
Oak floors	66.00
Linoleum floors, drainboard, linowall in bath room	107.06
Rockwool insulation	40.00
Electrical fixtures	8.40
Venetian blinds & shades	40.50
Cabinet doors	44.65
Carpenter work	533.00
Painting	233.13
Hardware	43.74
	$2,723.72

Post mortems: 1. If we could have afforded it, it would have paid us to have had a general contractor, because all the workmen naturally feel like doing a better job when they know that future work is dependent upon present results. 2. We felt we *had* to take the lowest bid in each case and some of the work could not be called excellent, but the materials, dealers, and manufacturer's representatives were most helpful to us in our dealing with the "sub-contractors." 3. The plastering item is probably too low, as there was no other bid near that figure, and the man was ornery and we even had to make him replaster one wall. 4. The painting item may be high. We didn't take bids, but had it done by day work. 5. In the San Fernando Valley the nights are cool all the summer long, but some days are hot, and our insulation has proved its value.



"'WHY CAN'T WE MEET AT YOUR HOUSE NEXT TIME?' Clara asked me at the club meeting, and before I thought, I said 'yes.' Then I remembered my shabby living room—with its cracked plaster and peeling paint. Why, oh why, did I invite them!"

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Pint size with personality

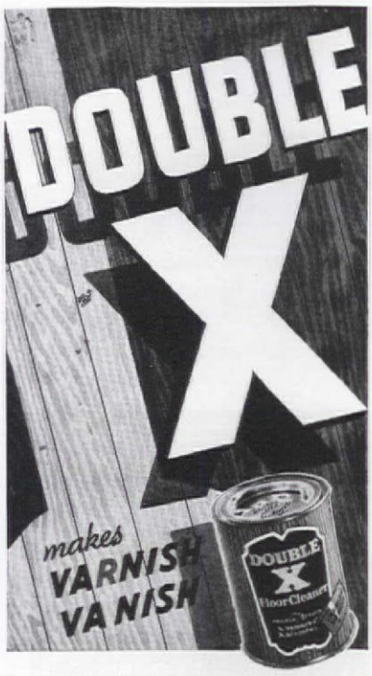
[*Continued from page 31*]

garage, wings and all—across the width instead of the length of this average size lot. But in placing the long side on the street the house gained a charming variety with its different roof heights, side wings, little trellised porch and garage wing. Although built on the same building line as the other homes on a typical suburban street, it has outstanding distinction. Its interesting, diminutive design would be a pleasant contrast to the box-like regularity which is prevalent on so many suburban rows.

The second story, over the living room section, is unfinished but could be readily converted into two agreeable rooms. It is reached by a stairway over the cellar stairs. The cellar is fully excavated and has a finished recreation room extending the full length of the house with a wood-burning fireplace. All of the interior woodwork in the house is painted antique ivory and in the living room the walls are pale green in color. Black marble is used on the living room fireplace and a large mirror over it gives spaciousness to the room. Green carpeting is used here for floor covering and in the other main rooms of the house. In the dining room the green painted walls are stippled. One bedroom is papered pink, another blue, and each has two clothes closets. The bathroom walls are tiled and the built-in tub is made with a seat and has a shower. A clothes chute and linen closet are in this room. In the kitchen the cupboards are painted Chinese red and a hinged board, hung on the door, serves as a table on occasion. There is a refrigerator, stove, and a double sink with equipment for disposing of garbage. Both kitchen and bathroom windows are opened and closed by turning a crank rather than by lifting or lowering. The windows through the house are all of new design for special control of heat and cold. The radio aerial is built in and there are special radio outlets in living and recreation rooms. The hardware is a new design with one key opening all doors including the one to the garage.

Building Data

Foundations: Concrete block
Walls: Stone facing, wood clapboards
Roof: Slate
Flooring: Hardwood
Windows: Special, patented design
Heating: Hot air furnace, gas heating and air conditioning



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in Tacoma, Wash.

MARGERY LINDSAY

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Ranchettes 1939 mean a man can be a gentleman farmer with only two acres. He can grow his own peas and tomatoes. He can pluck ears of corn from the stalks on his way into dinner and have them served succulent and steaming a few minutes later on his dinner plate! He can sing "Heigh-ho" in the early morning or turn his radio on at any late hour without fear of rousing the ire of his neighbors, for he is at last the complete lord and master of his own private domain.

Here is the story of a little brown cottage that is part of a Ranchette, two and a half acres owned by Guy L. Lindsay, five miles from the city of Tacoma, Washington. It was called the "Little Brown Shack" because in the beginning it *really* was a shack, a two-room structure that stood gaunt and lonely looking on the hillside.

However, this shack had a location that was the envy of the district. It stood in the middle of two and a half acres of westward sloping land with groups of native fir, cedar, and madrona trees scattered about and a snug little orchard with cherry, apples, and prune trees, just below the crest of the hill. An ever flowing spring in the upper part of the acreage was an added attraction.

When the miniature farm was bought, the two-room cottage came down from its high wooden foundation; an ell was added, a new hipped line was given the roof, the windows moved to the corners and the whole place given a covering of hand-split cedar shakes—brought down by an old man from Mount Rainier. These shakes were stained a warm brown with window trim and roof stained a rich tomato red.

The remodeled floor plan included a new living room with a circulating fireplace, which has been a joy to the occupants in keeping the rooms warm and cozy, a dining ell, a front and back hall, bathroom with shower and two bedrooms. The original

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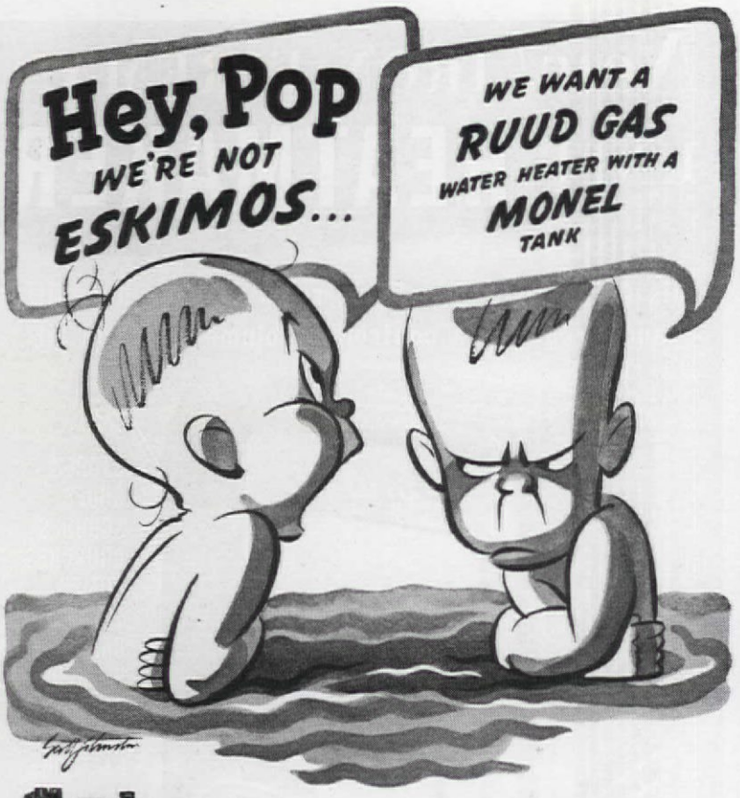

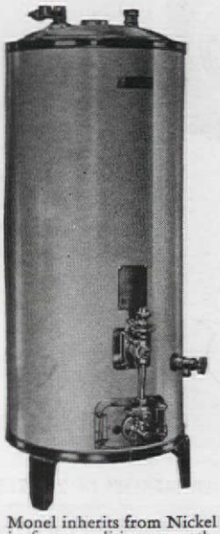

MAYBE the twins will grow up to be arctic explorers. But why put them in training so soon? Why not let a Ruud Automatic Gas Water Heater make their daily tub less like Alaska — and more like a balmy South Sea isle?

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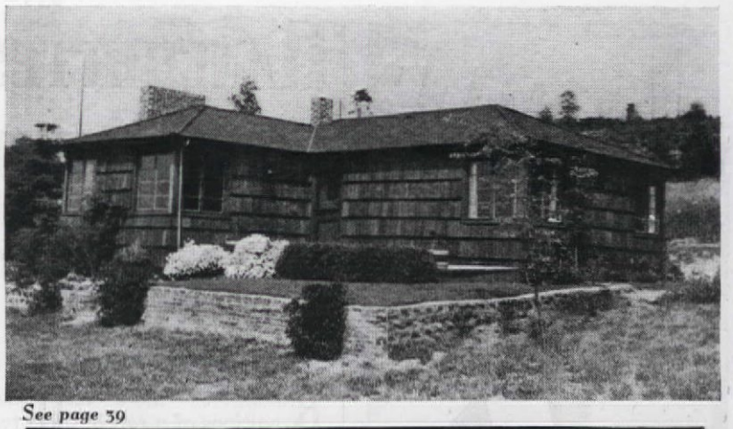

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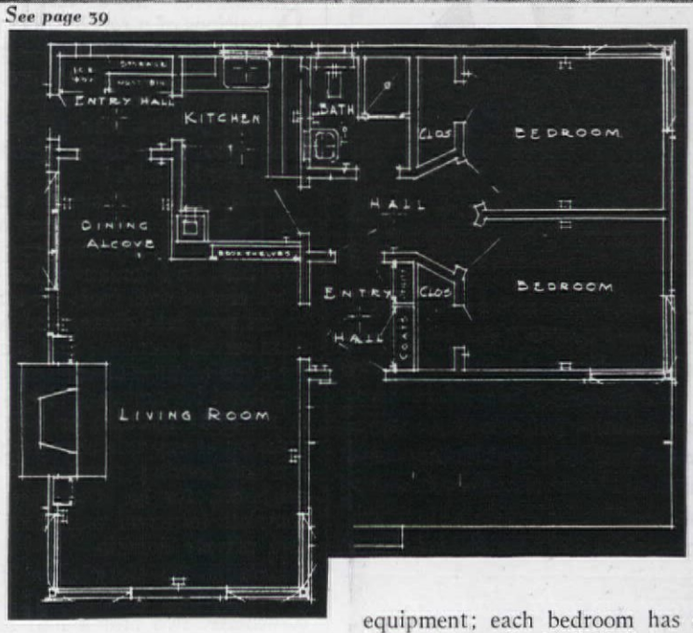

shack was made into the front and back halls, the bath, and two bedrooms with large roomy closets. A Y-arrangement had to be used in the doorways to the bedrooms, taking a corner off each one of the closets.

For a small house this plan has easy circulation as the front hall opens directly to the rear hall as well as into the living room; this takes care of incoming guests and serves as a passageway to the bedrooms and kitchen without using the living room as a passageway. The fireplace was put on the outside wall of the living room so that people sitting on two sides of the fireplace could enjoy its blazing warmth as well as the panorama of the blue waters of Puget Sound, Quartermaster Harbor on Vashon Island, and the jagged snowy peaks of the Olympic Range.

Knotty cedar siding—the same cedar siding that a few years ago was discarded to the rubbish heap as being useless in building because of these very knots—was used as the entire inside finish of the shack. The irregular markings of the cedar knots made other decorations unnecessary. Two large cedar cross beams add a rustic note to the living room.

The shack, though tiny, has plenty of closets. There are two in the entrance hall, one for guest wraps, one for household cleaning equipment; each bedroom has a large closet; the back hall has a woodbox below and additional cupboard space above for a canned goods emergency shelf. In the living room there is a whole wall section devoted to bookshelves above and closed cupboards below, as well as bookshelves on either side of the fireplace—an attractive detail.

Early American style maple furniture was used throughout the shack. Two love seats, pulled on either side of the fireplace in the winter, a davenport, a three-legged maple table as well as a maple card table and cobbler's bench all fit compactly into the living room with its raised hearth. A trestle table and benches are used in the dining alcove. These, too, are in the maple finish.

Dutch doors, both front and back, have proved extremely practical as well as ornamental. An old Swiss rescue bell hung on a wrought-iron bracket serves as a doorbell and a dinner gong for the "gentleman farmer." Outside, in addition to the garage and woodshed, there is a small guest house called "The Chalet."

The two and a half acres of this Ranchette are tied together with a rambling five-tier hand-split rail fence of twelve-foot cedar logs put together in the old-fashioned style. The fence, too, was stained a golden brown and vines of ivy and grapes were planted to grow over its surface. Some day

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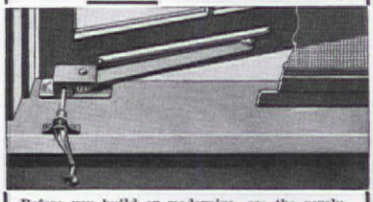

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the Lombardy poplars will form a backdrop for the snug little Ranchette House. In the spring, however, the flowering cherry trees, the hawthorne trees, the forsythia, lilacs, and flowering quince all add their bit of color and ornamentation to this little brown shack.

So there it is—a Ranchette in 1939 style. Fresh peas, fresh strawberries, fresh loganberries off the vine; all in the regular routine of living and "farming" on a 1939 Ranchette.

Plywood in Oregon —with no window sash!

[*Continued from page 33*]

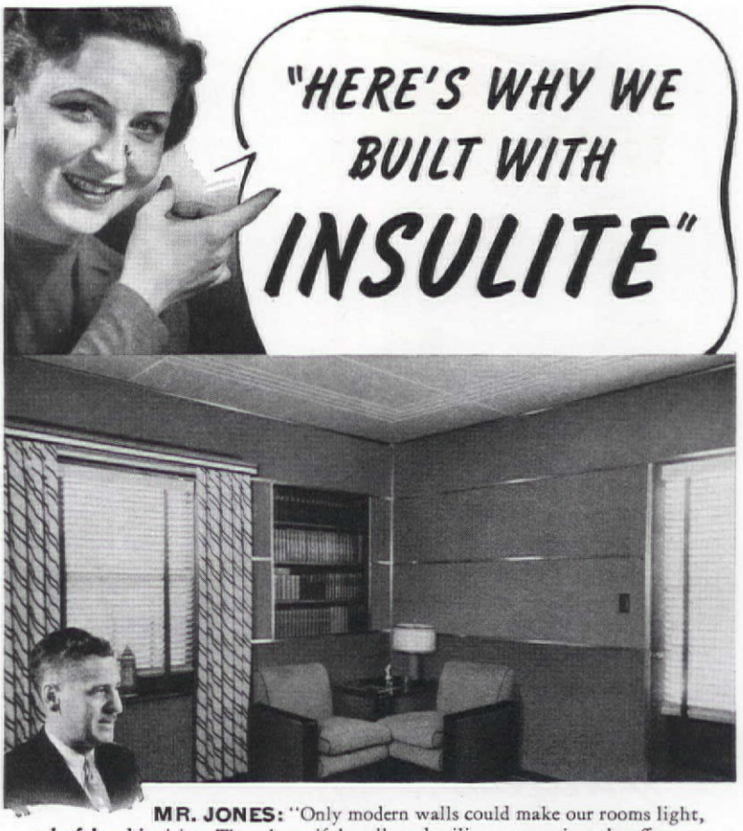
cannot be opened, and they were constructed by new building methods.

The glass panels which take the place of windows are set permanently between the wood uprights of the house walls and the edges are tightly sealed against moisture and air. Neither window sash or frame is used. Ventilation of the rooms is through a wood shutter arrangement under each glass panel, located almost at the interior floor level. The shutters, made up of about eight slats, are open on the outside of the house while inside the house a flush, hinged door such as might be found on a kitchen cabinet flour bin encloses each of them. These weatherstripped, hinged doors may be opened (as shown in our interior picture) to admit air and ventilate the rooms. Screening is built in between the slats and door so that no insects can get through the slats.

The designers of the house have worked on this feature for several years and feel that it provides a really air-tight wall construction where the loss of heated air through chinks and gaps around window frames and sash and through open windows is avoided. Ventilation can be easily regulated and is possible in rain or shine because water can't come through the shutters. The fixed glass forms a burglar proof window, unless the glass is smashed, and there can be none of the customary difficulties between draperies, curtains, and windows such as curtains blowing out an open window in wet weather.

The exterior walls of the house are strongly and rigidly constructed of plywood boards each about two feet wide with the joints between the boards covered by wood batten strips.

The boards are nailed to the stud framework of the house. The interior walls are of plaster, with a quarter round metal moulding replacing the usual wood window trim. There is no basement as



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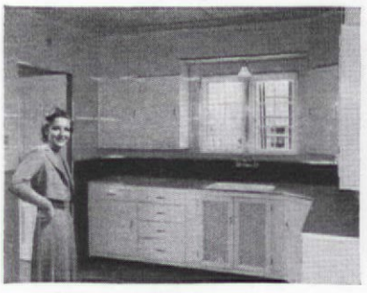

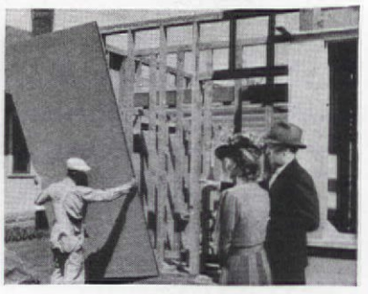

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MINNEAPOLIS HONEYWELL *Control Systems*

this house is built on a solid, four-inch concrete slab at ground level.

Building Data:

Foundations: Concrete and stone.
Walls: Plywood panels over stud framework. Interior walls, plaster.
Roof: Shingles over tongue and grooved flooring.
Insulation: Insulating board in attic floor, weatherstripping.
Windows: Rigid plate glass.
Flooring: 4 inch concrete slab sub-floor, oak blocks, finished flooring. Linoleum in kitchen and bathroom.
Heating: Automatic, air conditioning unit. Thermostatic control.

Cost Breakdown

Construction	*Materials*	*Labor*
Foundation ...	$ 71.00	$ 82.00
First floor	169.00	118.00
Exterior walls..	117.00	63.00
Partition walls.	28.00	32.00
Roof	231.00	90.00
Interior trim...	200.00	152.00
Millwork and trim	250.00	292.00
Kitchen and bath cabinets and accessories	115.00	60.00
Painting: Exterior	100.00	40.00
Interior	100.00	60.00
Plumbing: Piping	80.00	40.00
Fixtures	120.00	10.00
Fireplace	80.00	50.00
Heating (automatic)	262.00	120.00
Sheet metal work	25.00	15.00
Electrical work	64.00	44.00
	$2,012.00	$1,268.00
Total Construction.....		$3,280.00
Equipment		520.00
Land and Improvements...		700.00
Profit and Overhead.....		250.00
Total cost house and land		$4,750.00

Board and batten

[*Continued from page 35*]

Inside the house, exterior redwood siding, painted an oyster white, was used for the living room walls. Floors are of pine, stained a soft blue. Gypsum board with a stippled effect was used for the kitchen and bathroom walls and in the bedrooms a new wallboard, in color, was used. Exposed ceilings throughout the house are interesting and also cut the cost.

Another practical idea was the installation of ventilators near the ceiling in all of the rooms. The problem of keeping the house cool in summer, a very important one, was met by insulation and by ventilators which will draw off the warm air during the hot part of the day; all the ceilings slope to avoid the direct rays of the sun on the roof.

A flexible floor plan makes it possible for the family to consider later additions to the house. A brick paved patio off the end of the living room and another patio at the back of the house adjoining the kitchen will assure enlarged outdoor living space.

—HELEN BELL GRADY

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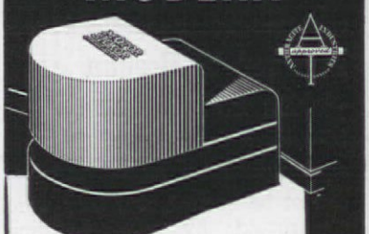

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See pictured how MOTORSTOKOR carries buckwheat or rice anthracite (hard coal) direct from the bin, burns it efficiently by feeding coal from underneath, and removes ashes to sealed containers *in your present furnace*—at savings up to one-third or more, even heating domestic water in many cases.

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17th century cedar

[*Continued from page 39*]

large enough for a grand piano, a large study away from the street, and a basement playroom with a fireplace. By special request the stairs were placed at the rear so that the children, aged six and thirteen, could come in the back way and go up or down without disturbing household activities in the living or dining rooms; a studio-bedroom was also provided in the attic for the young son who dabbles in art and makes model airplanes.

$8,000 was to be the approximate cost of the house and a simple but distinctive Colonial style was wanted. Mr. Royal Barry Wills, the architect known for his Colonial houses, suggested the steep roofed, overhanging 17th century style, and demonstrated that this type is not only attractive but unusually economical to build.

"With this style of house it is possible to have really excellent quality construction without being extravagant, because it eliminates automatically a number of items included in other styles. For instance, shutters and a good deal of exterior hardware can be crossed off, and there is considerable saving in paint, for the exterior is stained and the interior woodwork is stained and waxed. The interior finish is inexpensive but attractive. In this house country pine is used, as the owners requested, for the woodwork, dining room wainscoting and some of the walls, and the other walls, where they are not papered, are finished with one coat of plaster

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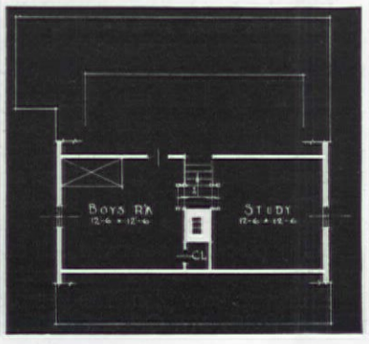
work carefully troweled in the old-fashioned manner. The effect is excellent, though the cost is low, and it is doubly economical because it is easy to keep looking well. Floors in general are of wide boards, painted dark brown and attractively spattered.

"A number of built-in features were required, and these too were possible at small expense. All of them, including the dining room buffet and the many bookshelves in the living room and study, are made of standard pine, available from the lumber companies already moulded, and most of them were handily constructed right on the job."

The owners' special requests have worked out excellently. The location of the stairs is a great help in keeping the downstairs rooms in order and also keeps the children out of the way of casual callers, and the attic suite is ideal for developing talent in the privacy so dear to every boy's heart. The bedroom and studio are one step up from their common landing and have no doors. They are separated by the chimney and the large closet, but this does not interfere with ventilation which makes the rooms comfortable throughout the summer. Both rooms are furnished simply. The studio, with a yellow and blue color scheme, has a daybed, bookcase, desk and easel, and rows of sketches and decorative designs are hung on long strings in the approved professional manner. The space under the eaves, reached from the bedroom, provides unlimited storage room for other work, which includes scenery painting for various exciting school productions.

In its country setting the house is a charming re-creation of early settlers' first homes, many examples of which are still to be found in New England. The exterior is dark brown cedar siding, the door is painted an old Dutch blue, the trim is white, and the roof is blue-black composition shingles. The overhang with corner drops, the simple entrance, diamond-paned living room window and massive chimney are typical of the period. The house illustrates the compactness, as well as the homelike appeal, of a salt-box design. The room arrangement shows extreme economy of



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space, and in particular the garage is incorporated into the plan with a maximum of convenience and unobtrusiveness. Its extension from the house like a lean-to forms a neat enclosure for the kitchen porch. The garden has a low stone wall in front, with a turnstile entrance, and across the back and one side is an old-fashioned hurdle fence, with the boards running horizontally, creosoted brown.

Construction Data

Foundations: Stone.

Walls: Outside, clapboards. Inside, country pine and plaster on halls, first and attic floors; bedrooms on second floor, wallpaper.

Roof: Asphalt shingles.

Insulation: Insulating lath in side walls, wool in attic ceiling.

Windows: Special double-hung, wood.

Woodwork and trim: Inside, country pine; outside, cedar clapboards, some flush boarding, country pine.

Kitchen equipment: Electric refrigerator, gas stove.

Flooring: Pine, painted, wide boards.

Painting: (color) Outside walls stained dark brown; door, old Dutch blue, antiqued; trim white; roof, blue-black.

Heating: One-pipe steam with oil burner.

Cubage and cost: 27,000 cu. ft., around $8,000.

—GWENDOLINE KEENE

Cape Ann brought to Los Angeles

[*Continued from page 30*]

old cottage dwellings. Interior details such as these are copied in the Boggs house. Mr. Colcord also found end-paneled walls in upstairs rooms of some of the early houses. Few examples, however, of this still exist—all evidently dating well back into an early Cape period prior to 1750. In these unpretentious types of houses, pride of craftsmanship and a certain amount of leisure warranted such unusual expenditure of labor, time, and thought upon comparatively unimportant rooms.

Most of the old houses grew by various stages as may be seen by the L's that were built on at later dates. Now and then a shed was moved up against the cottage and connected with it. The chimney, overlarge for the house, was generally placed back of the hall and stairway just as you will see it in the Boggs floor plan. The gambrel roof which Mr. Colcord followed came into vogue after the earlier pitch roof. The change came about from a desire and need for more second floor room space.

Looking at the cavernous fireplace in the Boggs living room one is reminded of the one shown in Samuel Chamberlain's new book, "Beyond New England Thresholds." The Colonial family clung close to the gigantic hearth in its kitchen-living room. As prosperity rewarded the labor and ingenuity of the early settlers, more gracious and comfortable living resulted. The fireplace became the central motif of a

paneled wall. Repeating this idea, Mr. Colcord has paneled one entire wall in hand-hewn pine and papered the other three walls in a copy of very old paper. Something about the room recreates the atmosphere of early Colonial days exceptionally well. Some digressions from authenticity have been necessary in the Boggs fireplace construction. Since fireplaces have relinquished their utility as a cook stove, the oven now naturally becomes the woodbox and, because of a Westwood fire ordinance, the hand-hewn lintel has been cleverly replaced by a reinforced concrete beam. The concrete beam is covered with a plaster face which resembles a hand-hewn log. Colored by acid exactly to match the wood paneling, the lintel will pass muster with even the most discerning. The living room ceiling has been hand textured just as in olden times, and the floor is made of hand-hewn random-width boards.

Some license has been taken in building the entrance hall stairway, but why not? The old-time steep stairways were almost as difficult to negotiate as a ship's stair. Here Mr. Colcord has preserved all the appearance of steepness by cleverly boxing or paneling the stairway to a height above the tread level and yet the stairs are as easy to climb as those in any modern two-story house.

Such architectural care would have been lost unless the interior decoration had followed suit. Fortunately Mrs. Boggs is a great student of Early American furniture. In fact, the house was built to complement her furniture.

The original curly maple can-

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Memphis, Tennessee

dlestand in the entrance hall is a rare example. It has pewter saucers and old square-headed pewter nails. The miniature ladderback chair used with it is an early spinning wheel chair. The American cherry Hepplewhite desk in the living room has its original Horn of Plenty brasses. The interior has reeded columns, light wood inlay, and reeded drawers. The five-banister maple arm-chair by the fireplace dates from 1710 to 1730. The pine duck-foot table before the fireplace, set with fine old Staffordshire, is called a porridge table. The corner Chippendale curly maple chair has its original woven seat, and so on to the smallest piece of bric-a-brac.

The reproduction hardware in the house has been given the same careful thought and the light fixtures are either original pewter sconces or copies from Wallace Nutting's early light fixtures. The rugs are hand braided in wood shades and the curtains are copies of an old English chintz—a small pattern in green, yellow, and red on a light maple background.

When it came to painting the outside of the house there was a discussion about the Puritan's aversion to paint. Mrs. Boggs was not entirely convinced that some of the charm might not vanish if the house were put in modern dress. Of course, there were no "paint up" and "clean up" campaigns way back in the days of the early Cape houses. But, efficiency being the very be-all and end-all of our day and generation, Mrs. Boggs finally succumbed and allowed the house to appear in its painted and starched Sunday best. The shingles of the roof are a tobacco brown and the shutters are dark green. The house no doubt would have been most attractive eventually, if it had been allowed to weather, yet most of us would likely have added a second to the vote for paint. Paint or no paint, the replicas of the little Cape cottages remain placid and secure in their possession of decided and inescapable charm.

My husband is a "ripper upper"!

[*Continued from page 22*]

mers and saws, planes and spirit levels strewn all over the floor. The wall where the closet was being remade into a dressing room was completely denuded of plaster and the lath, exposed to view, looked like nothing so much as the Christmas turkey when it is relegated to the soup kettle. I have often wondered since if, in packing his medical kit during this visit, he might not, inadvertently, have gathered up one of the saws or a brace and bit and added

–a New Low in Monel Sink Prices!

RUB your eyes and look again. Yes, you did read the price correctly. Hard to believe, isn't it, that for only $89.90, you can get the beautiful and durable sink and cabinet unit illustrated above? The name of this bargain in beauty is the "Unacrat."

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them to his instrument collection.

Our house, being situated on a corner, is quite conspicuous and all these remodeling activities seem to be of great interest to the entire neighborhood. One day in the beauty shop I was introduced to a woman who lived on our street whom I knew by sight. The hairdresser said to her, "Mrs. Herman lives on the corner of your street." The woman looked at me as if I were a Hydra-headed monster or some other freak of nature and exclaimed, "Oh, do you live in that house that's always having something done to it?" I had to admit I did. (At that time, I believe, the garage was having its face lifted).

I can always tell when my husband is going to break out in a rip-it-out-build-it-over-again rash. He sits in his easy-chair with a yardstick in one hand, a pencil in the other with which to write down measurements, and a remote, faraway look in his eyes which, if I didn't know him so well, I would certainly construe as utter vacuity. At these times I heave a sigh and ask, "What are you up to now?"

His spare time being limited to his evenings and Sundays—he doesn't get Saturday afternoons off as so many men do—it naturally follows that these prodigious undertakings of his become major projects and are necessarily prolonged. I thought I should go completely crazy when he was putting in the fireplace in the dining room—a job which ordinarily would take a crew of workmen to accomplish. He bites off these architectural tidbits while the rest of the family suffers from acute indigestion.

Recently he has become interested in making furniture and in order to have good wood with which to work he haunts the secondhand furniture shops and buys old walnut beds, chests of drawers, dressers, etc. There is almost a total eclipse of the sun when he looms up over the horizon with the rumble seat of his car piled high with a load of these old relics. They are stored in the garage until the time when he knocks them apart to make some new piece of furniture. The breakfront bookcase he made several months ago is a thing of beauty and I am proud to say that it would do credit to a professional cabinetmaker; the workmanship is flawless. It cost less than $60 to make and the original he copied sold for $600. Not long ago, in the home of a friend, he saw a coffee table he liked very much so he asked permission to copy it. This he did and out of odds and ends of walnut which were left over from other things he constructed a replica of this table which now adds a charming note to our living room.

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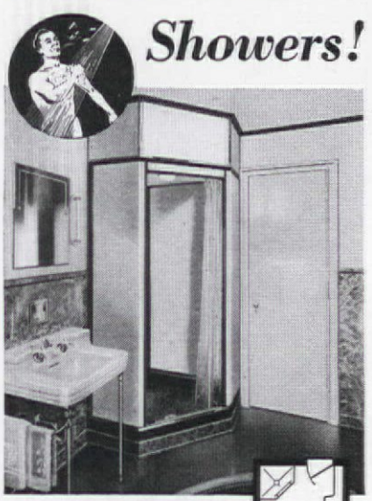

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● IN your own home, right now or when you build, you can enjoy the livability of an added bath, the pleasure and health benefits of the shower at its best! Pictured here is an extra bath, with all the usual fixtures *plus* a built-in dressing table and wardrobe closets—made possible in small floor area by a Weisway. Models for all homes — for basement "clean-up" shower, low cost week-end cottage, or master bath.

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When I ask how he ever learned to do so many different kinds of things (all of which he does well), he claims anyone can do the same who really wants to. This I doubt, for it is very unusual that one man can design and also execute his design. I maintain that few men are both artistic and mechanical. He is this *rara avis.* Consequently because of my husband's propensity for remodeling, a stranger seeing our house would never believe it to be seventeen years old. I fuss and complain that we live in perpetual disorder and wonder "Why can't we live like other people and not have things torn up all the time?" But, really, I am glad he has such a constructive hobby, for I know that everything he has done to the place not only adds to its beauty but has also greatly increased its value. What better pastime can a man have than one which increases the value of a good investment?

A few months ago he temporarily lost his job. At once I became apprehensive, for I knew that with so much time at his disposal there would be no limit to the renovations he would want to make. So far he has converted a small room we used for a storeroom into an extra bathroom (tiling the shower and papering the wall himself); he has planted the flower garden; laid a brick wall from house to garage; he has made two cabinets for his collection of miniature liquor bottles and has finished the coffee table mentioned above. Last night I noticed him sitting in his easy-chair. In his right hand he held a pencil, in his left the yardstick, and over his face was spread the vacuous expression which means but one thing. Inaudibly I breathed the timorous question, "Little Man, what now?"

The good and the bad of it

[*Continued from page 13*]

tion in the selection and use of ornamental plants in relation to their surroundings and the many factors that influence their growth and development.

Another explanation is that the average home owner or home buyer doesn't know much about plants and their adaptabilities, advantages, and disadvantages; isn't given much opportunity to learn about them during the exciting stages of buying or building a new home, and actually doesn't think or care about such details—beyond the fact that he wants a "nice looking home, not too expensive, and easy to keep up." Here is the keynote, the crux of one of THE AMERICAN HOME'S

HOW TO FIX IT
— By UNCLE NED

PAPER GARAGE ROOF

QUESTION—The tar paper roof of my garage shows badly worn spots. Is it necessary to replace this paper?

ANSWER—No, if the paper has no large holes or tears. Merely give the present surface a coat of Rutland Roof Coating. Make sure surface is clean and dry before applying.

PAINTING STEEL CASEMENT WINDOWS

QUESTION—The paint on my steel casement windows has chipped and worn very badly. Should I use a special paint in doing the job over?

ANSWER—By all means use a special paint. Rutland Red Metal Roof Paint is excellent for red, and Rutland Asphalt Paint for black. Be sure all old paint is removed before you paint.

MAIL post card to Uncle Ned % Rutland Fire Clay Co., Rutland, Vt., for free booklet "100 *How to Fix Its.*"

major crusades—for the development of a greater consciousness of the importance and worth of landscaping and garden design; in short, the proper relationship between the site, the location, the architecture, the construction *and* the horticultural environment of every home, large or small, elaborate or simple.

Next in line is the nurseryman or whoever supplies the plants used around the house. Granted that he can produce good stock and plant and care for it skilfully, he may still be far from expert and trained in the complicated field of selecting and arranging it for different purposes and under different conditions. Unless he makes false representations as to his ability, that is no reason to criticize him; nor can we fail to understand how, as a business man, he is likely to concentrate upon the raising and selling of those kinds of plants that are most quickly and easily grown and that, whatever they become later, make a good first impression. But he cannot sidestep his responsibility and human nature being what it is, the cure for this situation is, again, education and higher standards of professional service. These should prevent the supplying to uninformed clients of pine and fir and spruce and other legitimate forest subjects for foundation planting purposes; more frankness and accuracy in plant descriptions; more pride in the creation of effects in which everyone concerned can take satisfaction and lasting pride.

The builder—who, in many cases, is also the "designer"—next comes under indictment, and on two counts. First, because he, too, often knows little or nothing about plants and their habits and either falls under the spell of the merchandizing nurseryman and blindly accepts what is offered, or blithely goes his own way and in a majority of cases makes a mess of it. Secondly, he has been guilty of a vast amount of poor house design (if it can be called that) both in itself and in its relation to location and site. Good foundations, for instance, can give real stability and character to a building; there need be and should be nothing displeasing about them. But a high, gaunt expanse of brick or concrete pushing a house up and away from its supporting earth cries aloud to be hidden or softened. And in answer to that cry that has echoed so loudly and so often down the years, came the continuous evergreen, or choker-strip type of foundation planting —occasionally justifiable under certain conditions, perhaps, but in whose name many, many eyesores have been perpetrated. A good example of attempting to correct one terrible evil by covering it up with another equally as bad.

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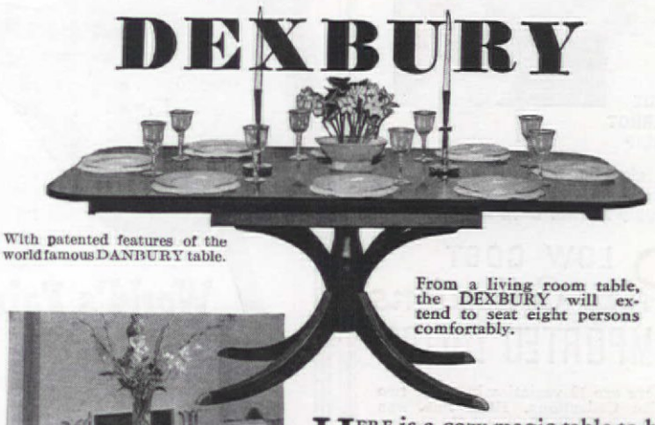

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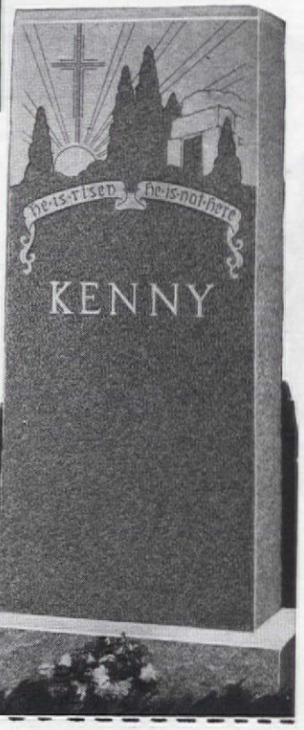

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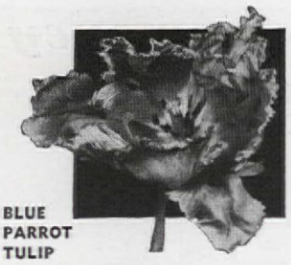

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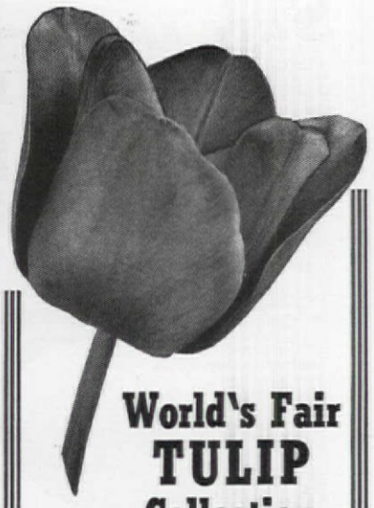

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Well, what to do? First of all, there must be a lot of eye-opening; the development of a general awareness of what is good, and why; of what is graceful, appropriate, distinctive, fitting, and successful, both technically (from the horticultural standpoint) and esthetically. There must come a willingness to valiantly thin out or ruthlessly cut back overplanted and overgrown foundation plantings; and to give the necessary care to new and better chosen subjects so that they shall maintain their proper size and shape and form. In the establishment of such new plantings there must be more consideration given to guideposts like these:

The object of a foundation planting is, of course, to soften or conceal the foundation—but this means only when necessary for the best effect; not always, in connection with every foundation, and throughout its entire length.

The selection of material for a base planting should be done with great discrimination, keeping in mind the ultimate size of the different kinds of plants if left alone and the possibility of keeping them within desired bounds. Plan especially so that the plant effects shall always be in proper scale and proportion. Use sufficiently varied material to avoid monotony, but keep away from such a miscellany as to suggest a museum collection or a show window.

Keep the planting arrangement simple (even sparse rather than err in the other direction), grouping the plants to give height at the principal corners with descending lines into the areas between them. In general, keep inside corners or bays clear of foliage and avoid planting in stiff, straight rows along foundation lines.

When using shrubs, aim for mass or natural thicket effects distributed at strategic points along the building, not the display of separate specimens, especially those accentuated by shearing into formal outlines and the spectacularly colored varieties. Avoid any appearance of a series of accents in a row.

Be generous and catholic in choosing materials, but keep them always in keeping with the house itself. In some cases a vine or two may be all that is needed, or a simple low border of herbaceous perennials, or even annuals for a temporary effect. Elsewhere a selection of related evergreens may offer the best solution; or a grouping of deciduous flowering or berry-bearing shrubs, or possibly a judicious mixture of both kinds. Or a casual arrangement of low trailers and ground covers may create an entirely novel and pleasing impression beside a sloping approach or along a low terrace.

Remember that the object of a foundation planting may be at-

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All colors mixed—blue, purple, yellow, white, striped. Special, 10 for 10c; 100 for $1 postpaid. Guaranteed to bloom. Order now!

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15 CHOICE ASSORTED CACTUS FOR ONLY $1 POSTPAID

INDIAN CACTUS POT FREE!

SATISFACTION GUARANTEED! 15 strong, selected cactus plants (not seeds) sent postpaid for just $1.00! Assorted varieties and types ideal for rock gardens, borders, or indoor pot culture. Unique Indian cactus pot included FREE! Send $1.00 today—Money back if not satisfied!

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Kills Lice, Ants, Fleas, Aphids, Bedbugs, Crab Lice, Potato Bugs, Cabbage Worms, Mex. Bean Beetles

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tained in three different ways: by an arrangement of plants placed as close as possible to the house wall; by a hedge or other planting located along the edge of a terrace a few feet away from the wall, leaving an open space between it and the foundation; and by means of a well-planned entrance planting extending from the gate or drive along the sidewalk line. Rightly handled, the latter both frames the house and encloses the whole front area so as to give privacy and lessen the need of much planting immediately against the house. Either method may be the best solution in any particular case.

Chrysanthemums perform new tricks

[Continued from page 20]

should open into a veritable waterfall varying in length and profusion with the age and variety of the plant. Superior varieties and specimens will hold their profusion of bloom for a month to six weeks.

Plants grown in semi-shade will have wiry stems from which all support may safely be removed when the flowers open; the branches will hang and sway as gracefully as vines or ribbons. These are especially pleasing when suspended from trees, from pillars of porte-cocheres or arbors, and from balconies. As house plants they can be placed to hang from mantels, pedestals, or niches; and indoors the flowers last even longer than when the plants are left outside.

If the plants are grown and trained in full sun, the stems will be woody and more brittle. Such plants require a light wire support lest the branches break under the weight of the blossoms. Their flowers may be draped in a thick blanket of color or arranged to decorate a twisted branch in the Oriental manner. The blanket effect is most luxurious, but not as airy and delicate as that produced by the plants grown in semi-shade; also the stiffer plant will not be as long or broad as one loosely grown. It is, however, spectacular against a wall, or arranged along the crevices between rocks at the edge of a pool. It can also be used along the rails of a porch or at the edge of a terrace.

For either type of culture, a good potting soil consists of equal parts rich loam and leaf mold, kept moist but not wet. During the entire growing season, feed with commercial fertilizer. Start applying it when the pots are full of roots (be sure the soil is moist at the time) and give about one ounce every three weeks to each ten- or twelve-inch pot. Stop feeding when the buds begin to show color. Liquid manure can be used but a complete balanced plant food with an analysis approaching 5-9-4 or 5-10-2 will give the best results.

The new cascades now include some of the finest chrysanthemum colors, some two-toned and many monotones. The flowers have great diversity, being single, semi-double, tufted and quilled, anemone, and star shaped. They are generally medium sized, though some are about the size of a China aster and others the size of a penny. The smaller-type varieties are the most floriferous.

It is not even necessary at first to buy new plants with which to experiment. Some of the familiar good garden varieties such as Mary Pickford, the small white pompon, and Dazzler and Radiant, brilliantly colored singles, are among the easiest to cascade. In fact, any bushy, floriferous, plant with strong, pliant stems, and attractive, lasting flowers is suited to this type of culture.

Blooms in spite of blizzards

[Continued from page 23]

ing some suggestions, he asked, "Where are you going to put it?"

I showed him the chosen site and was greatly relieved when he declared the location was a good one. Then he made a few measurements and said, "Our drafting department will make a tentative drawing and send you a blueprint for your rejection or approval." Then he handed me a catalogue and left me dazed with visions of a huge expense in the offing.

The promised blueprint came and was followed by the greenhouse man with other plans embodying more changes much to my liking. "But, what's all this going to cost?" I queried, desperately. When he handed me the figures, I was pleasantly surprised for the cost was within the amount I was, at the moment, prepared to pay, provided I did the construction work myself. As the material would come to me partially fitted, the wood mem-

YOUR MOTHER READ THIS

Now you can keep the closet bowls in your house as clean and spotless as new without scouring them or touching them with your hands. Sani-Flush does the work quickly, easily. It cannot hurt the plumbing connections.

Sani-Flush
Cleans Water-Closet Bowls

Here's one of the first Sani-Flush advertisements. After 27 years, it is still the easiest and best known way to clean toilets. (Also cleans out auto radiators.) *See directions on can.* Sold by grocery, drug, hardware, and 5c and 10c stores. 10c and 25c sizes. The Hygienic Products Co., Canton, Ohio.

Burpee's DAFFODILS GIANT Trumpet

Choice Long Trumpets--yellows, whites, and bi-colors, mixed. Large Bulbs, would cost 2-1/2 times as much bought separately: 5 for 25¢; 22 for $1; 120 for $5. Guaranteed to bloom. Postpaid--Order early!

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Highest quality, all at low prices -- to plant this fall.

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20 Assorted Red-Cupped Daffodils $1
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2 Star Roses $1

FOR FALL PLANTING

More and better blooms next year result from planting STAR ROSES NOW. Prove it. Accept this half-price offer of two favorite varieties, *guaranteed to bloom.*

★ Golden Dawn, H.T. Scented lemon—yellow $1 ea.
★ Christopher Stone, H.T. Fragrant crimson $1 ea.

BOTH these sturdy, 2-yr., field-grown plants sent POSTPAID for $1. Act at once.

"BEAUTIFY WITH ROSES"

FREE illustrated booklet tells of the romance of roses—how to care for and use them outdoors and in. Interesting, valuable—ask for your copy. ★ FALL STAR ROSE CATALOG describes 178 best roses, shows 65 in full color. Your copy free.

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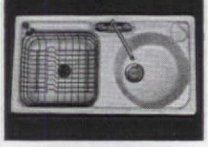

New! A sink you've always wanted! Two compartments make dishwashing easy and simplify other kitchen tasks. You'll like its modern beauty, too!

IT'S THE GRANDEST SINK

Neat, swing-spout mixing faucet and disappearing spray fixture. Both conveniently mounted on back ledge. Duo strainer. Acid resisting vitreous porcelain in a choice of colors and sizes.

Write *today* for details.

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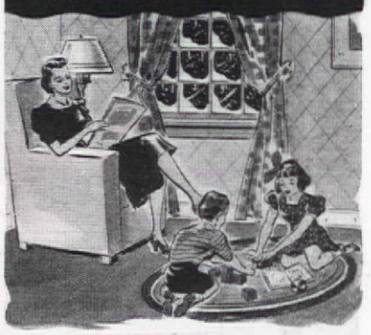
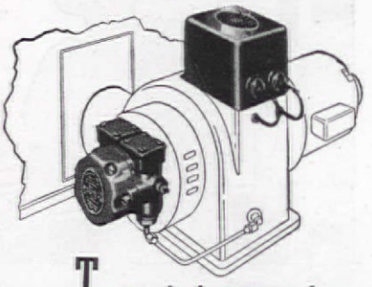


for "perfect" heat... Burn OIL in a GOOD OIL BURNER

Quick..Clean..Convenient ..and Fully Automatic!



Two simple decisions and you, too, can have quick, clean, convenient, fully automatic heat. They are: (1) Burn oil; (2) Buy a good oil burner.

"Perfect" heat—fully automatic the year 'round! Set the thermostat and the burner goes on and off as the inside temperature varies. Ample heat in sub-zero weather. Quick heat in the changeable weather of Spring and Fall. Clean heat all the time. No noise. No dust.

This company manufactures only two vital parts for oil burners—the Webster Electric Fuel Unit, which like the carburetor on your car, supplies oil to the burner; and the Webster Electric Ignition Transformer, which like the "ignition system" on your car, ignites the oil.

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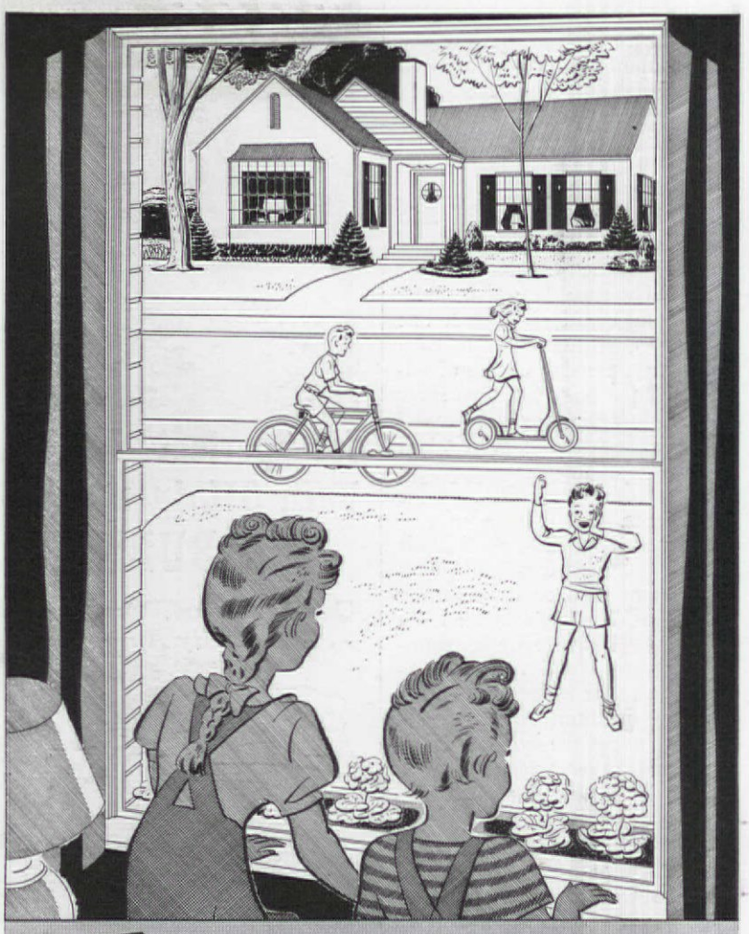


Facts ON WINDOW COSTS *Favor*
ALUMINUM WINDOWS

Figure first from a "dollars and cents" standpoint. Be certain that quotations on other, less permanent windows include charges for installation, weather-stripping and painting. To your surprise, no doubt, you'll find that the first cost of Aluminum windows is but little more.

Yearly savings, too, can be credited to Aluminum windows: The expense of repeated protective paintings is eliminated. There's no rusting or rotting to require replacements of parts. Aluminum windows, made to fit at the factory, never need refitting to keep them operating smoothly.

Now add the extra enjoyment of living in the home. Aluminum windows are very attractive, and stay that way. Sash and frames are narrow, giving maximum glass area. Made of lightweight, closely-fitted Alcoa extruded parts, they are remarkably easy to open and close. There's no warping or swelling to interfere with their easy operation; no shrinkage to spoil their weather-tightness.

Before you complete plans for your new home, write for the free book, "Windows of Alcoa Aluminum." It lists the manufacturers of these windows, illustrates and describes their various types of windows. ALUMINUM COMPANY OF AMERICA, 1906 Gulf Building, Pittsburgh, Pennsylvania.

ALUMINUM WINDOWS

MADE OF ALCOA ALUMINUM

ALCOA Reg. U.S. Pat. Off.

bers primed with aluminum paint, and as explicit directions would accompany the outfit, I felt I could carry on—and placed the order immediately.

I dug the excavation three feet deep, that is, even with the bottom of the window area which is twenty-one inches above the cellar floor. This distance is divided into three seven-inch-high steps, one wide one being inside the greenhouse and the remaining fourteen inches being divided by a single step located within the laundry room.

The bottom sash of one of the area windows was removed and its place filled with a double thickness of the half-inch lumber used in crating the greenhouse material for transit from the factory. Through these boards extend the pipes from the boiler in the corner of the laundry room to the four lines of two-inch pipe under the greenhouse benches. Smoke from the boiler is piped to the residence chimney and asbestos paper was placed between the boards to prevent gas or fumes from the boiler from reaching the plants.

The cellar wall was removed from beneath the other area window to the bottom of the first step, and a door-frame inserted. Here a storm sash does duty as an all-glass, tightly-fitting door and, incidentally, affords better light in the laundry than the former arrangement. All crevices about the new work were carefully filled with mortar or putty, making possible the use of the more potent disinfection method of killing pests on the plants should various sprays fail to eradicate them.

The cost? Here is a list of expenditures for the building, exclusive of heating and bench equipment:

1000 cleaned used brick	$ 6.00
Cypress members, partially fabricated and primed, and with all necessary hardware	60.23
Glass, putty and glazing brads	20.86
Lime, sand and cement	8.26
Sash (for door)	2.60
Hinges and latch	.25
1½" gal. pipe posts to set in wall	1.63
Total	$99.83

The above items include the State sales tax and the aggregate is below the minimum necessitating a local building permit.

Many can heat a small greenhouse by drawing from their residential supply. Others may be obliged to enlarge their present equipment or install a separate heater. In my own case, I installed a water heater large enough to supply all possible combined demands of laundry and greenhouse. The two-inch pipe under the benches, though used, was practically new. The entire heating outfit, including the water line extended to the interior of the greenhouse, cost $82.50.

Although wholly inexperienced in raising flowers under glass, I have already had good success with the new greenhouse. It kept my home well supplied with flowers all winter, besides giving me plenty of seedling bedding plants for my garden last spring.

It is evident that, with varying costs of material and labor in different localities, and individual needs of prospective buyers, the expense involved in a small home greenhouse will vary. However, the average home owner will probably find that from $100 to $200 will supply him with an adequate, well-equipped house, substantial in character and efficient in operation. My new house has attracted many visitors whose queries indicate lively interest and their desire for similar plants. Dealers in greenhouse materials, recognizing a new and fruitful field, are preparing to meet an extensive demand by turning out ready-cut, knocked down buildings in varying forms and sizes. The directions that accompany them are explicit; their erection is easy. So banish timidity. The average "handy man" will encounter no puzzles, but if you get really "stuck," just ask the greenhouse manufacturer. I have found him helpful in the extreme and anxious to insure your complete success. So even though you, like myself, are quite inexperienced in growing flowers under glass, you will escape the disconsolateness occasioned by the ravages of frost and enjoy your winters unmindful of the trumpeting of blizzards.

Crafty corner

[*Continued from page 42*]

Construction outline for basement greenhouse

White pine for all wood parts. Glass for sash. Copper sheets, 16 ounce, for flashing under exterior wall finish. 2"x2" steel angle straps, fastened to concrete walls by screws and Rawl-Plugs. If area walls do not exist they should be poured of concrete, 1-3-4 mix, extending below local frost line, finished smooth with cement. Night lighting provided by 18", 60-watt Lumiline bulb set in standard socket and reflector.

Remove the existing cellar sash if the greenhouse is to be built in an existing opening. The greenhouse sash should be constructed as shown in Detail 'D-D' so that it will shed water properly. It is hinged so that it may be propped open with a pole for ventilation in the summer.

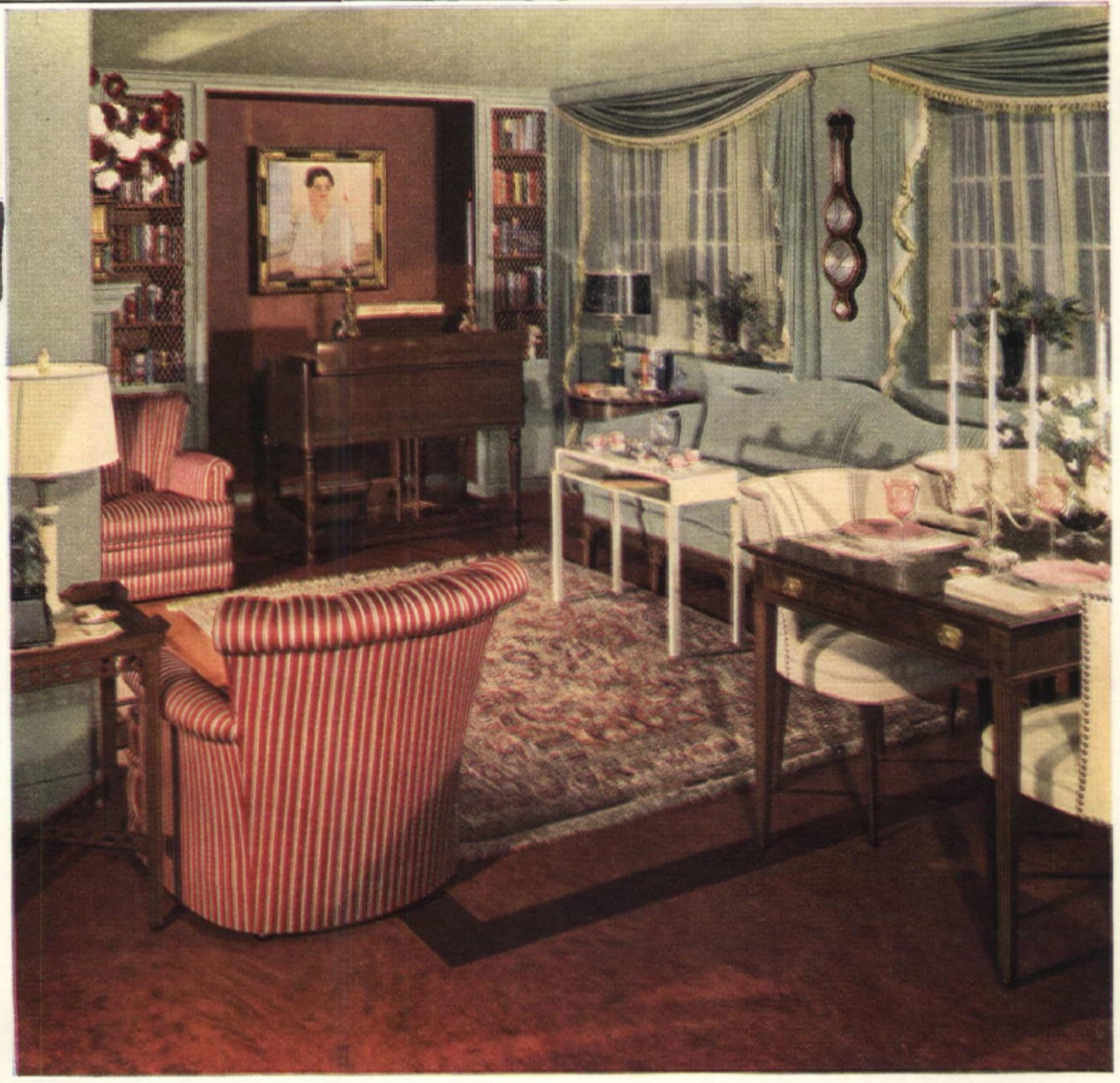
THE CUNEO PRESS, INC., U. S. A.

"Tut-tut, Mrs. Horton I was for it all the time!.."

"BUT, BOB, you're joking—I thought you didn't like the idea of linoleum in a living-room!"

"Well . . . I just wanted to see if *you* really wanted it."

"Oh, you're like all other men. You have to be shown. And don't you think this Armstrong Floor makes an ideal background for the rug? Best part of all, look at this bill—less than you thought a new floor would cost."



Husbands are like that. They may object at first to the idea of linoleum for the better rooms, but once they see how smart Armstrong Floors look, and how little they cost, they were "for it all the time!" Perhaps if a husband had to clean floors, he'd be even more enthusiastic. Once Armstrong's Linoleum is installed, the heavy work is ended. Just a daily dusting, an occasional washing, and freshening with Armstrong's Linogloss Wax is all the floor care needed.

And if husbands spent most of their days at home, they'd also bless the cushioning comfort of Armstrong's Linoleum *laid over felt*. That, you know, is the only approved method for installing linoleum—cemented permanently in place over a warm, resilient felt lining. Besides warmth and comfort, it assures a floor that will last for years without ever needing refinishing.

If you can, take your husband with you when you see the new Armstrong Floors now showing at local stores. It's the best way to win him right from the start.

Be sure to look for the name Armstrong's on the back of the goods you buy.

FOR FINE FABRIC RUGS you can find no better background than a floor of Armstrong's Linoleum. Here the floor is Armstrong's Monobelle, No. 046, with a feature strip of Eggplant Linoleum, No. 47 bordering the fabric rug. List of furnishings will be sent free.

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